



The  
*Kahuna*  
Sorcerers  
of Hawaii,  
Past and Present

WITH A GLOSSARY  
of ANCIENT RELIGIOUS TERMS  
AND THE BOOKS  
OF THE HAWAIIAN ROYAL DEAD

Julius Scammon Rodman



AN EXPOSITION-BANNER BOOK

*Exposition Press*    *Smithtown, New York*

BOOKS BY JULIUS SCAMMON RODMAN

*The Kahuna Sorcerers of Hawaii, Past and Present*

*Unending Melody*

*Book of Hawaiian Tapas* -



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FIRST EDITION

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Inquiries should be addressed to

Exposition Press, Inc.

325 Rabro Drive, Smithtown, NY 11787-0817.

LIBRARY OF CONGRESS CATALOG CARD NUMBER: 78-57987

ISBN 0-682-49196-9

Printed in the United States of America

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## Foreword

Our Five-O state has become one of the leading pleasure places of the world. Three hundred thousand tourists pour into Honolulu every month. The majority will leave knowing nothing of the real Hawaii, its native people or its history. They may walk the length of Kalakaua Avenue without seeing a Hawaiian face, nor hear one softly spoken aloha. They know nothing of the great king for whom that street was named.

But those among us who are *kamaaina* (old-timers) can remember an Oahu of thirty or more years ago, when bronzed young sea gods swam in the unpolluted waters of Waikiki, rested on that still unlittered white beach, sang, to the accompaniment of tinkling koa wood ukuleles the tender songs of old Hawaii, and practiced the velvet movements of the traditional hula dances. And the lovingly spoken aloha was heard everywhere.

Picture a younger Hawaii, back in 1930, when a strapping young sailor named Julius Scammon Rodman saw Honolulu for the first time. He was a nineteen-year-old *haole* (white) and was descended from the famous whaling family of New Bedford. The Rodman houses are historical landmarks in that eastern city.

He had gone to sea, following family tradition, in the preceding year. In that distant time when he chose Honolulu for his home port, Hawaii was still a region of almost untouched beauty—a true Paradise of the Pacific. The last great ruler, Queen Liliuokalani—she who gave us that moving hymn of the Islands, "Aloha oe"—had been dead thirteen years. The Kingdom of Hawaii died with her. In that same year, 1917, Czar Nicholas and his family were imprisoned by the Bolsheviki. History was tolling the passing of kingdoms.

Young Rodman was drawn to the survivors of a race of dispossessed innocents who were attempting to live as if the Islands were still their

*To Helen Eskridge Rodman,  
Tahitia Keoualani Hearn Rodman Kremer  
and Clorinda Low Lucas*



onetime happy world. He pitied them for the loss of their ancient way of life and admired them for the way they struggled to perpetuate it with such feasting as their shrunken resources could provide, along with dance and song and laughter, and the retelling of their ancient legends and prayers.

His was a rare gift for empathy. The response was immediate. A warm-hearted people took him into their hearts and homes.

He found his life's work in the Islands. His insatiable curiosity matched his affection for the people. He was to spend the next forty-seven years—the major part of his life—studying, listening, searching the past and present story of Hawaii and the Hawaiians.

His genius for friendship carried him throughout the Islands. He explored mountains, valleys, caves and cliffs, and probed their waterways in the boats he owned, for he never lost contact with the sea. He was welcomed in grass huts and historic houses. He identified with the young and sat at the feet of old people whose wisdom went beyond human history.

He learned that many Hawaiians still believed in a religion that had been brought to the Islands centuries before by their Polynesian forefathers. The hold of that religion upon them was maintained by the *kahuna*, Hawaii's powerful sorcerer priests.

He listened to hair-raising accounts of ghost dogs with flaming red eyes that prowl in the night, of meetings with ghosts of dead people known and unknown, of ghost armies of giants, Kamehameha's warriors, who march by night and threaten the lives of those who dare go near them.

He heard of mysterious deaths, including those of Hawaiian royalty, credited to the black magic of rituals and prayers.

The talk always came back in hushed voices to the *kahuna*. Many were still living and practicing their unlimited powers for good and evil.

He sought them out, befriended them, learned their secrets. He was permitted to observe ancient rites and hear chants and prayers as old as the history of man. He learned that to the old-time Hawaiians the physical and spiritual world were indivisible; medicine, religion, and sorcery were one.

Periods of study at the University of Hawaii and elsewhere helped to supplement Rodman's research. He has produced a massive, authentic, and comprehensive documentation of historical and religious Hawaii.

It is safe to say that no other white man, and certainly no Polynesian within the twentieth century has probed so far into the murky depths of the Hawaiian past.

Rodman entitles his book: *The Kahuna Sorcerers of Hawaii, Past and Present, with a Glossary of Ancient Religious Terms and the Books of the Royal Hawaiian Dead.*

It is three books in one, each of absorbing interest.

The Glossary is an impressive assemblage of words and terms used in the ancient rites. It contains extra nuggets of information and is not to be read lightly.

One section that he describes as "the first comprehensive work on native burial, funeral rites and obsequies, practices both ancient and modern" is strongly reminiscent of Egypt. There the royal dead were also buried in secret places with their treasures, and priestly curses insured their security. As in Egypt, there are cliffs honeycombed with caves that are tombs, and the Nuuanu Valley, above Honolulu, is Hawaii's Valley of the Kings.

Rodman discovered caves and tombs and entered them. It was dangerous research. He was defying the tabu—the terrible *kahuna* curses—as well as the enmity of those resenting the invasion of the hiding places of the ancient dead.

He found mummies wrapped in tapa. He collected artifacts that are now in museums—bark tapestry, weapons, calabashes, and ornaments of featherwork and ivory. He believes that in time seekers will find the tremendous amount of gold secreted for King Kamehameha and the hidden fortunes of other royal personages.

But the major part of his book deals with the *kahuna*.

Their mysterious powers are recorded back to the fifth century. Rodman makes no attempt to explain them. He records what he himself has seen or been told.

He reports without comment of *kahuna* healings of illnesses and broken bones! There are authenticated cases of victims the sorcerer priests have prayed to death. A superstitious person who knows he is being cursed by a *kahuna* will take to his bed, and without apparent reason, he will die. But what if the victim does not know he has been chosen for death? What if he is in another country, and does not know?

Followers of the old religion believe he has no need to know. He will die.

They believe that the popular King Kalakaua, who died in the Palace Hotel in San Francisco, was prayed to death by a *kahuna* for personal reasons, or who had been hired to put an end to that friendliest of kings.

Rodman tells us that *kahunas* are still in practice in Hawaii.

If you meet with one, seated beside you perhaps at a lunch counter or bar, he will seem to be an ordinary person, but you must do or say nothing to offend him. You will recognize him by the ruby flash when he focuses on you. His eyes have been turned a flaming red by the magic potions that have helped develop his extraordinary powers.

There is much in the book that stirs uneasy thoughts.

We can understand Rodman's flashes of anger against "white-skinned

greed," including that of certain missionaries, who share guilt for the almost total destruction of a race. He observed much of the holocaust during his forty-seven years in Hawaii.

Before the arrival of the white men in the middle of the last century there were four hundred thousand happy and uninhibited children of nature living in Hawaii.

Today there are approximately twelve thousand persons of pure Hawaiian ancestry. They were not killed off, as our American Indians were, by violence, tribe after tribe. They were destroyed by the slow process of taking from them the land that was their source of livelihood, making it impossible for them to live.

Rodman's book is a milestone. It marks the boundary of a lost world. Students of comparative religions will find it a rich lode of information. Historians will add it to the unfolding story of mankind. Followers of the occult will find corroboration of their darkest beliefs, and sensitive readers may be frightened in places out of their wits.

Visitors to Hawaii should read, and profit, for who can understand a country without knowing the story of its people?

Those of Hawaiian background can read with pride. Rodman has salvaged their heritage, for them, and for us.

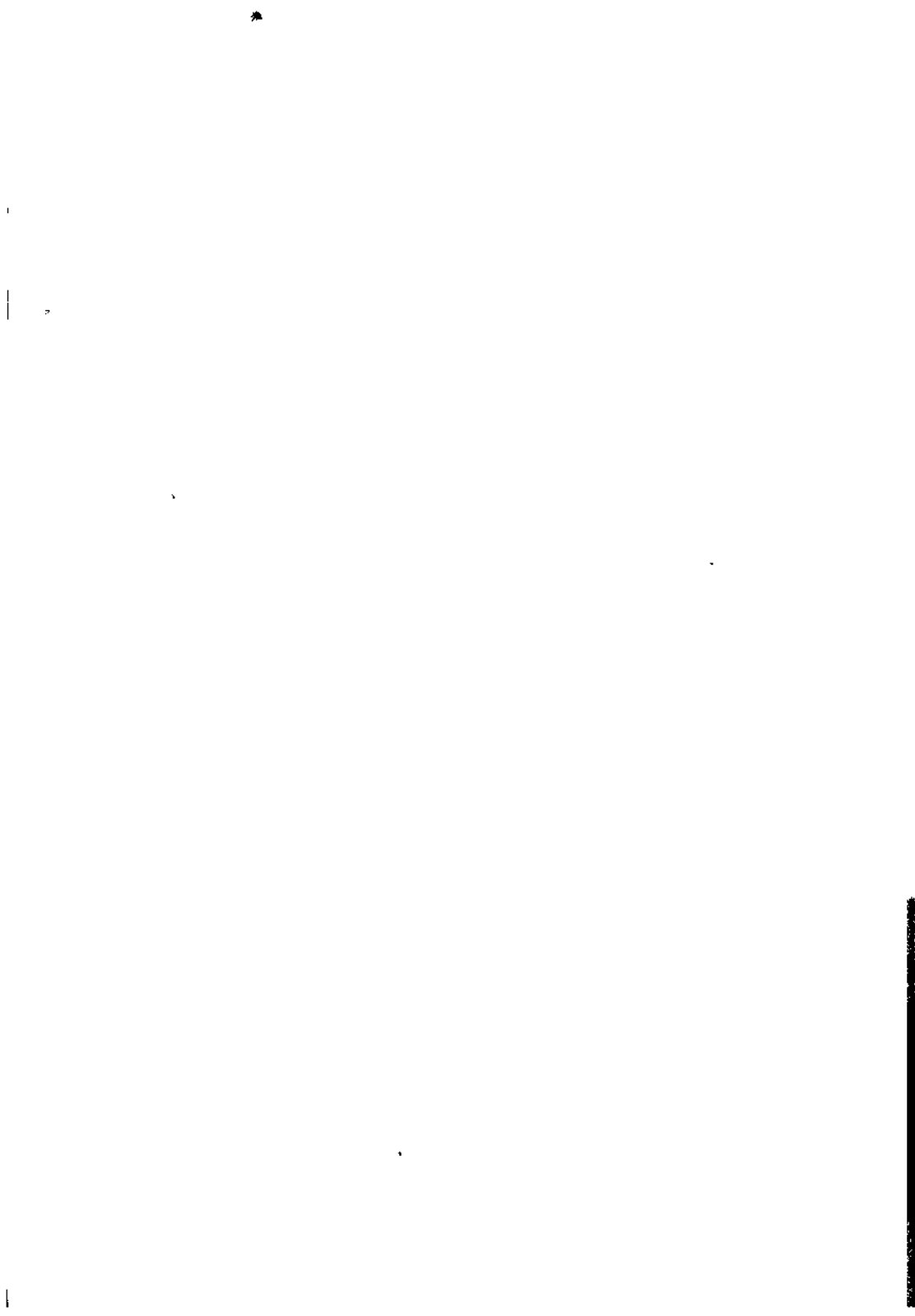
EVELYN WELLS

*Publisher's note:* Last of that Edwardian era galaxy of Far Western authors, Evelyn Wells was an intimate of Gertrude Atherton, George Sterling, Kathleen Norris, Ina Coolbrith, Gelett Burgess, Upton Sinclair, Lincoln Steffens, Carl and Lilian Sandburg, and many other notable scribes of that distant time. She was brought to Palo Alto, California, at the age of four by her clergyman father, James W. Wells, who set up a joint household with the Thorstein Veblens in Leland Stanford's rustic Cedro Cottage. At eighteen, as the protégé of Fremont Older, she commenced her literary career on the old *San Francisco Call-Bulletin*. Years later she was to write the authorized biography of the great crusading editor.

Among her nearly fifty books—and articles, documentaries, and scenarios, almost beyond count—the best-known works are: *Champagne Days of San Francisco*, *The Forty-niners*, *A City for St. Francis*, and *Carlos P. Romulos, a Biography*; of her biographies of the Egyptian queens Nefertiti and Hatshepsut, the latter having been published in many languages. *I Am Thinking of Kelda*, a novel of the pioneers (1975),

which won the Oppie Award as a best novel, was a Bicentennial choice of the U.S. Information Agency for publication in thirty languages. Among her many fellowships are grants from the McDowell Colony and Huntington Hartford Foundation. And she won the Christopher Award for editing *Miracle at Carville*.

Having delved far into Egyptology and the occult, and herself having spent much time in Hawaii, studying the natives and their unique cultural heritage Evelyn Wells, we feel, is preeminently qualified to write the foreword to Rodman's Hawaii opus.





## Acknowledgment and Thanks

To these and many other Hawaiian friends who furnished me with innumerable bits of lore, and many invaluable references, I extend my gratitude. They were in many walks of life. Some were *kahuna*: Professor Frederick Beckley, Thomas K. Maunupau, Leinani Melville Jones, John H. Wise, David Malo Kupihea, the Reverend Andrew Bright, Charles Kenn, Abraham St. Chad Piianaia, Sylvester Pilipo Correa, Jonah Kumalae, T. A. K. Cleghorn, Lot. K. Lane, William Ahia, William Makanui, Kenneth Yuen, John Kealoha, Eugene Aiu, Arthur K. Trask, Colonel Curtis Piehū Iaukea, Thomas Hiona, Samuel Crowningburg Amalu, Everett Brumaghim, Prince David Kalakaua Kawanānakoā, who verified Lillian Ferguson's notes on Princess Likelike and her daughter Kaiulani Cleghorn, Manulani Beckley Kahea, Mary Beckley, Lahilahi Webb, Flora Hayes, HC Helena Salazar, Emma Ahuena Taylor, Princess Abigail Campbell Kawanānakoā, Mrs. William E. B. K. Taylor, Lillie Gay Torrey, Linda S. Wessner, and Napua Stevens Poire.

I also extend my gratitude to these *haoles* who either lent inspiring and unwavering support, or gave unstintingly of their knowledge, through the years since 1930: Edwin Horace Bryan, Jr., John F. G. Stokes, Nils Paul Larsen, M.D., Katie Singlehurst Wysard, Dr. Arthur Mouritz, Jean Francis and Nancy Bukeley Webb, Bruce Cartwright, Jr., Margaret Hockley Kai, Theodore Kelsey, Ronald K. Von Holt, Ray Jerome Baker, Theodore Richards, Maude Jones, Clarice B. Taylor, Mrs. Leslie Fullard-Leo, Dr. Jay Kuhns, Sylvia Rosenquist Wyckoff, and Christine Hodgkinson.



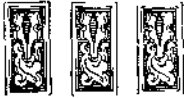
## Guide to the Pronunciation of Hawaiian Words

There are thirteen letters in the Hawaiian alphabet: the five vowels, and eight consonants, *h*, *k*, *l*, *m*, *n*, *p*, *w*, and the hamzah, which is designated by an inverted comma ('), usually indicating a diacritical mark in place of the letter *K*. Examples of the hamzah used by the author are *Kaua'i* and *Moloka'i*, which indicate the classical pronunciation of these island names by older Hawaiians.

Although three values may be given to the Hawaiian vowels, the reader need not be confused by these subtleties. The common value given to vowels is the Italian, as follows:

*ā*, as in *water*  
*ē*, as in *convey*  
*ī*, as in *unique*  
*ō*, as in *note*  
*ū*, as in *Luke*

All words and syllables of the Hawaiian language end with a vowel, and no two consonants may be placed together. Two coupled vowels usually merge as a diphthong, such couplets being *ou*, *oe*, *oi*, *oa*, *ia*, *ei*, *ae*, *ai*, *ao*, *au*, and *ea*.



## Part 1

# The *Kahuna*

*When leaving his house the next morning, Naone nearly collided with an old, red-eyed kahuna at the threshold. According to his nurse, the old priest pointed a bony finger at Naone's right shoulder and muttered:*

*"Naone, you paakiki and lolo [stubborn and idiotic] kanaka. I see the red devil still sitting there on your shoulder. This devil tells me Naone's days are numbered. He says that in two weeks he'll have your soul!"*





# I



## *Kahuna* Voodoo Sorcerers and Medicine Men, Past and Present

"Prayed to death by a *kahuna ana'ana!*" . . . "Be careful when you deal with Hawaiians or they'll get a *kahuna* to put a curse on you!"

Such things could be heard almost daily in Hawaii during the years between 1930 and 1942, when I spent most of my time in that island paradise. Throughout the years thereafter, until the present time, there has been much talk of the dread practitioners of the black arts of *kahuna ana'ana* and *hoomanamana*, but nowadays they are usually thought of as evanescent and very elusive figures who, if they exist at all, no longer know enough of the deeper esoteric lore of their profession to practice it with consistent and serious effectiveness.

Even forty years ago most Hawaiians could not have named a reliable *kahuna* with certainty if their very life depended upon it. But nearly every one of them, it seemed, knew of a few old, red-eyed mystics they strongly suspected of practicing the black arts, usually because of what old relatives had whispered to them. The supposed difficulty of engaging the services of a reliable *kahuna* to counteract a spell heightened the terror of their victims. Feelings about *kahuna* were very mixed. There was horror because some of the sorcery practitioners still existed, and horror because those few were so elusive and inaccessible.

Today the term *kahuna* is used much too loosely. *Kahuna ana'ana*, the most evil of several orders of black magicians, has come to be used as a generic title for all *kahuna*. This has created a misconception that in the popular mind excludes the many practitioners of white magic. On each island a few of these *kahuna* still practice the medical arts of *la'au lapa'au* and *la'au kahea*. And there are also the much publicized and ubiquitous priests who select and bless building sites, and on occasion

remove curses from such premises—*kahuna kuhi kuhi puu one*, to use their classical title.

It is universally agreed that, while these *kahuna* of today practice their arts with a certain degree of success, the truly accomplished masters of all forms belong to a vanished era.

When did the last of the real *kahuna* live? Dr. Nils Paul Larsen, writing in the report of the first annual meeting of Hawaii plantation physicians (1944), mentions his crayon sketch of the last known *kahuna ana'ana*: "He served at the court of King Kalakaua." This last of Hawaii's kings reigned from 1874 to 1891.

Max F. Long, who researched the Hawaiian religion intensively from 1917 until he moved to California in 1932, was told by Dr. William Tufts Brigham, in 1921, that he had studied *kahuna* magic for forty years and still felt that he had hardly made a beginning. The great old scientist believed that since 1900 no Hawaiian *kahuna* knew the art of instant healing, or could firewalk.

In his *Secret Science Behind Miracles* (Kosmon Press, 1948), Long tells of a Hawaiian who in 1926 employed an old *kahuna* who was one of the few practicing at that time on Oahu island. He also attests to having noted, during the 1920s, that, every year, one or more victims of the death prayer (*ana'ana*) was believed by staff doctors to have died in the Queen's Hospital in Honolulu.

There is a popular belief that the Christian missionaries were so successful in their efforts to destroy the traditional religion of the Hawaiian people that few *kahuna*<sup>1</sup> of either the malevolent class, or of the many classes of healers, practice in the islands today. And among Hawaii's multitude of racial groups it is commonly believed that no *kahuna* are left. Yet, should one go among the Hawaiians and listen carefully, much evidence of a blood-chilling nature that *kahuna* still move furtively within the contemporary scene might be heard. Although none live the traditional way in a grass hut near a taro patch, they are still to be identified by their red eyes. Now, as in ancient times, the *kahuna* must of necessity take refuge in the dictum stated by the Rosicrucians: "Learn to know all, but keep thyself unknown."

As late as 1900 or thereabouts, it was commonly held by anthropologists, peripatetic journalists, and evangelical missionaries that, with the possible exceptions of the Chinese, the Maori, and the Irish, the Hawaiians were the most superstitious people on our little planet. The gross error in this point of view lay in the fact that outsiders made no effort to distinguish an admittedly formidable mass of superstitious beliefs from religious and medicinal systems so exalted and disciplined that they had few parallels among the most advanced Western cultures.

Small wonder then that the majority of Hawaiians still clung to their ancient beliefs in the powers of the *kahuna* at the end of a century during which massive assaults against their entire culture were launched by fanatical religious zealots who sought to tranquilize them while greedy Anglo-Saxon traders gobbled up the land and its resources.

It is not surprising that when a Hawaiian fell sick he would immediately suppose himself to be the victim of a malevolent *kahuna*, for these priests had demonstrated their remarkable occult powers through many centuries. Whether one suffered from a physical injury or an ailment of the internal organs, or from a general malaise of the spirit accompanied by enervation and loss of appetite, with the eyes taking on a startled and hunted look, all such disorders had to be carefully weighed to determine if a *kahuna ana'ana* had placed his curse, or if it was simply a matter of needing to engage the services of the *kahuna lapa'au*, or healing priest.

When it was decided that a Hawaiian was indeed being prayed to death, he either passively succumbed to fright and despair and was soon dead, or he confidently engaged another *kahuna* believed to be more powerful, to counteract the baneful powers of the one who sought to destroy him. Perhaps the more common reaction of one who found himself under a *kahuna* spell was to believe himself to be foredoomed, sink into a profound state of melancholia and refuse to eat. His terror knew no bounds when a tingling in his feet indicated that a ravenous spirit entity (*unihipili*) was consuming his vital *mana*. Soon paralysis would strike his feet; then day by day it would creep upward until it reached the solar plexus, and then little time would be left before heart and lung action would stop. Such were the evil workings of *ma'i kepa*.

Should it appear to a *kahuna* that his victim was successfully resisting the curse and the *unihipili's* efforts to suck away his *mana*, the rebellious wretch would find himself the guest of honor at a Mafia-style banquet of death. Afterward his peers ignored him. He was thought to be dead. And he would soon sink into a fatal coma.

In remote times human sacrifices were offered if so important a personage as a chief fell sick. After the sacrifices and prayer had been offered, the *kahuna* would then fall into a state of profound sleep so that he could receive guidance from his deity by dreams or visions. On awakening the priest would bake a fowl in an *imu*, or underground oven, as an offering to the family *aumakua*, or household deity. The patient would then be placed over the hot stones of the *imu*, which were covered by wet leaves, and given a steam bath. Then he would be immersed in the sea. Should these healing rites—*ho'oponopono*—fail to accomplish the patient's recovery, it was thought that his *kahuna* had not been powerful enough to ensnare and sufficiently neutralize the wicked spirit

entity that had been sent by the rival *kahuna* to destroy him. A priest thus vanquished by a rival might suffer disgrace or even death by the decree of the deceased chief's family.

No commoner was granted human or animal sacrifices, but commoners were free to receive the ministrations of steam, seawater, and herbal medicines. Much the same rites are still performed today by the few remaining practitioners of these healing arts, minus, of course, the human sacrifices. And persons of all classes are given equal treatment.<sup>2</sup>

Today, as in pre-European times, the *kahuna* who seeks to place a deathly curse goes in the night to a secluded spot, bakes a sacrifice and devours it, thus gathering to himself and to his *unihipili* (captive spirit entity) an extra supply of *mana*. It is essential to the success of the curse that something from the person of the intended victim be burned at the time of the sacrifice. This *mauna*, or bait from the victim, might be a wisp of hair, a fingernail paring, or an article of apparel. As the offering cooks, which takes several hours, the *kahuna* prays, chants, and flings forth his malevolent curses. Pork is still favored for this ceremony. The second choice is the flesh of a Polynesian dog, a breed now nearly extinct, that was brought to Hawaii in ancient migrations. The sacrificial dog has to be a yellow one that has been fattened on, *poi* and coconut milk.

The *kahuna ana'ana* customarily prays his victim to death, but he will sometimes employ the techniques of a closely related order of sorcerers, the *kahuna hoo-una-una*, who send evil spirits on errands of death. If a god is to be propitiated and thus disposed to lend supernatural power to life-destroying maledictions, or if an *unihipili* is induced to go willingly on an errand of death, the most efficacious offering to them is the juice of the *awa* root.<sup>3</sup> *Awa* is offered by dipping the index finger into a container of the liquor and then giving it a snap into the air. While the *awa* juice is repeatedly snapped into the air, the following prayer is chanted:

"O ye gods of the east, west, north, and south; ye gods above and below, ye gods all around, here is your portion."

When a *kahuna* employs an *unihipili* for forking his spells and curses, the entity so used is preferably the departed spirit of a kinsman who died in infancy. However, the spirit of an older and unrelated person may also be induced to function in these roles. The bones of the *unihipili* body must be carefully guarded throughout the period it remains captive to the *kahuna*. In order to keep his enslaved spirit dependent upon him for its *mana* (and ever grateful), at each of his meal times the *kahuna* feeds it by snapping *awa* into the air as he intones luring and protective prayers. It is the chief concern of a *kahuna* to keep his *unihipili* pampered and subservient, and always under a sense of obligation to do his bidding. An unflinching discipline is required of the *kahuna* if he is to prevent his

*unihipili* from becoming disaffected. Should the master allow a day to pass without going through the feeding and protective rites, his spirit slave is likely to turn on him and destroy him in a most ghastly manner.

Many times I saw old Hawaiians flipping what I supposed was simply water from a small bowl when dining, long before I found out what they were doing. They always did it slyly when they supposed no one saw them.

In 1952 I dined often with an aged Hawaiian lady of very patrician background, who snapped a tincture of *awa* in a most artful and furtive manner. When my Hawaiian friend, who was a skilled exorcist and a dedicated hater of destructive *hoomanamana*, offered powerful prayers that caused the release of several *unihipili* from her grasp, she immediately realized they had been taken from her, and she made frantic efforts to call them back. Failing to do so, she became morose and soon sank into a state of chronic despair accompanied by insomnia and loss of appetite. A wasted and listless shadow of her former self, she clung precariously to life for two months, and at last died babbling and moaning in convulsions. My Hawaiian friend explained that her decline was typical of the *kahuna* who had lost their spirit entity slaves.

Of the dozen or so Polynesian tribes that are scattered over much of the Pacific, the Hawaiian had the greatest variety of priestly orders in classical times.

David Malo, an old-time Hawaiian scholar, tells us in his *Antiquities* that *kahuna* was a sort of generic term or title that encompassed not only all the religious orders of the priesthood and the sorcery orders who practiced their various interrelated professions under the broad heading of *hoomanamana*, but all specialists in the arts and crafts.

Among the orders of *kahuna* who practiced a form of *hoomanamana* were the previously mentioned *ana'ana* and *hoo-una-una*. Then there were *kahuna* who preserved life through healing, by the combined therapeutics of prayer, transfer of *mana*, the laying on of hands, and the skilled application of a large pharmacopoeia of herbs and minerals. And there were those who divined, or who prophesied the weather and natural cataclysms, or who interceded with the gods and manipulated Fate.

*Kahuna* of the religious orders presided over the many *heiau*, or temples, which contained feathered wooden idols that embodied such tutelary deities as *Kit*, *Kanaloa*, *Keawe*, *Hina*, *Hiiaka*, *Tele*, *Maul*, and *Lilinoe*. Some of the most exalted *kahuna* were the quasireligious masters of the *halau*, or temple of the *hula* dance. An order of divining priests were keepers of many lesser shrines, such as those dedicated to *Kuula*, the fish god, which were situated on almost every prominent headland.

Specialists of the secular orders of *kahuna* numbered in the scores, and they excelled in the building of *heiau*, dwellings, storehouses, and

canoes. There were master engineers of fish ponds, irrigation ditches, and fortifications; designers of idols, tattoo art, *kapa* cloth, woven mats, weapons, and utensils; and craftsmen who assembled rare feathers and wove them into cloaks, helmets, and *kahili*, or royal standards. All enjoyed a very special status.

We are indebted to the able Swedish scholar Judge Abraham Fornander<sup>4</sup> for a wealth of authentic accounts of the pre-European culture and folklore of Hawaii. From the contributions of several learned Hawaiians he employed to collect stories in the 1860s and 1870s, Judge Fornander drew most of the material for his monumental three-volume work, which appeared between 1878 and 1885.

Mr. S. N. Haleole's list<sup>5</sup> of ten divisions of the *hoomanamana* priesthood appeared in the original manuscript of Fornander's work, which Mr. Charles R. Bishop purchased for his museum shortly after the Judge's death in 1887. Haleole's list was reprinted in the 1921-22 *Memoirs of the Bernice Pauahi Bishop Museum of Polynesian Ethnology and Natural History*, Volume Six, Number One of the Third Series.

Among the many modern Hawaiian language scholars credited with work on the translations of Judge Fornander's manuscript between the years 1909 and 1915, there were my cherished mentors, the late Professor Frederick Beckley and Reverend Andrew Bright, who collaborated with the Australian-born master linguist Thomas G. Thrum. I was told by Professor Beckley that he often relied upon his mother, Nakuina Metcalf Beckley, when he was confronted by a particularly baffling word or phrase of the classical Hawaiian language.

Using Haleole's list as a frame of reference I worked up my own much extended checklist of twenty orders of Hawaiian sorcerers, largely from notes made during many sessions with said mentors during the 1930s. It is not surprising that the recollections I recorded of two Hawaiian scholars who worked on the published version of Haleole's list should be similar to it in places. Others I consulted who had special knowledge of *hoomanamana* were William Ahia, William Cathcart, and Manulani Beckley Kahea.

Before taking up the special province of each order of sorcery, some brief prefatory comments will provide a background upon which to project them:

Many lesser orders branched from the major divisions through the growth of various cults worshiping idols and wind spirits, but all such offshoots looked to the god of their division. In order to be recognized as a priest in good standing, each *kahuna* had to worship avowedly the god of his division. And no *kahuna* could be taught by a preceptor who professed no god.

Acolytes were trained under the strictest ordinances, none of which could be violated with impunity. No matter how diligently one had striven to master his calling, with no violation of scholastic disciplines, if the candidate for priesthood erred ever so slightly on the day of his examinations, the instructor would declare that the student could not learn the priesthood.

If a student were to be ordained as a priest, he would be required to offer a sacrifice without fault, deliver all ritual chants, prayers, and incantations without error, and finally make successful demonstrations of the many powers of his order. If the acolyte had studied the art of praying to death, he was not permitted to make a token sacrifice by offering up an animal. He could achieve priesthood only by actually praying a victim to death.

Gods of the orders and suborders of priesthood were so numerous that the name and identity of scores have been lost. *Uli* was the supreme deity among all the gods of *hoomanamana*. Prayers were always offered to the gods before a priest performed his works. Dire consequences would result from using the names of deities in a profane or blasphemous context.

High priests were always an extreme rarity. Almost superhuman faculties were necessary for a person to master all of the orders. Such exalted personages were known as *puhiokaoka*. Perhaps the last *kahuna* of the *puhiokaoka* class of which there remain historical accounts, and who asserted significant powers of office, were Hewahewa and his implacable enemy, Kekuaokalani.

Hewahewa was a great seer and diviner under whose aegis Kamehameha the First conquered the islands. During his last campaigns Hewahewa predicted:

"There will be an overthrow in the future; no great reverses will ever occur than the one forthcoming; hillock places in the land will become ravines; the cliffs table lands; the smooth faces of the steep precipices will become settlements."

In 1819, on the accession of Liholiho as Kamehameha the Second soon after the conqueror died, idols were cast down and burned; all *heiau* were razed to the ground and their priests driven out; commoners were placed above hereditary chieftains, and great chiefs were for the first time declared subject to the laws of the land. Thus was the prophecy of Hewahewa fulfilled.

Kekuaokalani led a movement to restore the primacy of the *kapu* system and certain old religious forms. While leading an insurrection against the army of Liholiho at Waimea, Hawaii, the rebel priest was killed (January 20, 1820). It was said that Kekuaokalani excelled all



others in the arts of bone breaking, which were practiced without weapons, as well as with the *pikoi*, which was a weapon fashioned of hardwood or stone and attached to a stout cord.

At the graduation of a student of bone breaking, auguries were sought in a roasted pig. When Kekuaokalani graduated, his preceptor found an old fracture in the leg of the pig. He cautioned Kekuaokalani against going into battle, saying that he would be injured in the same leg and at the same spot as the augury pig. It is recorded that, during the battle of Kuamoo, Kona, the warrior priest, was struck in the calf of the leg by a bullet.

# 2



## Fourteen Major and Six Secondary Orders of Classical *Hoomana* and *Hoomanamana* Practitioners

The fourteen greater divisions of classical black and white orders of sorcery are as follows:

1. *Ana'ana*, the art of praying to death.
2. *Hoo-pio-pio*, the use of sorcery to bring about death as well as various magical events.
3. *Hoo-una-una*, the art of dispatching evil spirit entities on missions of death.
4. *Hoo-komō-komo*, the art of creating sickness.
5. *Poi-uhane*, mastery of the entrapping of spirits.
6. *Pule kuni*, practicing of a large division of *ana'ana* in which special objects are burnt as prayers are offered.
7. *One-one-ihonua*, mastery of a special prayer service.
8. *Kilo-kilo*, divination.
9. *Nana-uli*, the art of prophesying the weather.
10. *La'au lapa'au*, an order of healing priests who employed herbs on occasion, but who healed broken bones and other traumas almost instantly or within a few days, through prayers and certain esoteric processes.
12. *Kuhi-kuhi puu-one*, locators and designers of *heiau*, or temples.
13. *Makani*, a wind priesthood with powers over mystic spirits.
14. *Hoo-noho-noho*, an order of priests within the *makani* priesthood who were dispensatories of spirits of deceased persons, and who could induce a "sitting of the deity."

Six minor divisions of classical *hoomanamana* practitioners are described from fragmentary notations of Professor John H. Wise:

1. *Ka lawe maunu*, the burning of articles obtained from one near death or dead through the workings of a *kahuna* curse, which entailed the proper disposal of the residual ashes. Such articles had to be consumed in a fire of *akia* wood over three successive nights, the last of which fell on the night of *Kaloa-pau* in the lunar month, after which time the ashes were scattered at sea. If all went well and the gods so decreed, the sorcerer's victim would then expire in less than a week.

2. *Ka houpu-upu*, bringing about the death of a victim by innuendo, by appearing to greet his spirit in the presence of many others who are counted on to eventually report the event to the victim. In this most insidious form of premeditated murder, the *kahuna* appears to greet the ghostly spirit of a victim in the presence of many of his acquaintances who are counted upon to report it to him. Sooner or later the most skeptical is convinced that his spirit is vagrant, and in this state of terror will sicken or die.

3. *Ka oni*, a rather infrequently practiced form of *ana'ana* sorcery in which the *kahuna* projects a specific fit or seizure into his victim through a form of suggestive extrasensory perception. The *kahuna* flutters and cries like a wounded bird and causes the victim to display like symptoms, or he quivers like a decapitated shark and his victim does likewise.

4. *Na kaha po'a*, in which the priest scratches two lines along a pathway, one line crossing the other, then offers a prayer for the success of his trickery. The wayfarer, who is known to the priest and is the target of his malice, unwittingly places a foot on some part of the lines and soon suffers a grave affliction of either foot or leg.

5. *Ka apo-leo*, the practice of capturing a person's voice and destroying it.

6. *Ke kauoha*, the art of delivering up a prayer to a god or goddess, or to wind, or to sun, moon, or stars, commanding the deity or the heavenly body, as the case may be, to protect certain property of a client that he believes to be coveted by thieves.

Commencing again with *Ke kahuna ana'ana*, all those major orders of sorcery of which the author has more detailed accounts will be described. Priests of this order who prayed their victims to death were the most dreaded from time immemorial. In fact, *ana'ana* became the generic term for many death-dealing modes of sorcery. And in these times it is believed throughout Hawaii to be the form of black magic that still has an appreciable number of practitioners?

Historically and perhaps yet today, these priests set for themselves the strictest vows and rigorous disciplines, involving self-control and the ascetic life; anger and jealousy being especially proscribed. If any failed to respect their vows and proscriptions they were called *aihamu*, or eaters

of human refuse and garbage. Once branded as *aihamu* by their fellow priests, death was soon decreed for them by the god of the order.

When a certain person was prayed to death, the grief-stricken owner of his corpse would go to a *kahuna ana'ana*. Before he could state the reason for his presence the clairvoyant *ana'ana* would announce the identity of the colleague who had done the murderous praying, because his distinguishable image appeared beside the visitor. He would proceed to describe his colleague and might state that he clutched a certain object in his hand, indicating to the owner of the corpse that this object had caused the death of the victim. If there had been an accomplice who served the priest by procuring the *maunu*, or bait, from the person of the victim, his likeness would also be visible to the *kahuna ana'ana*.

The following notes on *kahuna ana'ana* were made by the author during a few of his many interviews with the Reverend Andrew Iaukea Bright, during the years from 1936 to his death in November of 1939. Like his cousin, Colonel Curtis P. Iaukea, this old-time historian had a remarkable grasp of the Hawaiian language, and he was also born on Hawaii, at Kailua, on May 10, 1881. During the last few years of his life Andrew Bright was pastor of the Cooke Street Hoomana Naauao o Hawaii Church. He had once served as Deputy Territorial High Sheriff, and had been Chaplain of both legislative assemblies.

"You are asking me about the old customs of my people. What can I say? I am not an old man, though my hair is nearly white. Some *kahuna(s)* I have known, and I think they had the power to bring about death by prayers and curses. All the ways of black sorcery are evil and a blasphemy of the one true Jehovah; the worst I think is practiced by the *ana'ana*. I know the good works of the calling priests, the *kahuna kahea*. Some famous ones still live, and they appear to work miracles. Those rascals who practice the *ana'ana* are still much feared, but I know little about their powers. Sometimes in my congregation a man or woman is frightened by a *kahuna*. Of course I have no fear of them, and my praying to the Christian Jehovah is always enough to break such a spell.

"Most of what I tell you was learned from Maunupau or Beckley. You know them. They can tell you more than I; their studies are deep. *Kahuna(s)* who practiced the sorcery of *ana'ana* and *hoo-pio-pio* used their powers in several ways. That is, they would be hired by some one with a grudge, to place a death spell on their enemy, that is one way. Then they might be hired to remove the death spell from the victim of another *kahuna*. Not often would they stop at simply removing a curse, they would hurl it back at the other *kahuna* and bring him either great injury or death. In some forms of this work one *kahuna* would capture the slave *unihipili* of another *kahuna* and after they had fed it and prayed

for it long enough to win its loyalty, it would be sent back to its past owner with instructions to do him in—yes, actually kill him. That's what they did! But that *kahuna* might be saved from death if he had properly *kala-ed*, or cleansed himself by a very esoteric ceremony.

"The *kahuna* was always prepared to use his powers, his learning, and his *mana* to save himself from a death spell put on himself by another *kahuna*. First he had to be very clever and detect which *kahuna* was working on him. Next he said special prayers to invoke the help of his gods and family *aumakua(s)* along with various rituals which would set up forces to protect his life and at the same time smash the other man's powers. And finally, when he was sure of his target and had plenty of *mana* to use, he would throw death back upon the enemy *kahuna*. You must understand that the old *kahuna* had to be ready for all kinds of action, mainly to throw death upon a client's enemy, to break the spells of other priests, and to set up a wall of protection against curses.

"Sorcery of all kinds happens mostly at night. This is the time when spirits rove about, this is the time when evil is done under the cloak of darkness. Things of magic and talk with the gods are of the night. The red-eyed *kahuna* lives in a house far from others in a lonely place. His house is really a small temple to *Lono*, or to *Uli*, the goddess that prayers for protection must be sent to. Therefore the house of a *kahuna* is a temple.

"Here is a *kahuna* who has made an enemy of another *kahuna* with great powers also, or, as the case may be, he is employed to send death to a colleague. He gets down on his knees before a little round stone cup—you've heard of them. He places his face close to the ground and sends forth certain prayers to the deities asking them to throw the death curse upon the *kahuna* who is doing this evil. He may send a first prayer, and then a back up prayer just to make sure of success. Every prayer must be offered in one breath, so those prayers are cleverly made so that everything important is in the wording, yet they are short enough for a man with good wind to say them in one breath. If not, the prayer fails. And any sort of noise made during such prayers also makes them without effect. A last line may announce to anyone listening nearby that the silent period is *pau*, so they can relax and make noise.

"One prayer that Tom Maunupau knows, appeals to *Uli* and to a lesser god to whom human sacrifices were once offered, who had no name, asking them to bite' the throat of a *kahuna* victim and to tear away his jaw. In this prayer Wakea and Papa are called upon, although they usually live and work above ground, and Papa was usually never put into the body of a victim to cause its mortal injury. But Wakea is sent to pull the victim into the death region far below Milu—into a much lower world from which there can be no return to life.

"I have heard the other prayer of *ana'ana* from Maunupau, which is to *Ku*, and it is named in this way properly, '*He Pule ia Kuwa-hai-lo.*' The poor victim first will be dragged down to the abode of this god where sharks attack him; he falls off a *pali*, his back is broken wide open. These terrible accidents are akin to *ma'i kepa*, the sickness caused by an evil spirit.

"Then there are times in the night when the *kahuna* sees swarms of undeveloped gods, like little dwarfs or small human beings skulking about his house. He has to keep calm and use his wisdom to the best advantage to find ways to win over these little enemies. He knows they have been sent by a rival *kahuna* to bite him to death. So, by flattery and soothing words he gets many of the little enemies to join his friendly ones and make the remaining hostile ones afraid, so they will slink behind him and not bite. The *kahuna* has offered a prayer for his protection—calling those thousands of dwarf gods to join forces and use their superhuman strength against his enemies and defeat their foul designs.

"We are to suppose that our *kahuna* has prayed successfully and his forces become the strongest. He then scoops up a fistful of dirt and hurls it into the faces of the evil ones, who return to their master angry and broken in spirit. And they swarm all over him and give him the bites instead.

"Rodman, you know I am a Christian preacher, and my church is right over there on Cooke Street. When I speak of these terrible ways of my people in the dark days before the Palapala was brought to us from Boston, and to some extent their ways for many years afterward, it is only so you may write of them as examples of those who were in heathenism and wandering in the wilderness of sin and ignorance. It is true that the old *kahuna* had great powers. But the greater power is in the Holy Gospel and in the Divine Will of the Almighty."

*Ke Kahuna hoo-pio-pio* shared with the practitioners of *ana'ana* the object of seeking the death of someone, but they played different roles. Both forms were much studied by persons who sought protection against death curses or spells that might be hurled at them. Many who were attached to the royal court sought to master the secrets of both these forms of sorcery, so they could protect the lives of the king and his family. Royal persons themselves often became skilled in both *hoo-pio-pio* and *ana'ana* for self-protection, and to be qualified either to hurl a death threat at an enemy, or remove such a threat. *Hoo-pio-pio* was a generic term for sorcery.

*Ka hoo-pio-pio* was defined for me by the late Professor John H. Wise as a form of killing sorcery carried out on a remote sandy beach where the morning glory vine is obtainable. The *kahuna* first scratches a cluster of rude designs on the sand and places one end of a long vine in

the design most removed from the sea, anchoring it to a rock. He then grasps the free end and hops from section to section and into the sea up to his waist. This act is repeated many times and each time he goes deeper into the water, chanting that he has not yet gone in over his head. But finally the sea does envelop his head and his voice is smothered. This ritual is a symbolic enactment of the coming of death to the victim of his black art.

*Ke Kahuna hoo-una-una* was an order of sorcerers nearly as much to be dreaded as the priests of *ana'ana* and *hoo-pio-pio*. When one of these necromancers was observed to enter a house, terror would strike the heart of some. This was because the priests of this order were emissaries and disciples of Milu, who reigned over the lower regions. The priests of Milu were keepers of evil spirits, which they could send, as it pleased their fancy, into a healthy person and afflict him, or into a diseased person and heal him. Those spirits that did the bidding of the priests of Milu were known as *akua hoo-una-una*, or messengers of gods, who could be benevolent or malevolent. *Hoo-una-una* priests were also an order of medical *kahuna*, although the medicine they kept was *awa*, which they drank in such inordinate quantities that their eyes turned red, or *makole*.

Many practices of the *kahuna hoo-una-una* were thought to be obscure and esoteric in comparison to those of other *kahuna*. For example, when a priest of *hoo-una-una* examined a patient and found the cause of his complaint, he called for a decoction of *awa* and only he drank it. Before he quaffed the cup of *awa* the priest would attest to his gods that he would drink the *awa* to pacify ancestral spirits who had evil designs, and would implore his god to cure the patient. In the final analysis, these priests were vengeful and invidious rather than protective. If one person greatly envied another, he might summon the priest of *hoo-una-una*, who would direct the gods to bring ill health or death to the envied one.

Early in 1936, when I was gathering material for a paper on fishing methods of the old Hawaiians, I sought out another Hawaiian authority, David Malo Kupihea, a descendant of the great David Malo, author of *Hawaiian Antiquities*. He had served ably in the territorial legislature from 1912 until 1923, and had since been a fisherman residing in a simple house in the Kalihi-kai district. We had had many congenial meetings in years past, but I was surprised when he spoke freely of *kahuna* lore. Kupihea's *aumakua* were sharks, and he confessed to making offerings to his *aumakua* and to the shark god before each fishing excursion. It seemed only natural that this old fisherman would speak of that order of *kahuna* who sent sharks and various other creatures on errands of death, saying, in part:

". . . That is true, I have knowledge of many works of the *kahuna*, the good and the bad, knowing only the results of their ceremonies, but little of how they learned to harness the things of the spirit world, alter the laws of our mind and body, and talk with the old gods who the missionaries say never have existed. Like you, I would like to know these secrets. I am in ignorance because in my great-grandparents' time the missionaries placed tabus on our old religion and in my family the tabu was very strong.

"I have told you of the healing *kahuna*, the *la'au-kahea*. It is a wonder that they were outlawed by the Christians, for they did only good. If you insist on knowing about those workers of death curses and senders of death-dealing spirits, many such types come to mind, but none more evil than the *kahuna* of *ho'o-una-una*. These things I was told, or I have seen:

"They are known as the senders of vicious enslaved spirits, these black-hearted killers of the *ho'o-una-una* kind. These *kahuna* were keepers of many *unihipili*, the spirits of the departed which they captured and seduced into enslavement by carefully feeding and caring for them. These *kahuna* were said to be eaters of bowel refuse, *ai kukaē*.

"Such *kahuna* prayed to a variety of gods, the highest being Lono. When they selected a victim to kill, their method was to send a slave *unihipili* into a shark, or a giant eel, into a vicious bird, or into the worms. Then by powerful prayers the gods would be prevailed upon to cause the *unihipili* to incite the creature it had entered, to make a murderous attack upon the selected victim.

"We who live much in the seawaters among the sharks make offerings to them, so we never fear their attacks. But now and then a fisherman is torn apart by a shark which has been sent to attack by a hateful *unihipili*. This testifies to the powers a certain *kahuna* has through the gods. We really can't always speak of *kahuna* and their works in the past tense. They are of the past, yet somewhere among us today.

"It is said that the *kahuna ho'o-una-una* sometimes sent hosts of mischievous *unihipili* to enter a person selected to be tortured. This affliction would be called to the attention of a kindly *kahuna* who would try to purge the victim. He would give them food and liquor and try to get the spirits to be friendly and reveal their identity and that of their master, and to confess their mission. With this information known, the priest could effect a cure. Should any *unihipili* remain loyal to the sending *kahuna*, it would then require great skill to exorcise or tear it away. From afar the sending *kahuna* would sense the interference and possibly send one *unihipili* after another, or in flocks, and in that event a duel of the two *kahuna* would continue until the stronger won out.

"The esoteric complexity used by *ho'o-una-una* in exerting his



powers is hard for me to explain to a *haole* in terms that would make sense to you. So I hesitate to mention that such a priest could enlist a whole species in his destruction of a victim. There is a well known and often recorded prayer to the god Oni, who holds dominion over the dirt of the earth and all things planted in it, or living in it, such as plant life and insects.

"Should a farmer have his crops molested by a thief or a vandal, he might be offended enough to want the culprit killed. A *kahuna ho'o-una-una* would best be hired who had the ear of Oni, in whose special preserve the offense took place. This *kahuna* would offer the prayer in which Oni, god of mud-worms and in fact one himself, is called upon to hurl the total force of himself and all of his subject mud-worms at the crop molester, to cause his death by many horrible forms of mutilation, and his ultimate consignment to the damnable realm of Milu."

*Ke Kahuna hoo-komo-komo* practiced their calling in the same manner as the priest of *ho'o-una-una*, with, however, little emphasis on healing the sick and infirm. Such a priest was principally occupied with taking someone's life, often a sick person's. He did not foretell from omens as was practiced by the medical priest, and, before he sent the gods on an errand of death, partook of the *awa*; hence he too had very red eyes. Being red, his eyes were *makole* or *ho'omakou*.

*Ke Kahuna poi-uhane*, or the practitioner of spirit entrapping, worked in such a mysterious and unobtrusive manner that little is known of the roles he played as a murderer by black sorcery. His secrets were extremely difficult to master and involved psychic powers given only to the chosen few. Wandering souls were lured from the spirit world into the grasp of the entrapper, who then directed them into living objects. Entrapped souls were of several distinct orders, and they might enter a person's higher, middle, or lower self, depending upon the will of the particular *kahuna poi-uhane*.

*Kahuna pule kuni*. In reaching out for a delineation of this form of sorcery, again the author resorts to information supplied by the clergyman-scholar Andrew Iaukea Bright in 1938:

"This kind of *kahuna* business you ask me about is very complicated, you know. I went to Johnny Wise to learn what I have to tell you. Keoni is older than I am, and of course he knows a great deal more about the old ways of the *kahuna* and the words they used. Those *kahuna* of burning *maunu* and *pule kuni* were about the most terrible of them all. When one got on your trail you had better get a more powerful one, and get him fast, or the jig would soon be up for you.

"Powerful prayers were said to the highest of deities and they were given more *mana* if the gods a *kahuna* prayed to were also his own family

*aumakua*. The *pule kuni* priest was commonly called in as an avenger when someone's beloved relative or friend was made sick to death or had died of sorcery, and it was believed that they didn't deserve such a tough fate. For his working to destroy the *kahuna* who had brought about the undeserved curse, these experts charged high, that is, from \$50 to \$300—a fortune in the nineteenth century. Of course he was always paid. No one dared to offend a *kahuna*, but another more powerful one.

"In casting a death curse, the *kahuna pule kuni* would first of all make a fire of some *uhaloa* wood, to which was added *opihi-awa* and *pupu-awa*. And then there were packages wrapped in *ti* leaves and placed on the fire to be roasted, such as *kua-paa*, *limu-kala*, and *pupu-makaloa*.

"In a classical prayer of great antiquity, said to be first recorded by the missionaries early in the reign of Kamehameha the Third, the *kahuna pule kuni* called upon Ku, Holani, Hamoea, Lono, and Pele, and in this prayer all of the deified cohorts of Madame Pele were invoked: thunder, earthquake, rain, the four winds, the surf, the heavens, earth, mountains, and sea. All these gods and goddesses were beseeched to give the death sentence to the guilty *kahuna*.

"Wise pointed out a rare word in this old prayer that I had not heard of; it is *muka*. This word refers to a way they had of supplicating the powers of heaven by the snapping of jaws. It was done by pulling the lips firmly against the teeth and then suddenly spreading open the jaws, letting air rush strongly into the mouth.

"Should the heavenly powers respond to the *muka* by a bright flash of lightning, it was interpreted as the death verdict; success was certain.

"In the old days, we might say, before the twentieth century began, if there was anything suspicious about someone's sickness or death, a relative would by custom bring a *kahuna pule kuni* into the house to give his opinion in the matter. His fees were so big that we must question if there were any of those rascals who would honestly return a verdict of sickness or death by natural causes. There was no one smart enough to question the experts in such things.

"Pebbles were the magic tools of these *kahuna*. There were five orders, each using a different amount of pebbles in their rituals. They were graded something like we grade our automobiles by their horsepower, those *kahuna* using the greatest amount of pebbles, forty-two, being rated the strongest.

Each *kahuna* kept his pebbles wrapped in any of several sacred *kapa* cloths and placed inside of a gourd or coconut shell dangling from a wall of their house, so as to prevent anyone from defiling them.

"When called in to appraise a moribund person or a corpse, the

*kahuna* would take out his pebbles and carry them along to the troubled house. There he placed them on a fresh mat, enclosed them in tapa cloth and made a prayer to Uli, describing the case and requesting that the goddess bring punishment to the party responsible for the condition of the victim.

"Next the *kahuna* took the *maunu* from the dead or dying person—that could be any little thing handy, even spit or *kukae*—telling the client that on a specific night in a series when the moon is in the western sky, or during a later series of nights when the moon is in the east; the person responsible for placing the curse on his relative would surely die in a terrible way.

"When parting with his client, the priest takes with him the *maunu* and with great stealth he sneaks it into his victim's water, or into his food, or in his pipe and tobacco; or he might think it easier to bury it secretly along a pathway his victim is sure to use. His last act is to offer up a *pule ana'ana* to Uli, Kane, Kanaloa, Pele, or Kamohoalii, depending upon his standing with them, to invoke a horrifying death for the victim."

*Ke Kahuna one-one-ihonua* was of an exalted order of priests who related themselves closely to all classes—the king, high priest, chiefs, and common people—as the one chosen to deliver an invocation at the dedication of a temple. The *kahuna of one-one-ihonua* was a master of prayer par excellence, who was known throughout his home island for his powers to invoke the blessing of the gods upon a newly erected temple, and to placate any inimical spirits that might be lurking thereabouts.

*Ke Kahuna kilo-kilo*, the priest of divination, the possessor of profound knowledge, could predict future happenings, which augured either good or bad. By a judicious blending of keen intuition and psychic prescience he foresaw the coming catastrophic events, whether war, volcanic eruptions, tidal waves, earthquakes, droughts, famines, or violent storms. And, being an astute observer of psychic and somatic conditions, he could also declare with certainty that "such and such a chief will die."

A diviner could determine the errors in the orientation of a house or group of houses, and warn the occupants of the effects on them of such errors. A diviner enjoyed the patronage of *konohiki*, who collected taxes for the chiefs, for they were always vying for chiefs' favors, and he was the soothsayer who foretold the dispossession of a district from the stewardship of given *konohiki*.

Being a very sacred personage, the *kahuna kilo-kilo* would never return to a house on which he had passed judgment, although it was a restriction of his own making, for a restricted house could have its

ban lifted only through supplicating the gods of the *kilo-kilo* priesthood. A priest who reentered a house that he had adjudged would suddenly die two days thereafter because the house was held under the prayers of his order.

It was also known that, should another divining priest enter a dwelling that had been declared defective and for which the gods had been asked to correct the defects and, not knowing what had been done, also remark that the same defects were evident there, this second priest would surely suffer death very soon.

In the divining of omens by reading portents in clouds, a divining priest played his most exalted role, because he could thus foresee great events, such as the death of a king and the approach of strangers bent on war. And of course a great number of events far less portentous in nature made up the daily grist of cloud readings.

In the June, 1932, issue of *The Friend* there appeared the latest account of cloud divining I have been able to find. It was in a story written by the brilliant Hawaiian scholar Mary K. Pukui and bore the title "Ka Makua Laiana, or Stories of Father Lyons." It told of two *paniolos* (horsemen) riding toward the Lyons house who saw a rainbow over it and a coffin-shaped cloud suspended by chains and swiftly rising and falling as though manipulated by unseen hands. One of the horsemen with the prescience of *kilo-kilo* remarked that the macabre cloud was a harbinger of death. Putting spurs to their mounts they sped to the Lyons house to find that its master had died.<sup>1</sup>

My most recent encounter with cloud divining was in the spring of 1972. Mr.———was driving me into the city from his ranch near Pearl Harbor shortly after dawn. As we drove westward the rising sun cast a roseate glow on the clouds ahead. Suddenly the driver exclaimed: "Look up there, Rodman! Good God, a *mo'o* belching flames! What does it mean?"

There before us limned against the sky was indeed a pink cloud perhaps a half mile high, in the nearly perfect shape of a standing lizard from whose mouth issued a great red flame. We exchanged apprehensive glances. His wife was due to arrive that morning aboard a San Francisco plane. She had been unaccountably delayed for a week.

Had her belated return some mystical connection with the cloud lizard, considering the fact that the creature was, for women, the harbinger of the very worst ill-fortune? Great care was to be exercised by women at all times, so that the sight of one of these tiny reptiles could be avoided if possible. Should one be seen, a *kahuna* must be called in as soon as possible to neutralize its baneful influences by appropriate rites and offerings to the *mo'o* god.

"It's a sign of terrible *pilikia* [trouble]. I am afraid the worst may happen," said my friend at length, with a note of sad resignation. "I have great fear for my wife."

It seemed rather incongruous that this urbane, sophisticated part-Hawaiian who had graduated *summa cum laude* from a great Western institution of learning, should still subscribe to the old lore of *kilo-kilo*. But I confess that I more than half believed that the cloud was a portent of evil or misfortune. By long exposure to these beliefs, I had become more than a little Hawaiianized.

As it developed in the case of Mrs. \_\_\_\_\_, she arrived that day in a poor state of health and died within two months.

*Ke Kahuna nana-uli* belonged to an order of prophets whose skills were used for evil purposes. These priests forecast the weather by observing winds, clouds, stars, and seawaters, and also anticipated changes in the weather by closely studying the reactions of certain flora and fauna that were sensitive to variations in humidity and temperature.<sup>2</sup>

If a *Kona* wind (hot and humid wind from the south) prevailed for several weeks, the weather prophet might see that the tops of the clouds inclined eastward. Then he would predict that on the morrow the *Kona* would cease to blow, while the usual easterly breeze would be back. Or, if a calm, or the easterly prevailed, and he saw that the heads of the clouds inclined to west or south, he might assert that within a few days the *Kona* wind would come with its usual plague of headaches and dysphoria.

On those rare occasions when a calm had been over the land for many months, the *kahuna nana-uli* observed the skies and if he saw a profusion of small white cloud tufts that were said to resemble a *konane* (checker) board, he would assert that a storm would arise that would last as long as the calm.

Omens indicating tempests at sea had quite different meanings. If the sea was calm, and the creamy white clouds undulated about the horizon while dark evening clouds clustered about the mountaintops, the *nana-uli* announced that the surf would soon be high, a condition brought about when there was a clashing of the clouds.

When the weather was calm and the stars twinkled, the weather prophet would observe that this condition presaged the coming of a storm.

*Kahuna la'au lapa'au* embraced several orders of medical priests whose pharmacopoeia included many hundreds of plants, which were given orally or applied in poultices, depending upon the properties of each medicine. Pumice, red dirt, sulphur, and salt were ground into fine powder and given in tinctures for certain ailments. The projection of *mana* through prayer, and the instilling of faith were vital adjuncts.

In early times women were often found in the various healing orders. Today each major island has a handful of these practitioners, both male and female. The most skilled of the medical priests, the *kahuna la'au kahea*, *la'au lapa'au*, *lomi-lomi*, and *ha'ha'i-iwi*, had many methods of treatment in common; they sometimes applied their skills in a common effort to heal a patient. Thus, the specialists in the art of calling spirits and exorcism, in administering herbs, in palpation and massage, and in *ha'ha'i-iwi* or bone setting each employed seawater, whole salt, tumeric, and *ti* leaves in the cleansing rites. Likewise these priests made similar offerings to the gods in all cases, whether they involved *ma'i aumakua* (malaise of the spirit caused by an ill-disposed god), malfunctioning of an internal organ, broken bones and muscular traumas, or the exorcising of a death-dealing *unihipili*. Most commonly used offerings were certain sea creatures, pigs, dogs and chickens of a special color, taro, young taro leaves, bananas, sugarcane, sweet potatoes, *awa* root, and eggs. After the gods were believed to have dined, the offerings might be consumed by the patient, intimate members of the patient's family, and the *kahuna*. To prevent either mischievous spirits or enemies from securing them to work further evil against the household, the *kahuna* scraped together the least morsels of leftover food, which he took elaborate pains to dispose of.

Powerful masters of *la'au kahea* set certain forces in motion that caused the most grievous and intractable wounds and infections to heal within a time span of from one to ten days. Likewise they caused broken bones to knit sufficiently within a few days to render them functional.

Implicit faith was a primary factor in the speedy recovery of a patient by these prayers, rituals, and esoteric projections of *mana*, which stepped up the patient's recuperative powers. In conjunction with prolonged ritual chanting, powerful concentrations of tissue-restoring *mana* entered the ailing organ or limb, causing it to heal many times more rapidly than by any therapy known to physicians trained in Western medicine. These techniques must have involved a degree of control over the autonomic nervous system by processes not fully understood by anyone living today.

Priests who were specialists in the treatment of battle wounds were always placed behind the lines by generals. The most noted practitioners were kept in royal households, and the ménages of high chiefs who were affluent enough to afford their services. Such priests knew the techniques of *kahea* and also the specific medicinal remedies for a variety of illnesses other than wounds that resulted from warfare and injuries incurred on the *holua* slide or by surf-riding. Because poisoning was a fairly common thing in all kinds of intrigue, they were required to know specific antidotes for poisons, and to administer them effectively. And they were also skilled in the treatment of accidental food poisoning, which was not uncommon in a culture in which refrigeration was unknown.

Few *kahuna* were more learned than the order of *la'au lapa'au*, for they were required to have a vast knowledge of botany. There was no end to their studies of plants and their properties, for Hawaii was a region so rich in species and subgenera of flora that, after nearly a hundred and fifty years of field work and classification by many fine botanists, there are still many undiscovered and unclassified plants.

I have seen infections that had suppurated for many months, and had become gangrenous despite the best efforts of American doctors, suddenly commence to heal, the swelling subside within hours after a *kahuna la'au kahea* commenced to treat them. I am speaking here of an era before sulfa or the antibiotic drugs were known. The skeptical might legitimately ask why, in times before the first Western medicos arrived in Hawaii, would anyone have died of wounds, injuries, or acute illnesses, if native doctors were so skillful. This is a good question—one that I shall not attempt to answer here for want of the necessary space. It would not be an easy question to answer, especially in the light of the following cases:

Dr. Nils Paul Larsen often told of a young man of Hawaiian ancestry who was brought into the Queen's Hospital with a broken back, the X ray having indicated a severed spinal cord. He permitted the boy's mother to call in a *la'au kahea* practitioner, who caused the cord to knit within hours—a feat that was proved by further X-ray photos. Dr. Larsen shared my belief that the *kahuna* knew the secret of taking over control of a patient's autonomic nervous system and issuing messages over its network, directing a super speedup of the healing forces at work on the lesion. In this case, without a sort of activation by means of the *kahuna* esoteric skills, the body would have been powerless ever to make the slightest effort toward bringing together the parted segments of spinal cord.

If we are to believe many apocryphal accounts, old *kahuna* lived well into the twentieth century who could cause broken bones to knit almost instantly. In 1934 I met a frail old recluse of English descent, whom I thought was slightly pixilated. His name was J. A. Combs, and he lived in a crumbling little house set in an acre of deciduous fruit trees on Hough-tailing Road. Combs had married a granddaughter of a powerful *kahuna la'au kahea*—Mary Padeken.

From Combs's rather undisciplined mind came outpourings of supernatural events he claimed to have witnessed during his long residence in Hawaii. One of the few stories I thought credible, largely because I heard it from several reliable sources, had to do with a case of instant healing. He had seen an intoxicated Hawaiian fall and suffer a compound breakage of the left tibia, which caused the broken bones to protrude from the skin. Mary Padeken, who was nearby, was called in to treat the man. She knelt by him, placed her hands over the punctures, and chanted a

prayer for perhaps ten minutes. Within seconds after she stopped praying, she withdrew her hands from the injured place, and told the man to get up and walk. This the man did with no difficulty.

Combs said that he and others examined the leg, but they found no sign of the breaks. From the explanations of this healing process I was given by Combs and various *kahuna*, I concluded that it was done by a sort of paramorphic action. To accept this explanation one must believe as the Hawaiians, that the body has an exact ectogenous duplicate, usually invisible, that during life stays in close proximity to it, and is of the *unihipili* or lower spirit. Through prayer the *aumakua* gathers a great charge of *mana* and projects it into the traumatized part, causing it to melt into its duplicate shadow form. The perfect cast of the normal part thus obtained is then transformed from the shadow material to organic in a process of instant healing.

A medical priest would not treat a patient until he first saw a favorable omen. Sometimes he would draw lots before calling on a patient. At other times he learned through special omens if he were to live or die. Arriving at a patient's bedside, he would ascertain, by lottery, whether it was an auspicious moment for him to commence treatment. Also his dreams (the priest's) were carefully interpreted for auguries that would favor either his treating the patient or withdrawing his services. The patient's dreams were also analyzed. Of special import were dreams of canoes, of rain including the blood-red, of unusual cloud columns, of excrements, and of rainbows. Each priest placed his own interpretation on each of these omens. Paradoxically, an omen thought by one priest to indicate disaster or death might by another be regarded as a promise of the patient's recovery.

Among the practitioners of *la'au kahea*, and the related order of *kuehu*, were to be found great adepts in yoga kinds of exercises. Through meditation and trancelike states they induced the calm of *Theta* in which reservoirs of *mana* were replenished. They were then enabled to transmit powerful charges of *mana* through hypnosis and telepathy to their subjects, and even into inanimate objects. As late as the mid-nineteenth century there was still a *kahuna* of record who possessed the power to explode rocks by the telepathic cleaving of molecules.

*Ke Kahuna kuhi-kuhi puu-one* was the priest who combined in his office the two interrelated functions of selector of temple sites and architecture. Few priests exercised greater religious and political powers, for the King was obliged to summon them when he desired to erect a *heiau* of the "MKim, or sacrificial order. His services were also sought for the building of *heiau* for chiefly persons, and for those shrines in which the common people worshiped.

By means of divination and elaborate studies of the terrain, the priest



of *kuhi-kuhi puu-one* selected the location and precise orientation for a *heiau*. He had to ascertain that a location was not accursed, or possessed by evil spirits, or frequented by miasmatic winds. Next he had to prepare sacrifices of red fish, pigs, and coconuts to be offered to the deities. At this ceremony the first post was erected at a selected spot behind the temple, and a human sacrifice offered to the gods thereon. With the erection of the first post, great numbers of skilled artisans throughout the district commenced their tasks of erecting the *heiau*.

The *luakini heiau* had many specialized dimensions. A pavement outside of it was known as the *kipapa*, on which was erected the *hale pahu*, or house of drums. In a pebbled area would be the *paehumu*, on which stood an array of wooden images, of which only the *moi*, or principal one, was sacred. A *mana* house was set apart for keeping the sacred and all-powerful feathered idols. Great consideration was given by the architect to the design and appointments of the *waiea*, a house containing a compartment for the king and one for the presiding high priest. Also to be carefully selected were the location and design of an altar on which human sacrifices were to be offered up.

Unique among the various types of *heiau*, both for its immensity and its function as a safe haven for all persons seeking escape from arrest or execution, was the Temple of Refuge situated near the seashore at Hoonau on the Island of Hawaii. This vast temple, restored a few years ago, was the creation of a great *kahuna kuhi-kuhi puu-one* of antiquity.

*Ke Kahuna makani* was known as the mystic priest who belonged in the medical order but possessed no healing powers. Members of both sexes could become a mystic priest, which was accomplished by being possessed by an evil spirit entity or an ancestral god. The mystic spirit that entered the priest of *makani* could be that of a departed person of any age or sex. These spirits were said to sit on a priest and tell him what he should do with his patients. Unlike the medical *kahuna*, the mystic priest did not prophesy or possess omens. As with the *kahuna hoo-una-una*, he relied mainly upon *awa*. *Awa* juice was imbibed by the mystic priest before he confronted a patient, for it was the narcotic power of the potion that gave his spirit mentor an added measure of insight. Even with the aid of *awa* a spirit power was not always omniscient in its role of instructor to the priest it sat within. Sometimes the *makani* had to probe around and ask many questions before striking a chord that would elicit clues to his patient's condition on which he could base adequate diagnosis and prognosis.

The *makani* priest might be called in for reasons other than sickness, such as aiding in the solution of a crime, to determine the whereabouts of a missing person, or to locate a lost object. In the solution of these

nonmedical cases, the *makani* priest was thought to depend on the guidance of his mystic spirit. Some modern-day students have suggested that extrasensory perception might often have been the means by which the old-time priest of *makani* achieved his paranormal insights.

An apparent offshoot of the *makani* order of *hoo-mana-mana* priests, sometimes referred to as the *hoo-noho-noho*, was observed in great numbers during the reign of Kalakaua, and flourished from about 1880 until early in the twentieth century. The priests of *hoo-noho-noho* were purveyors of the *unihipih*, or spirit entities of dead persons, and many were practitioners of the sinister arts of the *kahuna hoo-pio-pio*. By this late date no pure forms of *hoo-mana-mana* were practiced; each had been modified and touched by decadence, albeit some priests possessed great powers as of old.

Professor Augustus Marques, a remarkable scholar and admired preceptor of Queen Liliuokalani, delivered a series of Theosophical lectures in Honolulu during 1896, one of which was reviewed in the June issue of *The Friend*. I quote it in part:

"Professor Augustus Marques, in a recent lecture, credited Hawaiian *kahuna* or wizards with being 'adepts' in Theosophical mysteries.

". . . Witches of old were mediums under another name, sensitives who increased their powers under magical ceremonies, such as even the ancient Polynesian *kahuna* knew how to do. The Polynesian *kahuna*, on the death of his infant child or relative, takes possession of the corpse, and carries a part of it constantly on his person, regularly going through a form of administering food to it whenever he eats, and also prays to it. By this means he develops the spirit of the infant into a powerful demon, devoted to his service, and ready at his command to occupy and kill the body of any person he orders it to slay. There are such *kahuna* here now in Honolulu, believed by their neighbors to have great and deadly power, and many fall victims every year to their witchcraft through the murderous power of the alleged demon, which, according to Dr. Marques, may be genuine."

A few months after the death of Hawaii's last king, David Kalakaua, which occurred in January, 1891, the Congregational Mission set up what was a "preaching station" at the Aala fish market where each Saturday for many years their Hawaiian proselytes inveighed against the priests of *hoo-mana-mana*. These rather foolhardy zealots would attack the *kahuna* when they came to the market for *awa*. Until the mid-1930s *awa* could be purchased at the Aala fish market on Saturdays, and there were those who went there seeking to know a *kahuna* by his red, "makole" eyes.

There is some literature available concerning yet another *kahuna* of the medical order who functioned by auguries and dispensed potions.

This *kahuna* was the love-inducing priest, although he was equally skilled in the art of exorcising love. Operating under the injunctions and sanctions of a tutelar god, the love priest at times practiced with malevolent intent, though sometimes his work was benign.

Most of the benign offices performed by the love priest involved bringing together estranged husbands and wives, or lovers, in cases where one had succumbed to the blandishments of a third party. In each case great skills were exercised in breaking the attachment between the wayward lover and the new object of his or her infatuation. Acts of releasing or disenchantment had to be performed with both parties. Then the wayward lover would be induced to affect a reconciliation with the abandoned spouse. So great were the powers of these priests that they could often through telepathic projection of the will induce a wayward lover to return from a distant place, even from a neighboring island. The love or infatuation a priest conjured was frequently so obsessive in nature that the wayward lover, once restored to a state of connubial bliss, thought of nothing else and was said to be *lolo* (idiotic).

In the fall of 1938 my romance with a Hawaiian girl had reached the juncture when I felt that it would have to be resolved in one way or another, or I would be driven *lolo*. Because I was by then a nonethnic Hawaiian, I consulted a distinguished authority in the *kahuna* arts whose name by no mere coincidence was Henry Kekahuna. Henry informed me that he knew of one love priest who still practiced on Oahu island. But when I told him the name of my inamorata, he exclaimed:

"Why, she is the eldest daughter of Kamai! If he opposes your marriage, there is no love priest that I know of who is powerful enough to overcome his *mana*. My advice to you, my lad, is to turn away from this girl and close your heart to her. To fight the *mana* of that old boy, who is descended from the great *kahuna* of Moloka'i, can bring you only sorrow and ruination."

Although I took Henry Kekahuna's advice, my inquiries about the love priest yielded some valuable notes, which he said were taken from a lecture of the late Thomas G. Thrum in 1929, which he gave much credence to.

"Those priests who succeeded in bringing lovers together," he said, "never depended on the *tour de force*, but rather upon long and patient effort. The client would be instructed to eat all of a joint of the sugarcane, *Pilimai*, that would serve\* to engage the loved one's attention. Then he must chew a joint of the sugarcane, *Manulele*, at the same time offering to share it with her so as to cause his love to possess her. If these potions were not available, then herbs specially prepared in ways peculiar to each priest must be taken to a place of high winds, some to be eaten there, and some to be tossed about in the wind.

"In this way lovers were brought together and the fidelity of single persons assured. Also in this way married persons were made to forsake their spouse and go to live under the roof tree of a new lover.

"If a defense against the love that is sent into the heart of an unwilling person was desirable, a priest of great power employed the plant named *Makanikeoe*. As the seed of *Makanikeoe* was consumed the priest offered this prayer which is rendered into English thus:

" 'O restless, wakeful, gather, desire, ponder on *Makinikeoe*, and silently leap; leap the affections on that one, the one beloved, to tremble, that the nights be sleepless, arouse the cry, start the tears, incite the warmth, the long wakefulness with the eyes wide open.'

"After this prayer the client partakes of the herb, and the priest then supplicates the *aumakua* of the night with these words:

" 'Thou *aumakua* of the night, Kaukahiko, Kauakahi, Liloa of the night, Hakua of the night, Umi of the night, Kakuhihewa of the night, Iheihe of the night, ward off the night, thou ancestral spirits, we have no power, my power is in the living things of the daylight.'

"At the end of the prayer to the *aumakua* of the night, more of the herb is eaten, and thus the client is left to await its fulfillment."

*Ke Kahuna lomi-lomi*, an ambiguous title, is applied to the fourteenth and final major order of the *ho'o-mana-mana*, in my listing. *Lomi-lomi*, or massaging per se, was universally practiced among the laity. It was an elaborate and very efficacious art of muscle kneading with the hands, of treading on the subject's back, and of rubbing one's own back muscles by using a crooked *lomi-lomi* stick that in modern times is cut from a branch of the guava tree. There is still great knowledge of this art among the Hawaiians.

But the *kahuna lomi-lomi* was a priest of the medical order who used few remedies, employed no auguries, and diagnosed almost entirely by feeling the state of the bones and arteries, particularly those of infants. As soon as it was deemed feasible to carry a newborn infant to the *lomi-lomi* priest, this was done. It was believed that once the incipient maladies of infancy were known, they could be cured before the person was grown to adulthood, when they would be stubbornly entrenched.

Whenever the *lomi-lomi* priest sought to identify ailments in the body of an adult, he would press his fingers deeply into every area and thus find the condition of the bones and arteries. Morbid conditions would be found and described, and a prognosis given. A *lomi-lomi kahuna* Practicing at this time in Honolulu (Henry Machado), who charges no fee for his services, has excited puzzlement and admiration in white doctors who have found him to be an accurate diagnostician.<sup>4</sup>

Hamoea is still widely known among Hawaiians as the supreme Patron or goddess of practitioners of the *lomi-lomi*. She was the unseen

presence in the terminal hours of *kahuna* victims, and it devolved upon Hamoia to transmit her observations to the other gods concerned. By the same token, she adjudged the death-sending *kahuna*, so that other gods consulted her for evidence of guilt sufficient to justify his execution.

Closely allied to the *lapa'au* and *lomi-lomi* priests were the *kahuna ha-ha*, who were the most skilled of all in diagnosis, which they accomplished by feeling or palpating the entire body to discover pathogenetic factors. According to the late Dr. Nils Paul Larsen, these priests believed that most bodily ills arose from gastrointestinal malfunctioning. He said that they also excelled in the interrogation of patients.

In his paper on Pacific Ocean medical artifacts published in the report of the first annual meeting of the plantation physicians of Hawaii in November, 1944, Dr. Larsen, then head of the great Queen's Hospital, referred to some curious ancillary practices of the *ha-ha* priests, as follows:

". . . There was shown an old book written in longhand by two '*kahunas*' at the request of a king. This book told how the '*kahuna*' diagnosed and then treated various diseases by herbs. This book was signed by a '*kahuna ha-ha*.' The latter was a diagnostician. In teaching his students he arranged a series of stones in their order of hardness. The young hopeful diagnostician was taught to feel the various stones for degrees of hardness. He had to reach such perfection of his fingertips that before he was allowed to touch a patient he, while blindfolded, had to arrange the stones in their proper order of hardness. Such a series of stones was shown.

"There were also '*kahuna sticks*.' One type, the straight club, was used to pound an affected region . . . to overcome pain. The curved club, also shown, was used at home by the patient to manipulate any sore muscle or sore spot anywhere on his anatomy. The expert in this art (physiotherapy) was sometimes called the '*kahuna lomi-lomi*.' "

Besides the *lomi-lomi* sticks there were larger ones used as weapons, which were composed of magical *kauwila*, a heavy wood of dark red color. Such sticks, when charged with enough electrical voltage from the body, and hurled against an enemy, could render him senseless. The late John F. G. Stokes, old-time Curator of Anthropology at the B. P. Bishop Museum, researched these various *kauwila* wood sticks with the museum's founder, Dr. W. T. Brigham, for one of his many unfinished papers. During the 1930s I gathered scores of small *kahuna* sticks three to five inches in the length, from caves and the spaces over doorways of abandoned Hawaiian houses, which Stokes and Dr. Larsen studied but about which they offered no conclusions.

### 3 Exorcism and the Decline of *Hoomanamana*

Exorcism and the counteracting of curses are arts that have in the main been practiced by persons who mastered the techniques strictly for the purpose of neutralizing evil, and who were avowedly inimical to the destructively oriented *kahuna ana'ana*. Not infrequently these good practitioners have had great enough powers of *mana* projection to cause the author of a death curse to die.

According to the late Max Freedom Long, the founding Director of B. P. Bishop Museum, Dr. William Tufts Brigham<sup>1</sup> caused the death of a *kahuna ana'ana* overnight and from a great distance. The courageous old scientist first removed the death curse from a young man and then hurled it back to its originator, bringing on his death by convulsions. Such powers have seldom been demonstrated by a white man.

Certain of the Mormon elders who began to arrive in Hawaii early in the 1850s<sup>2</sup> had learned much sorcery from Indian shamans. Their long history of practicing exorcism and combating the influences of *kahuna ana'ana* has been carefully hidden from the Gentiles until present times. They successfully blended the insights gleaned from Indian and Hawaiian preceptors with a strong reliance on the power of Christ.

When I met my first Mormon exorcist, Mr. Kenneth Yuen,<sup>3</sup> it was in January of 1933, and I had taken quarters in the sprawling old Kuboyama Hotel at Nawiliwili Harbor, Kaua'i. Yuen, a Mormon elder of Hawaiian-Chinese ancestry, had blended *kahuna* lore, handed down to him by a Hawaiian grandmother, and the methodology of a learned mystic from Salt Lake City.

Elder Yuen kindly allowed me to sit in on at least a score of prayer sessions while he saved two part-Hawaiian girls from what had seemed to be certain death by the *kahuna* curse. His first case was that of a pretty German-Hawaiian girl from Makaweli Camp. She believed that a

disappointed suitor had hired a powerful *kahuna*, well known in the district, to pray her to death. For over a year Miss N\_\_\_\_\_ had wasted away when Elder Yuen was called in by her parents. Plantation doctors could find no organic illness; they had diagnosed her condition as an obsessive-compulsive state of hysteria. He first converted her to the Mormon faith. Then he went three times a week to her bedside to pray and read texts from the sacred book of the Mormons. She was well within six weeks. He refused any payment for his efforts.

After witnessing Elder Yuen's second case, all lingering doubts were dispelled. The curing of Miss L\_\_\_\_\_, a Mormon lass of Portuguese-Hawaiian ancestry, required nearly a year. The most puzzling feature of her case was her long confinement in a tubercular hospital, with all the symptoms of the disease, though tests showed that her system remained free of the bacillus.

Miss L\_\_\_\_\_ 's story was also that a jealous lover had had her cursed. From the moment she was given notice of the curse, her health failed steadily. Through the hospital windows she saw ghost dogs with blazing eyes and gleaming white fangs. Sometimes invisible hands clutched her throat as she slept. Often in the full of the moon she heard the drums of battle and the tramping of ghostly legions on the ancient battleground between the hospital and Kealia Beach. With a lot of fervent praying, the apparitions were no longer seen, and, at the year's end, a few days before boarding the Honolulu steamer, I had the pleasure of seeing Miss L\_\_\_\_\_ wholly regenerated.

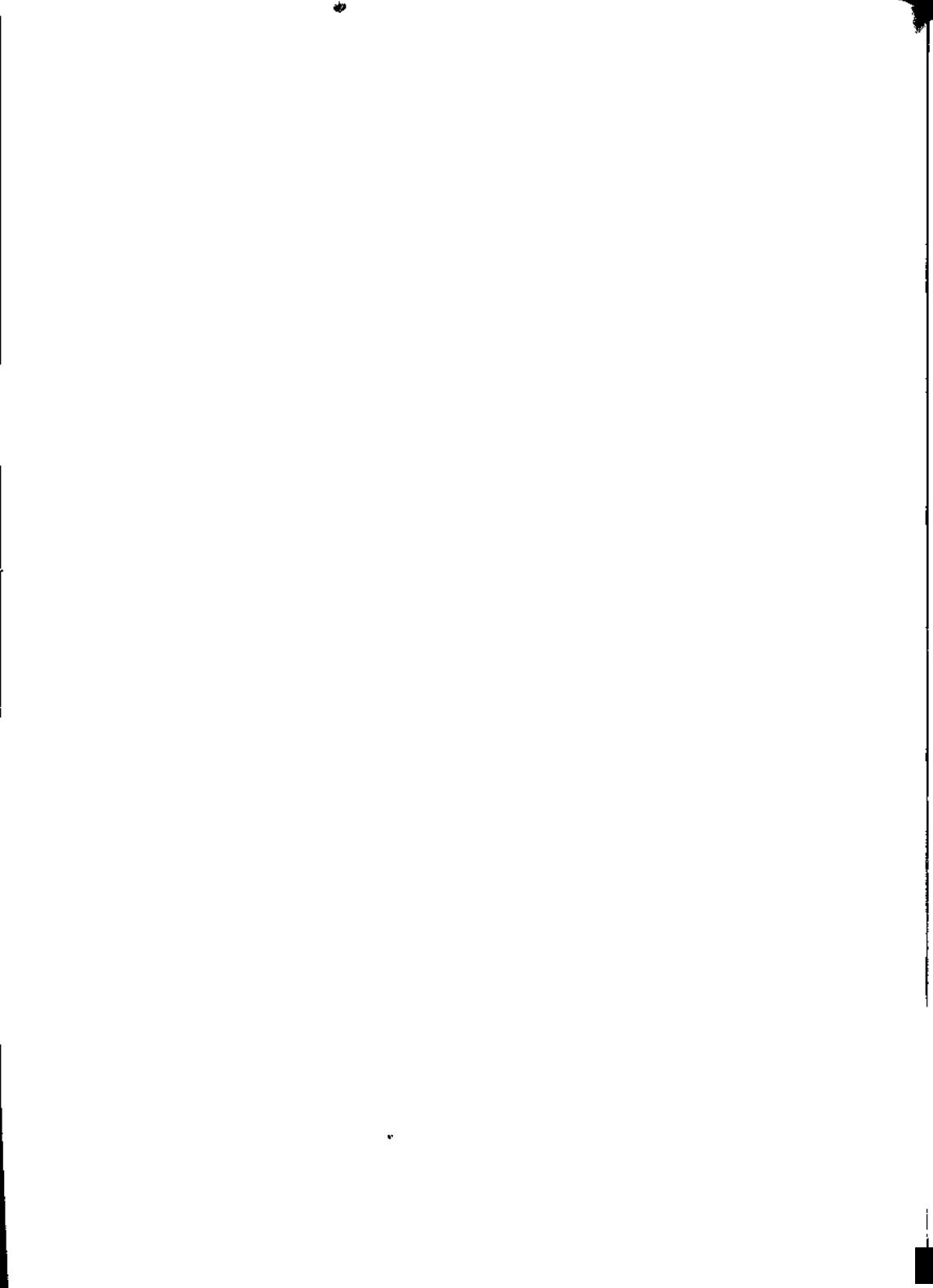
*Kahuna* masters of sorcery and prophecy dominated every level of Hawaiian life through the many centuries prior to the arrival of Captain James Cook in 1778. They were feared by kings, chieftains, and mighty warriors, as well as by the people of the many common classes. From about the time of the British explorer Captain George Vancouver's first visit in 1792, until the year 1819, when Kamehameha the Great died, the power of the priesthood was but slightly eroded by Western influences.

When the first shipment of Congregational ministers arrived from Boston in 1820, they found the traditional *heiau* had been razed, the idols burned, the temple priests shorn of their power, and the *kapu* system proscribed. The *kahuna ana'ana*, who had already started to go underground, became the first major target of these fanatical puritans.<sup>4</sup> Soon they had gotten the sovereign to pass laws against practicing all the *kahuna* arts. In their zeal to propagate the Christian dogma, and through it gain political and economic ascendancy over the native rulers, the Boston missionaries, who came to the islands in many waves until late in the nineteenth century, bore down with equal harshness upon the practitioners of every religious order. By their stern suppression of the profound arts of healing through prayer, projection of *mana*, and admin-

istering of medicinal herbs, the bigoted cohorts of Jesus struck a mortal blow at the very heart of the traditional Hawaiian culture.

Despite the efforts of many pious shipmasters to proselytize him, Kamehameha the Great died in his ancient faith. There is ample evidence that all of the seven rulers who followed him, while professing a Christian faith, held some belief in their ancient gods, and that they treated the *kahuna ana'ana* and the *kahuna hoo-pio-pio* with much respect and circumspection. Each successor of the great pagan king sought the protection of their personal *kahuna* as a measure against their being prayed to death through the instigation of an enemy. King Kalakaua made perhaps the deepest study of the arts of *hoo-mana-mana*. He was the only Hawaiian monarch to proclaim himself the most exalted *kahuna* of the island kingdom.





# 4



## Royal Hawaiian Victims of *Hoomanamana*

In 1930 I commenced my first autodidactic studies in Hawaiian history and ethnology, and I was soon to discover that there had been a strong resurgence of the *kahuna* arts under the last two native rulers of Hawaii, King David Kalakaua and his sister, Queen Liliuokalani. In talking with old Hawaiian scholars I learned that, through the decades between 1880 and 1910, the untimely, mysterious, or rationally inexplicable death of an amazing number of prominent Hawaiian, American, and European political figures had been attributed by the Hawaiian community to the dread machinations of the priests of *hoo-mana-mana*.<sup>1</sup> Besides many persons of lesser rank among the Hawaiians, there had been a significant number of royal victims of the sorcerers, namely, King William Lunalilo, King David Kalakaua, Princess Miriam Likelike Cleghorn, Prince David Kawanakoa, Queen Emma, Princess Victoria Kaiulani Cleghorn, Kuhio Kalaniana'ole, and Princess Ruth Keelikolani, in approximate order of their passing.<sup>2</sup> A list of prominent white men included Prince Consort John O. Dominis, Captain G. C. Wiltse, Henry N. Castle, John L. Stevens, Albert S. Willis, Colonel A. G. S. Hawes, and Charles Carter.

It was a common practice of the *kahuna* to strike obliquely at a victim by causing misfortune or death to strike a beloved relative. Thus it was believed that the daughter of John L. Stevens was made to drown on the very day the revolution commenced that overthrew the Hawaiian monarchy. And the only son of Dr. John S. McGrew, who was the bitterly antiroyalist founder of the Annexation Club, suddenly sickened and died.<sup>5</sup> Stevens and Wiltse, the two American officials who were most responsible for first hoisting the Stars and Strips over Iolani Royal Palace, were special objects of Hawaiian loathing.

During the latter years of his reign, that is, in the late eighties,

Kalakaua undertook to enhance his knowledge of the *kahuna* black arts by commanding all the *kahuna ana'ana* of the eight major islands to present themselves at his court to be interrogated. On the small island of Moloka'i, long noted for its great sorcerers, was one Pali 'uli, who long resisted Kalakaua's efforts to bring him to the court of Iolani. Finally the king sent a squad of the palace guard to bring in the defiant *kahuna*. When the guardsmen attempted to arrest him, Pali 'uli caused their rifles to point skyward and then discharge involuntarily. Before allowing the terrified guardsmen to flee to the steamer landing at Keanakakai, old Pali 'uli told them to tell his majesty that, if he could demonstrate a greater power than he had shown with their rifles, then he would go peaceably to Honolulu and reveal his secrets. It is said that Kalakaua never again tried to fetch old Pali 'uli from Moloka'i.<sup>4</sup>

Another edict that stood during much of Kalakaua's reign, which extended from 1874 to 1891, summoned all families of either royal or noble lineage to submit copies of their genealogies to him.' One of his many reasons for checking family lines was that he wanted to find direct descendants of the chief *kahu* who directed the secret burial of his illustrious predecessor, Kamehameha the Great. It was believed that the old conqueror was buried with treasures worth more than a million dollars.

I came across a strange account of Kalakaua's quest for Kamehameha's treasure tomb in 1940 while negotiating an agreement with the late Mr. Lot Lane and his son, John K. C. Lane, to search their lands at Hale iliili in Kona for the royal cave. In the journal of John Carey Lane, an Irish sea captain who had married a woman of the exalted House of Keauweamahi, whose male members had long functioned as the hereditary mortuarial *kahu* of the Kamehamehas, it was recorded that, when she submitted the genealogy of the Keauweamahis, Kalakaua summoned her to the palace.<sup>0</sup> She was commanded to go at once to Kona and secure for the king evidence of Kamehameha's burial from the cave of Hale iliili. One hundred dollars were provided for her traveling expenses. She set sail on the next steamer for the port of Hookena. Because of her failing health, preparations were made for her to be carried down the coast by litter.

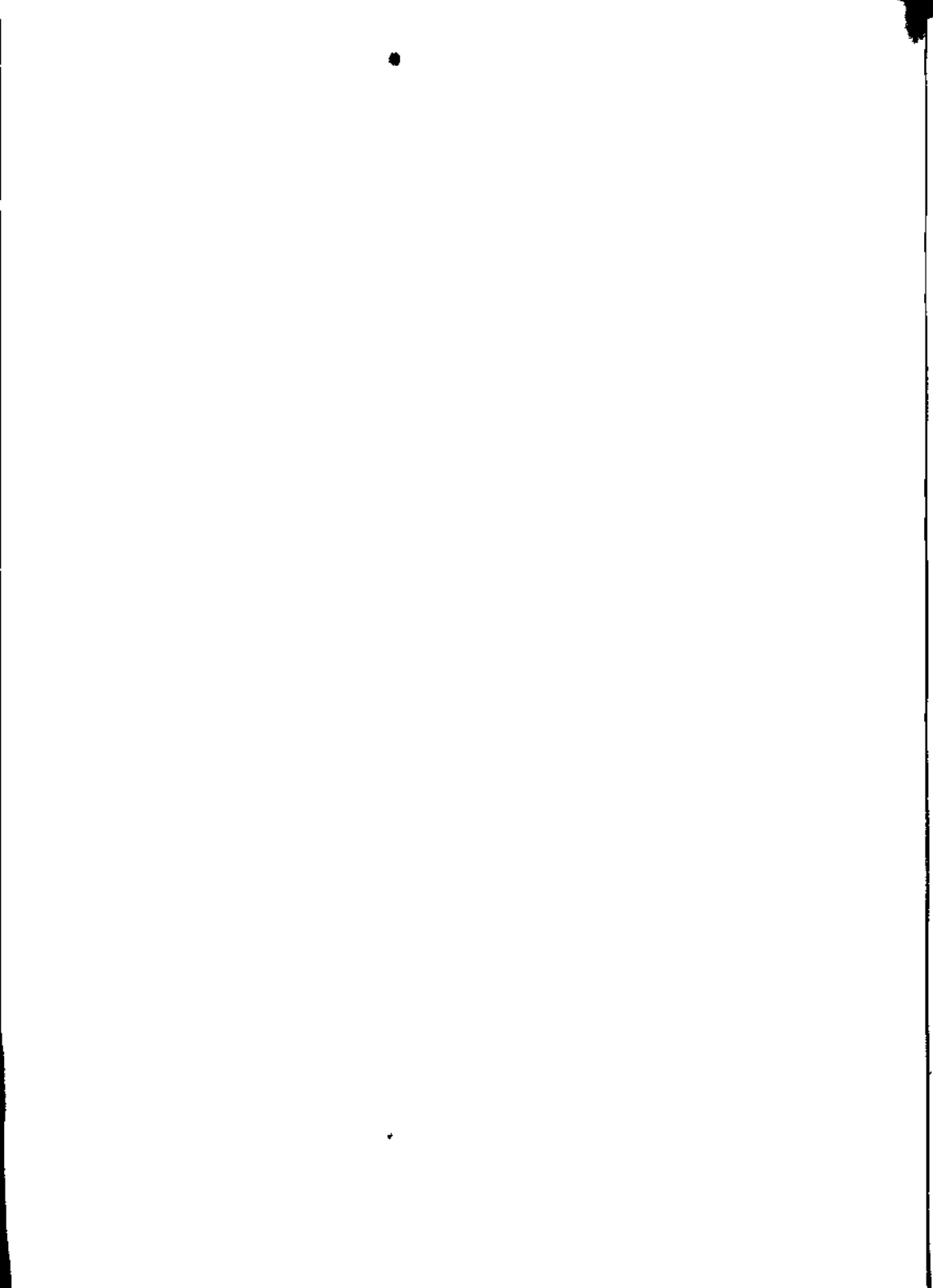
Just before the trek started she requested that a powerful *kahuna* of the district be engaged to divine if the time was propitious for the journey. This *kahuna*, whose great age attested to his superior clairvoyant powers, fetched a white rooster, slaughtered it, and read the portents in its entrails, while he burned a magic potion in his *pohaku ana'ana* (sorcerer's stone cup). Then he knelt on his wizened knees and supplicated the gods. By and by her long-departed ancestors came and palavered with him. They finally gave their reluctant consent for her journey.

A few miles away from Hookena the old lady had a seizure. She

went into convulsions, foamed at the mouth and lost consciousness. A runner was sent after the *kahuna*. When he arrived he studied the situation gravely and then announced that death would surely be her lot if she went on to the cave.

The strong-willed old chiefess chose to ignore the *kahuna* advice. She was carried a short distance farther when the sickness came on her worse than before. That settled it; she knew then that both the gods and the death-dealing spirit entities her ancestors had placed in the cave as guardians did not want her to enter the cave.

When the party returned to Honolulu empty-handed and explained to the King what had happened, he understood. Besides, he had not the absolute power of former kings. He could not command the frightened woman to return to Hale iliili and face what seemed certain death through the still viable curse that lay over the sepulcher.



# 5

## *Kahuna* Practices of the Last King and Queen Who Ruled Hawaii— A Secret Poison

Although many historians have portrayed King David Kalakaua as a swaggering, licentious, poker-playing, hard-drinking sybarite, indisputable evidence shows that he was really a scholarly and gifted gentleman who accomplished much for his people during his rather long reign. In the fulfillment of one of his many driving ambitions, he was not altogether unsuccessful. He had aspired to be counted among the royal authors of the nineteenth century, and his first book, a ponderous compilation of ancient Hawaiian legends, was well received. His revolutionary views of the creation of the universe were to be set forth in a second book, *The Temple of Wisdom*, which he described as a "Diametrical Physiography." But his death in January, 1891, prevented the conclusion of this mighty piece of erudition.<sup>1</sup>

In the fulfillment of his two other great ambitions, which were curiously interrelated, he met with mixed success and frustration until, according to an unverified legend, he at last resorted to a dark, Machiavellian scheme. Although he had privately proclaimed himself High Priest of all the *kahuna* of his kingdom, he had not been able to execute one supreme convincing act of necromancy that would assure him of this ascendancy. He believed that, by a *coup de maitre* based upon a startling display of *kahuna* powers, he could accomplish two things vital to the long-term security of his throne, and in fact, necessary for his very survival. If he were to demonstrate superlative mastery of the arts of *ana'ana*, none would dare attempt to pray him to death. And if he convinced his ambitious sister, Princess Miriam Likelike, of his voodoo powers, she would no longer dare to aspire to his throne. Likelike was by far the

ablest of the four Kalakauas, and the clashing of her imperious will with that of the King had created an intense mutual animus between them.<sup>2</sup>

One day the people of Honolulu awakened to find the waters of the harbor aflame with a scarlet mass of small fish. These were the *kaia uluulu*, a red fish that was known to appear always within three or four days of the death of someone of royal lineage. A multitude of the populace soon gathered on the docks to gaze at the phenomenon in subdued awe. Later in the day, when Princess Likelike took to her bed with a mild colic, the supreme *kahuna* secretly dropped the information among the priests of *ana'ana* that this time the red fish came to herald the death of the King's sister.

At first Princess Likelike's illness seemed a small affair and was pronounced so by her able physician, Dr. Georges. P. Trousseau.<sup>^</sup> On the following day he called again and pronounced her well. But two days later she suffered a severe relapse and Dr. Trousseau was summoned in haste. Although he was reputed to be the best doctor on the island of Oahu, he was baffled by the unusual combination of strange symptoms. He brought in Drs. McKibben and Brodie to assist him with the diagnosis. By hours of hard work the three doctors alleviated the worst symptoms of the patient and agreed that she was out of danger. They departed, believing that recovery would soon follow if she were kept very quiet and was given the medicine they prescribed.

When Dr. Trousseau called again three hours later, the lanai was filled with Hawaiian women who were keening a dirge. An aged *kahuna ana'ana* with long white beard crouched at the foot of Likelike's bed, his red, hypnotic eyes fixed unwaveringly upon the face of the recumbent Princess. Throughout the house other *kahuna* lurked in the shadows. The doctor ordered the servants to clear them from the premises. The servants were Hawaiian and none dared speak an uncivil word to the *kahuna*, although they were aware of their threat to the life of their beloved mistress. They told the doctor that the *kahuna* were there under the protection of the King. That evening Dr. Trousseau left the house and never returned. He is said on good authority to have told a friend, "I have washed my hands of the whole horrid business!" Princess Miriam Likelike (Cleghorn) expired on the following day. Did Kalakaua's experiment get out of hand? The truth of the matter will probably never be known.

Eliot Kays Stone, in his story entitled "Madame Pele at Home," which appeared in the *Overland Monthly* of August, 1910, wrote: "Likelike starved herself to death in an effort to appease Pele and halt the great 1887 eruption. When the eruption subsided at her death, sorcerers kept silent."

I can vouch for the fact that in the 1930s it was still the general

opinion of older Hawaiians that King David Kalakaua himself was prayed to death by a *kahuna ana'ana* while on his last visit to San Francisco. When he died in January, 1891, California and Hawaii were not linked by cable or wireless. But the news of his death was heralded in Honolulu by an immense shoal of the fateful red *kaia uluulu*.<sup>4</sup>

Queen Liliuokalani, who was also known as Mrs. John O. Dominis, the last ruler of the Hawaiians, reigned from January, 1891, until January, 1893, when she was forced to abdicate by a small number of American and European usurpers. Queen Lil, which was the sobriquet often bestowed on her, was a self-avowed Christian nearly all her life. In early childhood she attended the Congregational Church, but in her later years became an active Anglican.

Queen Lil at one time seriously explored the Mormon faith.<sup>5</sup> She is also known to have made a comprehensive study of the *kahuna* arts. It is said that as a mere Princess during the 1880s she engaged the services of various *kahuna* as consultants and protectors. While visiting Boston during one of her frequent trips to Washington in the early years of her tireless battle to restore her estate, the mysterious murder of her favorite *kahuna* was a *cause celebre*.

In the months that followed her overthrow it was frequently rumored that Queen Lil had been advised by one of her *kahuna* to give a new Constitution to her subjects. It was said that the *kahuna* threatened to pray her to death if she refused to submit the new Constitution. The reactionary and arbitrary nature of that fatal document was a major cause of her downfall.<sup>6</sup>

Records show that the Queen made occasional trips to the firepit of Kilauea on the distant southern island of Hawaii. There are stories about the rituals and sacrifices she performed to supplicate or placate the goddess of sorcerers, *Hiiaka-i-ka-poli-o-Pele*, sister of Pele, the goddess of fire. One of the Queen's most persistent detractors was a chauvinistic antiroyalist, the Reverend Sereno Bishop. Soon after she was deposed, he publicly accused her of casting live pigs and roosters into the volcano firepit as offerings to Pele. The outraged Queen's reply to Bishop's charges read, in part:<sup>7</sup>

"Old Hawaiian customs are dear to me, even if associated with a religion that to me is most certainly gone. When good American people decorate their houses and their churches with evergreen at Christmas would it be fair to say that they are at heart Druids? And yet everybody knows that the custom of hanging boughs and twigs at Christmas originated in the idea that certain gods could only live in the boughs of trees and would perish if left in the bitter winter air.

"I do not wish to publish the record of my donations to the churches in this kingdom, nor of the number of children educated in the Christian



faith at my expense, nor of the pastors whose slender salaries have been supplemented or increased by my constant-open purse. . . . Mr. Bishop cannot bring forward a single instance where my gifts have been directed to the maintenance or support of any Hawaiian custom unequivocally idolatrous."

One of my cherished friends during the 1930s was the late Dr. Arthur Mouritz,<sup>s</sup> who was a master of the Hawaiian language and a learned scholar of the material culture and the ancient traditions of Hawaii. He had arrived in Hawaii in the summer of 1883 and had practiced medicine in the islands for over fifty years. The scholarly English medico, who had graduated from the Royal College of Physicians and Surgeons at the age of nineteen, always held that Kalakaua and Likelike were first enervated by *kahuna* spells, then finally given the coup de grace in the form of a secret poison. He had seen this poison and handled it, several times observing its lethal powers in patients. It caused no pain, he said, and neither was it a narcotic. There was no known scientific test by which it could be detected in postmortem probings. This diabolical poison gradually and undramatically weakened the heart's action until it ceased.<sup>0</sup>

## 6



Lives and Loves  
of a Princess  
and a High Chief-  
Some Deadly Witchcraft

Those unacquainted with the politics of late nineteenth-century Hawaii will naturally wonder why the native rulers were fearful of the *kahuna* curse. Among many forces that created animosities of an internecine nature, and not necessarily of the white man's making, the principal ones were rivalries among the Hawaiian royal and chiefly personages, and between rival dynasties, and the jealousy and hatred a small element of Hawaiians felt toward their own chieftains.<sup>1</sup> There were Hawaiians who could be bribed by the white antiroyalists to oppose their hereditary Tulers, or who needed no bribe to hire the *kahuna ar.a'ana* to destroy one of them. It is certain that some well-educated, natural leaders among the commoners had the prophetic vision to anticipate the renaissance of native political power that was to occur during the first two decades of democratic processes under territorial status. That power through the ballot was greater than they had enjoyed at any time since the rule of Kamehameha the Great. Those visionary commoners, who appeared to be traitors to the cause of Hawaiian autonomy, who wanted to hasten the exit of *alii* rulers, were perhaps not as venal and unpatriotic as some historians have painted them.

There is really not enough space in this brief essay to enumerate fully the many ways in which a Hawaiian political figure might offend a member of his own race to the point that they would employ a *kahuna* to destroy him. Moreover, many nonpolitical reasons for inviting the black magic existed among all classes and races of Hawaii's people. One such reason involved the acquisition of real property by foreclosure, which in pre-European times was unknown. Another involved romantic

liaisons or arbitrary betrothals where\*disapproving relatives or disgruntled suitors sought to prevent a marriage by having a party to such affairs assassinated by voodoo.

Certain historical authorities have supported the legend that Princess Kaiulani was done in by a *kahuna ana'ana* employed by white revolutionaries who believed that, if the immensely popular heiress-apparent to the throne were out of the way, there would be slight likelihood of a restoration ever in the future.

This good, gentle, and beautiful princess whose full name was Kaiulani Victoria Kalaninuiāhīkālāpa Kawekū I Lunalilo, was such an idol of the Hawaiian people that it is hard to believe anyone among them would wish her evil. Nevertheless, several weeks before her death, ostensibly of rheumatism of the heart, which occurred on March 6, 1899, rumors were rife throughout Honolulu that a powerful *kahuna* had told her that she must die in order to propitiate certain gods. It was also whispered about that she had been placed under a spell because a number of powerful old royalists distrusted her liberalism, and deplored her strong opposition to the old ways. She had spent most of her school years in England, a process that had imbued her with Western cultural values that seemed much to overshadow the early Hawaiian heritage. There is evidence that she regarded most black sorcery as superstitious nonsense, but that traces of belief in some aspects of it remained with her.

Prince Samuel C. Amalu, a cousin of Kaiulani and himself half Hawaiian, apparently holds still another opinion as to why there was opposition to her rulership. He has often said that the pure Hawaiians would never have allowed either Kaiulani or Dowager Queen Emma to occupy the throne, because they were only half Hawaiian. They maintained with a certain logic that a royal person of mixed ancestry could not be truly royal Hawaiian.

Kaiulani's sweetheart since her childhood, was the dashing and urbane Prince K\_\_\_\_\_, of pure Hawaiian ancestry and a distant cousin, but she was strongly attracted to certain aristocratic white men. She and the Prince were prevented from marrying for a number of cruel reasons. Some said the Prince died of a broken heart many years after death took his beloved Kaiulani, although his brief final illness was not diagnosed as such. Others said that the terrible shock sustained by the heirs of the Kalakaua dynasty through annexation, added to the years of grieving for one another, depleted the *mana* of the royal lovers, making them vulnerable to schemes of political enemies who had curses placed on them.

In passing, I shall mention two others whose names were linked romantically to that of Princess Kaiulani—Captain P. B. Strong and Andrew Adams. Captain Putnam Bradley Strong arrived in Honolulu aboard the U.S. troopship *Peru*, as chief of staff to Major General Otis.

Strong's father was an ex-mayor of New York, where he and Kaiulani had attended school together years before. The two met several times to swim or ride horseback during the several weeks the *Peru* was detained in Honolulu. When the gallant captain sailed for Manila, Kaiulani is reputed to have been quite desolated. Captain Strong never again appeared in Hawaii.'

Kaiulani was not to pine for long. She soon met the dashing Andrew Adams, a New Englander of excellent background whose fine looks, proud bearing, and elegant speech made him one of the most desirable catches of the season.

Adams came to Honolulu from Winchester, Massachusetts, soon after graduating from Brown University, in the fall of 1896, taking quarters in the old Royal Hawaiian Hotel, which was situated downtown at the intersection of Hotel and Richards Streets. He claimed descent from John Quincy Adams, and his mother belonged to an old Eastern family of almost equal distinction.

Soon after their meeting late in the summer of 1898, the Princess's doting and very particular father, Governor Archibald Cleghorn, invited young Adams to reside at Aina hau, his splendid estate near Waikiki. For a few halcyon months a romance seemed to be in the making, but finally the clashing of their wills drove this very eligible house guest to take a *luna's* (overseer's) position at the then remote Ewa Plantation.'

I remember seeing Andrew Adams last in 1934. He was then widely regarded as one of the handsomest white men in Honolulu, and in my opinion he was probably the haughtiest. Many wondered if Andrew's hauteur was a result of his having courted a royal princess. He spent his last years with a Hawaiian wife of lesser *alii* lineage than Kaiulani, as master of picturesque House in the Garden on Upper Jack Lane, Nuuanu district. To my knowledge the only person with whom the dashing Andrew in later years reminisced about his lost love was her brother, Prince Thomas Alexander Kaulaahi Cleghorn.

My list of high-born Hawaiians whose death has been credited to a black sorcerer must include the colorful patriot Robert W. Wilcox. Princess Theresa Owana, who had married Wilcox in 1896, had master-minded his final revolutionary attempt a year earlier. Theresa, last titled scion of the Kamehameha royal dynasty, lived until 1944 in a haunting aura of faded elegance and imperial fantasies, to her last days hinting darkly of her husband's death by a hireling of "the *haole* crowd." She maintained that he was too great a threat to *haole* supremacy to be allowed to live very long after annexation. In this opinion she is supported by Edith Kalanihiapo Moore, now eighty-two, who is the last surviving niece of the great revolutionary.

Colonel Robert W. Wilcox, whose father was a Yankee sea captain,

and whose mother was a chiefess of exalted rank, had stern, romantic features and would scarcely have been taken for a Hawaiian anywhere abroad. His stature was impressive, his carriage erect, his bearing grand. Under the sponsorship of King Kalakaua he had graduated from the Royal Military Academy of Turin, Italy, as a sublieutenant of artillery. After his marriage to Signorina Gina Sobrero of the noble House of Colonna di Stigliano ended in failure, the dashing lieutenant became for some time a favorite of Queen Liliuokalani. His next marriage was to Princess Theresa Owana Cartwright, whose Kamehameha lineage through the exalted High Chief Keoua gave her higher royal status than the Queen's.<sup>4</sup>

By birth, education, and temperament, Robert W. Wilcox was superbly fitted to be the liberator of his people. Although he lent his military genius to several unsuccessful coups, it may be said of him that he was the greatest revolutionary and popular hero of Hawaiian ancestry since Kamehameha the Great, who died in 1819. He was sometimes called "the brown-skinned Toussaint L'Ouverture," but he much preferred the appellation of "Garibaldi," after the Italian revolutionary leader who was his alter ego while he was studying in Italy.

Colonel Wilcox's amours, which aroused the jealousy of many proud and willful ladies of the Iolani royal court, might have provoked a plot against his life. He also made many enemies in the House of Nobles, and among the masses of his own people as well. To this day it is not clear whether his political loyalty was to himself, to King Kalakaua, to Queen Liliuokalani, or, as some believe, to all three in degrees he never revealed.

One of the many paradoxes about R. W. Wilcox was that he had joined a number of prominent Hawaiians in support of the National Liberty Party, which advocated a republic and opposed the Queen's restoration. An obvious motive he could have had for opposing the Queen was his jealousy of Marshal Charles B. Wilson, a high-powered ex-blacksmith of English-Tahitian extraction who was generally held in contempt by the Hawaiians, who had dubbed him "King Bola Bola." For some fifteen years Wilson had been Wilcox's chief rival for Her Royal Highness's attention."

Wilcox had already stirred up certain Hawaiian malcontents at a meeting of the pro-Monarchical Society of the Hui Kalaiaina, on December 4, 1891. At this time he defended his policies, which had been vehemently opposed by that devoted friend of Liliuokalani's, the able Mr. John Lot Kaulukou, by saying:

"To form a republic the point of a bayonet would be necessary; it would not be accomplished by idle talk. We must all be loyal Hawaiians and tell the Queen that her present government is an injustice and disgrace to the nation."<sup>0</sup>

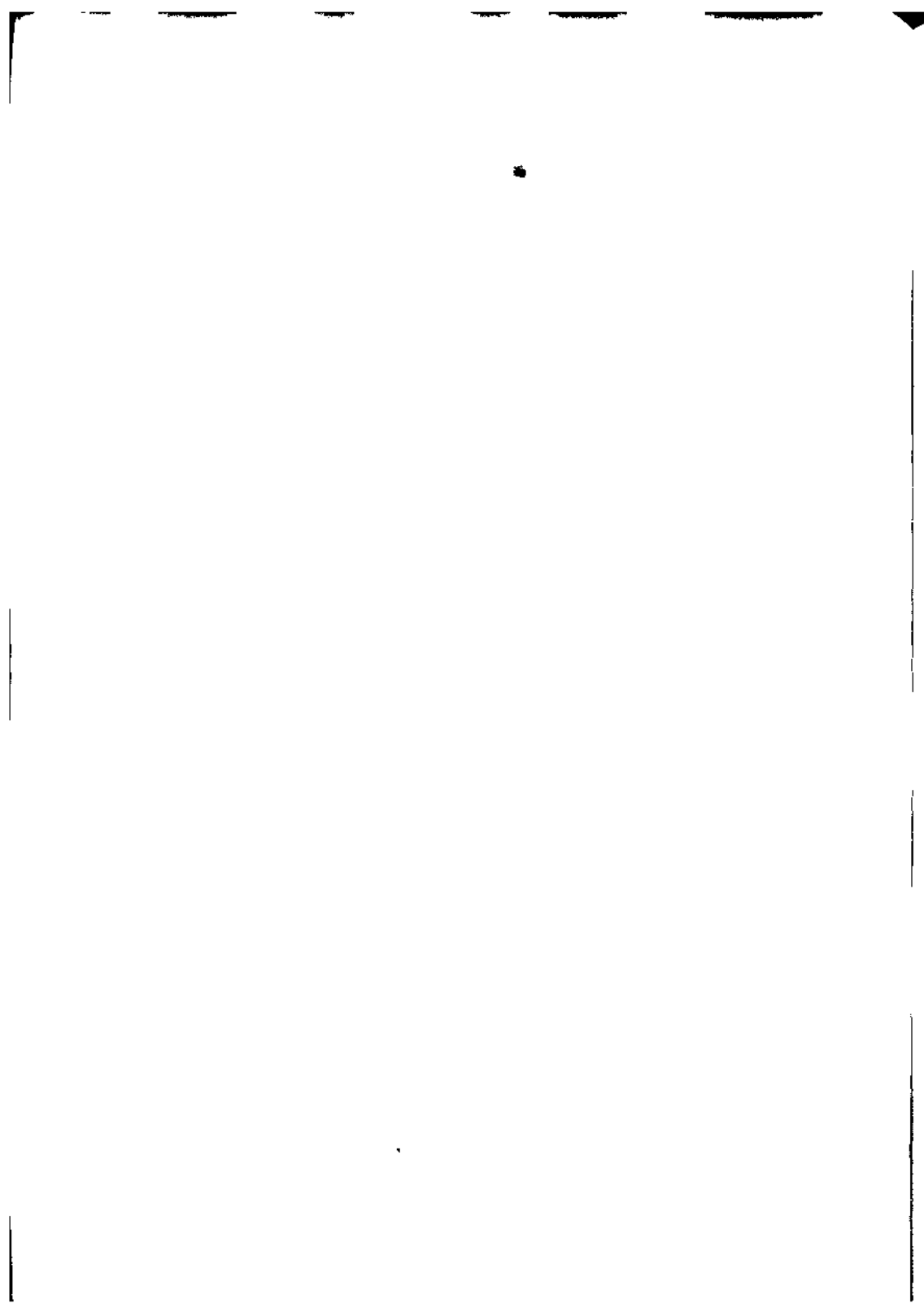
Colonel Robert W. Wilcox served as Hawaii's first Delegate to the U. S. Congress (1901-1902). He had spent most of 1903 planning an underground movement to throw off the yoke of American domination when he died suddenly, aged forty-eight. A native populace who idolized the colorful activist formed a vast procession behind the funeral cortege.<sup>7</sup>

During his brief illness the irrepressible rebel told his family that, in fulfillment of his recent premonition, he would not long survive. Many assumed that a *kahuna* spell was doing its deadly work. They recalled that, in 1810, when Kamehameha gave a feast to welcome the unconquered ruler of Kaua'i, Kaumualii, the great warrior's closest *haole* advisor, Isaac Davis, was poisoned by vengeful chiefs he had exposed as plotters against the life of Kaumualii. But the following story of her grandfather Robert Wilcox's death was given to the author by the High Chiefess Helena Salazar:

"This talk of *kahuna* praying my grandfather to death is untrue. That man had too much *mana* for any *kahuna* spell to touch him. They refer to a poison, perhaps *popo au-huhu*, a lethal dose of which was given to Isaac Davis, Kamehameha's trusted adviser, back in 1810. This ancient poisoning method was popular long afterward in the royal court circles.

"The truth of this matter is that Robert Wilcox, Prof. Fred Beckley, and Samuel Toomey were given ground glass at a banquet in the Alexander Young Hotel. These three men were then among the most able of our Hawaiian people, and certain powerful white Americans regarded them as serious threats to their supremacy.

"All three got very sick soon after dining, with terrible cramps and a bloody flux. Beckley, who was educated in medicine at Heidelberg, suspected the cause. He persuaded Samuel Toomey to go with him to the Queen's Hospital and get their stomachs pumped. But my grandfather thought there was no reason to take such a step. It was a fatal decision. He died a few days later. Uncle Fred was turned into a W/e-hater by this affair. In fact he wrote a legislative bill that if passed, would have made Caucasian immigration to Hawaii illegal."



# 7

## Six Prominent Caucasian Victims of the *Kahuna* Curse in the Old Days

Professor Frederick Beckley was the finest Hawaiian authority that I met in the Hawaii of prewar years. He held the opinion that *kamaaina haoles* (island-born whites), especially of more than one generation in Hawaii, usually knew how to throw off a *kahuna* curse and effectively throw it back in many cases. The most vulnerable to being prayed to death, or to suffering chant-induced misfortune, were newly arrived Caucasians. These persons often confronted the issue of *kahuna-ism* with brash skepticism and bravado, and ended as shivering and dispirited victims of a curse.

I am indebted to Professor Beckley for much of the following data concerning many of those persons of Caucasian ancestry who were said to have been destroyed by the curses of *kahuna ana'ana*. Through the letters of his mother, Nakuina Metcalf Beckley (a brilliant authority on ancient Hawaiian legends who also possessed great occult powers), which she wrote to him while he was a student at Heidelberg,<sup>1</sup> he followed the case of John O. Dominis, Prince Consort to Queen Liliuokalani. The Prince Consort sickened and died during the brief span of her reign, which extended through 1891 and 1892. In chronological order, the story of Prince John's decline and death was the first of many that came to the professor's attention.

<sup>1</sup> John O. Dominis must have been wise in many ways of the islands, but the historian will perhaps never know to what extent he perceived the restless tides of intrigue and passion that carried many of the Queen's cronies in and out of Washington Place, the grand old house on Beretania Street, and in and out of the baroque palace of Iolani just across the street.



Prince John's father was a Dalmatian sea captain out of Boston who traded from Sitka to Sydney and ports westward during the early nineteenth century. He was slender, rather scholarly in appearance, and wore his fine uniforms (made locally by Roth, a little Jewish tailor) with exquisite grace. The serene, contemplative face that peers forth from his oil portraits and sepia-toned photographs gives no hint that his life at Washington Place was plagued by intrigue so extensive and clandestine that no one to this day has been able to chart it with any degree of certainty.

Some legends brand the Prince Consort as epicene, impotent, and sterile.<sup>2</sup> Other legends endow him with a prodigious virility that enabled him to play a multiplicity of amorous roles with Protean ease. It might have been something quite unusual if Prince Consort John O. Dominis had not been put upon in many ways by sinister enemies.

Prince John had been in a state of declining health some months before his death. In the weeks just before his death no dramatic change in his condition was noted. His physician had confidently permitted the Queen's secretary to issue invitations to a state ball at the palace. When the Queen was sent word posthaste, early on the day before the ball was to be held, that fishermen had seen a school of the mysterious *kaia uluulu* between Pakaka Point and the harbor entrance, there was feverish speculation over whose death among *alii moi* (royalty) or *alii aimoku* (chiefly persons) was presaged by the red fish arriving. Her conjectures turned obviously upon her husband, who was the only member of *alii* known to be ailing at the time. Soon word was leaked out from the *kahuna* to Iolani Palace that it was indeed the Prince Consort who was under their sentence of death.

The distraught Queen ordered her Chamberlain to see to it that notices were given to all newspapers that the ball would not be held, and to notify guests by telephone or courier that their invitations were withdrawn. Toward evening of the following day the Prince's condition worsened. That night he breathed his last.

An ironic fact about the death of John O. Dominis was that a certain circumstance of it supplied his royal widow with convincing proof that he was of noble birth. There had always been a question in her mind about the Dominis lineage. She had dug into the matter for years, but never unearthed conclusive proof that he had renounced claims to a Dalmatian title when he came to America. Now she conceded that Prince John had noble ancestry, else the red fish would never have appeared in harbor waters to give notice of his death.

Next on the list to succumb was Captain Gilbert Crandell Wiltse. It was Wiltse who enraged the Hawaiian people with his pronouncement,

"We will make an American lake of the Pacific Ocean." At the command of U. S. Minister Stevens, Wiltse hoisted the American flag over the Hawaiian Government Building. A few weeks later, on February 28, 1893, he died at his Washington, D.C., house of a massive congestion of the brain.

Then there was Henry N. Castle, an immensely wealthy sugar planter and publisher of missionary descent, who was one of the most rabid advocates of the Annexationist movement. His newspaper, the *Honolulu Advertiser*, even far back in the reign of the Kamehamehas had been implacably dedicated to imposing American hegemony over Hawaii. Few enemies of the Hawaiian people had incurred their hatred to such a degree as Henry N. Castle and his two brothers. Acting with Mr. Lorrin A. Thurston, the Castle brothers had brought ruthless pressure to bear upon the only Hawaii editors who dared to champion native self-rule, Walter M. Gibson and John F. Bush.

Early in 1893, when President Cleveland threatened to restore Queen Liliuokalani to her throne, Castle and Thurston headed a special commission that rushed to Washington to thwart the move. Then the two returned to Honolulu to bolster the tottering Republic, which was presided over by their puppet, Sanford B. Dole.

A few weeks after the last Wilcox rebellion, Henry N. Castle and his small daughter Dorothy were hastening back to Hawaii from Bremen aboard the North German Lloyd liner *Elbe*. They were drowned when she was struck and sunk by the British steamer *Crathie* on January 30, 1895. He was twenty-nine years of age at the time of his death.<sup>3</sup>

John L. Stevens, ex-Minister to Hawaii, was so hated by the Hawaiians that, three weeks before their Queen was dethroned, many *kahuna* were employed to pray him to death and to cast misfortune over his household. On the day the revolution of 1893 was commenced and Stevens ordered the landing of U. S. Marines to support the American usurpers, his daughter Ann was drowned on a distant coast when Hawaiian boatmen tried to put her ashore from an interisland vessel. "Our prayers have begun to work!" chanted the sorcerers. "Our work is preordained!"

Slightly over two years after the loss of his daughter, tough-minded old New Englander John L. Stevens, the archenemy of Hawaiian autonomy, died at his home in Augusta, Maine. His passing was heralded with joy by the Hawaiian people he had so grievously injured by his largely gratuitous enforcement of Manifest Destiny.

Albert S. Willis arrived in Honolulu on November 4, 1893, to assume his duties as United States Minister. A dedicated worker for Hawaii's independence during his entire term in office, Willis, in January, 1894, had issued an ultimatum to President S. B. Dole to surrender the offices

of his Provisional Government. His action was in support of President Cleveland's intention to restore Queen Liliuokalani, a policy that had brought the liberal chief of state to the brink of impeachment.

Many will wonder why any Hawaiian could have wished to bring harm to this powerful supporter of their cause. Such a contradiction becomes understandable when we realize that most Hawaiians rallied around nationalist leaders of their own race, such as the redoubtable patriot Colonel Wilcox; yet hundreds were duped into movements that preached hatred for all political leaders who advocated autonomy.

Minister Willis's health began to fail in the summer of 1896, when he caught a severe cold in San Francisco that developed into what his personal physician, F. R. Day, diagnosed as tuberculosis. Minister Willis died on January 6, 1897. His wife became so sick that she required the presence of Dr. Day by her side during her husband's funeral services.

One of the most notable floral offerings at the funeral of Albert Willis came from Colonel A. G. S. Hawes, Her British Majesty's Commissioner and Consul General. Hawes's floral gift stood out among the massive tributes offered by the President of the Republic and his Cabinet. Hawes himself had been placed under *kahuna* curses and was to die on August 6, 1897.

Colonel Hawes's persistent antiroyalist efforts had caused the *kahuna* to mark him for disaster years earlier. When he was brought up from the Marquesas Islands in 1894 to replace Major J. H. Wodehouse, his high-handed and ungentlemanly refusal to take leave formally from that champion of Hawaiian liberty caused the *kahuna* to begin their vengeful mutterings. From that time on, he turned the full power of his office against the restoration in favor of white rulership. James Hay Wodehouse, who married a half-sister of Princess Kaiulani, had endeared himself to the Hawaiians when he demanded of President S. B. Dole that he have the United States naval forces withdrawn.

Colonel Hawes's fatal decline began while he was on a tour of the island of Hawaii, ten days prior to his death. He was aboard the steamer *Kinau* with Admiral and Mrs. Beardsley when the vessel suddenly lurched and he was thrown to the deck, striking with great force on the back of his neck. A few days later a carbuncle developed from the bruise and proved fatal.<sup>4</sup>

# 8



## Foreign Influences in the *Hoomanamana* Practices— The Fatal Mistake of Sir Peter Buck

The high disciplines and codes of practice, which throughout many centuries had been restraints on the majority of *kahuna* who possessed destructive powers, underwent, with perhaps a certain inevitability, a steady process of change throughout the entire nineteenth century as Western influences prevailed over the traditional culture of the islands. *Kahuna* were to discover a multiplicity of new, self-serving roles.

With the spread of the use of money that resulted from whaling, sugar planting, the sandalwood trade, cattle ranching, the coming of stores where exotic goods could be purchased, and the Great *Mahele* edict, which placed fee simple lands for the first time within the reach of many, a spate of new practices that were often devious, petty, and corrupt were adopted by the sorcerer priests. More and more of them could be hired to cast a greater variety of destructive spells, or turn their talents to working dire spells for their personal satisfaction or a pecuniary gain.<sup>1</sup>

Yet another phenomenon of equal importance and complexity exerting deep influence upon every order of the traditional *kahuna* throughout the nineteenth century arose from the collective impact of other forms of sorcery, prognostication, and folk medicine brought into Hawaii by the practitioners who came singly or with bands of contract laborers. I should like to digress to explore these paranormal influences that came to Hawaii from afar.

A listing of foreign settlers in Hawaii who came in substantial numbers, even in multitudes, throughout most of the nineteenth century and for about two decades beyond, would include Africans, black Cape

Verde Islanders, American Negroes, West Indians, Indians from North and Latin America, Canary and Madeira Island Portuguese, Chinese, Japanese, Okinawans, Filipinos, Hindus, Chamorros, Maori, Tahitians, Gilbertese, and Fijians. \*

Among the many black, or mestizo, inhabitants of West Indian archipelagoes who drifted to Hawaii in the nineteenth century aboard windjammers and settled ashore were Haitians, whose culture was and is permeated by voodoo practices not unlike those of the Hawaiian *kahuna*. Early in the twentieth century came thousands of Puerto Rican contract laborers, who were also steeped in a related form of witchcraft, commingled with an ingenuous faith in Catholic tenets.

The following description of Haitian voodoo, written for the U. S. Government in 1900 by Dr. Robert T. Hill, might have been taken from a handbook of Hawaiian *kahuna* practices, so similar are the rites in these widely separated regions:

"The religion of Vaudoux (voodoo) seems to be preserved on the island of Haiti with more of its pristine purity than anywhere else in the world, not even excepting African. Haiti, with a population numbering about one million souls, is composed of remnants of hundreds of savage tribes brought thither during the slave dealing days to work on the plantations.

"The cult of Obeah is a secret society into which members are initiated with complicated rites. Its ceremonials consist largely of dances, which are accompanied by drums, and its rituals are held for the purposes of curing sickness, bringing down evil upon enemies and even causing the death of persons who may have given offense to the society or to individual members.

"Each voodoo ceremony is presided over by a sorcerer-in-chief, known as the Papeloi, who is assisted by a witch woman called the Mameloi. These personages have attained their high rank through the long practice of extraordinary wickedness, and usually they are of hideous aspect, the notion being that their supernatural powers vary directly with their ugliness. Nobody dares to disobey them, inasmuch as to do so would be to invite the most dreadful consequences, and they are able to devote their entire time to evil-doing, being maintained by gifts.

"These priests and priestesses undoubtedly possess a remarkable knowledge of the medicinal properties of plants, especially as to poisons and febrifuges. So great is the faith in them as medical practitioners that in cases of serious illness they are commonly called in even by persons outside the pale of voodoo beliefs.

"The witch doctors of Vaudoux are known to be poisoners, and in this capacity they may well be dreaded by persons who have no faith in supernatural powers. It is said that they are acquainted with certain

extracts and decoctions of plants which, being administered in small doses at intervals, will induce a gradual decay of the victim's mind, reducing him to a state of idiocy. They have other poisons which work in so subtle a fashion that no harm is done by them apparently until, when the secret administration of them is suddenly stopped, the unfortunate victim dies by reason of their withdrawal. When an individual who has offended the society cannot be got at directly, his servant may be terrorized into giving him poison in his coffee, and it is even asserted that the witch doctor knows how to communicate germs of leprosy to an untainted human being.

"No wonder, then, that voodooism extends a malign influence over the entire population of Haiti, those who have no faith in supernatural agencies being afraid to give offense to the priests. Rather than do so, they will pay largely to have removed from themselves a 'spell.'

"The nominal religion of the people of Hayti is Roman Catholic, and a curious mingling of Christianity and paganism in its worst form has come about."

Nowadays, in Hawaii, nearly a century after Professor Hill wrote of Haiti, it can still be said that, when a person contracts leprosy, a great many people will suspect that it was brought on by a *kahuna* curse. Likewise, this suspicion is attached to other dreadful maladies, such as cancer and tuberculosis.

I was in Honolulu when the distinguished anthropologist Sir Peter Buck,<sup>2</sup> who was then Director of the B. P. Bishop Museum of Polynesian Ethnology, officiated in the rededication of an ancient medicinal *heiau* on Aiea Heights in November, 1951. His wearing of a Maori cloak of kiwi feathers caused much consternation among the Hawaiians. A few months after the ceremonies Sir Peter died of inoperable cancer of the liver. Several of my Hawaiian friends had told me, soon after the great Maori-Irish scholar and physician presided at the *heiau* rites, that his failure to placate the gods and spirits of the temple by appropriate prayers and rituals had evoked the wrath of these entities. There was also a story going around that some *kahuna* were incensed by his faux pas.

During his early years as head of the Museum we had many discussions of burial caves and *heiau*. I was convinced that Sir Peter Buck, though an objective scientist by training, was at heart a Maori. Hawaiians knew this, and I think they expected him to be Hawaiianized by his long stay among them. His position as a Maori presiding over a Hawaiian institution was not made altogether easy by the fact of his Polynesian heritage. Too much was expected of this tie, and it also worked adversely in creating much jealousy.

There is no way of knowing at this late date the extent of Chinese influences upon certain Hawaiian *kahuna* practices. These Asians, who

were profoundly dominated by the belief in spirits and demons and all sorts of psychic phenomena, were ear] in Hawaii. A Chinese was manufacturing sugar in 1802. The first Celestial businessman arrived in Honolulu in 1823. By 1853 the official census listed 124 within the city. By 1884 this figure had increased to 5,225.

In *The Polynesian Family System in Ka'u* (Wellington; Polynesian Society, 1958), Dr. Mary Kawena Pukui, who is today the leading Hawaiian authority in matters of classical culture, devotes several pages to the various ways in which spirit possession occurred. Her contention that her references from Malo's and Fornander's works are of reliable prediscovery vintage is open to question. A description of how the *haka* acts as the medium through which gods, guardian spirits, and various disembodied spirits convey messages to the living (pages 134-135) is of dubious antiquity and smacks of a form of spiritualistic mediumship already popular in Europe and especially in England by the mid-nineteenth century. It is also identical to ancient Chinese practices, of which a modern account appeared in the University of Hawaii publication *Social Process*, Volume Three, Honolulu, 1937, in an anonymous article entitled "A Chinese Family in Hawaii":

"Jah believes in spirits. She spends thousands of dollars trying to delve into the mystery of death. Every year she goes to a Chinese woman who enables her to speak to the dead. The woman prays, then goes into a trance. As she sits in a trance, the spirit enters her body and speaks through her. On one occasion Jah spoke to my father and asked him how he was. He answered that he was "fine" but had frequent colds because his body was in a damp ground. Jah had his grave opened and, to be sure, there was a lot of water below. She moved his remains to drier ground.

"Through this spiritual medium she always asks mother's advice regarding her perplexing problems. Invariably she follows mother's words as she believes that now that mother has entered the higher world, her knowledge is unlimited and her judgment correct."

# 9 Strange Stories of *Kahuna* Voodoo in the Late Nineteenth Century

From that momentous event the Great Mahele,<sup>1</sup> an edict issued in 1848 by which the common people of Hawaii were given recorded deeds to 30,000 acres of arable land, while the remainder went in equal proportions to the chiefs and to the Crown, there evolved a materialism that fostered massive forces of moral and social decay. Not the least of these evils were the decadent *kahuna* practices, which affected all classes. The following two examples of such *neo-kahuna* practices during this period were selected from a great many.

In the spring, of 1892 one Kahanamoku, a respected Hawaiian began to have trouble with his neighbor, a *kahuna*, who, because of his great age, was reputed to possess the highest powers of *ana'ana*. Their *kuleana*, or land parcels, of several acres each situated along the seashore near Honolulu, had no fence or wall dividing them until the trouble started.

Kahanamoku had lived peacefully by his old neighbor for many years. It all began when the *kahuna* received a litter of small pigs for his priestly services, and turned them loose to forage for themselves. The pigs soon rooted up most of Kahanamoku's garden, so he placed a fence between his property and that of the *kahuna*. The *kahuna* happened to be absent at the time, but when he returned and saw the fence, his anger was so great that he vowed to pray the poor farmer to death unless he removed the fence.

Kahanamoku, solid Christian that he was, let the fence stay up for nearly ten days while the *kahuna* daily chanted his incantations with no effects he was aware of. He then thought it wiser to tell the *kahuna* that if he would stop his diabolical efforts and lift the curse, he would raze the fence. But the *kahuna*, who was by then obsessed with revenge and



greed, was not to be placated; he demanded a deed to his neighbor's *kuleana* as the price for ceasing his prayers. Terrified at the prospect of being prayed to death, the wretched Kahanamoku traded his life for all his earthly possessions. He was soon commit<sup>^</sup>d to the Lunalilo Home for aged Hawaiians, where he died a few years later, broken in spirit.<sup>2</sup>

The other case involved a Hawaiian seaman named Apela Kanae, a man of the deep seas and tall-masted windjammers who tired of shuttling between island ports on Wilder and Company steamships. Telling his wife nothing of his plans, Kanae went aboard a whaler that lay at anchor just offshore and signed the articles for a long voyage. A few days later the ship moved alongside the dock to take on her final stores. His wife, guided by some intuition that Hawaiians often have, went to the dock just as the ship was prepared to sail and spied Kanae on deck heaving on a spring line. She shouted at him in a terrible voice that he must leave the ship. He shouted back, as the ship stood out in the channel, that if he leaped overboard, the captain would surely have him returned.

Kanae's wife seemed bereft of her senses, She went about the village day after day, telling everyone who would listen that she intended to have a *kahuna* pray her husband to death. An entry the captain made in his log when the whaler was about a month on her voyage, recorded that one Kanae, an able-bodied seaman who had always worked well, had reported sick and said that he thought he was getting prayed to death by someone ashore. Little was known or believed then of extrasensory perception. Kanae was the only Hawaiian on board the vessel and no one took him seriously. A few days later the puzzled captain entered in his log the occurrence of the sick man's death as being due to "causes unknown."<sup>3</sup>

# 10



## Decadence of *Hoomanamana* in the Edwardian Decade- Sorcery as a New Political Weapon

As Hawaii moved into the twentieth century in her new status as a territory of the American democracy, there was a broad continuum of most of the forces that were in ferment during the many years of the Republic of Hawaii under its President, Sanford B. Dole. One such force, which changed rapidly in many of its aspects, was the use of *kahuna-ism* by the National Native Party as an instrument of terroristic politics. This party was composed of Hawaiians who still believed in Hawaiian autonomy and who rebelled against the new Territorial regime.

A variety of *'quasi-kahuna* proliferated in the early years of the new century. They dealt in magic potions, chanted blood-chilling incantations, and evoked catatonic states. Popular writers of the time described them as shriveled crones and white-bearded necromancers who gathered deadly herbs by dim moonlight among musty tombs, or as screeching pixie figures who spooked cattle and exorcised sinister spirit entities for fees of fifteen to twenty-five cents. All such quackish types of *kahuna* as well as the genuine practitioners were employed for varying fees to frighten gullible natives into voting for their candidates.<sup>1</sup> Just as frequently the genuine *kahuna* took no pay for this work. They did it out of nostalgia for the old days under the *alii*, who they hoped would be brought back into political power.

Hawaiians of the upper classes, as well as the masses who lived in the teeming ghettos of Palama, Aala, Iwalei, and Kakaako, with few exceptions still believed that whatever a *kahuna* said was to be taken as a very serious matter. Offend a *kahuna* and he could cast a spell on you that would fall on seven generations. The *kahuna*, when they didn't have

more serious business, went about the streets around election time, scaring voters into believing they would suffer eternal damnation if they did not support the National Party.

Another phenomenon of the new Century's political scene was the influx of carpetbaggers from the Mainland, who generally arrived with scant funds in their pockets. This gentry was soon dubbed "rank outsiders" by the Nationalists. They took residence in cheap lodging houses, confident that, if they stayed around a while and kept a sharp eye out for the main opportunity, a slice of the juicy political pie would fall their way.<sup>2</sup>

The rank outsiders realized that, if they were to win the percentage of Hawaiian votes necessary to carry an election, they must entice a number of prominent Hawaiian leaders to join them in return for a certain amount of patronage. The wily outsiders further reasoned that the rank-and-file Hawaiian voter could be easily led by the leaders they had gotten to join them. The National Party leaders countered this strategem of the outsiders by calling on the *kahuna* to pray to death every prominent Hawaiian leader who joined the outsiders.

The *kahuna* were still the most dedicated preservers of tradition among the native people. They were devoted fanatically to the old ways of life and were prepared to make a last stand against government by the white man or the members of any coalition group that supported the new American regime. Their survival, since the coming of the first missionaries, had been largely based on the persistence of belief by a large majority of the Hawaiians in the validity of the ways of life and religious values of old Kamehameha. That they destroyed a great many Hawaiian turncoats by simply warning they were marked for death was a good indication of the powers they still wielded.

*Kahuna-style* assassinations undoubtedly were an important factor in bringing about the new era of Hawaiian political power that commenced with the election of Robert K. Wilcox as Hawaii's first Delegate to the United States Congress, and that soon gave their people control of both the local legislative bodies for a period that was to last nearly three decades.

The use of *hoomanamana* as a political weapon continued through the two decades following the Edwardian. During the late 1930s, Hawaiians of the Moanui district of Moloka'i told of how the distinguished editor and governor, Wallace R. Farrington, and Congressional Delegate Prince Jonah Kalaniana'ole had terrible curses placed upon them in 1921 soon after they caused large tracts of Moloka'i lands to be officially set aside for homesteads. According to the story, these officials chose to ignore the pleas of a prominent Hawaiian rancher that they exclude from homesteading a certain sacred area. In fulfillment of *kahuna* dreadful chants

of doom, so their stories went, Prince Kuhio died a few months later (January 7, 1922), by a hemorrhage so massive according to his physician, that his very brain exploded.

Farrington died of cardiac arrest in 1933, the outcome of heart trouble said to have commenced soon after the death of his royal colleague. The pompous little man from rock-bound Maine, who had stoically opted to watch the removal of his own vermiform appendix without benefit of an anaesthetic, was apparently tough-minded enough to hold out nearly ten years against the *kahuna* powers. That members of the next two generations, who were also said to have been cursed in 1921, did not escape so easily, is an opinion some observers hold to this day.

Having been acquainted with the late Governor Farrington after his terms of office, and having known certain members of the next two generations of his lineage quite well, the author chooses to reserve his opinion.



# 11



## Daniel Naone and His Red Devil

Among the early victims of *kahuna* terrorism and one of the most prominent, Daniel L. Naone presented the Honolulu police with a *cause celebre* that rippled from one end of the seagirt territory to the other. Collaboration with the white-skinned enemies of Hawaiian autonomy was an old habit of Dan Naone's. When the Honolulu Annexation Club was formed early in 1893, Naone was the first Hawaiian to join it. This club, which quickly elected the turncoat Hawaiian to membership on its seventeen-member Board of Directors, was instigated by a coterie of leading American insurgents, such as Dr. John S. McGrew, President of the Republic Sanford B. Dole, Benjamin F. Dillingham, and Lorrin A. Thurston, who was made Chairman of the Board.

My research's unearthed no evidence that Naone was in bad health at the time he was first addressed on the street by a *mauna*, or fingerman of the *kahuna*. That incident occurred in mid-December of 1900, of record, three weeks prior to Naone's last day on earth. Daniel Naone was a well-born pure Hawaiian, an imposing physical specimen of his race—educated and articulate, with a reputation for great personal courage. Reared in the Congregational faith, he had been taught by his *haole* missionary teachers to scoff at such pagan superstitions as being prayed to death by a *kahuna*. But a week after the *kahuna* started to work on him, he went to bed with a complaint that he felt paralysis creeping into his right side. He had been told by the *kahuna* courier (*ke kane mauna*) that he had a red devil on his right shoulder.

Naone took the advice of a close friend and called in Dr. Charles B. Cooper, a tough-minded, no-nonsense physician who professed no fear of *kahuna* incantations. Dr. Cooper assured the frightened Hawaiian that he welcomed this chance to pit his skills against the heathen witchcraft of the *kahuna*. A white nurse came to live in during the crisis.

Three days later the white doctor had Naone out of bed and laughing at the idea of a man as vigorous as himself becoming paralyzed through a sorcerer's spell. He had recovered his accustomed zest for living and decided to go back soon to his business office.

When leaving his house the next morning, Naone nearly collided with an old, red-eyed *kahuna* at the threshold. According to his nurse, the old priest pointed a bony finger at Naone's right shoulder and muttered:

"Naone, you *paakiki* and *lolo* [stubborn and idiotic] *kanaka*, I see the red devil still sitting there on your shoulder. This devil tells me Naone's days are numbered. He says that in two weeks he'll have your soul—unless you go back to the party of your people."

When the *kahuna* told him the red devil was still with him, Naone lost his desire to go downtown to his office. He went into the house to consider the ultimatum and to think over the matter of his breaking off with the rank outsiders' party. He was followed by the *kahuna*, who pushed him into his bedroom and locked the door on the nurse. There is no way of telling just what transpired in Naone's bedroom, but, when the nurse entered later, she found a bottle half-filled with a dark, vile-smelling decoction under his pillow. In spite of Naone's tearful protests that it contained only medicine that could prevent his death, the nurse carried the phial to Dr. Cooper, who could not identify the contents and tossed them out.<sup>1</sup>

Naone sank rapidly after the loss of his precious *kahuna* medicine, on which he had pinned his last hope of recovery. Dr. Cooper, who attended him to the end, testified to his colleagues that his patient was never acutely sick, that his life forces simply ebbed gently away until he breathed his last exactly three weeks from the day he first confronted the red devil.

Hearings over the death of Daniel Naone by the sheriff's homicide squad and a coroner's jury extended for months into the following year. There was a storm of bitter partisan recriminations. Angry fellow members of the Annexation Party held that the distinguished Hawaiian maverick was prayed to death at the instigation of enemies among his own people. Most of the Hawaiian voters thought Naone got his just desserts; they took his death as a warning from the gods of old, manifested through *kahuna* emissaries, that they must vote as the *kahuna* dictated, or get the red devil on their right shoulder.

Captain Robert Quinton, who sailed the Pacific for more than thirty years and whose memoirs reflect his keen and objective powers of observation, was much in Hawaii during the early 1880s and throughout much of the *fin de siècle* years of annexation and early territorial times. From his manuscript notes for a book Captain Quinton was preparing for publication in 1912, the following excerpts are selected, which reveal

something of *kahuna* practices in the decade after Daniel Naone met his strange fate:

"Although the missionaries have converted nearly all the Hawaiians to at least a nominal acceptance of Christianity, many of them still retain a strong affection for their old heathenism, and are still under the sway of the *kahunas*. In olden times, these dignitaries reigned supreme, and no one thought of undertaking any enterprise without consulting one of them. The *kahuna* who was supposed to represent the god, always promised a degree of success in proportion to the value of the fee which he received; and if the promised success failed to materialize, it was always owing to some mistake on the part of the client in following the directions of the *kahuna*. The *kahunas* of the present day are considered inferior to those of ancient days, but their power over the people is still greater than is commonly supposed.

"The following incident, which occurred in Hawaii only about a year ago, is a fair sample of their exercise of power. A regular physician undertook to treat a native who was sick and would doubtless have restored him to health, but the native and his wife had far greater confidence in the incantations of the local *kahuna* than in the medicine of the white doctor. Accordingly, the wife of the sick man brought the *kahuna*, who first examined the fee which he was about to receive and next proceeded to examine the patient whom he was expected to cure. After a critical examination, he declared that a devil had entered into the sick man, though this information seemed rather superfluous in view of the fact that a *kahuna* always pronounces the same diagnosis, no matter what the complaint may be.

"They all admit that the Christian religion is more powerful than their heathenism, but they like to stand well on both sides and in this case; therefore, the *kahuna* concluded to compromise matters by using a family Bible in conjunction with his heathen rites. Accordingly the wife of the patient borrowed a large family Bible; and while the *kahuna* howled and yelled at the evil spirit, commanding him to leave his patient, he endeavored to enforce his commands by beating the sick man with the heavy Bible on the ground that evil spirits were afraid of the Good Book, and that this was the best way to impress them with due respect for its weight. When the *kahuna* wearied of this exercise, the patient's wife came to the rescue and continued the treatment by beating her husband vigorously on the head with the Bible, till, between them, they beat out his brains and killed him. The *kahuna* then declared that the devil had been driven out of the sick man, and departed with his fee; but the authorities arrested him and held him in \$500 bonds for manslaughter on the ground that the Bible was not intended for external use as war-club.



"The natives believe that the *kahunas* can control the messenger gods and when a *kahuna* is engaged to perform *ana'ana* (praying any person to death), he calls upon a familiar spirit to go to the spirit of the victim within his reach. The *kahuna* then catches the spirit, and the victim thus deprived of his spirit is sure to pine away and die in a short time. The goddess who assists the sorcerers in luring spirits to destruction is *Hiiaka i ka poli o Pele*, the sister of Pe/e, the goddess of fire and volcanoes. They believe that any one may cause the death of another by scraping the wood of a very poisonous tree, called *Kalaipahoa*, and blowing the dust which they scrape off toward the enemy whom they wish to destroy, while they repeat the incantation, 'E, *Kalaipahoa*, *oe oe e pepehi ia Meal*' (O *Kalaipahoa*, go and destroy), naming the enemy whose death is desired."

Also among the pages the canny old mariner devoted to Hawaiian lore is an account of the exploits of *Kanalo'a*, the Polynesian Lucifer, in which is described what he did not attempt to interpret as the ancient sighting of a spaceship, but which today must be reexamined in a new light!

"Many centuries before the coming of the *haole* (white people) a large war canoe from one of the other islands was sailing along the southern coast of Oahu one dark night when the crew sighted the strangest light they had ever seen shining from the top of *Leahi* (Diamond Head). The strange light shone with such a variety of the most beautiful rainbow colors that at first the crew were frightened and supposed that one of the gods must have come down."

It remained for our contemporary writer, Mr. Erich Von Däniken, to suggest, in his amazing work *Chariots of the Gods?*, that such antique myths might actually record the appearance of astronauts from another star.

I recommend to the reader who seeks further anecdotes on the workings of *kahuna* forces in twentieth-century Hawaii, the best work of an old friend of my 1930s' years in Hawaii, the late Dr. Clifford Gessler, entitled *Hawaii* (Appleton-Century Co., 1938). Profusely illustrated by the noted California artist, E. H. Suydam, this fascinating and authoritative collection of vignettes includes nearly a score of *kahuna* stories and supernatural happenings which appear under the chapter heading "Haunted Islands."

The first of the following two stories, which are recounted verbatim because they are classics, actually was told to Gessler by Auntie Florence Butler, sculptress and raconteur par excellence, intimate of Jack London, granddaughter of Gen. Thomas J. Rodman, who invented the first sixteen-inch cannon, and cousin of the late Rear Admiral Hugh Rodman, who wrote the first navigational guide to Hawaiian waters, and cruised with

Prof. Alexander Agassiz aboard the old U.S.S. *Hartford* through the South Seas in 1883. (See *Yarns of a Kentucky Admiral*, Bobbs-Merrill, 1928).

". . . There was for instance, the carved image at the Captain Cook Sesquicentennial celebration of 1928. I saw it made; hewn patiently out of a log, after the likeness of a famous museum piece, by no Hawaiian at all but by an art and craft man from Hollywood. Hawaiians and others watched the grimacing features grow out of the lifeless wood.

" 'Be careful,' they warned the maker. 'Do not let your god become too powerful. Drape a wreath around his neck, if you will, but do not feed him too much lest he grow too strong and do you harm.'

"After the pageant, the director, the late James A. (Kimo) Wilder, took the image home as a souvenir. Time passed and the image was forgotten. In a leaky shed, rain sifted down upon the grinning face and crested head. That too, was not good, old Hawaiians muttered. The gods would take vengeance for this neglect.

"The director sailed away, for he was a world traveler. When he returned several months later he was stricken just before his ship reached port. They carried him down the gangplank and he never walked again. The old Hawaiians pointed to the wooden god."

When an informal history of the family, written by Kinau, the remarkable daughter of the ill-fated Kimo appeared in the spring of 1978 (*The Wilders of Waikiki*, Topgallant Press, Honolulu), many were disappointed to see that she had left out the story of the wooden idol. That Kimo Wilder, artist, playwright, bon vivant, whose chief claim to fame was his founding of the International Sea Scouts, was a grandson of an early medical missionary to Hawaii, Dr. G. P. Judd, may have had much to do with his skepticism over the cause of his crippling stroke. Perhaps his rejection of the occult was passed on to his daughter. And now Dr. Gessler's other classic:

"When the naval dry-dock was built at Pearl Harbor old Hawaiians warned: 'You are trespassing upon the domain of the shark god. Offer a sacrifice of poi, that the thing you are building may stand.'

". . . Work went forward for nearly five years. In 1913, on the third attempt to unwater the coffer-dam, the whole five years' construction blew up.

" 'Hydraulic pressure,' was the engineers' explanation.

" 'The shark god,' said Hawaiians.

"The revised plans for rebuilding did not mention the shark god, but the story in the islands is that poi was duly, if inconspicuously offered. This time the dock stood, and is said to be the only one of its kind on a coral foundation."



# 12

## The Author's Views of the Hawaiian and His Occult Lore —Calling Up Sharks

During the last forty-seven years that I have made my home in Hawaii, and also ventured often into island worlds far to the southward, many students of the occult have asked me if I ever had experiences that could only have been of supernatural origin. And students of the ancient metaphysical lore of the mystical peoples of central and far southwestern Pacific regions would ask me if I think there are still adepts in these cultures who have the ability to project fatal curses, communicate with the spirits of the departed, and send and receive messages via processes in the realm of extrasensory perception.

My answer to all of these queries has been an unequivocal "Yes!" But I usually add that I am not well enough versed, as yet, in the workings of these processes to explain them entirely. Moreover, I have been impressed by the great likelihood of survival after death, through my studies of the old Hawaiian religion.

Through the years in Hawaii I saw a few unmistakably authentic fireballs, and witnessed the burning of many dwellings that had been occupied by a person known to be the target of a *kahuna* curse.<sup>1</sup> I had only one encounter with what I am convinced was a ghostly entity, and one other supernatural experience of a special sort, the accounts of which are related in Part 2 of this book.

I believe many of the scores of ghost stories I heard first-hand in Hawaii and the South Seas islands, but I never had the privilege of seeing the *aumakua* of some departed human, or Madame Pele in any of her manifold disguises, or a ghost dog, or ghost armies fighting by the macabre light of *kukui-nut* torches.

A question universally asked, and one not at all easy to answer, is why do so many occult and supernatural things seem to have happened, and in fact seem to still be happening, in such societies as Hawaii's, while it appears that, throughout our continental regions (with the notable exceptions of Indian country and Louisiana), it is a rare person who can say that any such encounters occurred to him within his lifetime or that of anyone he knows?

Until I met the late Robert Lee Eskridge, artist, author, and explorer, in the summer of 1932 at Waikiki, I had given relatively little thought to these issues. But after I had heard him tell of his encounters with supernatural forces in the South Seas, and had read his classic, *Mangareva*, my mind opened to many possibilities, and was seriously focused on all such phenomena.

Although the following few accounts by Eskridge had to do with his only paranormal experiences during his years under the Southern Cross, he had several in Hawaii throughout the 1930s, which I heard about but did not record. His stories were made all the more credible by the fact that Eskridge had a singularly skeptical and pragmatic mind.

Eskridge's first hair-raising experience, which nearly cost him his life, occurred in the late 1920s on an atoll in the Marshall group. The atoll was about a square mile in area and boasted a population of barely one hundred natives, whose dialect was too remote from the Tahitian that he knew for him to grasp.

At first the natives made him welcome, built a hut for him, and supplied him with food from their meager fare. But he soon sensed that fear pervaded the little colony, driving the people to hide as best they could in their tiny, almost treeless preserve.

One morning shortly before sunrise the artist went for a stroll along the beach. Soon he ran across black markings that were like the footprints of a huge man, and beside them those left by a giant dog. He followed these impressions from the sea's edge across the atoll to where they disappeared in the ocean.

When Eskridge tried to show the people his drawings of the footprints, they averted their gaze. He was already certain there was no native on the island with feet large enough to make such tracks. Moreover, there was not a dog on the island, nor had any of the natives ever seen one. Just as had their forebears into dim antiquity, they lived with fear of the indefinable Things that r0se from the deep, moved across their atoll, and sank quietly back. And, what was more blood-chilling, the black tracks by nightfall had faded away.

The next morning, when the tracks crossed the atoll past his door, the natives conveyed to him by unmistakable sign language that their fear was not for themselves but for him, and they begged him to leave

before the Things caused his death. The old priest pointedly warned the artist to leave the next day aboard the government boat, and, when he chose to miss it, the footprints appeared once more. He had followed them a short distance when an unseen force threw him down, causing his right arm to break. Now in great fear for his life, the artist was glad to get aboard the trading schooner that came in a week later.

On Mangareva Eskridge saw similar black footprints in the sand, but they were not ill-omens for him. I am privileged to recount the following excerpts from his book, *Mangareva* (The Bobbs-Merrill Co., 1931), which tell of his other three ghostly encounters:

"... I slept fitfully, hearing voices and steps of people passing. The dog slept uneasily, turning and twisting in her sleep. Finally I got up, unlocked the door and went out on the porch.

"Suddenly beside me, close beside me, flashed a gray cat, apparently fast asleep. It lay curled up, suspended in mid-air. I jumped. It flew with an abrupt movement beside me, so close that it touched me. Then it dashed around me and circled out into the vagueness of the garden beyond.

"Next morning as I was having my coffee Tom wandered over in his leisurely fashion. I told him what I had seen. All his features lighted up.

"'Bob, do you think it will happen again? Could I see it?'

"'Heavens, I hope not, old man! This restless flitting about of sleeping cats, without obedience to the laws of gravity, is getting on my nerves.'

"After supper that night Tom and I were smoking the last of a precious package of cigarettes. Tom suddenly stiffened and turned his head. I followed his eyes and there in the black velvet depths of the open cookhouse we saw a dimly outlined shape like a man, a half man rather, as the outline stopped at the waist. While we watched ... it came swiftly toward us. It seemed to be drawn upon the air, the lines not luminous but white. It darted around us and disappeared into the garden, as the cat had done the night before.

"On the Island of Maupiti, one of the Leeward group of the Society Islands where I once lived for several months, I retired on the first night of my arrival on the island in a small bedroom which opened doorless from the main living-room. Tired and exhausted from my trip I slept soundly. But at about two in the morning I found myself awakened by some force outside myself. Sitting in the middle of the doorway was a vague figure which slowly took the very tangible form of an old man. When I first saw him he was wavering and mistlike, but before long I saw him with absolute distinctness. While I watched, wide awake but powerless to move because of the strange effect on me of this curious phenomenon, I saw shapes slowly rising from the floor. They were black shapes, half seal, half cat, with long black bodies that curled around one

side of the ancient figure. They were like seals in their movements, but each animal—if that is what they were—had four very short paws, no tail, and in their catlike heads were set enormous eyes.

"This continued for some time. There seemed no end to the stream of little black monsters that rose from the floor. . . . I began to repeat a formula for the banishment of demons and the powers of darkness.

"I had scarcely started when the seated figure turned its head slowly toward me, and from what I had thought were eyeless sockets shot dark gleams like fires glowing in a pit.

"The head grew large, the shriveled gums and protruding teeth still hideously plain, and the body assumed proportions to match the head. The arm raised in command slowly reached out till the long bony fingers were just within reach of my face. . . .

"I had the feeling that I was being hypnotized, first into a daze and then into a deep sleep, and I sank away, dimly remembering that the demon's head had swelled until it touched the ceiling before I lost consciousness. The black stream of animals had ceased the moment I commenced the formula. . . ."

We ought to bear in mind when appraising the Hawaiian culture as it is today that it has something of mysticism, with ancient roots in the great triangle of Burma, Ceylon, and Sumatra. Someday it may be found that archetypal Hawaiians built Mohenjodaro by the Indus River in ancient Sind, and some moved down to the sea where they sailed eastward in tiny outriggers, leaving hieroglyphic tablets on Easter Island, and the mysterious Menehune Ditch at Waimea on the island of Kaua'i ages before the voyages of Columbus. Menehune Ditch is an irrigation flume (still used), engineered with Romanesque exactness, in which there are massive stones precisely cut with non-metallic tools.

In my possession are nine plaster castings of small steatite seals inscribed with hieroglyphs, which were given to me in 1959 by the late Professor Mohammed Moneer, who unearthed the originals when he directed the excavation of Mohenjodaro by the British Archaeological Survey of India. The tablets or steatite seals unearthed from ancient Mohenjodaro bear the same mysterious figures on them as the wooden ones found on Easter Island.<sup>2</sup>

Long ago I wearied of seeing that cliché, "The Simple Hawaiian," in so many old accounts, and of course it still appears in travelogue literature. Perhaps there never has been a simple Hawaiian in matters of the spirit. The least of them dances to a music in the four winds that no *haole malihini* (white stranger) can hear, communes with the stars, reads strange and wonderful portents of the future in cloud forms, walks serenely with a host of capricious gods and demi-gods; are votaries in the upper temples of the human heart where brotherly love in a hate-

filled world finds refuge; converses in strange tongue with those sage and clairvoyant *kahuna* of the deep seaways—the sharks!

The Hawaiian of today is still the mystic who communes with hypnagogic wraiths and lives by wondrous auguries.

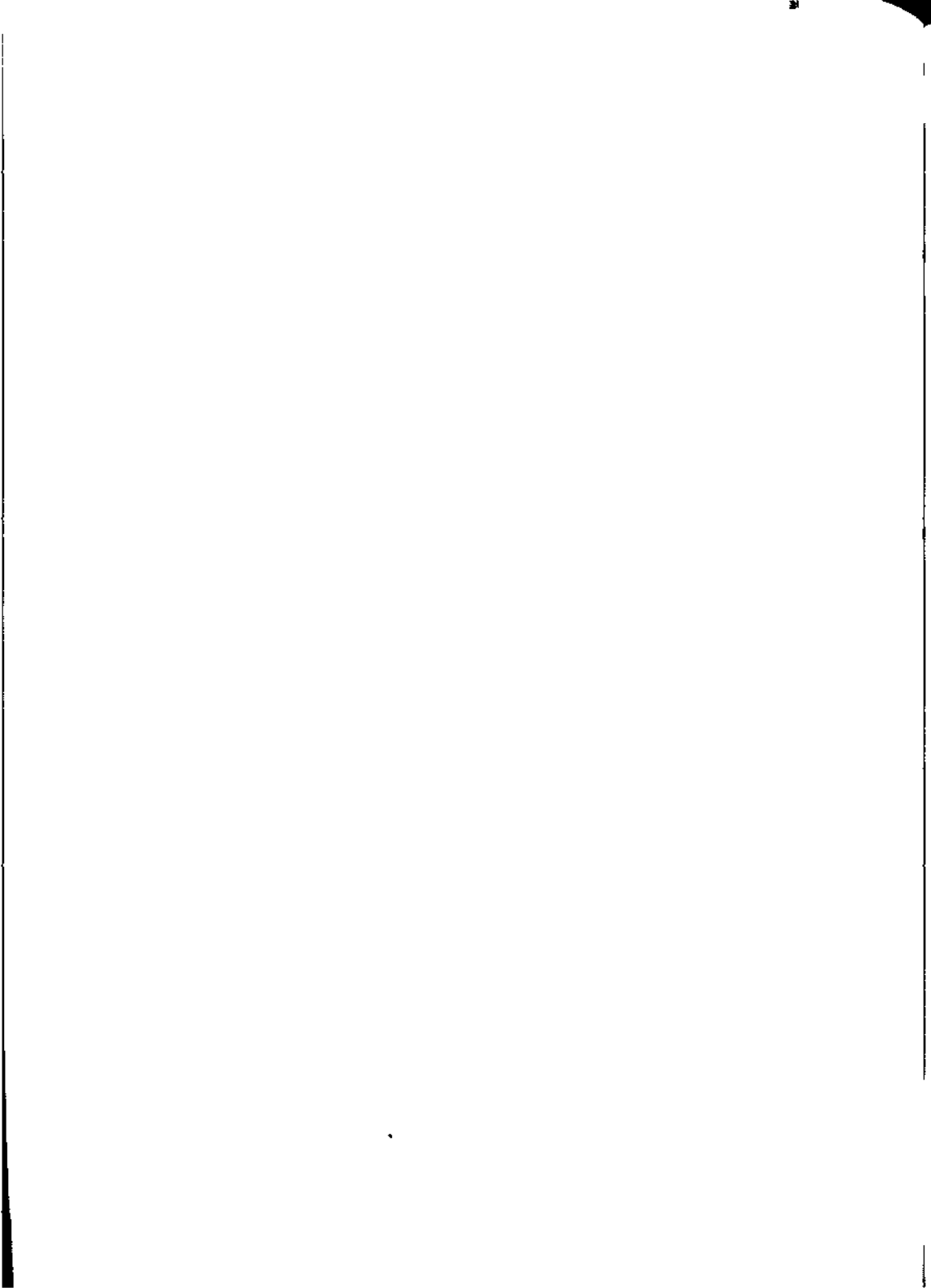
Thirty-odd years ago, among the outer Hawaiian islands, the traveler along isolated shores could still find a few coves where a fisherman called up his guardian shark in the early morning before paddling out to sea for the day's catch. The calling chant would be handed down sometimes for centuries, from father to son. In post-European times the ancient meaning of the words would often be lost. Some of these sharks, on whose barnacle-encrusted back five or six generations of one family's children had ridden, would measure perhaps thirty feet in length. Wallowing lazily alongside the canoes, the great creature would converse with the fisherman while he fed it tidbits. Then, after taking each male child for a cruise astride his back, the guardian shark would turn toward the open sea and glide across the cove as though to convoy and pilot his human friend at his task.

Hawaiian mythology and folklore are rich in stories of the shark. These references strongly suggest that our northernmost Polynesians had a mystical camaraderie with the shark, as ancient as those that persist in Samoa and Fiji. An insular-maritime ambience dating back to the fourth century A.D., which involved a close association with the shark, is shared in some degree by most Polynesians today. There are still many Hawaiians whose *aumakua* are sharks, and who secretly render obeisance to Kuula the shark god.

Ceremonies such as the astounding annual shark games in the Fiji islands, and the calling up from the waters adjacent to Vai Togi village (Tutuila, American Samoa), of shark and turtle may have been quite a vital part of the pre-European Hawaiian scene.

In December of 1935, while a member of the Coman-Panairways expedition aboard the *Kinkajou*, the author first heard the children of Vai Togi chant the legend of a prince who was changed into a shark, and a princess who became a turtle. Within five or six minutes these creatures materialized briefly just outside the breaking surf. This bizarre drama is still being enacted for the benefit of tour groups.





# 13



## Hawaiian Sorcery Traced to Ancient India

It occurs to me that too little of a specific nature has been said of what many today believe to have been the ancient matrix of classical *hoomanamana*. The reader may have thus far been led to believe that Hawaiian sorcery had vague and poorly substantiated beginnings within the great triangle of Burma, Ceylon, and Sumatra, and that in modern times it was vastly modified by voodoo traditions brought to the islands by migrants from nearly every corner of the globe. Actually there is much evidence indicating that the basic premises of the Hawaiian orders of *hoomanamana* priesthood emanated from the central plains of Hindustan and the banks of the sacred Ganges, which formed the matrix of Brahminic civilization. It was from upper India that the great Brahminic philosophy of the East spread westward to Madagascar, Chaldea, Persia, Egypt, Greece and Palestine, and eastward the length and breadth of the Pacific Ocean throughout much of what we now designate as Polynesia and Melanesia.<sup>1</sup>

In the summer of 1959 I made my last voyage to India, hoping to meet that nation's greatest spiritual leader, Acharya Venoba Bhave. I was told in Bombay that Bhave and a small band of his disciples were walking through the countryside near Cochin, engaged in his program of voluntary land redistribution. En route to Cochin a white-haired Hindu gentleman got on the train at a small station north of my destination, and was seated in my compartment. He introduced himself as Swami N. Chandra.

By the time the train arrived at Cochin, we were well enough acquainted that I was invited to my companion's house, where I spent many postprandial hours listening to him discourse on the ancient dispersal of Brahminic metaphysics throughout the Pacific Island cultures. An anthropologist, he had been, in early youth, a neophyte in the studies of Brahminic *pitris* (spirits) under the tutelage of Narendra Nath Dut,

who, as Swami Vivekananda, lectured in the United States during the 1890s.<sup>1</sup> His comments on ancient Hawaiian cultural links with India were substantially as follows:

"According to legends handed to us from ancient times, all three of our major Brahminic orders, Grihastha, Pourohita, and Fakir, were cults of priesthood among the Hawaiians. Through the ages these sacred and exalted orders were grossly vulgarized, but retained such original dogma as the Holy Trinity of the father, mother, and child. In India the Holy Trinity are Brahma, Vishnu, and Siva; and in Hawaii and other regions of Polynesia these figures in their respective order are Kanaloa, Hina, and Lono.

"All of the Hawaiian priestly orders of Kahuna drew their powers from the universal soul force which we of India term *agasa*, and they designate by *mana*. This soul or spirit force is a union of intellectual and physical forces that has the substance of a pure, vital fluid. It is the cause of all things, and permeates all nature, and it is a catalyst that fuses and binds all visible and invisible, animate and inanimate beings to each other. He who has a reservoir of *agasa* possesses a special power over those who have little of it, and they can dominate certain inanimate beings. Spirits, or those entities we term *pitris*, are easily influenced by the vital fluid of *agasa*. Those priests who possess large accumulations of *agasa* may conjure *pitris* and place them in abject servitude.

"Few Hawaiian priests were masters of the highest Brahminic order, the Fakirs. But in times long before the arrival of Europeans among them, some Hawaiians were able to perform supernatural feats of the Fakir order. Certain adepts possessed a force that could levitate heavy objects without their having any physical connection with them, but only in close proximity to other human beings. There were also adepts who could manipulate dense objects without touching them while placed at a considerable distance from other persons. And there were an even more select order of Fakirs who could stand at a distance from a solid, inanimate object and cause it to emit sounds which the members of a large audience could hear and also feel as vibrations by touching them as they moved through the air. Our Hindu Fakirs have not lost these powers.

"Somewhere among the centuries between 1,500 and 2,000 years ago, there were proto-Hawaiians familiar with the *Agrouchada-Parikchai*, which is our Hindu source book of magic. This book contained the chants by which the necromancer spoke to evil spirits, written in esoteric terms in order to hide their true meaning from the uninitiated. In their wanderings all the Polynesians lost their knowledge of the written language. The magical incantations were handed down by rote, gradually modifying in the process. How much the many orders of Hawaiian sorcerers retained

of the original Brahminic practices of sorcery may be deduced, to some extent, by traveling among our villages, where priests of necromancy abound in vast numbers.

"One may see in these times in every region of India, but especially here in the South, a vast multitude of diviners, sorcerers, and necromancers. These many kinds of soothsayers thrive because of a universal belief that nothing happens from ordinary causes, and that all things are made to happen through their occult practices.

"The sorcerer's power is almost unlimited, either to cause misfortune, or to counteract it by destroying the power of another magician to inflict it on a victim. It is within the power of an adept in the sorcerer's arts to cause an incurable sickness or sudden death, to hurl a demon into the body of anyone he chooses, or to exorcise that demon if need be.

"Some sorcerers specialize in administering secret potions which rejuvenate the debilitated and senile, rekindle erotic passion, cause the victims of unrequited love to gain the object of their passions, or bring fecundity to barren women.

"A most devilish sorcerer is the incubus who enters women in the form of an animal and by their rude and untiring embraces often cause their wretched victims to die of weariness.

"Through prescribed chants of evocation, the sorcerer calls upon the spirits and the gods and sends them on missions of evil. Of the highest order are spirits from other planets, of which there are eleven degrees. Next in rank are a variety of demonic spirits from the nether regions, of which there are ten degrees. These latter spirits from the nether regions are transitional entities who seek to enter stealthily into the bodies of the living and thus gain a degree of purity by which they are enabled to move into a superior transformation, and so progress toward merging with the Great Soul.

"A sorcerer may be employed to bring a curse upon one's enemy by means of a bundle of bones taken from sixty-four animals, among which must be included bones from the cadaver of an infant, a virgin, or an outcast. With appropriate ceremonies and sacrifices the bones are given magic properties and then placed in or near the enemy's house on a night designated by the stars, and his death will most certainly follow.

"Another way the sorcerer may bring a curse down upon one's enemy is to make small effigies of said enemy with matter taken from sixty-four foul and odious sources. In this concretion is mixed hair and nail clippings from the accursed. As soon as appropriate *mentrams* are spoken over the effigies in the victim's name, and they are sanctified by sacrifices, the wicked planetary spirits possess the victim and subject him to terrible abuse.

"Again, there are sixty-four poisonous plants whose roots are used by sorcerers to inflict as many kinds of dreadful afflictions upon those who are the target of their malice.

"All orders of the Pourohita magicians live in dread of being turned upon and punished by their gods and spirit entities in retaliation for being arbitrarily ordered to do their evil work. Truculent and vindictive gods and spirits wait for the magician to make the slightest error in an evocation so they may turn the misfortunes which he directed toward others, back upon himself. And he lives always with the fear that a colleague who possesses superior *agasa* may throw his own curses back upon himself or his client."

There were many other startling analogies of the Brahminic practices of Pourohita with the Hawaiian orders of *hoomanamana* that were cited by my learned Swami friend, but space does not permit them to be included herein. It is to be hoped the reader will find these few comparisons enlightening.

As a finale to this chapter, the following excerpt from an old manuscript of the Hon. Rollin M. Daggett (dated in 1893) is quoted. This scholarly diplomat, once United States Minister to Hawaii, presents some noteworthy opinions on the origin and migrations of the Polynesian people, because they were largely gleaned from Abraham Fornander, the finest scholar to write in nineteenth-century Hawaii, and King David Kalakaua, whom he assisted in writing *The Legends and Myths of Hawaii*, a very respectable piece of erudition from the able pen of a royal figure who traced his own lineage to the Old Testament era:

"Kalakaua and his sister Liliuokalani's grandfather . . . was a chief of what was known as the I family and traced their blood through Keawe to the royal line.

"Assuming Liliuokalani to be of the blood of the first of the Hawaiian Kings, and that there has been no actual change in dynasty during the intervening centuries, although different branches of the same royal line may have exercised sovereign functions from time to time, the extinguishment of her rule without a successor would bring to a close one of the very oldest dynasties on earth. She can trace her lineage back with historic details to the eleventh century, and beyond that by genealogical mention to the Mesopotamian basin in the time of Abraham.

"The origin of the Polynesian race, which is entirely distinct from the Malayan, is wrapped in mystery. The best authorities unite in giving it an Aryan beginning, somewhere in Arabia or Asia Minor. There, as shown by its well-preserved legends relating to the creation, the deluge and other events mentioned in Jewish history, it was brought in contact with early Cushite and Chaldean civilization, where it doubtless absorbed the strange sacred traditions perpetuated in its legends. Subsequently

drifting into India, the tribes now known as Polynesian amalgamated to some extent with the Dravidian races, and, following the channels of commerce, at length found a home in the Asiatic archipelago. The exact time of their settlement on the large coast islands of Southern Asia cannot be definitely determined, but their legends lead to the belief that, during the first and second centuries, inspired by Malay and Hindoo invasion, the Polynesians were gradually pushed out by families and communities to the smaller and more remote islands of the Pacific.

"Their first general rendezvous was in the Fiji group, where they left their impress on the native Papuans. Expelled or voluntarily leaving the Fiji islands after a sojourn there of several generations, they scattered over the Pacific, occupying by stages the several groups of islands where they are now found. Moving by the way of the Samoan and Society Islands, they reached the Hawaiian group about the middle of the sixth century. This is the theory of Judge Fornander, the learned author of *A History of the Polynesian Race*.

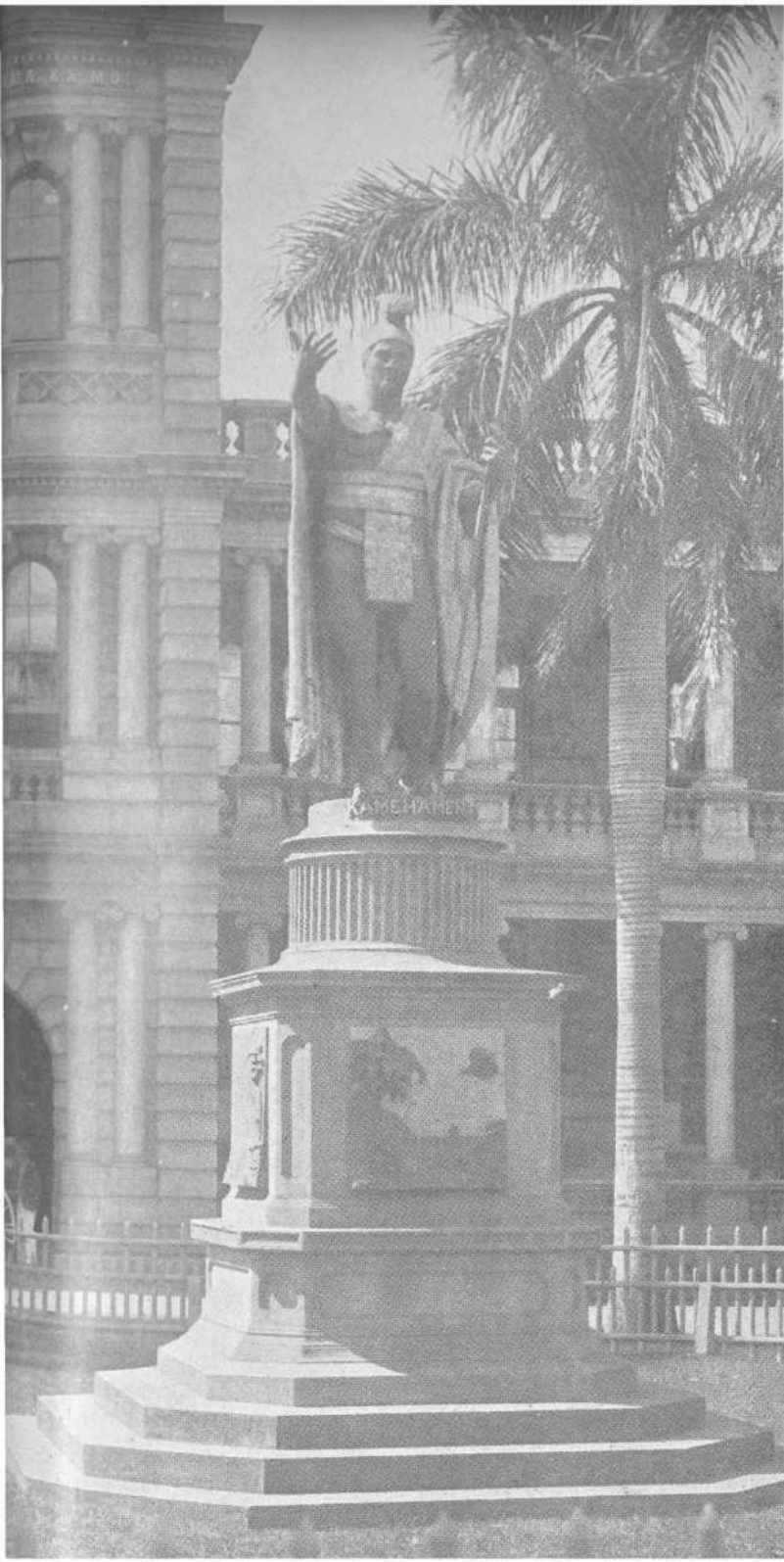
"Nanaula, a distinguished chief, was the first to arrive, probably from Tahiti. The Polynesians were experienced and daring navigators at that time and the chief and his followers came in large double canoes, bringing their gods, prophets, astrologers and priests, as well as dogs, swine and fowls, and seeds and germs of useful plants. It is supposed they found the group without human inhabitants. Soon other chiefs of less importance arrived with their families and retainers from Tahiti and Samoa, and then further immigration abruptly ceased.

"For four hundred years or more the first occupants of the Hawaiian islands lived sequestered from the rest of the world. They multiplied and spread over the several islands of the group, maintaining their ancient religion, obeying their chiefs and living in peace. It was the Saturnian age of the Hawaiians, and little beyond the names of the governing chiefs has been preserved in the way of tradition.

"Early in the eleventh century the descendants of Nanaula and his subject chiefs were aroused from their dreams among the palms by the arrival of a party of adventurers from the Society group. Their leader was Nanamaoa. He was a warlike chief, and succeeded in establishing his people on Maui, Hawaii, and Oahu. Their language, traditions, tabus, and worship differed but little from that of the original occupants, but their aggressions led to wars, which continued for two or three generations. Then the great Pili came from Samoa, under the guidance of the sacred high priest Paoa, and found no difficulty in establishing himself as sovereign of the large island of Hawaii and founding the dynasty through which the Kamehamehas drew their strain and to which the Kalakauas trace their lineage.

"Near the close of the twelfth century all intercourse between the

Hawaiian islands and the southern groups suddenly ceased, after more than one hundred and fifty years of voyaging to and fro. This was one of the most romantic periods in Hawaiian history and is rich in legends of love and war and royal and priestly splendor. Guided by the stars, the voyages to and from Samoa were made in barges and fleets of large double canoes, carrying as royal retainers priests, prophets, astrologers, and musicians. The supernatural is a prominent factor in the legends of that epoch, and the divinities of air, earth, and ocean are frequently introduced. The assistance of water gods is frequently alluded to, and in returning from Samoa a prince of Hawaii brought back with him Laamaomao, the Polynesian Aeolus, who kept the winds imprisoned in a calabash, and whose grave is now pointed out on the island of Moloka'i."



This statue of Kamehameha the Great has stood in front of the old Government House at Honolulu since 1883. It is composed of bronze and depicts the conqueror, clad in his regal robe and helmet of feathers. Since his death in 1819 there remains but six artists' sketches of him, so this idealized concept, posed by Colonel John Baker, is possibly as good a likeness as any. (From W. S. Bryan's *Our Islands and Their People*, vol. 2, 1899.)



Liholiho, Kamehameha II. He and his Queen Consort, Kamamalu, died of the measles in London in 1824, a few days apart, and their remains were carried to Hawaii on the British frigate *Blonde* and interred in massive European-style caskets, which were among the earliest used in Polynesia. (From A. P. Taylor's *Under Hawaiian Skies*, 1922.)



Kamehameha V, the most stately of all Hawaiian monarchs, who said, "I am the State." He reigned from 1863 until his death in 1872 at the age of forty-three. (From A. P. Taylor's *Under Hawaiian Skies*, 1922.)





King David Kalakaua, Hawaii's seventh and last monarch (by virtue of popular vote). Of royal lineage, he was at once innovative and enlightened and a powerful *kahuna* who has been accused of praying to death certain high court personages. His reign commenced on February 13, 1874, and culminated at his death in San Francisco's Palace Hotel, on January 20, 1891, at the age of fifty-four. (From W. S. Bryan's *Our Islands and Their People*, vol.2, 1899.)

King William Lunalilo, Hawaii's sixth monarch, reigned from January 8, 1873, until his untimely death on February 3, 1874, at the age of thirty-nine. When his remains were being re-interred in the grounds of Kawaiaha'o Church, the heavens accorded him a royal salute of twenty-one peals of thunder. (From A. P. Taylor's *Under Hawaiian Skies*, 1922.)



Princess Victoria Kaiulani, heiress-apparent at the time of her tragic death March 6, 1899, which occurred at Ainalahou where she had long resided with her father, Governor Archibald Cleghorn, an Edinburgh Scot. Born October 16, 1875, she was possessed of rare beauty and charm. Kaiulani's people mourned her passing, and gave her an impressive state funeral after her remains were viewed in Iolani Palace and Kawaiahao Church. (Photo from W. S. Bryan's *Our Islands and Their People*, vol. 2, 1899.)



Queen Liliuokalani, photographed on her throne after being deposed from it in the revolution of January, 1893. A sister of Kalakaua she reigned a few days short of two years. Upon her death on November 11, 1917, at the age of seventy-nine, she was accorded a state funeral of unparalleled pomp and ceremony. (From W. S. Bryan's *Our Islands and Their People*, vol. 2, 1899.)



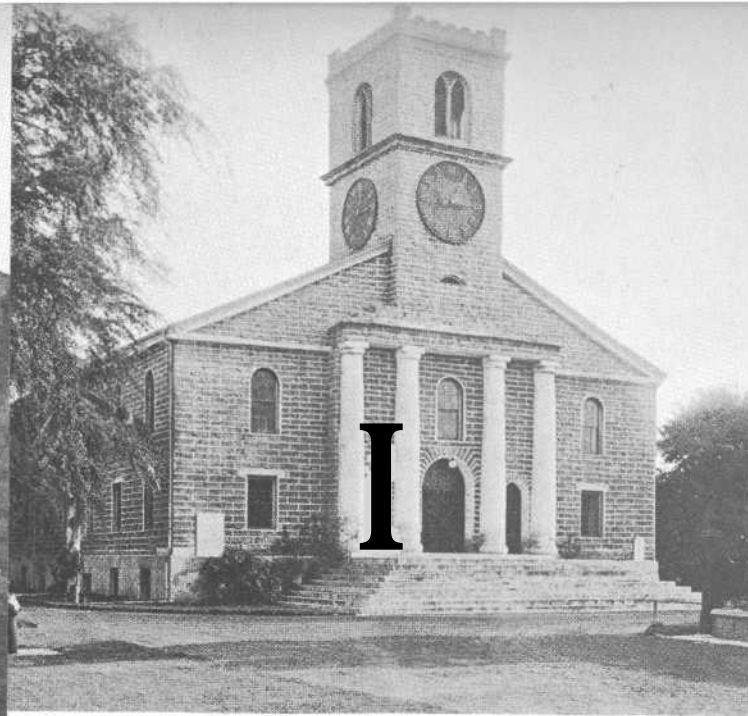
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View of Ainahau, the Waikiki home of Governor Archibald Cleghorn and his royal daughter Princess Kaiulani. Her ladies-in-waiting are shown in central foreground. (From W. S. Bryan's *Our Islands and Their People*, vol. 2, 1899.)





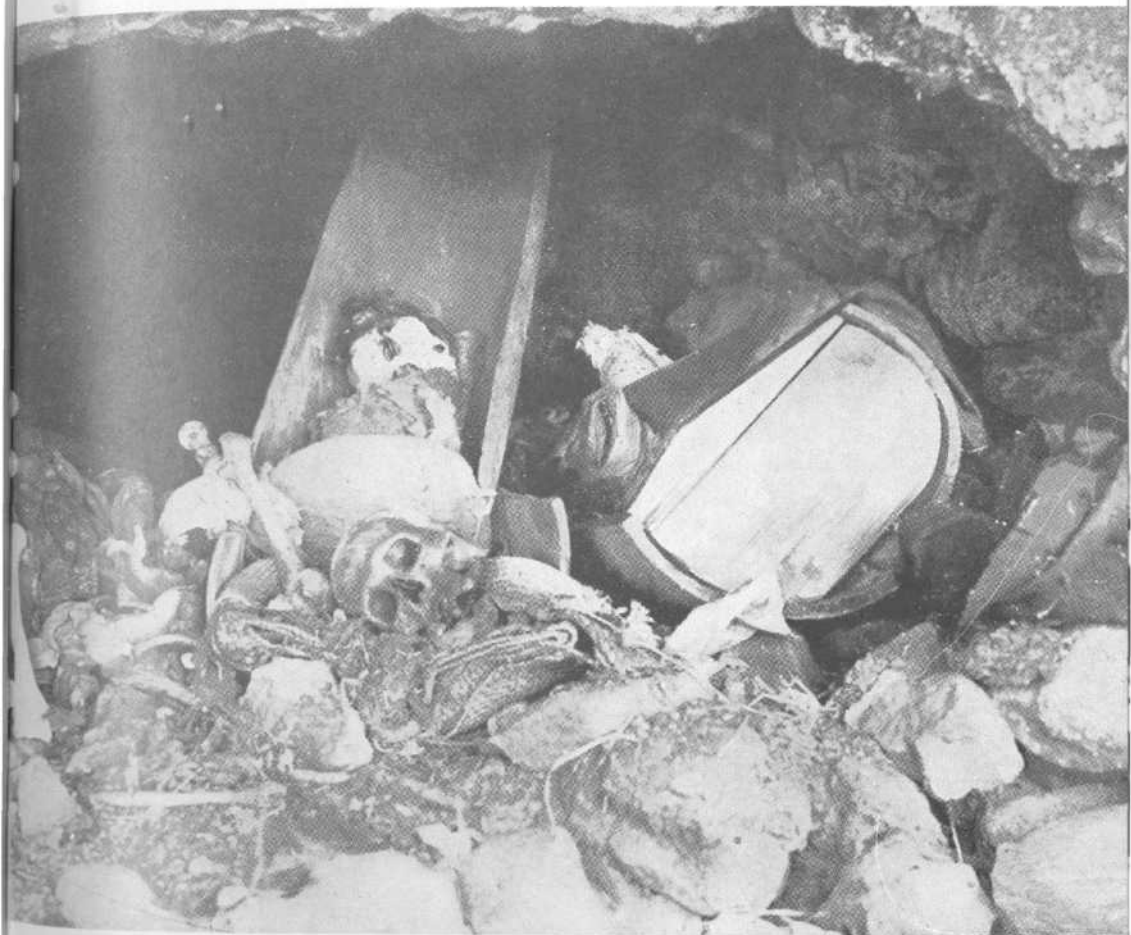




Kawaiahaeo Church, long regarded as the "Westminster Abbey of Hawaii." Completed in 1842 under the direction of Boston missionary Hiram Bingham, it soon became the preferred church of Hawaiian royalty. Through its portals a host of kings, queens, princes, princesses, chiefs, and chiefesses were borne to their tombs amid magnificent pageantry solemnized by flaming torches and swaying *kahili*, or royal standards tufted with feathers. (From A. P. Taylor's *Under Hawaiian Skies*, 1922.)

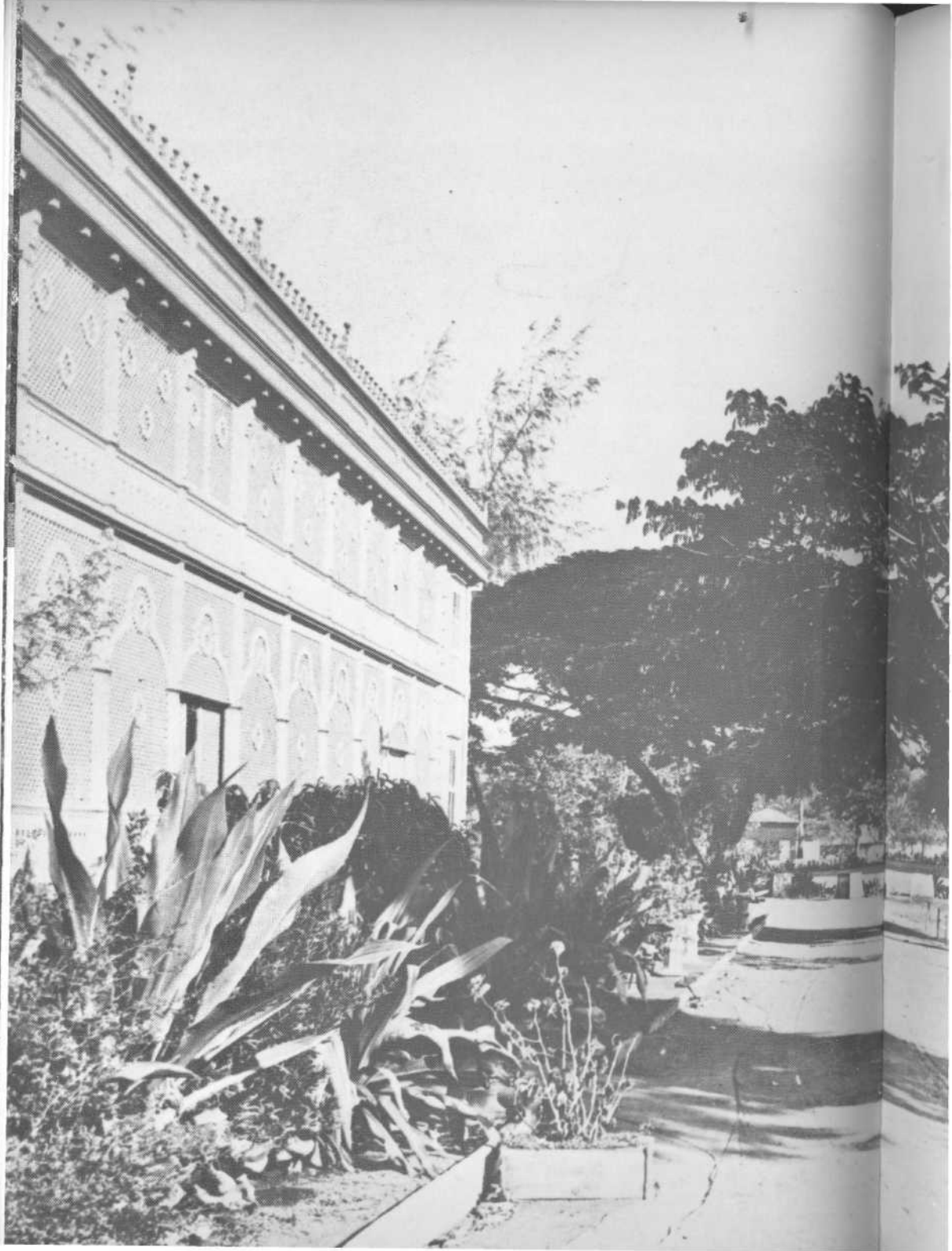
Sacred cliffs of Keoua, the father of Kamehameha the Great (Pali Kapu o Keoua). It overlooks Kealakekua Bay on whose shore Captain James Cook met his death. It is pierced with the cave tombs of ancient kings and chiefs. Some have been rifled by vandals, but many of them remain inaccessible and thus are undisturbed. (From A. P. Taylor's *Under Hawaiian Skies*, 1922.)



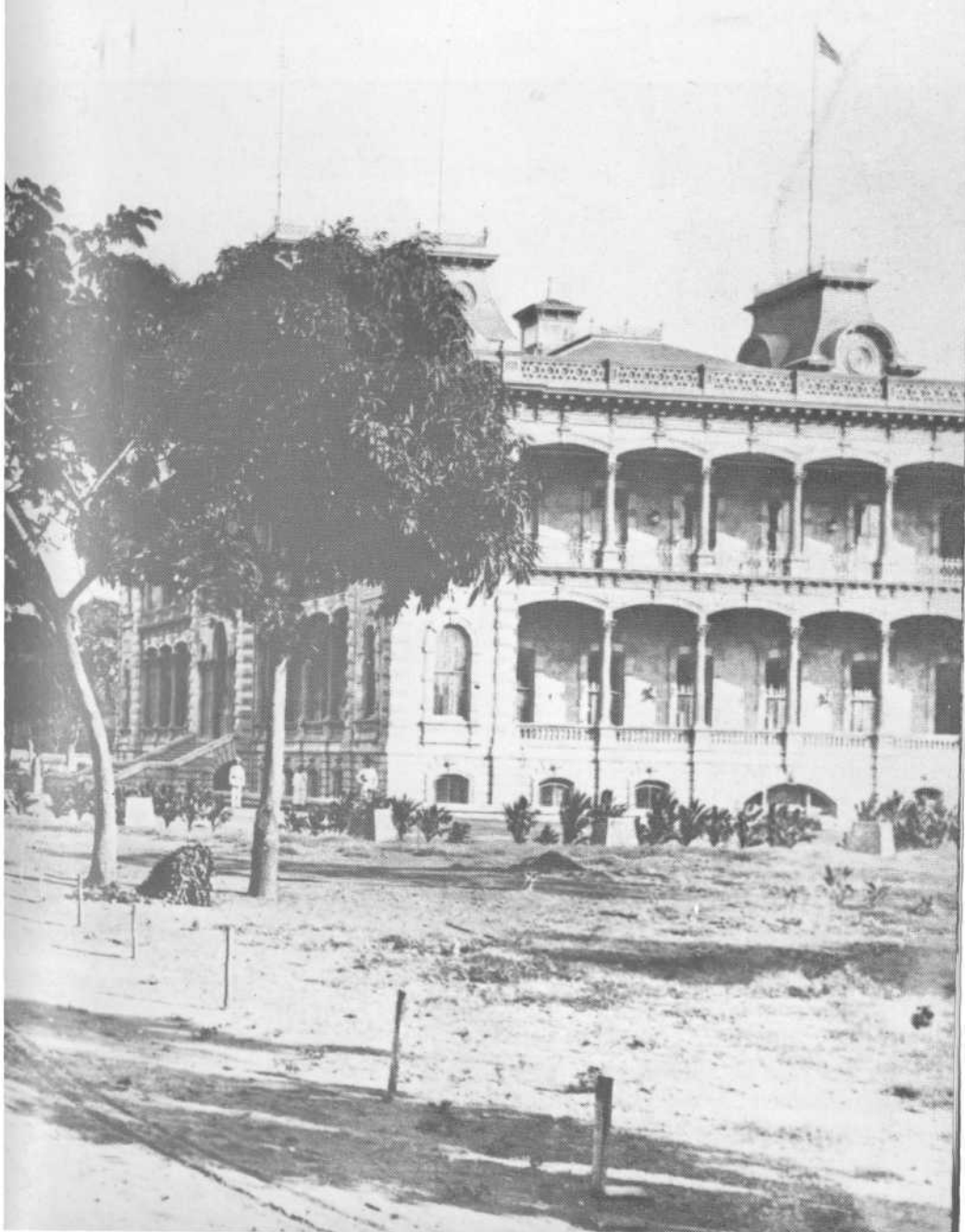


Interior view of cave tomb of Hawaiian royal persons. The coffins were fashioned from sections of an old outrigger canoe in times before the white man's type of coffin was adopted by the Hawaiians about 180 years ago. (From W. S. Bryan's *Our Islands and Their People*, vol. 2, 1899.)





Iolani, the Royal Palace built by King Kalakaua, as it appeared a few years after its completion in 1880. In the spring of 1978 a six-million-dollar face-lifting of the splendid edifice was completed. (Photo by J. J. Williams. Courtesy of Smithsonian Institution, National Anthropological Archives.)





A fine type of *alii wahine*, or woman of royal lineage, as indicated by her insignia of whalebone strung on woven human hair (*lei niho palaoa*), and *kahili* scepter; both items having been tabu to commoners. (From W. S. Bryan's *Our Islands and Their People*, vol. 2, 1899.)



11fl1111

Lu: iu, or native feast in a forest setting, as was customary among the *makaainana*, or common people, in former times. Note their head garlands and state of semi-nudity. (From W. S. Bryan's *Our Islands and Their People*, vol. 2, 1899.)

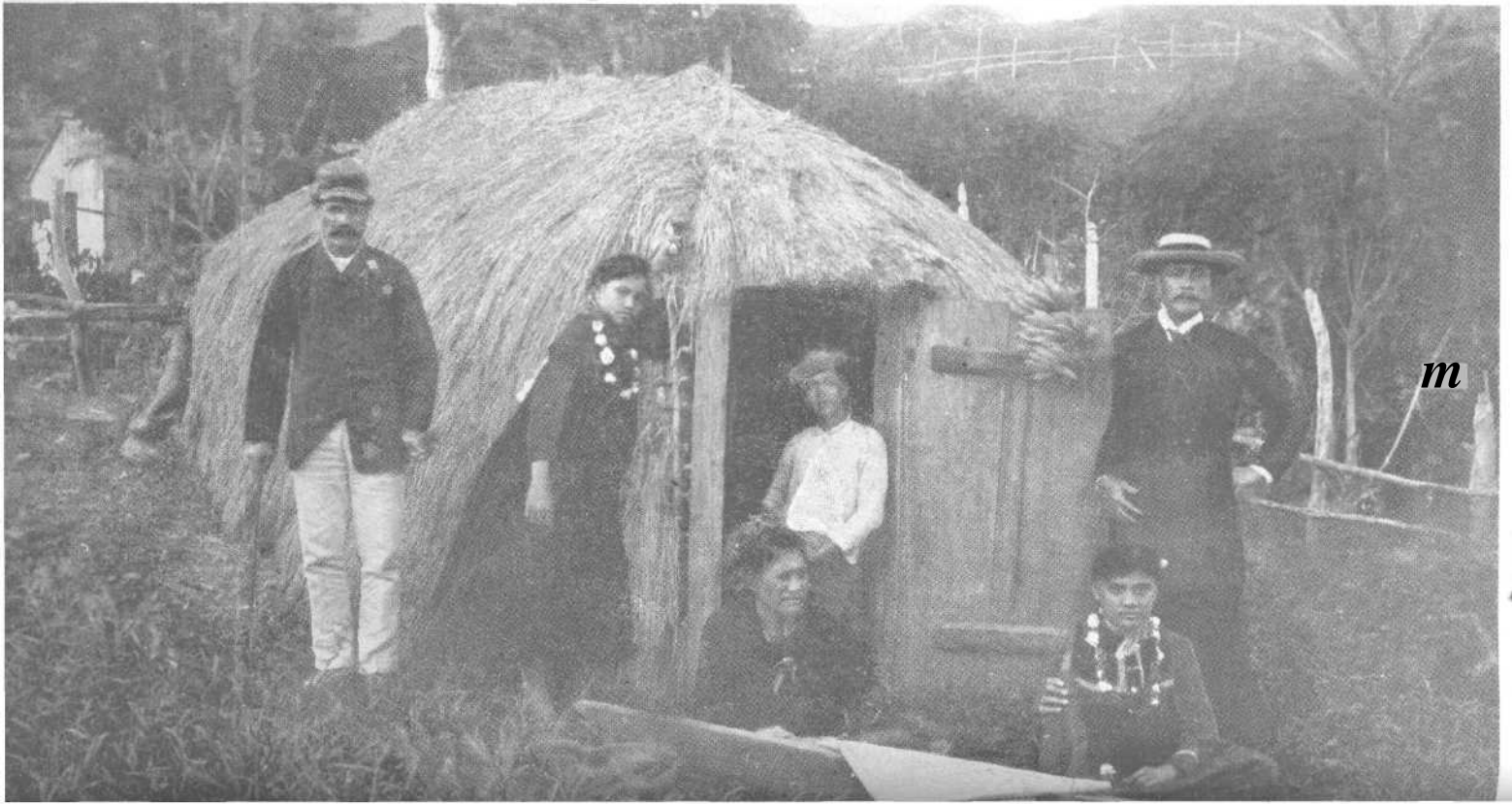
An upper-class, grass hut luau attended by Queen Liliuokalani who is seated third from the left. Her companions are obviously of the elite, as indicated by their features and mode of dress. Note garlands of flowers encircle their necks rather than heads. (From W. S. Bryan's *Our Islands and Their People*, vol. 2, 1899.)



A noted, pure  
Hawaiian  
swimmer of the  
old days, known  
as "shark-beater."  
He was welcomed  
at the Palace by  
King Kalakaua,  
after out-  
swimming a huge  
and presumably  
voracious shark.  
(From W. S.  
Bryan's *Our  
Islands and Their  
People*, vol. 2,  
1899.)



Example of a typical small grass hut of the sort used by the *kahuna*. By the turn of the century, what few of these native dwellings were still to be seen in remote rural areas had been modified by adding planed timber supports and European-style doorways. The women in foreground were obviously pretending to make tapa cloth, which had not been made on Oahu for years prior to this photo. (From W. S. Bryan's *Our Islands and Their People*, vol. 2, 1899.)





Contemporary Trends  
in Hawaiian Religion—  
*Kahuna* Practices in the  
Current Cultural Regeneration

Much documentation of the first major revival of the traditional Hawaiian religion, with great emphasis on black magic, that occurred after the arrival of the first missionaries from Boston in 1820, has appeared earlier in this book. Long ago, Mr. Joseph S. Emerson in a paper he read before the Hawaiian Historical Society, placed this revival between 1863 and that date (1892). He actually lived to witness black magic flourishing through the last decade of the nineteenth century and on through the "Cupidian" era from 1900 to 1910, which saw the rise to power of the last Hawaiian prince, "Cupid," or Kuhio Kalaniana'ole.

In this first revival there was minimal evidence of white magic, namely, *kahuna laau kahea*, and a great resurgence of the dark practices of casting death spells and praying people to death. In that far-off time, just as today, but for very dissimilar reasons and in a profoundly different political climate, the Hawaiians were in a crisis of survival and identity. Then, as now, they simply attempted to apply the age-old and universal solution to their frustrations—a return to the traditional religious values.

In a manuscript dated in February, 1893, the able scholar Hon. Rollin M. Daggett, setting down some tentative introductory paragraphs for a book painted an accurate picture of the political and social chaos from which the Hawaiians sought to escape by regression into dark and negative practices:

"In the midst of these evidences of prosperity and advancement, it is but too apparent that the natives are steadily decreasing in numbers and gradually losing their hold upon the fair land of their fathers. Within a century they have dwindled from 400,000 healthy and happy children of nature, without care and without want, to a little more than a tenth of

that number of landless, hopeless victims to the greed and vices of civilization. They are slowly sinking under the restraints and burdens of their surroundings, and will in time succumb to social and political conditions foreign to their natures and poisonous to their blood. Year by year their footprints will grow more dim along the sands of their reef-sheltered shores, and fainter and fainter will come their simple songs from the shadows of the palms, until finally their voices will be heard no more forever. And then if not before—and no human effort can shape it otherwise—the Hawaiian islands, with the echoes of their songs and the sweets of their green fields, will pass into the political, as they are now firmly within the commercial system of the great American Republic."

With even deeper pathos Daggett goes on to state that, when this prediction of doom for his race was shown to Kalakaua, he ". . . paused thoughtfully for some minutes, and then said—and I shall never forget how sorrowfully:

" 'We will let it stand as it is. The words are another's, but the thought is also mine. To the Americans we owe our civilization, our laws, our very form of government. The natives are steadily decreasing in numbers, and just as steadily parting with their interests in the soil. There can be but one result. In the end they will lose control of their government as well as of their lands, and the Great Republic must then save the people from anarchy by taking the islands under its protection.' "

Hon. Rollin M. Daggett was from all accounts a thoughtful and scholarly man, and we are reliably informed that King David Kalakaua was a brilliant and imaginative thinker who prided himself on his extraordinary powers as *kahuna* and prophet. But neither man was astute enough to, by extrapolation, foresee the seemingly insoluble and innumerable crises of our present time. They could have had no inkling of the many traumatic, even catastrophic problems that would engulf Hawaiians when technocracy, then in its infancy, would reach maturity. The mathematics of overpopulation were undreamt of by the most learned scientists of their day, so they could scarcely anticipate that their own people would experience an explosion of their numbers through miscegenation, or that the few thousands of contract workers then in the cane fields would, in the first decade of the new century, be augmented by multitudes from several other ethnic regions, all of whom would propagate at a constantly accelerating rate, and eventually through higher education abandon the unskilled labor market for Polynesians to wrangle over.

They could not have foreseen that Mr. Daggett's melancholy prophecy of the Hawaiians' extinction would be dramatically contradicted by the emergence of neo-Hawaiians still organically and culturally recognizable—teeming by the tens of thousands in such ghettos as Nanikuli and Waimanalo; or that Souther Polynesia would disgorge a **fraction under**



twenty thousand surplus Samoans and about half as many natives of several other groups into the Hawaiian milieu, most of whom would compete with a great mass of the neo-Hawaiians for scarce low-cost housing and unskilled work; or that the primary results of the white man's insatiable greed, the alien sugar and pineapple industries, would gobble up vast living territories and make possible the presence of hundreds of thousands of the descendants of European, African, and Asian contract workers, who would finally claw their way into domination of the choicest political, economic, and professional bastions, by ushering in the post-Territorial era that marked the end of forty years of joint Hawaiian and *haole* ascendancy; or that a few regiments of American troops sent down to man old Fort McKinley, and the crew of the first naval station ship, the tiny U.S.S. *Iroquois* (a converted tugboat under the command of then Lieutenant Hugh Rodman, who, in 1901-02, plotted the first navigational guide to island waters, set up the first program for rangelighting and dredging Pearl Harbor, and built the Midway Island Cable Station), would multiply into a vast fleet and many permanent bases manned by a tenth of a million military cadres; or that mail steamers en route to and from San Francisco, Asia, and the Antipodes, which annually brought to Waikiki a few thousand select, upperclass tourists, would be supplanted by jet planes delivering and then lifting away each month a rabble of nearly 300,000 tourists, plus a longer-staying clutter of back-packing, lotus-eating, surf-playing, drug-pushing welfare malingerers and other ill-assorted bush savages from the Middle West, the Appalachians, and other markedly prosaic regions of the Mainland, all of whose collectively functioning gastrointestinal systems, when combined with those of the military and their dependents, would produce bodily effluvia that, added to their kitchen and table garbage, would create a daily discharge of more than a hundred thousand tons of untreated or at best secondarily treated sewage into waters near Waikiki, and a like volume into the great marine wonderland of Kaneohe Bay, destroying sea and reef organisms and rendering toxic these ancient fishing and swimming preserves of the Hawaiians; or that the new horse-supplanting vehicle, the automobile, would cause the black-topping and concretizing of many square miles of the islands' most desirable urban tracts and arable rural lands, and, by spewing forth an ever-increasing volume of exhaust pollutants lethal to all living things, would poison some of the world's purest air; or that the once comfortable and reasonably priced living areas of large native enclaves would become ugly, crime-ridden wastelands of high-rise buildings under aegis of heedless entrepreneurs, whose names are perhaps becoming generic terms for eras of overbuilding, underplanning, and public-welfare-be-damned disregard for natural topographical assets, aesthetics, and land use on Oahu!



# 15



## A Brief Survey of the Organization and Objectives of *Ke Anaina* *O Ka Hoomana Hawaii Pono*

Late in 1969 there came to hand a brochure with the arresting title "*Ke Anaina O Ka Hoomana Hawaii Pono Offers a Pathway Through Life.*" The author assembled from it a comprehensive picture of an organization whose objectives revealed it to be a classical example of the modern-day revival of Hawaii's ancient religious rites, language, and culture, yet differing markedly from the late nineteenth-century revival in that it deemphasizes the dark *hoomanamana kahuna* practices in favor of spiritual and physical healing by prayer (calling) and the application of herbs. Equally arresting was the initiating of a return to communal living in an unspoiled rural ambience wherein organic gardening would supply food and medicinal herbs to the members.

That the older revival was for dissimilar reasons and took place within a profoundly different political climate than prevails today is in a sense a valid statement. But, had King Kalakaua or his sister Liliuokalani during their reigns read this brochure, which is herewith quoted as a prelude to the aforementioned picture of the organization and its objectives, one can imagine that they would have quickly recognized the similarity of the Hawaiians' plight then and now, and agree that still today one remedy is a return to the best elements of traditional culture. The following is taken from the brochure:

"*Ke Anaina O Ka Hoomana Hawaii Pono* is essentially a theological foundation empowered to train and ordain its own priesthood and establish assemblies throughout Hawaii. The name of our assembly is in itself as ancient as time and powerful with *mana*: 'The Assembly of Hawaii's True Faith,' or 'The Assembly of Hawaii's True Power,' found its origins in the first temples built in our land, and has been borne through aeons

of time by the priests of our temples. Its use in our time has been sanctioned by relation to our *kahu*, Lanakilakahuokalani.

"Our theology is based on *Hoomana Kahiko*, the title by which we moderns identify our ancient worship. Since many generations before the birth of the Christian Jesus Christ, it has been the Polynesian's time-tried and proven vehicle through life, our tested pathway to spiritual, physical and psychological well-being, transmitted faithfully to us by our forefathers, through the knowledge and powers of *Na Mamo Kahuna*, the generations of priests of our ancient rite, and through *Na Haumana Hawaii*, our Hawaiian scholars.

"Educated, thinking leaders among our people recognize that, unless we Hawaiians take immediate, vigorous action to preserve our ethnic heritage, and keep it a living culture, it shall soon be totally submerged in the flood of foreign influences; completely obliterated by profit-and-loss oriented outsiders, who have exploited and raped our land, and our people for 150 years, and continue to do so at an ever-increasing tempo . . . cold-minded people for whom the Hawaiians are pawns in a game and *Hawaiiiana* and *Aloha* are gimmicks to sell their merchandise the better.

"A local politician once sneered: 'What Hawaiian political power? The Hawaiians don't have any. They're like leaves blown this way and that, which ever way the strongest wind carries them!'"

"And you know, he is right.

"For proof, all one need do is survey the membership of the County Council or the Legislature, take a look at the ethnic balance in State and County executive positions, count the number of Hawaiians employed in any government agency, and the truth becomes self-evident.

"Hawaiians have been and are still victims of intensive discrimination, socially and politically. We are victims of a continuing campaign to denigrate our people, to strip us of our ethnic identity, make us further subject and subservient to foreign domination.

"We propose to alter this situation by making the Hawaiian a power to be reckoned with. We shall restore to our people the standing that is rightfully ours, in our own land.

"We are aware that thousands of acres of Hawaiian-owned land have been, and are still being legally condemned, claimed, and otherwise seized by government agencies and by private developers, largely because of the ignorance of our (Hawaiian) people of the workings of land laws, of their legal rights, and of avenues of recourse open to them. Therefore, we propose to set up a counseling service, providing machinery with which our people may recover their lands, or hold onto that which they have, so that today's and tomorrow's Hawaiians may enjoy the rightful fruits of their royal heritage.

*"Ke Anaina* is a foundation with the primary mission . . . to elevate the Hawaiian once again to a position of relevance, spiritually, politically, economically and socially throughout Hawaii *nei*."

Lanikilakahuokalani Brandt, D.D., a learned practitioner and teacher of the ancient healing art of *la'au kahea*, is founder and spiritual director of Ho'omana Tahito Temple and Academy, located near Kealakakua, Hawaii, in Kona. Dr. Brandt, who is a graduate of the University of Hawaii, and has two doctorates of Divinity (one from the Brantridge School of Divinity at Sussex, England), was born in Kaimuki, Honolulu, fifty-three years ago. His mother is of Hawaiian-Portuguese descent and his father, Horst G. Von Brandt, of Austrian. Two grandparents and both his parents spoke the Hawaiian language fluently. His maternal grandfather, whom he knew as "Tutu" Kehau, was named in full Kehauleo Wa'owa'eole, or "Victorious Keeper of the Gods." He had been a canoe-carver and *hula* master, and was most of his life in intimate communion with the ways of the sea, the soil, the mountains and the creatures of *Tane* (*Kane*). Writing in 1970, Lanikila Brandt said of himself and his group of Revivalists:

"I have been called Kumu Hula for many years, having been quite active in teaching chanting (both religious and *hula*) and the dance. When it comes to the prayers and rites of our temple, I am well versed because I have worked with these media constantly over the last twenty-odd years. You are aware, no doubt, that the Hawaiian spoken by cultured people today, as in ancient times, is rather a far cry from the language of the priesthood; the interpretations drawn from identical words differ greatly when employed by the priest and the lay scholar. I also teach the language and thereby come in contact with both sides of the coin, which makes me acutely aware of the differences.

"I am doubly fortunate in the above regard as I have associated with me in our foundation the noted *kahuna la'au kahea* and *kaula*, Kamuela Hart, a man who is now about seventy-five years of age with a tremendously powerful *mana* and most acute intellect who has followed no other pursuit in his life. He is the cousin of the great temple dancer, Iolani Luahine, who also lives here in Kona, at Napo 'opo'o. We are gradually recording and collating the peculiar terminology of the priesthood; we are both of the order of *Tahito* (*Kahiko*). This should, ultimately, prove to be an extremely valuable work.

"I want to pay particular tribute to Peter Caddy, his family and those who labor with them at Findhorn, Scotland. It was this group and their wonderful dedication to the Three Kingdoms, of God, of Nature, and of Man, that fired our own determination to seek our own path to the Light and to Peace and Harmony in the Hawaiian way. We called upon our

traditional gods, upon the Sacred Triumvirate, *HIKA-PO-LOA*, upon the Provider, *LONO-MAKUA*, upon the Lord of the Land, *KANE-PUA'A*, upon the gods great and small and upon the Nature Spirits in their many forms. And with this pact our Temple began.

"We started our Foundation and laid plans for the Temple soon after acquiring a lease of 14.3 acres at Ho'onaunau from the Bishop Estate in January of 1970. In September of that year the land had been cleared and the first plantings made in a five-acre section set aside for our organic farm and an arts and crafts center.

"The first plantings were solo papaias, Bluefield bananas, hula and other gourds, taro, hybrid corn and green vegetables, all for both our own table and the market. Soon our planned herb plantings got underway, with *awa* (*Piper Methysticum*), *popolo* (*Solanum nigrum*), *Mamaki* (*Pipturus* spp.), *ko* (*Saccharum officinarum*), *noni* (*Morinda citrifolia*), *mai'a* (*Musa Paradisiaca*), *laukahi* (*Plantago major*), and many others. Eventually we have planted, used and experimented with perhaps 200 more native and foreign herbs and remedies, for our principal gifts to humanity will be those of herbal remedies and knowledge of *la'au lapa'au* and *la'au kahea*, Hawaiian healing.

"*Kahanahou*, the name which graces the portals of our tranquil fourteen-acre retreat at *Ke'okea Ho'onau-nau*, South Kona, is strong in portent. Filled with poesy, the philosophic interpretation is '*The Re-making* (of man and things).' The *kaona* or esoteric definition of the name would demand the following root-division, *Ka ha na-hou*, and may be interpreted, 'The sacred breath (of *Tane*) for the thrust forward.'

"The *Tahuna Rapa'au Ra'au*, Doctor of Medicine, member of *Te Oihana Tahuna* (The Priesthood), was and is an integral member of Hawaiian society. Healing is the mission of Ke Anaina. We shall pursue it for the salvation of mankind.

"While in everyday employment, we habitually speak the postmissionary patois (else we should not be understood), we of the *Taurima* (The Inner Council) have decided to follow the example of the contemporary theological commentator, the late Leinani Melville (Jones), author of the book *Children of the Rainbow*, and couch all of our theosophical texts and liturgical matter in that idiom traditional to *Te Oihana Tahuna*, 'The Priesthood since time immemorial.

"Our Hawaiian language is, at first encounter with it, simple because it contains no gender groupings and is almost entirely material (not abstract) in its concepts. Upon deeper investigation, one encounters the problems inherent in any 'limited' language or dialect. Hawaiian offers approximately 4,000 words, compared with a minimum of 125,000 in English. Perhaps the greatest problem in speaking Hawaiian is one of

stress and accent. Moreover, Hawaiian is an intriguing and truly mystic tongue.

"It is one of the important mystic tongues of the world, though known to only the few. And it is a form of speech still in daily use by thousands of Hawaiians and part-Hawaiians and others enchanted by its musicality. Contemporary semanticists may quarrel with the feasibility of our ancient usage. However, practiced Hawaiian theologians, priests, and thaumaturgists readily verify that ancient rites, rendered in the terms of antiquity, are electric in their force.

"*Ho'omana Tahito*, the title by which we moderns identify our ancient worship, has been transmitted faithfully to us by *Na Mamo Tahuna*, the Generations of Priests, since that day when the Lords, *Tane*, *Tu*, and *Rono*, breathed life into the first man, *Tumuhonua*, and created the first woman, *Rarohonua*, in the birthplace of the race called *Tapa-tapa-ua-aTane* in the primordial continent of *Tahiti-tu* in the heart of Polynesia.

"This sacred philosophy has always been the Polynesians' time-tried and proven vehicle to *Ta Ra'a Tea*. It is our key to spiritual, physical and psychological well-being.

"The all-powerful *mana* of the Gods of Tradition has enabled practitioners of *Ho'omana Tahito* throughout the ages to be renowned as the healers of the Pacific world. All may join these exalted ranks. But, before one seeks to heal others, let him first heal himself. Let him restore to as near perfection as possible that Primary Temple, *Te Tino La'a*, the 'Sacred Body,' through the practical philosophy of living offered by *Ho'omana Tahito*. Let him absorb the vibrant philosophy of *Hita-po-Roa*, then apply it daily to the practical problems of living in this triune kingdom of gods, nature, and man.

"Ours is, insofar as it is possible and practical to make it so, an accurate reconstruction of the ancient *hoomana*. However, we are not lecturing on history as much as teaching Hawaiians of today to live and survive in this increasingly alien and alienating world. Therefore, we have been compelled to gear our teachings to today's scene. Our people are not all that involved with circumstances and conditions that prevailed in the days of Hewahewa and Paa; they are concerned with making our religion relevant to life today for their families and themselves. When you know that our Hawaiians are so young—at an average age of from twenty-three to twenty-five—it becomes more clear why it is imperative that everything be relevant to the here and now!

"Regarding the *Kanawai* (laws) of our sect: The *Kanawai* as stated in our literature do not, of course, take into consideration the intimate rites and obligations of the *Kapu* periods; these we teach only in secret to ordained priests.

"In fine, we are attempting to prepare our *hoahanau* (families) for the rigorous task of surviving, as our old world completes its 360-degree cycle and threatens us all with destruction within the decade. We are trying to build one of those Centers of Light such as in ancient Tibet, at Findhorn, Scotland, in Wales, in Japan, and, I suppose, many other areas of the planet. On the one hand, we teach *Hoomana Kahiko*, and on the other . . . survival, retraining our people in the splendid techniques of our ancestors."



# 16 A Critical Review

The following is an introductory comment and the first section of "A Critical Review of *Kahuna(s), the Black and White Magicians of Hawaii*, by Sibley S. Morrill," written by the late L. M. Jones for J. S. Rodman at the latter's special request.

My dear friend Jules (Rodman):

I am glad you located a copy of Mr. Sibley S. Morrill's booklet on *kahuna* arts and the religion of my Hawaiian forebears, and took the time to read it carefully. Before I attempt to answer your many questions I must state that it is much too brief an opus for so large a subject. Also, as one might expect from the pen of a stranger to Hawaii, who leans heavily on many garbled accounts by earlier *haole malihinis* (Caucasian strangers), it is somewhat marred by erroneous data and vague speculations. Although the compiler of this 112-page fragment proclaims that it contains the largest collection of *kahuna* articles published anywhere to date, our works when finished will each exceed Mr. Morrill's effort by several hundred pages that will explore large areas of lore which he barely hints of.

I must preface this review by stating that all who would seek to write a definitive book on the ancient Hawaiian religion at this late date, must be greatly handicapped by the fact that so much of this lore has been lost beyond all reasonable hope of recovery. Moreover, the most objective scholar will be to some extent confused and misled by exposure to a multiplicity of abortive and altered accounts. Very little that is original or different from cliché material within the public domain can be written of our classical religion by contemporary scholars. No matter what authority is quoted, all versions have been recycled by the scholars

of several eras that have elapsed since the remote days when all Hawaiian lore was unwritten.

Nearly all of the lore that has come down to us, whether factual, apocryphal or fanciful, which a writer can assemble for publication, was first recorded by four gifted Hawaiian observers, Malo, Kamakau, Kepelino, and Haleole. Of course there is still a considerable reservoir of unwritten data on the practices of the many orders of *kahuna*, which is the secret property of a small number of contemporary Hawaiians, none of whom is likely ever to allow their portion of it to be printed.

In the time of the first four great Hawaiian scholars there were a few missionaries and laymen of European descent here, who honestly sought to halt the heedless eradication of the knowledge of *kahuna* practices, and to ferret out and record for posterity all they could learn of the ancient wisdom. Then, as now, the *haole* mentality precluded accurate interpretations. And the best of those *haole* scholars were conditioned to believe that the Hawaiians were savages whose most sacred beliefs were mere unfounded superstitions.

In the late nineteenth century there was a great revival of traditional religious practices and beliefs, given expression through native language publications such as *Nupepa Kuakoa* and *Elele Poakolu*. One of the many able half-white scholars who was contributing editor of one of those early activist papers (*Ka Leo o ka Lahui*), was my maternal grandfather, the Honorable John E. Bush. His Royal Highness King David Kalakaua became a powerful *kahuna* and wrote a remarkable book of ancient myths and legends.

A widely quoted recorder of Hawaiian history and lore was a man of missionary ancestry, W. D. Alexander, much of whose works was marred by Christian bigotry and condescension toward the Hawaiian. Also in this period several more liberal-minded *haoles* commenced researches that extended much into the twentieth century, namely, Dr. Nathaniel B. Emerson, Joseph S. Emerson, Thomas G. Thrum, Professor William T. Brigham, and the Reverend William D. Westervelt.

In our youthful days many of the turn-of-the-century recorders of Hawaiian lore still lived, but they were by then enfeebled. During the 1930s we knew and consulted most of the last group of Hawaiiana authorities whose roots were in the nineteenth century, and who had in their own youthful years consulted the last great authorities of that century. We can truthfully say that we are among the few researchers living today who were linked in a certain real continuity through Malo, Kamakau, Kepelino, and Haleole with the last classic era. And the links we attached ourselves to were Thomas K. Maunupau, David M. Kupihea. Frederick W. Beckley, Abraham St. Chad Piianaia, John H. Wise, Syl-

vester Pillpo Correa, Andrew Bright. Lahilahi Webb, John F. G. Stokes, and Bruce Cartwright, Jr.

I propose in this review to examine critically all but one of the eight chapters that constitute Mr. Morōfi's booklet. You will agree that the first chapter, which is entitled "The Revival of the Black Arts," and consists of a single-page editorial, scarcely warrants comment upon it. It simply calls attention to the universal revival of interest in the black arts that commenced in the mid-1950s, and gives us the author's concept of the term "supernatural."

Chapter 2, entitled "A Silly Native Belief," was written by one Shadrach Minor. This anecdote plausibly synthesizes all of the ingredients of one of the three most common ghost stories of twentieth-century Hawaii. Mr. Minor's version opens with a dinner party in the 1930s at which it is stated by a Hawaiian guest that, should a person not of Hawaiian blood venture near a marching army of ghost warriors, he might be summarily killed. A Nazi present scoffs at the Hawaiian's warnings. It being an auspicious night, with a full moon as well as the anniversary of a battle fought in the region long ago, none in the party is surprised when a ghostly army marches into view. The Nazi confronts the marchers, who quickly attack him and cast his lifeless body by the roadside. The next day it is determined by an autopsy that the scoffing Nazi died of a heart attack. The author speculates that the Hawaiian guest may have used *kahuna* powers to invoke his ancestral spirits to help him to wipe out the Nazi's insults.

Nearly everyone who has lived very long in Hawaii has heard some version of this story. I have heard many Hawaiians recite their eyewitness version of it. The mere witnessing of a nocturnal ghost army lighting its way with *kukui-nut* torches, usually on a distant mountainside (sans the homicidal factor), is so commonplace that it would be hard to find an adult Hawaiian who has not had this experience at least once. Almost unheard of is an authenticated instance where a witness suffered a severe drubbing or was killed by the ghost soldiers. And that a *kahuna* living in the 1930s would possess the power to invoke his ancestral spirits in such a matter is extremely dubious. This seems like *haole* embroidery. If this story were set back at least into the first decade of our century, when a few priests were still around who might have had such powers, then it would not be at all absurd for one to raise this doubt.

As for the other two most common ghostly apparitions that most of us have seen at least once, they are the *akua Me*, or flying ghosts, and the huge red-eyed ghost dog. A great many Hawaiians hesitate to travel alone at nighttime in remote places, for fear of confronting one or the other of these spectres.

Chapter 3, entitled "And How Did the *Kahuna* Kill the Child?", is by Sibley S. Morrill. Here the author has boldly come to grips with the issue of universal skepticism over the power of the *kahuna ana'ana* to cast a lethal spell over his victim, and the power of the *kahuna la'au kahea* to bring about extraordinarily rapid healing of severe physical injuries. Despite a bit of redundance he has presented some clear explanations for the guidance of lay readers. I shall draw the salient points from the dozen pages of Mr. Morrill's message and then examine them from my position as a Hawaiian.

An editorial is quoted that appeared in the *Journal of the American Medical Association*, November, 1964, which opined that ". . . educated and civilized persons find it difficult to believe that areas still exist where sorcery is practiced." Surprise is expressed over the fact that in Hawaii the *kahuna* is still powerful despite a century and a half of Christian influences. And that today there are adult Hawaiians who will passively accept death, ignoring the aid of Western doctors, if convinced they are being prayed to death by a *kahuna ana'ana*. When read in full context this editorial supports the universal position of physicians and scientists on death by sorcery, i.e., that the victim must believe in the power of the sorcery, and that he should have a feeble intelligence, such as Western man usually attributes to a brown-skinned aboriginal.

To the laity untrained in medical science it is a great and perplexing mystery that a person who learns he is being *kahunaed* should lie down and within a short time die. He well knows that most of our bodily processes are controlled solely by the autonomic nervous system.

Dr. Walter B. Cannon, former professor of physiology at Harvard Medical School, quotes the French ethnologist, Levi-Bruhl, who held, in the 1957 issue of *Psychosomatic Medicine*, that ". . . physiologists and physicians are inclined to consider the phenomenon [of death by sorcery] as impossible."

Presumably Dr. Cannon and most of his colleagues the world over, who would agree that deaths by sorcery occur, attribute such fatalities to a dramatic drop in blood pressure induced by a deep and sustained emotional condition in which, as is typical of the *kahunaed*, there is little food and liquid intake, which is a further cause of enervation, another way of describing death by fright and thus supporting a materialistic explanation.

Dr. Johnson reported the case of a two-year-old part-Hawaiian child who died sixteen hours after being admitted to Queen's Hospital in Honolulu, despite intensive treatment. Autopsy indicated that all major organs were normal. She had been *kahunaed* to get revenge on her parents. That a child of that tender age could have grasped the nature of her plight and was destroyed by the power of suggestion is unacceptable. The author

explores poisoning as an alternative possibility and rejects it because of autopsy findings.

What I might add here is that all poisons listed in the manual of materia medica could be ruled out, but there was a poisoning of the mind of the victim with the concentrated power of mind forces, plus the power of prayer to demonic forces.

Editorial comment on this article by Dr. Johnson in the *Medical Journal* of November, 1964, stressed the factor of race in the matter of susceptibility to sorcery. They would have one believe that it is exclusively persons of Hawaiian ancestry who succumb to *kahuna* sorcery.

There was no comment on the second case Dr. Johnson reported in the same article, involving a white man, aged fifty and married to a Hawaiian, who, within a month after being informed a *kahuna* was working a spell on him, developed a severe infectious eczematoid dermatitis, which took weeks to cure. Mr. Morrill unequivocally states that ". . . it was clearly the result of a *kahuna(s)* action." He then makes the astute deduction that the editorialist made no mention of the white man's case because it would have brought him uncomfortably close to admitting that the destructive force of *kahuna* sorcery could be used in reverse to heal the ailing as effectively as the therapy employed by a formidable number of religious sects, all of which most doctors and scientists flatly reject.

The interesting observation is made that prestigious journals frankly concede that *kahuna* are still casting lethal spells over people, while Hawaii state laws still prescribe stiff fines and considerable imprisonment for practicing any form of *hoomanamana* or pretending to have the power of praying a person to death. This statute also provides punishment for any person attempting to cure another by means of *hoomanamana*, or other superstitious and deceitful means.

In speculating on the case of the two-year-old girl the author explores the possible use of control over involuntary functions, telepathy, the Hawaiian concept of multiple souls, the validity of occult employment of ghosts in conjunction with killings by prayer as well as in the restoration of health. I think that only superficial hints are set forth as to the esoteric bases of these two diametrically opposed techniques of the *kahuna*, which I shall amplify in my book. In passing I should correct an error in the statement that "there is no known way of proving that people do not have two souls, as the Hawaiians claim." It ought to be changed so as to read "three souls." Call them souls or spirits, they are: *aumakua*, *uhane*, and *unihipili*.

There is a remarkably cogent argument made in support of the existence of ghosts, and for the survival of a spiritual essence after the death of the body, making it possible for an adept in such matters to capture such an entity and command it to cause certain involuntary

muscles in a living person to cease functioning. It is also suggested that a ghostly entity could be put to the task of healing the sick by reconstituting the elements in a part of the body.

An excellent example of healing through the art of *ha'ihai iwi* is given in the case of a white man in his late thirties who suffered a severe compound fracture of his right leg, which caused a section of bone to protrude from the skin. He consented to allow a *kahuna* to treat him. After giving the patient a pain-killer, the *kahuna la'au kahea* manipulated the bone into place and then wrapped the leg in a leaf poultice. Next the patient was given a sleeping potion, and while he slept the *kahuna* went through the prescribed rituals. When he awakened the next day, less than twenty-four hours after the injury occurred, the bone had completely knit and flesh and skin healed.

As is typical of most people who have been successfully treated by the healing *kahuna*, this subject was extremely reluctant to talk of his experience. He thought he would be the object of ridicule and doubt, and, perhaps like many other beneficiaries of *kahuna* medicine, he didn't want to get the practitioner entangled with legal authorities.

In his concluding paragraphs Mr. Morrill is to be commended for citing the fact that many deaths are annually brought about by sorcerers in parts of the United States remote from Hawaii, as well as by *kahuna* in Hawaii, which are often certified by physicians as cardiac failure when autopsies reveal no abnormal condition of the organs. Physicians who close their minds to sorcery as a cause of puzzling deaths, often perform several autopsies on a corpse and finally resolve their dilemma by certifying the cause of death as congestive heart failure.

Also I must point out a vital area of the practice of *kahuna ana'ana* in which the author seems to be either confused or misinformed. It is where he deals vaguely with the matter of imparting to a victim the fact that he or she is being prayed to death. This of course is the African and the West Indian voodoo method. It is not necessary for the victim of Hawaiian sorcery to be told of his or her plight for the curse to be effective. It is true that many victims, once they believe that they have some of the symptoms of a person accursed, granted they lack the knowledge of how to throw the curse back upon the *kahuna*, will succumb more rapidly.

No mention was made of another vital factor in putting a successful hex on someone by the Hawaiian method, the need for the *kahuna ana'ana* to secure from the person of his victim a wisp of hair, a tooth, or nail parings, etc., if he is to make his curse effective. In my book I shall synthesize and clarify these many obscure points.

Chapter 4, entitled "Fire Walking—a *Kahuna* Mystery—Still Unknown Despite the Scientists," is by Dean Lipton. Although we are told

that fire walking was practiced in Hawaii up until the middle of the nineteenth century, as it still is in Tahiti and the Fiji Islands, as a religious ceremony directed exclusively by a special order of hereditary priests, I shall not include it in my book of the *kahuna* arts. Perhaps I have excluded fire walking because it was and is a ritual calculated to demonstrate the extraordinary powers of a few adepts. While it excited wonderment and awe, it had little or no effect upon others, of either a positive or negative nature.

There is a vast amount of literature available on Polynesian fire walking, and even more has been written in comparative studies of the many areas where it once was, or still is practiced. One must wonder, then, why so little data was assembled under this chapter heading, and why it was so poorly researched. However, Mr. Lipton should be lauded for having reminded us, through his quote from Mr. Max F. Long's "The Secret Science Behind Miracles," that "no word has been found [in the Hawaiian language] for fire walking . . . although this ceremonial demonstration of the power of prayer to the High Self was part and parcel of the lives of the Hawaiians less than a century ago."

He is correct in stating that missionaries were opposed to fire walking because they regarded it as un-Christian, and because they perceived that, if the *kahuna* were allowed to conduct this ritual, the missionaries would have to demonstrate equal if not more dramatic metaphysical macho.

Mr. Lipton's prolix and uninspiring version of the great aeronaut Samuel Pierpont Langley's report of the fire walking ceremony in Tahiti in 1900, led by the noted priest Papa Ita, strikes a note of absurdity in his statement that "the missionaries had some powerful allies. They consisted of men of science. The Grand Panjandrum of the men of science to team' up with the missionaries was one Samuel Pierpont Langley."

Had the author of this statement done his homework he would have known that, by August, 1901, when Professor Langley's opinions were published in *Nature* magazine, but two of the missionaries sent out from Boston to Hawaii were living. The last of these two ancients, who died in 1907 at the age of 102, was Mrs. Benjamin Parker, actually the wife of a missionary, whereas the significant years of the missionary vendetta against traditional Hawaiian religious practices were from 1820, when the first band arrived aboard the brig *Thaddeus*, until about 1880.

Langley's account affords a good description of the fire pit and the ceremony of walking across it, which is marred by his vapid attempts to debunk its occult and spiritual aspects and reduce it to, as he states, "... a most clever and interesting piece of savage magic. In short, a feat anyone with thick enough callouses on their feet could perform with impunity."

I have selected from my files two firsthand accounts of fire walking by the great Tahitian priest Papa Ita, which are typical of countless ones written by Europeans during the first decade of this century, which I shall briefly quote for your edification. The first of these sketches appeared in the April issue of *The Cosmopolitan*, and was written by one Ernestine Coughran, who at least had the good taste and restraint to make no silly value judgments. The time was in the year 1901 and the setting was in the Palama district of Honolulu, adjacent to the imposing spires of Kaumakapili church that had burnt in the great Chinatown fire of January 20, 1900:

"Great is the faith of the Hawaiians in the powers of the *kahuna*, their priest, or sorcerer, and when it was announced that Papa Ita, the aged fire walker from Moorea, had come to the city of Honolulu to perform the ceremony of walking over heated stones, the tidings spread far and wide among the natives, and the wildest excitement prevailed, for the rite had never before been performed in the Hawaiian Islands.

"As the time of the promised feat grew near and the interest became more wildly manifest, the native *kahuna(s)* became alarmed for their laurels. It was very evident that if Papa Ita readily performed the Tahitian rite he would immediately become the greatest *kahuna* in the country. The aged fire walker was approached by several prominent *kahuna(s)* with bribes to leave Hawaii, but he was invulnerable, and remained in the woods and mountains communing with his guardian spirits, while preparations were being made for the ceremony, which by right of inheritance he claims he can perform.

"Papa Ita is the last of a long line of sorcerers with the gift of being able to walk over a mound of heated stones, which was long ago given to one of his forefathers by a grateful spirit to whom a service had been rendered. He is now sixty-three years of age.

"The stones which were to be heated were carefully selected by Papa Ita; of lava formation they were taken from an old wall in the Portuguese section. When the excavation had been heaped to the level of the ground with hau logs, the stones were piled upon the pyre, forming an oval mound about ten feet in height. Meanwhile Papa Ita retired into the woods, there to invoke the spirits and to gather at midnight the leaves of the *ti* plant which were to be woven into a magic brush of command, for use in subduing the spirits of the heat and flame.

"Next morning the fire was lighted and allowed to burn fifteen hours. As the fuel burned out, the stones sank into the excavation, the heated air shimmering upward. Throughout the day crowds of natives stood about the place with a liberal sprinkling of Japanese men and women in brightly colored kimonos and Chinese in their national dress. Many sailors attired in blouses and wide trousers, soldiers in uniform, Ameri-



cans in white duck suits and curious tourists added variety to the audience.

"As the stones sank lower and began to glow with the heat, the excitement ran high, and by sunset hundreds of people were hurrying to the scene. Papa Ita had calculated well; at the appointed hour the fire had died low and the stones sank slowly down, glowing white-hot. A quintette of native musicians stole through the crowd and squatted at one corner of the oven. Torches were lighted, casting a ghastly light over the scene, and as they now and then flared up the ruined walls of the old church were silhouetted against the sky.

"There was a stir among the assembled natives, and a deferential whisper. The Queen was to be present. The crowd fell back and parted for her admission, and the deposed sovereign of Hawaii, Queen Liliuokalani, escorted by her nephew, Prince David (Kawananakoa), entered the inner circle.

"A few minutes later, the crowd fell back on either side, and between the two lines of silent people the fire walker moved toward the inner circle, his eyes intent upon the glowing stones. He wore a crown of // leaves, and a girdle of *ti* leaves encircling his waist held the loose folds of his robe in place. In one hand he carried aloft a great brash of the magic *ti* leaves intertwined and fastened to a large stalk.

"For some minutes, as the weird music continued and the torches flickered, the fire walker sat silent, the assemblage waiting breathlessly. Then he lifted his hand in command, and the attendants with long poles turned over the heated stones, causing darting tongues of flame to leap through the apertures. A red light was thrown over the scene, and the great heat compelled the circle of spectators to widen and fall back.

"When a line of stones the entire length of the oven had been turned with the glowing sides upward, dried grass and bits of paper were tossed upon the rocks, which instantly lighted and turned to ashes. Fifty feet away spectators were shielding their faces from the blistering heat.

"Suddenly the fire walker leaped to his feet and stamping slowly upon the *ti-lsaf* carpet, began to wave his sacred brush and chant, swaying his body and looking heavenward. Then lifting the great brush of *ti* leaves high, he smote the ground twice and walked unhesitatingly into the glowing heap, stepping deliberately from stone to stone with bare feet, to emerge apparently without pain or injury on the other side. Then he immediately turned around, repeated the command to the fire spirits, smote the ground as before, and walking back over the oven he returned to his chair.

"These successful performances of the weird marvel broke the breathless silence of the spectators. Cries of '*Kahuna nui!*' (great priest) came from all sides, and adoration was expressed on every Hawaiian face. Some of them threw silver at the feet of the Tahitian and fell on their

knees before him. The sky had clouded over, and a few drops of rain fell, hissing and steaming as they struck the hot stones.

"After a few minutes Papa Ita repeated the feat, with the same incantations, four more times successfully. When he stepped from the mound the final time, a great cheer rent the air and the natives rushed into the circle to shower him with money and kiss his hands.

"Gradually the Hawaiians retired in awed silence, while the white spectators gathered in groups and discussed the feat eagerly, without arriving at a conclusion which could satisfactorily explain the remarkable exhibition of the aged *kahuna*."

The other item, which appeared in *American Examiner* in 1907, is an account of the fire walking ceremony also conducted by Papa Ita in Papeete, Tahiti, for Henry E. Crampton, a Columbia professor engaged in biological explorations for the American Museum. Although his descriptions of the rites and the deductions he made are essentially the same as those of his predecessor Langley, Professor Crampton's account differs enough in some details to warrant recounting most of it:

". . . It is known, this miracle, as the Fire Walk. It is a very wonderful performance. Plenty of white folks have witnessed it, but without being able to explain. Some thought that the actors in the performance rubbed their bodies with a secret preparation which rendered them fireproof, others that much friction on the hard rocks, coral reefs, and sands had so thickened the soles of the priest's feet that they could defy fire. One witness, Lady Thurston, declared that she had thrown her handkerchief upon the shoulder of one of the performers, and that, though it remained only a few seconds before being plucked off with a long stick, it was much scorched.

"We were determined to solve the problem. I was accompanied by several friends, all of whom agreed that they would help in the investigation. If the supposed miracle involved any contradiction of the ordinary laws of nature, it was important for scientific reasons to find out about it.

"It was to be a great ceremony in charge of a much venerated personage, a priest named Papa Ita, who was said to be one of the last survivors of the almost extinct order of the Fire Walk. By the natives he was treated as a god. He told the white men that he was able to walk over the hot stones without danger by virtue of spells which he uttered, and by the aid of a goddess, or female devil, who formerly lived in those islands.

"As a preliminary, a large shallow pit had been dug, oval in shape, twenty-one feet in length, and about two feet deep. Lying near by was a pile containing some cords of rough wood, and there was another heap of rounded water-worn stones, weighing, it is estimated, from forty to eighty pounds apiece. There were perhaps 200 of these stones.

"The wood was used to build a fire in the bottom of the pit, and the stones were placed on the burning logs. At the end of four hours the stones had become exceedingly hot, some of them being visibly red, and every now and then one of them would burst asunder. There was no question about the heat.

"At this point the performance started with the appearance of the priest and one acolyte wreathed with garlands, wearing crowns of flowers on their heads. Papa Ita, tall, dignified, had appeared with naked feet and with a large bunch of *ti* leaves in his hands. After beating the nearest stones three times with the bunch of leaves, he proceeded to walk directly over the middle of the pile, pursuing his way steadily and not very rapidly from one end to the other. Two disciples, similarly dressed, followed him.

The oven was surrounded by excited natives who gazed eagerly upon the miracle-worker and his assistants as they walked over the red-hot stones, uttering cries of wonder. Tongues of flame were leaping about the performers in the ceremony, yet they were unharmed. It was a spectacle never to be forgotten.

"Three or four of us had previously taken off our shoes and stockings as a preparation to do as the priest and his attendants did, walking with bare feet over the burning stones. As soon as the priest and his disciples had passed over the stones, I entered the oven, followed by my companions, and we walked over the very track pursued by the sorcerer-in-chief. To suppose that we undertook the feat without trepidation would be to misrepresent the fact. We were scared, but determined. No one of our little party was even scorched—though they admitted that they found it expedient to hasten a bit.

"I had no difficulty walking just where the performers walked, as long as I kept moving, but the instant that I stopped, or even paused, heat began to accumulate so rapidly beneath my feet that I was compelled to move quickly. I first walked with my canvas shoes on, and then with my bare feet, as did several of my companions. I paused and rested one foot upon a stone for an instant and immediately it was blistered.

"How they were able to do it is the really interesting part. The miracle is accounted for by the radiation of heat from the surface of the stones. These stones of porous lava are very poor conductors of heat. As the feet move swifter from stone to stone than the conduction of heat from the lower part of the oven to the surface of the stone on which the foot rests, it is obvious that the sole of the foot has sufficient time to partially cool before being replaced upon the following stone. Due to the rapid and continual radiation of heat from the surface of the stones, the heat passes off quickly. It can be readily understood that should the first walker stand still upon the molten mass for even the shortest space of time he would be very seriously burned.

"In order that I may not be misunderstood as saying that these ovens are not thoroughly heated, it is well to state that owing to the scarcity of wood on these islands these fire walking festivals are often utilized even two and three days afterwards for the cooking of foods of all sorts, principally roots, herbs, etc.

"It is interesting to note that after the old chief performs the first walk, he then commands others to do likewise. None would have the courage to walk before the chief or priest had consecrated the pile of rocks by walking over it himself. They think that only after he has performed the miracle is it possible for them to do it. Should one attempt to walk before the priest, he would no doubt be stabbed or killed instantly."

The article concludes with these smug assertions: "Thus the miracle is a miracle no longer. In other words, like miracles in general, it becomes simple and unmiraculous when understood. But it remains a clever and most interesting piece of savage magic—not the least curious about it, as an item of folklore, being the idea, as explained by Papa Ita, that success in the performance cannot be achieved if the actor in the ceremony looks backward; if he does so he is liable to be fatally burned."

Like all European observers of the turn-of-the-century era, and most of them even today, these three I have quoted were genuinely mystified by fire walking. In the name of scientific objectivity and all that was Christian and hence civilized, they balked at all mystical explanations and reduced their opinions to a materialistic level. We must wonder how they could have themselves walked unscathed over the oven with bare feet, or wearing light shoes that showed no evidence of scorching, yet blindly insist that the native performers never burnt their feet because they were toughened by a lifetime of walking shoeless over rough terrain. Nor have I ever read any account by a European on the subject of fire walking who admitted having wondered why no lay person had ever dared to attempt fire walking without the ability to invoke the ancient prayers and rites. But there are many news accounts of persons who were dreadfully burnt because they looked back, or lost faith in the powers of the priest to sustain their immunity to the fire. Looking back, in these cases of burning, occurred at the moment when faith wavered. Only in his concluding paragraph, when he mentioned the dire consequences of looking backward while crossing the fiery pit, did Professor Crampton permit himself to hint of spiritual forces.

Perhaps you may recall, more clearly than I, what occurred when the Tahitians fire walked on the University of Hawaii campus, and our cherished old friend the late John F. G. Stokes was the only badly burned of the great number of local people who made the walk. I think it was in 1939. John F. G. Stokes had joined the Bernice Pauahi Bishop

Museum staff (Honolulu) in 1899, but at the time of this incident had been detached from his position of Curator of Ethnology for many years. His knowledge of Polynesian cultures was vast. He was one of Hawaii's few, men of science whose studies were empirical and open-minded.

When we visited Mr. Stokes in the hospital he talked of how he was shaken up by seeing a pyrometer thrust into the fire-pit that registered over 1200 degrees Fahrenheit, shortly before he commenced the walk. When his faith faltered and he looked down and then backward, a terrible pain struck his feet. Luckily he was by that time within a few steps of finishing. Spectators reached out and pulled him to safety. He couldn't walk for several months until the pads of his feet were renewed with healing tissues.

We discussed the spiritual aspects of the ceremony and he was quite familiar with our Hawaiian terms for the three planes of the mind: (1) *Mana 'o*, the thinking part of the mind that copes with physical and material realities. (2) *Mana 'o i'o*, the mind of the inner spiritual being. (3) *Mana'o io*, the thought power of inner consciousness that tells us what is good and bad, the higher wisdom that seeks to uplift man from ignorance and evil and help him to obtain spiritual purity and refinement. These are extremely simplified definitions, but I have given the extensive meanings of these planes of mind in my lexicon of ancient Hawaiian religious terms, which I am counting upon you to transcribe from my barely legible handwriting and get published for me.

I just recall that Frederick O'Brien, the sailor-journalist, devoted many pages to fire walking, in his *Mystic Isles of the South Seas* (1921). You know I rode the Golden Gate ferry over to Sausalito several times to talk with him a few years before his death in 1932. You would have liked the old boy, I'm sure. He also witnessed Papa Ita's walk over the hot rocks in 1901. He recalled seeing Queen Liliuokalani there, and was told that the rocks came from the ruins of Kaumakapili Church. He saw her lift the hem of Papa Ita's *pareu* and bow in reverence over it. He threw a newspaper into the pit and saw it wither into ashes instantly. Five or six local doctors examined Papa's feet before and after his walk, and they all attested that no flesh was burned on them. O'Brien held a thermometer over the *imu* at the six-foot level, and it registered 282 degrees Fahrenheit!

In 1914, O'Brien witnessed the fire walking of another famous sorcerer, Tufetufetu, deep in the Tahitian valley of Aataroa. He gives us a classical account of the ceremony in his *Mystic Isles*. And you must be sure to read pages 515-16-17, in which he gives us the beautifully poetic ceremony of the *Umutu* of *Tupua* rendered in the Tahitian by Deacon Taumihau of Raiatea, along with a good English translation.

At this point we are through the first half of Mr. Morrill's eight chapters. It is a fair number to stop on for a time, so I can take a good rest before plunging into my topsy-turvy file of data on nineteenth-century Hawaii historians. A recent slump in my condition, which was accompanied by quite unfavorable symptoms, worries the doctor. He threatens to send me back to the hospital. I am putting up the usual body-and-soul argument against such a catastrophe.

There is scant biographical material available on Emerson and Alexander, although they were very active and well recognized in local academic circles within the same period—roughly from 1870 to 1900. Neither created the literature one might expect from men of such intellectual stature. But they never made a full-time profession of Hawaiian studies, choosing to devote most of their time and energies to gaining a livelihood by other means.

Give me a few more weeks and I shall get together the last part of the review. Don't worry about the care I am getting. Kenneth and Luigi faithfully do all my banking and shopping.

*Me ke aloha pumehana, Mel.*

*Author's Note:* I should like to comment here on part of this letter wherein Jones's thought is obscure, and to sketch his biography. I refer to his statement "It is not necessary for the victim of Hawaiian sorcery to be told of his plight for the curse to be effective." Although it is true that the victim of any one of many absentee methods employed by the *kahuna* to destroy a life could be called an accursed person, some maintain that for a curse to be effective it had to be given by a personal confrontation. But an exception to this rule would occur in the sending of destructive wishes via extrasensory perception.

All of my old-time sources agreed that the strongest curse would usually be dramatized by the clenched fist and upraised arm, denoting the tumescent male sexual organ thrust at the accursed one. Most curses could be successfully thrown back upon their originator by a simple statement of such intent. A culpable person would have to ask the one he had wronged to relent and lift the curse.

John Dominis Holt, in his classic work *Waimea Summer* (Topgallant Press, 1976), gives us a superb illustration of the curse. When Mr. Hanohano, a schoolteacher with considerable knowledge of the ancient ways, was cursed by a black sorcerer, he calmly urinated in his hand, rubbed the liquid over himself, and sprinkled some about as though to *kala* or cleanse himself.

Professor John F. G. Stokes believed that these obscene curses and countermeasures involved symbolic castration threats, also the striving to assert penis dominance by the suggestion of pederasty.

I can attest to having hurled very potent curses upon a number of persons who most certainly gave me just provocation. The results in each case were so horrifying that I finally quit the practice. I also have been on the receiving end of some powerful curses, but none was in the least effective.

Leinani Melville Jones, metaphysician, poet, actor, seafarer, of Hawaiian-Scottish, English, and Indian ancestry, was born in Honolulu in 1908, and died in Oakland, California, on January 5, 1975. His paternal grandfather, George Christian Ap Jones, had married a high chiefess in the direct line of the ancient and exalted High Priest Keawe. His maternal grandfather was the brilliant Hawaiian-Scottish John F. Bush, editor, linguist, revolutionary, minister in the cabinet of King David Kalakaua, and Envoy Extraordinary to Western Samoa (1887).

Jones often said that a story about his grandfather George, which he often heard when a small boy, inspired his first interest in the ancient religion of his grandmother's people. George C. Jones, a founder of the first Volcano House in the 1860s, presided over a ranch below the volcano of Mauna Loa, which covered more than two hundred square miles, and included the original *heiau*, or temple, of Keawe.

Not long after Jones had a large section of the temple removed for use as a cattle pen, despite the dire predictions of native cowhands that the gods would punish him for desecrating the temple of his wife's illustrious forebear, the great eruption of 1868 inundated the entire ranch with molten lava, sparing only the ruined temple and ranch house.

A remarkably handsome lad, Melville Leinani at the age of seventeen toured Australia in a theatrical company, and later spent some time on the New York stage. I had known him a few years when, in April of 1934, Knight-Counihan Co. of San Francisco published the first of his two profusely illustrated histories of Hawaii.

Our paths crossed frequently from 1951 until 1968 while he roamed throughout Polynesia gathering material for his *Children of the Rainbow*, published in 1969 through a grant from the Kern Foundation, Theosophical Publishing House, Wheaton, Illinois. Containing thirty-four illustrations of sacred symbols of Hawaii, its text concerns the religion, legends, and gods of the natives of pre-Christian Hawaii. For reasons he never explained to me, this book was published under his first two given names. I do recall his saying that his father named him after an author he much admired, Herman Melville.

My dear colleague left unfinished the manuscript of a fourth book,

which was to record what he knew of Hawaiian *kahuna* practices. He had a rather formidable grasp of Polynesian sorcery, as well as Western witchcraft, but used his powers only to throw hexes back upon an occasional enemy who tried to work one upon him, but never to instigate such an evil thing.

His manuscript was, fittingly enough, willed to a Hawaiian *kahuna la'au kahea*. He granted me permission to publish his letters and glossary of ancient Hawaiian religious terms, which I have done in this book as a memorial to him.

Because nearly all of Melville's education in anthropology was auto-didactic, or else derived from untutored authorities within or close to his Hawaiian ancestry, it would not be surprising if some non-Hawaiian members of the academic world question his accuracy and objectivity. Although some of his data can be faulted, he and his work ought to in all fairness be approached *ad hominem*, because his intellect was of a rather high order. Believing that his data, in reflecting its untutored sources, captured an ingenuous and charming lyricism that sets his style quite apart from the dry-as-tinder academic mind, this author has done minimal editing of it. The non-Polynesian may err in being too rational and literal-minded. Melville, on the other hand, may at times carry intuition, fantasy, and mysticism to a fault.



17



A Critical Review  
(Concluded)

I now present the conclusion of L. M. Jones's "A Critical Review of *Kahuna(s), the Black and White Magicians of Hawaii* by Sibley S. Morrill."

Oakland, California  
April 13, 1974

Dear Friend Jules:

Please accept my apology for the long delay while I slowly expended my few reserves of talent and energy on the last section of Morrill's booklet. I am still cooking my usual epicurean menus of Chinese and *haole* delectables, each with a generous protein base, but each meal takes hours of puttering nowadays.

There is much ringing of the doorbell from midafternoon until past midnight. The heavy traffic of well-wishers takes up most of my waking hours and leaves me physically as well as mentally wrung out. But there is no repressing my hospitable and gregarious Hawaiian nature. Everyone must be listened to, no matter how tiresome, and a few libations shared over the old kitchen table.

You inquired about the yellow ginger. It has flourished despite the spring chilliness, as it has for years beyond remembrance, being one of the first plants in the garden that I started twenty-four years ago. Placed in a moist and sheltered place under the rain spout, it spills over onto the back stoop. When I am sunning outside in the rocker, the drugging perfume wafting upward carries me back in memory to the scented valleys of my native islands.

So now I resume the critical review with a biographical sketch of J. S. Emerson, whose brilliant brother Dr. N. B. Emerson's great work, *The Unwritten Literature of Hawaii*, you introduced to me, by sending a now almost worn-out copy, very long ago:

Chapter 5, entitled "Some Hawaiian Beliefs Regarding Spirits," is by J. S. Emerson. The author of these few pages, which are recognizable as excerpts from a lengthy monograph published in various places in varying versions, was a son of the early nineteenth-century missionary the Reverend John Emerson. His brother was Dr. Nathaniel P. Emerson, the author of what is widely held to be the finest work on the Hawaiian pre-European culture written by a non-Hawaiian, *Unwritten Literature of Hawaii* (Bureau of Ethnology, 1909). Equally valuable are Dr. Emerson's as yet unpublished manuscripts, principally one on ancient Hawaiian canoes.

These brothers each had the advantages of splendid educations in eastern universities. Joseph S. was graduated as a civil engineer from Massachusetts Institute of Technology. Both pursued antiquarian studies as avocations, for they had no formal training in ethnology. Joseph S. was a government surveyor in Hawaii from 1877 to 1903, during which time he also assembled a vast collection of land and seashells. It was within these years that he gathered most of his knowledge of the old culture from intensive studies and through listening to accounts of many Hawaiians.

While both the Emerson brothers were notably liberal-minded and enjoyed a singular reputation for their integrity, it is scarcely conceivable that men of such able intellect could have lived so many years within a period when the old culture was considerably intact and not have known more of the true science of the major orders of *hoomanamana*. One must conclude that they deliberately withheld a great amount of their data from publication.

Although not clergymen, they were steeped in Christian dogmatism, and thus piously committed to upholding the supremacy of the faith which their parents had come to Hawaii to propagate in place of the ancient Hawaiian religion. Captive to their own religious conditioning, loyal to the teachings and prejudices of their own ethnic group, and fearful of disseminating "heathen doctrines" that were strictly proscribed by law, one must conclude that they deliberately withheld a far greater amount of their deeper esoteric knowledge of sorcery than they ever revealed for public consumption.

As indicated by his opening paragraph branding the religious beliefs of my people as mere superstitions, J. S. Emerson's works are blighted by condescension and bigotry. His first case, dated December, 1901, is about the nocturnal wandering of an old woman's spirit (*uhane*), which

attempted to strangle a neighboring man in his sleep. Again we are given an experience so common among my people that multitudes have shared it. And there are few who have not known some one who has sometime been awakened by ghostly fingers clutching their throat.

No explanation is given by the author, regarding the use of a pack of cards by the *kahuna* who was called upon to divine the guilty party. In pre-European times such a device was unknown to the Hawaiians: it could not have been used in classical *kahuna* practices. What an absurdity that the old woman's guilt could be proved by the *kahuna's* fishing the Jack of Diamonds from the bottom of a pack of cards!

However, the method used by the *kahuna* in this case to placate the old woman's mischievous spirit and restore peace among neighbors, which required the guilty party to eat some joint of red sugarcane along with the flowers of a selected herb, and to then drop three raw *panoo* fish at a crossroads for the *kahuna* to find and conceal, is accurately enough described.

Emerson's recital of the techniques for catching a spirit for the purpose of its murder, by a professional murderer for pay, the *kahuna poi uhane*, is also truly stated. The little-known fact about the spirits of certain deceased *kahuna* is revealed, that often the spirits of ones skilled in life in black magic, become, in death, spirits who can be commanded to deliver to a *kahuna poi uhane* the spirit of a victim, should he not have his own captive *unihipili* to perform this task.

He graphically portrays the sending forth of spirit gatherers by the *kahuna* to entice wandering spirits to his household. After the *kahuna* client has his victim's appearance described to him by the *kahuna*, the spirits are induced to drink a decoction of *awa* root juice. As the spirit victim's head bends to drink, it is seized and crushed to death in the hands of the *kahuna*. After *kahuna* and client eat a potion containing blood from the deceased spirit, the victim is informed that his spirit has been slain. Within a day or two after hearing of the death of his spirit the victim himself dies.

"*Make aole nae make loa*," one of the most fearsome phrases in the sorcerer's lexicon, is defined by Emerson as a nearly dead state of the body, as when one is *kalilo*—in a trance or unconscious. He does not indicate that this moribund state is not always of material origin, but may be induced in a classical form of "praying to death." In either case the remedy is the same, and must be accompanied by a very special and difficult process of calling the spirit back into the body by uttering a Prayer, the *hoihoi'uhane*. If the patient does not regain consciousness, or enough awareness of his plight, a medium is seated by him to function as a proxy. Once the *hoihoi'uhane* has brought back the spirit, the *kahuna* proceeds with the *la'au kahea* through the proxy.

Once captured, the truant spirit must be grasped by the *kahuna* and forced through the body until it reaches the chest and reactivates the lungs. The captive spirit's journey is commenced by shoving it under the nail of a big toe. It is then worked upward by means of massaging and the powers of *mana*. To speak as he does of "raising the nail of the large toe of the deceased" suggests that the Hawaiians knew how to restore life to the dead. Of this there is to my knowledge little concrete evidence.

My maternal grandmother often told the story of a young man who was thought to have drowned and whose body lay in his father's house so long that the *haole* doctor said the stiffening of rigor mortis had commenced.

A *kahuna*, who was called in, first sat by the corpse for perhaps ten minutes in silence. Then he announced that an *aumakua*, one of the boy's ancestral spirits, had arrived and was helping him to bring back his two wandering lower selves—*uhane* and *unihipili*, which had by then stretched their attaching cord almost to the breaking point. Everyone understood that had the cord snapped the body could not have been revived.

After moving his hands vigorously over the body to transfer *mana* to it, he spoke aloud to the spirits, urging them to get back into the boy's body. This request was followed by prayers to the boy's higher soul while he seemed to be pushing the spirits through the big toes and upward. In about two hours the body began to warm up. Shortly the pulse returned and he opened his eyes and said he was hungry. She declared that, when she saw the boy in later years, he was healthy-looking and appeared to be mentally sound.

Although there is a great possibility that the boy was in a cataleptic state near to death when the *kahuna* commenced to revive him, hence there was little or no damage to his brain, one must keep an open mind about such stories.

Professor Beckley said there were still some Hawaiian *kahuna* late in the nineteenth century who appeared to bring the dead to life, but he had never seen an example of such powers.

There are conflicting views regarding the orifices through which the *mana* and spirits pass at the moment of death. Some authorities teach that the *uhane* departs through the mouth, and others say from the corners of the eyes. And some hold that *mana* and *uhane* both escape via the mouth. Hence many Hawaiians to this day make a special effort to have mouth-to-mouth contact with an expiring loved one so the vital forces may be captured and escape the fate of aimless wandering.

It was true, as Emerson indicated, that the *uhane* were thought to reside in the grave, but traveled about disturbing people, particularly their kinfolk. He cites at great length the many ways in which the ghosts of relatives and friends bother the living by haunting places they fre-

mented while dwelling in or with a living body, a phenomenon which he correctly labeled with the Hawaiian term *ua lapu*.

Chapter 6, entitled "The Lesser Hawaiian Gods," is a paper read by J. S. Emerson before the Hawaiian Historical Society on April 7, 1892. Consisting of twenty-four pages of perhaps eight thousand words, this early work of Emerson deals mostly in broad and vague generalities, tantalizingly spiced with bits of sound data and some excellent chants. Five pages are devoted to mythology wholly unrelated to either black or white magic. There is an abundance of errors, a few of which I shall comment upon.

In fairness to this scholar we should bear in mind that this monograph probably summed up all that he dared to tell of the data he had gathered about *kahuna* arts that had undergone over seventy years of fanatical Christian missionary efforts to suppress the practice thereof, and even to destroy the lore.

Since Emerson's life spanned the years from 1843 to 1930, he came of age in 1863, during the first year of the reign of King Kamehameha the Fifth, which marked the start of a great revival of *kahuna* influence that persisted into the early years of the twentieth century. Along with his three most able contemporaries, W. T. Brigham, W. D. Alexander, and T. G. Thrum, he was privileged to live in the last era in which the Western scientist could gather facts from many living native repositories of our esoteric lore.

In his introduction, Emerson expressed the keynote of his rooted Christian condescension by pointing out that, while missionary efforts to liberate and Christianize the pagan Hawaiians within a few generations had not wholly succeeded, much of the sanguine rituals of pre-European times were no longer practiced. Still, the obeisance and devotion to their old gods, which he proposed to deal with, persisted.

Despite the great number of Hawaiian authorities this sincere but bigoted scholar must have consulted, among whom were two of the most learned, Mrs. Emma Nakuina and Mr. J. M. Poepoe, it is evident, in all his works that treat of the *hoomanamana* lore, that he either could not or would not put together a genuine and comprehensive manual.

We are first given a rather clear but oversimplified explanation of *unihipili*, and the distinctions between *unihipili* and *aumakua*. In this connection the important point is made that the *unihipili* cannot withstand the power of the *ana'ana*. Indeed, *hoomanamana* and *ana'ana* are two quite distinctive ways of bringing about death by sorcery, differing in deep and complex ways in their workings, yet no further light is focused here.

Several pages are devoted to *unihipili*. A *kahuna* desiring the services of an *unihipili* must first secure the corpse of a child, a close relative, or an

intimate friend, carefully remove the flesh and wrap the bones and hair into a bundle. He next gives it a number of rigidly specified gifts, and at each meal he sets out poi for the spirit of the *unihipili* to eat, at the same time offering it an invocation of prayer.

Emerson records a classical prayer to induce an *unihipili* to fall under a *kahuna* servitude, consisting of ten lines in Hawaiian accompanied by his translation into English. Through many offerings of food and prayer the spirit gains so much *mana* that it possesses great power, which its master can direct it to use to harass and destroy a victim. Meanwhile the *kahuna* is aware of being vested with supernatural power, insights that reveal mysteries of the world of spirits, and the ability to do wondrous things impossible to mortals.

To increase his occult power fourfold he next acquires four more spirit servants by dividing the remains thus: Some hair is tossed into the molten pit of Kilauea to become a *kino makani* (wind body). The remaining hair and most of the bones are tossed into the sea and become a shark. A finger or simply a nail is thrown into a body of fresh water and becomes a lizard. Finally a fcapa-wrapped bone or two is hidden in the house. This packet also becomes a *kino makani*, which, along with the *unihipili*, must henceforth be guarded with care and invited during every meal to partake of food by chanting the aforesaid prayer to it. For the duration of the life of the *kahuna* and as long as any descendant remains alive, the spirits must be guarded and fed with regularity, lest they become inordinately furious and inflict a terrible form of death upon the master and his family.

*Aumakua*, or ancestral gods, now enter the picture in contradistinction to *unihipili*. When the *kahuna* uses his powers of *hoomanamana* to enable an infant to be transmuted into any one of a number of *unihipili* forms, or to become like the *aumakua* who aided him to make this change, he invokes the backup powers of his *aumakua* to accomplish his aim. These transformed infants all become *kino makani* (a wind body), which clings to the *kahuna* as an *akua noho* (familiar spirit). In a whisper heard only by its master the *akua noho* warns him of the plots of other *kahuna* and of any evil forces that endanger him.

Should his *kahuna* become a practitioner of *la'au kahea*, the healing art, his *akua noho* will sometimes aid him greatly in discovering the evil spirit that troubles a patient, thus speeding his recovery. Here the author opens a door just a mite," and permits some light to illumine a little known area of *hoomanamana*, the roles of *aumakua* and *akua noho* in the practice of white magic.

Many old authorities I consulted believed that a few very powerful *kahuna la'au kahea* were able to restore the health of one who had inexplicably wasted away, by consulting his *akua noho*, who would impart

to him the necessary diagnosis and treatment. The lore abounds with instances where travelers from overseas as well as Hawaiians were restored to a healthy state through the teamwork of *akua noho* and *kahuna*.

In a typical case, a patient was brought to the *kahuna*, who would first palpate his body by running his fingers over every part of it. If this procedure revealed no underlying pathological condition such as swelling or tenderness, the *kahuna* would go into a trancelike study in which he would be given the diagnosis and formula for reversing the patient's emaciated condition.

If the malady had been caused by the patient's having for a considerable time moved so rapidly that he had unwittingly abandoned part of himself, he would be advised to rush hither and thither searching avidly for objects strange and new. At each such discovery he was repeatedly to announce it in a loud voice. This ritual would arouse the curiosity of the lagging part, and make it desire to return.

Along with the searching ritual there was also the prescription that the patient as often as possible partake of the foods most desired by the detached part of himself, thus enticing it to come back. Some such cures were dramatic, but usually they required a year or so. A necessary factor in such cures was the daily prayers of patient and practitioner.

I should like to go back at this point to another area of sorcery not often clear to the student of these practices, namely, *ana'ana*. Many today use the terms *hoomanamana* and *ana'ana* interchangeably. But *ana'ana* specifically pertains to a form of sorcery that, to be effective in destroying its victim, depends upon the *kahuna's* first securing something from his person. The *kahuna*, to bring his intended victim into his aura of power, must get from his body the *mauna* or bait. After the curses have been invoked by traditional prayers and offerings to the god of sorcery, the *mauna* is destroyed by fire or by burial. Here Emerson, in a confusing note excerpted from a work by W. D. Alexander, indicates that the victim at this juncture is likely to languish and expire either through the workings of fantasy or of a lethal potion covertly given.

I should say here that *kahuna* of the most powerful order of *ana'ana* were able to render a blow in the right place at the right moment to a soul escaping from the head of its dying human body, severing the shell of the *kino wai lua*, that is, the etheric counterpart of the human body, the second body that is wreathed in a thin veil of grayish mist (*mahu*) in which one's spirit escapes from its human shell. By employing hypnotic power these soul-entrappers enslaved the unwary soul to send it henceforth on errands of black magic.

Emerson devotes several pages to describing the *aumakua* in the form of animals, birds, trees, plants, stars, and so forth, and includes beautiful chants with English translations that are dubious: to the gods of canoe

makers; to *Kuula*, the god of fishermen, in a prayer to *Ku* and *Li*; to *Uli*, whom he designated the chief *aumakua* of sorcery; to *Kuamu*, the demon messenger of mischief, and lastly to the gods offended when a person had incurred the anger and displeasure of his *aumakua* by becoming *hewa*, or committing *pepehi aumakua* by hurting or killing an animal of a class his family held as sacred.

Two paragraphs devoted to the fire goddess *Pele* on page 43 are pure invention. Another grave error is to be found on page 44, to wit:

"An inferior demon of the *Pele* family is the obscene *Kapo*, a conception of impurity too revolting to admit of description. She is continually employed by the *kahuna(s)* as a messenger in their black arts, and is claimed by many as their *aumakua*."

*Kapo* actually was the spouse of *Kanaloa* and goddess of the South Pacific ocean. Not at all an evil deity!

Page 48 consists largely of myths and not of theology. And on page 50 a *haole* misconception is expressed in the statement that, broadly speaking, the gods most worshiped and revered by the masses were the most repulsive and loathesome ones. Most of page 52, I'm sure you will agree, is so laden with mythology interwoven with fact and tradition that I shall not attempt in this brief critique to straighten it out for your edification.

Paragraph four on page 56 needs only the statement that it is laughable, for we are told that *Uli* was patron goddess of necromancy and diabolical practices who hailed from *Kahiki*, and whose adeptness in these dark arts caused her to be idolized after she died. To correct this would require quite an essay.

By all means the prayer to *Uli* that follows the biographical tripe ought to be translated accurately, as well as much of the prayer on page 58. As for the balderdash that constitutes the final page of Mr. Emerson's monograph (page 60), again I plead lack of space in which to set it straight. However, I should like to devote a few more pages to airing my views on the meaning of *aumakua* and of *mana*, if you will bear with me.

In my lexicon I give two simple examples of *aumakua*: 1: a family or personal god. 2: the spirits of one's departed ancestors for two generations back, as *we'o* parents or grandparents.

The *kahuna* taught thus: The Kingdom of God on earth is similar to His Kingdom in Heaven, with one great exception. Life on earth is impurely physical and material, while life in Heaven is purely spiritual. As one grows old and passes through the transition of death on earth, so does the soul in Heaven grow older and finally passes through the transition of spiritual death to be reborn on earth again in completing another cycle during the course of one's earthly evolution.



On earth one knows his parents and grandparents, but rarely his great-grandparents, because they have grown old and died before his birth, and their souls have gone to reside in Heaven. The old Hawaiians did not regard their grandparents as *aumakua* because, by the time one reaches maturity on earth, the souls of great-grandparents have probably passed through the transition of spiritual death and departed from the spirit world and are dwelling on earth in a fresh young body. They were therefore unavailable in the spirit world.

*Ke hui o aumakua* is a term that was often applied to the great company of departed ancestors in *Ke ao o aumakua*, the world of ancestral spirits. A *kahuna* frequently prayed to one of his *aumakua* who he regarded as a guardian angel, for some special desired information. If a *kahuna aumakua* did not know the answer to a question, it was believed that the spirit would seek for it among the great company of ancestral spirits, in much the same way that we earthly beings seek information from our acquaintances. There is no scholar of the ancient religion living today who knows how the guardian angel sent information to the *kahuna*, for that is a secret the *kahuna* of old took with them when they departed from earth.

*Aumakua* is a term that was also applied to the spirit of a slave, or to an individual who had sacrificed his life upon the altar of the gods within a *heiau*, in order to become the guardian angel of a priest. This order of angels watched over and guided the priest at all times. In olden times, when a priest was ordained, a friend or an admirer gladly permitted his human life to be sacrificed in order to become the priest's *aumakua*. They were as one entity, working in unison, one in Heaven and the other on earth.

There is yet another very important context besides parental or guardian spirit, in which *aumakua* was defined as the highest of one's three spirits, there being also the *uhane*, or middle spirit, which has no memory of its own but is endowed with great ability to reason inductively and the *unihipili* or lower bestial spirit that does our remembering, but has very weak reasoning powers. These three spirits or selves of man each possessed its separate invisible body. Thus a ghost containing all three of these spirits in spectral form could be called *kino-aka-lau*, meaning many shadow bodies.

Through the *aka*, or invisible cord, the *uhane* could induce the lowly *unihipili* to communicate with and do the bidding of the *aumakua*—unless the *aka* was blocked by the belief of the *unihipili* that the Person had committed shameful acts. Only through discourse with the *uhane* could a sense of guilt come to the *unihipili* and paralyze its functioning. Thus absolute freedom from guilt was an essential of gaining

access to healing powers of the Higher Self. It was believed that after death the low self became in time the middle self, and the middle self was transformed into *aumakua*.

Ancient *kahuna* believed that after death we may pass clairvoyant messages from the *aumakua* to the lower self of a living person, containing information we have gathered in the realm of the hereafter. At times they employed the powers of the *aumakua* to enable them to look far into the future.

As for our word *mana*, there is no exact English synonym for it. It occurs all through Polynesia, but is rarely heard of in Melanesia, and hardly ever in Indonesia. Among non-Polynesian tribes of the Pacific, the word often takes the form of *manan* and sometimes *manah*. In Celebes the word *manan* has a spiritual meaning akin to the Polynesian. To the Sea-Dyaks of Borneo the root meaning is medicine man or woman, or a magician. In parts of the Philippines and Celebes *mana* means inheritance, as in rank, quality of spirit or body inherited from one's ancestors. On many islands southeast of Papua, *mana* means wind. In one dialect of the Bugis language of Celebes (southwestern peninsula), *mana* means soul as in or of the body.

As we have agreed in many discussions, *mana* is a form of energy as real and as controllable as an electric current. It is an energy accumulated in varying degrees by each human being, which can be projected into the psyche as well as the physical body of others and, conversely, can be drawn away from others if one possesses the techniques of thus handling it. It exists as a force within us that can be vastly amplified, and a force that can also be replenished from an external wellspring through the inductive powers of prayer and meditation. It is a force that can be applied positively to speed up healing processes, as in arts of *la'au kahea*, and negatively to implant and encourage various forms of malaise, which may result in death to the subject if used by a black sorcerer who possesses mastery of the dark science of *hoomanamana*.

Plainly enough, these references that I have gathered from all over the Pacific, as well as those given in most local Hawaii publications, describe only a few qualities and manifestations of *mana*. A good example of this oversimplification is to be found in the Judd, Pukui, Stokes Hawaiian dictionary (1945), which defines *mana* as authority, power, might.

However, several years prior to the appearance of the Judd, Pukui, Stokes dictionary, Dr. E. S. Craighill-Handy made a most commendable attempt (for a non-Polynesian) to define the essence of *mana*, the sources from which it springs, how it is generated, and the many ways it may be used. And in Thrum's *Hawaiian Annual* of 1930, Mr. Penrose Clibborn Morris, in his paper "The *Mana* Concept in Polynesian

Thought," made an excellent summary of Dr. Craighill-Handy's data, which had appeared in the latter's learned study *Polynesian Religion*.

After reading these two monographs and discussing them with Mr. p. C. Morris, it was apparent to me that they reflected the essence of what I h<sup>ad</sup> been taught by the elders of my people. So, if the following definitions coincide with the thought of these two Western scientists, it is because we consulted many of the same sources and have come upon identical verities. Given such a congenial meeting of minds, these notes must assume a paraphrastic form:

Sharing the very matrix of the Polynesian religious system with the laws of taboo (*kapu*) was the idea of *mana*. They sought through prayer and sacrifice to enlarge the *mana* of their tutelary gods, so that they might have an abundance to draw upon. We may safely deduce that they believed their sacrifices and prayers gave power to those very entities upon whom they relied. They sought to gain power through the very processes they used to generate it.

Sensitively attuned to cosmic forces and possessed of an unusually emotional temperament, the Polynesian was a deeply religious being. But his vigorous intellect enabled him to shape his feelings into a deductive system of metaphysics. *Mana* was the very keystone of his religion; it figured in his daily thought, feelings, ceremonies, and supplications to Heaven.

Dr. Craighill-Handy's opinion that *mana* was thought by the Polynesians to enter objects or persons exclusively through gods and spirits is acceptable. But many of our best native authorities, Professor Charles Kenn, for instance, may object to his placing the source of *mana* in a Supreme Being. These scholars maintain that the ancients of my race worshiped a pantheon of gods, but had no single one analogous to the Christian Jehovah. He further holds that the idea of *mana* as the evidence of dynamic psychic energy emanating from a God figure and entering into all other things and objects in the Natural Order is an Indo-Polynesian concept. Certainly, when defined as a unit of dynamic power, as prayer, and as a psychic force, it is akin to the archaic Vedic Brahma, and to the more modern pantheistic Brahma of the Upanishads, as an energy that pervades all.

Throughout old Polynesia the concept of *mana* was the most profound idea that pervaded the more important activities of daily life before the advent of Christianity. It is difficult for us today to grasp the pervasiveness of the Polynesian's belief in the supernatural, his awareness of the psychic power in nature, which he termed *mana*—*mana* that wondrous electrical force from which the adept drew charges of strength, influence, <sup>ene</sup>rgy, authority, skill, cleverness, knowledge, majesty, glory. The aura of power and prestige that ever surrounded the chiefly and those of the

high priesthood can better be understood when we can perceive them as personages who knew how to make themselves receptors and reservoirs of divine energy.

Linked directly to the gods, the chiefly person and the priest served as transmitters of *mana* power. So also were all things, whether living or inanimate, which could make a connection with such sources of *mana* as a chief, a priest, a god, or a spirit.

A priest demonstrating his power by efficacious rites, and in his grasp of supernatural forces and his ability to explain signs and portents, was the virtual incarnation of *mana* drawn from on high.

A savant displayed his *mana* by having broad knowledge, sharpness of thought, and a superior memory. Any expert in a trade or occupation was said to have *mana* for his special skill.

*Mana* in a special context meant the power of procreation. The gods were thought to be activated by the same feelings as man. It was supposed that the fruitfulness of human beings and of all things on earth and in the seas was made possible by the procreant activities of the gods. Little did the puritanical missionaries, who voiced their stern disapproval of the erotic dancing throughout the islands of Polynesia, realize that it was a mode of dancing to honor the gods and to beguile those entities into directing the flow of *mana* into channels of fecundity.

Erotic movements of the dancers were accompanied by chanting, the potency of which depended on the power of the names and words of which it was composed: the *mana* of the person who recited them; the *mana* inherent in the rituals and in the place where the dancing and reciting occurred; and, finally, the method of delivery.

Again, *mana* might be invested with powers of a destructive nature. Dr. Craighill-Handy cited the familiar data of J. S. Emerson in which he described the way in which the soul of a deceased infant was imbued or endowed with the *mana* of an evil demon, by the process of *hoomanamana* (to endow with *mana*), in which the sorcerer lavished nourishment and intoned chants and supplications so that the evil *mana* possessed the infant's spirit and made it his willing slave as long as he carefully fed and protected it. This refers to the captive spirit sent out by the evil *kahuna* to enter his victim, destroy him, and then dutifully return to his guardianship.

In all Polynesian societies the head was regarded as the most important part of the anatomy. Perhaps because it was recognized as the seat of the five senses, the head was thought to be linked to the most exalted in nature, and therefore the depository of *mana*.

It is known that the Marquesans believed that a warrior absorbed the *mana* of those he killed, thus increasing his warlike skills through the *mana* of each vanquished enemy.

Throughout all of Polynesia fishhooks were fashioned from the bones of foes, believed to possess *mana* through their postmortem affinity with the *uhane* of the departed enemy. Especially sought after were the jawbones of deceased chieftains, particularly from those who *were* known to have had a slight beard.

Chapter 7, entitled "Kahuna(s) and the Hawaiian Religion," is the work of Professor W. D. Alexander. It is important that we first measure William DeWitt Alexander as a scholar, and secondly place him properly within the context of Hawaiian cultural researches of his time, if we are to evaluate him as an authority on black and white magic. This chapter, though very long, contains so few pages that treat of sorcery that I shall not bother to criticize them, so let's get on with Alexander himself. One of the few able scholars ever to descend from missionaries to the Hawaiians, he was admittedly a man of brilliant intellect. His life spanned the years from 1833 to 1913.

William Alexander had that quality of intellect which enabled him to be the salutatorian when he graduated in 1855 from Yale University, and to win two doctorates in the course of his long career (D.Sc. and LL.D.). Virtually all of his interests and career roles lay in either the fields of land survey or history, as a founding member of the Polynesian Society of New Zealand, and the Hawaiian Historical Society, of which he was considered the father.

For thirteen years Professor Alexander was an educator, teaching Greek and various history courses at Oahu College. Of his forty or so published works that I have ferreted out, thirty deal with Hawaiian history, two with Hawaiian language and grammar, and two with Hawaiian land titles and surveys. Of the remaining miscellany, only one monograph deals exclusively with a major aspect of Hawaiian religion, namely, "The Overthrow of the Ancient Tabu System of the Hawaiian Islands."

Professor Alexander's major historical works were the well-known histories *A Brief History of the Hawaiian People, 1891-1899* and *History of the Late Years of the Hawaiian Monarchy and the Revolution of 1893-96*. The first of these volumes, written as a textbook for elementary students, reflects the carefully slanted, well-expurgated and simplistic style one would expect from the son of fundamentalist Christian missionaries.

His other major professional interest, land surveying, prompted Alexander to write a monograph entitled "A Brief History of Land Titles in the Hawaiian Kingdom, 1882," which, as nearly as I can determine, was his earliest scientific publication. In 1870 he took charge of the Bureau of Government Survey, a position he held until 1900. Curiously, his cherished colleague J. S. Emerson was also in this bureau as a surveyor and cartographer from 1877 to 1903, a fact I have already alluded

to. One may fairly conclude that Professor Alexander's interest in the ancient Hawaiian religion was also in the nature of an avocation bordering upon dilettantism.

We are notified by author Morrill on page one of his booklet that his reprint of Professor W. D. Alexander's work, which he gives the title of *Kahuna (s) and the Hawaiian Religion*, is excerpted from his work *A Brief History of the Hawaiian People*, which was published by an order of the Royal Hawaiian Board of Education in 1891.

My careful collation shows that this modern-day copyist reprinted Professor Alexander's history, using his original chapter headings as subtitles, and included all of the footnotes, commencing on page 61 and ending on page 105 of his booklet. Of Mr. Morrill's reprinted excerpts, which consist of forty-five pages, only nine treat of either black or white sorcery, while the other thirty concern religion and mythology quite unrelated.

It should be obvious to all who read the nine pages on sorcery in author Morrill's *Kahuna(s) and the Hawaiian Religion*, that they contain only sketchy hints of the vast literature of *kahuna* lore that is available to anyone who will dig for it, and that these disconnected fragments, known to generations of young island students, are still to be found in a textbook that is today one of the most plentiful among thousands of Hawaiian items long out of print.

Before reviewing the final chapter, let's glance back to the first page of chapter 61, in which J. S. Emerson describes the great revival of "heathen worship" in his time, saying in essence that, from the year 1863 until King Kalakaua's reign ended in January, 1891, the royal court sanctioned the revival of ancient religious practices, and that *kahuna* were encouraged to exert an influence over the masses they had not wielded since the powerful Queen Kaahumanu had headed the state as premier in 1824, and as regent over Kamehameha the Third from 1825 until her death in 1832. He concludes that, in that period of revival, the gods of old times existed for the average Hawaiian.

In justice to Emerson, we must recognize that his was a moderate voice compared to the ignorant fulminations of many clergymen, such as the Reverend A. N. Fisher, whose article "The Black Art in Hawaii," which appeared in a very respectable California magazine later in the same year, 1892, lies before me now. For your edification I shall summarize this sanctimonious piece of *haole* racism and bigotry, for it is indeed a classic of its kind:

"When the missionaries landed in Hawaii in 1820 they found a nation nominally without any religion. An elaborate system of idolatry that had for ages held sway had been abandoned. By royal edict, temples, idols and altars had been destroyed and the gods dismissed.

"The Hawaiians were pagans still, steeped in superstition and debased by heathen vices almost beyond hope of elevation. But less than thirty years of Christian effort resulted in one of the most remarkable instances of national transformation ever witnessed. Hawaii was pronounced as much entitled to be called Christian as the United States. Missionary aid was withdrawn, native pastors were placed in charge of the pulpits of the land.

"It now transpires that the ancient religion has not entirely disappeared. Vestiges of the old faith remain to color and corrupt the new. Its gods are forgotten, its images are destroyed, its public rites are tabu, but Pele, the goddess of the volcano, still has her fatuous devotees, fetiches are still furtively worn, and the *kahuna* may be found in nearly every community in some respects the most powerful personality in the kingdom, by many more feared than the devil and more sought after than the Saviour of men. The system he operates is a potent factor in the politics of the country, it seriously interferes with medical practice (the excessive death rate is due in part to the fact that the physician is often ignored in the interest of the *kahuna*, and that when called he can never be sure that his medicines are not thrown out and some devil's broth substituted for them), and by its salacious orgies it lowers the tone of public morals. It has never been fully written up, and perhaps never will be, since, as Carlyle says of paganism in general, 'It is a bewildering, inexplicable jumble of delusions, confusion, falsehood and absurdities.'

"After the Pali and delightful Waikiki, the visitor at Honolulu, if in the least inclined to sociological inquiry, is apt to find his way to the penal institution' of the kingdom. Thieves and murderers of the usual variety abound therein, but mingled with them are a mild-mannered lot of rascals interesting as specimens of belated heathenism. In the hospital might be seen, not long since, a native of fine form lying at the point of death, of whom the physician declared there was nothing whatsoever the matter except a disordered fancy. He dies only because he thinks himself the victim of a distant and malign enchantment.

"Or there may be seen a group like that recently brought from the obscure island of Lana'i. The principal figure among them is a woman, who, aspiring to distinction as a *kahuna*, or priestess of divination, in assertion of an assumed diabolical prerogative incited her family to aid in clubbing to death two children and an adult.

"The success of the *kahuna* as a private executioner is due in part to the unquestioning credulity of the people, and in part to the astonishing influence exerted by the native imagination. The unrightened native readily concedes the sorcerer's claim to supernatural actions. If, for instance, he learns that a *kahuna* of acknowledged skill has undertaken to contrive his death, he regards himself as a doomed

man, and meekly proceeds to make his exit. *Ana'ana* is a strange sort of revenge. Of course, the victim is duly informed of the frequency and urgency of the *kahuna's* devotions, and, in proportion as the intercession waxes fervent, the subject of his prayers grows feeble, until at length the services of the undertaker are required.

"Some members of this uncanny vocation claim to have superior spirits in their employ, *aumakua(s)*, ancient heroes, and the *akua hoo-manamana*, messenger gods that fly to and fro on their errands. They are supposed to be the terror of lesser spirits, and the reputation of being able to order their goings affords enviable distinction.

"There is another method of reprisal more common in earlier times than now. 'Catching the spirit' is possible only to a conjurer of exceptional ability. It is based on the Hawaiian philosophy that man is supposed to be a dual spirit. One part of him is itinerant, and the other part is a keeper at home. The existence of both is essential to life. If anything serious is believed to happen to the peripatetic soul, the native regards the resident spirit as fatally injured, and promptly proceeds to expire.

"This mode of murder by proxy has in it an element of the dramatic. The *kahuna*, who for a large fee consents to act as the agent of revenge, invites his employer to witness the execution. He sends out a spirit trained as a kind of invisible bunco steerer to entice within his reach the unsuspecting spirit of the proposed victim. With an air of mystery he announces the arrival of the unwary spook; he makes a quick clutch in the air; he closes his hand with all his might; a squeak of pain is simulated; the hand is opened and on the palm a spot of blood attests to lethal success. The victim is told how it has fared with the pilgrim part of him, and he straightway begins to pine. Argument usually fails to persuade him that he does not belong with the silent majority.

"Another popular mode of mischief is based on a tradition relating to an ancient fiend called Kalaipahoa, whose image, as formerly seen in *heiaus* of the kingdom, was an embodiment of all that is ferocious. He is a god of revenge and the wood of which his image was made is reputed poisonous. By a transposition that jumbles nearly all pagan traditions, his malefic reputation is confused with that of his sister, who is said to have entered a certain tree growing on Moloka'i, the wood of which is now known by the name of the god, and is the agent by which he works harm. Scrape it and blow the dust toward an enemy saying, '*E Kalaipahoa e e oe e pepehi ia meat*' ('O Kalaipahoa, go thou and destroy!') and the foe is doomed unless he happen to be possessed of another piece of wood, 'Kauila,' that is an effectual counter charm.

"The office of *kahuna* is, with some, hereditary, tracing back to the ancient priesthood, and with others it is acquired by audacious charlatanism. It owes its popularity in part to the prevalent belief that the



Jehovah of Scripture is but one among many gods, and that he concerns himself mainly with the souls of men, while other deities, gods of the sea and air and streams, deal only with their bodies. The lesser gods are, as a rule, malevolent and busy themselves making trouble. They are envious, jealous, spiteful and mean enough to vent their spleen on helpless humanity.

There are also in the Hawaiian pantheon demigods and meddling demons that delight in getting inside of people to the instant discomfort of their unwilling hosts. Most of the aches and pains that native flesh is heir to are by the superstitious ascribed to supernatural origin, and it is the office of the *kahuna* to diagnose the difficulty, and placate the disgruntled god or expel the disturbing demon, as the case may be. He is a thrifty thaumaturgist and proportions his fees to the imperative nature of his services. He employs charms and incantations and in difficult cases will smear the patient with unnamable filth to disgust and drive away the devil that cannot be wheedled into abdication. He will bless a fetich to be worn next to the person, or kill a white chicken or a red fish and eat it raw with the patient. Stones of peculiar shape and pieces of wood cut in fantastic shape are deemed potent prophylactics and certain preposterous decoctions are used as remedial agents.

But the average *kahuna* is not content to be known merely as a wizard. He aspires to serve his community as an agent of reprisal. He assumes to have power over human life and sedulously seeks the reputation of having compassed the death of some body. He will have but a meager following unless he demonstrates friendly relaxations with some powerful god who enables the practice of murder as a fine art. He usually begins his career despatching some relative or dear friend. He makes a study of poisons that will operate and make no sign, but resorts to them only when means more conclusive of skill in diabolism have failed. The first man hanged in the kingdom was a chief who proved to be a bungler as a *kahuna*. He tried his art on his wife, but she was slow to yield to his enchantments and he resorted to poison and failed to conceal his methods.

The process of *ana'ana* is now and then employed to affect the affairs of state. In recent years at least one of the nobility in line of succession to the throne is popularly believed to have been thus removed. Three futile attempts of this kind were made on the life of his late majesty, Kalakaua, who regarded himself invulnerable through protection of a god more powerful than any that could be enlisted against him.

The *kahuna* also poses as Sir Oracle. His supposed commerce with the gods entitles him to be consulted on occult themes, and, while he reckons the sagacity essential to notable success as a seer, an occasional "gury" is scored to his credit. A recent instance is related in connection

with the late King's visit to this country. A celebrated *kahuna* residing on Moloka'i is said to have warned against the journey on penalty of a fatal issue.

"On a second application it was conceded that the eating of a piece of a certain rock might ensure a safe trip. Confronted with a *kahuna* who, quite unlike the practitioners of *ana'ana* sorcery, sought to render advice by which he could preserve his life, His Majesty next took counsel with himself as holding higher rank in the profession, and refused to swallow either the stone or the warning and went forward to his fate. It probably little affects the comments of the credulous that medical authorities regarded the trip as perilous.

"It is a far cry from Pliny, the Roman naturalist, to a modern *kanaka*, but alike they regard a small round stone an amulet of great price. That of the sage must have a hole in it, and be found in an eagle's nest; that of the savage must be smooth and of the size of a cherry, and must by weird incantations be made '*kane o ka poha kaa.*' But in the nineteenth century and in a country so thoroughly evangelized as Hawaii, and where illiteracy is scarcely known, such a system as is here partially described is an odious anachronism. Probably but for two causes contributing to its permanence it would long since have ceased to claim public attention. The history of the church in Hawaii demonstrates that native pastors, with the taint of heathen heredity still upon them, cannot be trusted to successfully oppose latent idolatry. And history shows that deliverance of the people from the spell of the sorcerer may be much helped or hindered by the occupant of the throne. Some of the Kamehamehas ably promoted the advance of civilization, but there have been kings who, although Christian in profession, were heathen in practice. The emergence of a people from barbarism will be slow when their ruler aspires to be chief *kahuna*. Better progress is looked for under the reign of Her Majesty Liliuokalani, who is believed to seek the highest welfare of her vanishing race."

This garbled record left to us by the Reverend A. N. Fisher serves a useful purpose in our researches today. It is one more of many stories that confirm the fact that a major revival of *kahuna* practices occurred in the latter years of the nineteenth century. And, by its tone of near hysteria, it reflects the high state of alarm in religious and scientific circles of the period, over the threat posed by sorcery to Christian teachings and the mores of Western civilization.

It is also interesting to observe the vast difference between the old revival and the one current today. Now the mystical and healing aspects of the ancient Hawaiian religion are stressed, while the destructive techniques of *kahuna* powers arouse much academic interest, but actual application is minimal. This may indicate that a generation now has

emerged that has higher and better aspirations. It also may be partly explained by the fact that little of *hoomanamana* and *ana'ana* lore has survived, but much of the knowledge of *la'au kahea* and *la'au lapa'au* is available. The modern revival is certainly too large a subject to include in this paper, which already threatens to get out of hand.

As in all cultural revivals, charlatans and psychopaths emerge whose aberrations give a bad name to the movement and its sincere disciples. This was what happened in the case of the Lana'i sorceress given brief mention by Reverend Fisher. For your records, the following report of this case appeared in the *San Francisco Examiner* of June 29, 1892:

"Cruelty of a Witch! A Hawaiian Sorceress Commits Three Fiendish Murders! Sentenced to Life Imprisonment!

"Pulolo, a Hawaiian sorceress, has been sentenced to imprisonment for life for her participation in several murders on the island of Lana'i, which were committed last February. Four men implicated with her were also convicted and sentenced to various terms of imprisonment. There are ten others yet to be tried.

"The evidence showed Pulolo to be a woman of fiendish disposition. The horrible cruelties practiced by her in causing the death of her victims excited the population to such an extent that it was feared the prisoner would be treated violently.

"Pulolo claimed to have supernatural powers and to be aided by a spirit called *Kiilikina*. One afternoon she ordered two of her soldiers to seize her husband while she beat him. After laying raw his flesh she gashed the soles of his feet with broken bottles, so that he was unable to walk. Her brother *Hoopi*, expressing a doubt as to the supernatural powers, at her command was seized and held by some of her attendants, while she burned him horribly with torches ignited from a large fire in the dwelling nearby.

"Then she turned to a six-year-old nephew, *Kalaliili*, and beat him over the head until his mouth and nose bled. He called to his parents for help, but they stood stolidly by, indifferent to his pleadings, or else afraid to aid him. She finally put an end to his sufferings by sitting on his head until his neck bent over and broke. Then she suffocated her sister to death by thrusting her head into the hot sand.

"After that, *Kaholokai*, who had been her assistant, was held by her servants while she beat him to death. All the bodies were placed together in the house, which caught fire during the night, but the flames were extinguished. The next day *Koholokai's* corpse was cremated by burning the house and furniture. Afterward the other two bodies were burned.

"The motive for the crime is difficult to ascribe. The reason given out generally among Hawaiians is that Pulolo and her brother-in-law, one of her willing tools, wished to marry, and in order to consummate

their purpose it was necessary to put the husband of one and the wife of the other out of the way. The other acts were perpetrated to conceal their real intention."

With no further comment I shall leave chapter 7 and undertake to review the final one:

Chapter 8, entitled "The Ceremony of the Mysteries (As Published by the Hawaiian Historical Society in 1912)" is by Francis J. Green. This chapter at first glance has the fault of being alien to the black and white magicians of old Hawaii, and therefore outside of the central theme of Mr. Morrill's booklet. It consists of a brief introduction followed by seven pages of the rituals of initiation into the Sacred School for Maori Tohunga translated into lyrical English by one Francis J. Green. It is truthfully stated that the vernacular language of the Maori is similar to ours, and one can accept his statement that the training of Maori *tohunga* was similar to that of Hawaii's *kahuna*. Still, the old axiom would apply here, that "comparisons are odious."

There are so many differences in these two Polynesian cultures, and in their ancient esoteric languages, both profound and superficial, that there cannot be a very exact analogy drawn with this ceremonial chant of the Maori. My Maori friends, who are both learned in their classical language, assure me that this *haole*, Mr. Francis J. Green, has done a good *haole* job of literal translation, but that he missed a great deal of the hidden messages. Nevertheless, the similarity of powers possessed by sorcerers of both Polynesian priesthoods comes through clearly in their command of inanimate as well as animate objects. We all can recall having heard or read the story of Kamehameha the Third's visit to the Big Island early in the 1850s, to witness a great *kahuna* split a boulder asunder simply by gazing at it with intense concentration while intoning a chant. It was said that when the boulder shattered it gave off a report like the discharge of a cannon.

Another impressive example of the ability of certain *kahuna* to wield power over physical objects was given in a paper delivered by Judge Lyle A. Dickey before the Hawaiian Historical Society in 1916:

"On the South fork of the Wailua River (Kaua'i) are the Falls of Waiehu, on top of which is a broad, flat stone place. Here Kamehameha Third used to bathe while two *kahuna(s)* were stationed, one on each side of the falls, to keep him safe. He would float without fear to the very edge, where the incantations of the *kahuna(s)* would hold him safe from going over the brink."

It is also noteworthy that the Hawaiian gods Papa, Ku, and Lono (Rongo) are deities mentioned in the Maori chant. *Mana* is also used quite often, and always within a context that indicates the Maori meaning was the same as the Hawaiian.

In view of the availability of data on the ancient Hawaiian *Hale Kula* for *kahuna* training (*Whare Kura*), it seems inexcusable for Mr. Morrill to have chosen to publish approximate material from a culture remote and distinct from ours despite its many similarities.

As I conclude this letter and note its length, it occurs to me that it could constitute a section equal to several chapters of a booklet on Hawaiian *kahuna* and their practices. You are most welcome to assume this material is your property to use in any way you choose. I have my hands full with my own version, entitled *Children of Paradise*. If I finish this manuscript before my old body fails me utterly, I shall consider myself blessed by the gods, for allowing me to complete my last task on earth.

*Me ke anoai wale*

L. Melville Jones

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I should like to add a few comments to the brief critique Mr. L. M. Jones made of the final chapter of Morrill's booklet, which is a reprint of *The Ceremonies of the Mysteries*, by Francis J. Green (Annual Report of the Hawaiian Historical Society for 1912).

Mr. Green's twenty-four-stanza chant of initiation into the priesthood, translated from the Maori, although it has much of the exalted lyricism of ancient Hawaiian chants, is distinctly of another culture. But closely analogous to the Hawaiian rites were the tests he cited, which the Maori students of the Sacred School of *Te Tohunga* (*The Kahuna*) had to pass upon graduation.

As in the ancient Maori culture, according to the late Professor Frederick Beckley, the Hawaiian acolyte of the *kahuna* school had to pass such tests as keeping a stone from shattering on impact, causing a stone to explode by other than physical means, causing a bird to die in midflight by an act of their will, and charming a selected human subject, and then bringing about his sudden death by snatching his spirit.

Beckley, who conferred with many Maori scholars who visited Hawaii, made a detailed comparative study of the two closely related Polynesian cultures. He found that in the essential points the *tohunga* and the *kahuna* methods of selection and training candidates varied little. In both cultures priests of both secular and religious orders were usually selected from the lineage of ruling chieftains, or *alii*. With few exceptions girls were banned. Candidates had to be of superior intelli-

gence, and to have evinced great desire to master their chosen orders. Their talents were thought to be gifts from the gods.

For each order of priesthood there was a special tutelary god, although all orders shared a vast pantheon in common. A student had to memorize perfectly rituals and chants of vast length and complexity before being ordained. Always the gods were to be supplicated and their favors won, if the priest were to be successful. But it was known that those priests best succeeded who were taught by superior instructors. Maori *tohunga* received five years of training, while the Hawaiian *kahuna* required twenty.

# 18



## Introduction to *The Esoteric Code* of the *Hawaiian Kahuna*

During the summer of 1974 Leinani Melville Jones's health declined seriously. Despairing of being able to complete his last two works, namely, his *Children of Paradise* and *Esoteric Code of the Hawaiian Kahuna*, he turned over to me his manuscript of the latter work. It consisted of notebooks in which he had written several hundred words and his definitions of them gleaned from researches extending over twenty-five years. Obviously incomplete and unedited, the words were entered in these books just as he came across them.

Added to the necessity to edit the glossary and properly arrange its contents in continuity, was the near illegibility of his handwriting. Thus the editing and transcribing presented a formidable task, which required the better part of a year. This work was further complicated by the fact that it was undertaken after the author's death.

Abandoning my original intention of checking out each synonym with several Hawaiian language authorities, because I felt that such a process would bog down in endless debate and conflicting opinions, I decided simply to publish it with the author's commentaries embraced in the following letter, one of last I received from him, dated July 7, 1974, Oakland, California:

Dear Friend Rodman:

At last the time has come when I must face the realities of my condition. Although not aged by today's standards of reckoning, the strenuous life I have led and the carelessness with which I have expended my

energies, have brought me to what I lately fear is the very brink of the grave.

Besides having had, in the past few years, two cardiac seizures, three cerebral strokes and numerous physical injuries, I have an old chronic case of Burger's Disease which I continue to aggravate by my obstinate addiction to tobacco and alcoholic libations.

Such is my present state of decrepitude and debilitation that I have given up the plan to again seek the seclusion of a Santa Cruz ocean front apartment and there attempt to finish the manuscript of *Children of Paradise*. Alas! I lack the strength to make the trip down there.

This unfinished work, which I ought to have written twenty years ago, is so precious to me that I am unable to decide what disposition to make of it. I hope you will take no offense that would mar our long and dearly cherished friendship of now forty-two years, if I should decide to leave it to one of my own people whose culture it concerns so completely.

The glossary of ancient Hawaiian esoteric and religious words is not completed either, but such a work has no clear limits. I think I have collected a large number of such words and special definitions of them, considering that they belong to a religion that has undergone such a battering for over one hundred and fifty years. If you think you can decipher the strange hieroglyphics of my handwriting, and want to transcribe and edit this glossary for eventual publishing, I give it to you gladly, with all rights to it. After all, you gave me much of my source material, introduced me to Hawaiian scholars I should never have otherwise met, and unselfishly sent me reference books and data through the past twenty-five years, without which my *Children of the Rainbow* would never have reached the Theosophical Press.

In our last conversation, when I asked you for your honest, unreserved criticism of my synonyms, you felt that many were much too colored by /zao/e-Christian terminology to serve as accurate sources of information for the scholar who seeks to know the true meanings of words of our traditional Hawaiian religion.

Thinking back over my correspondence with Charles Kenn, I recall that he also stressed this point, and made other criticisms which I must confess offended me, even aroused my ire. I might have some cause to question the opinions of a *haole* in Hawaiian academic matters, but I have just begun to realize the presumption on my part, to have rejected out of hand the views of a Hawaiian so learned.

Well. It is simply too late to have seen the light and to concede that both of you have scored valid points. I have been conditioned by a lifetime in a society of dual religious influences. Nearly all suspect definitions in the glossary came from aged relatives and family friends who uncon-



sciously passed their duality on to me. Those elements of Western theology and Christian dogmatism I have grafted onto my definitions will have to be expurgated by the individual readers, should they desire to.

As proof that I have the objectivity to accept the criticism of a scholar by far my superior, I am sending you these pertinent excerpts from *Kale* (Charles) Kenn's letters, which he wrote to me in 1959, soon after you had brought us together. They reflect a lucidity of thought and a beauty of language for which I am proud to credit a Hawaiian. If you think these excerpts appropriate for use in the preface to the glossary, you have my permission to do so: Professor Kenn is undoubtedly without peer among non-Hawaiians as well as Hawaiians as an expert in the history and traditions of my people.

". . . No two people will agree wholly on most things. As I intimated, it is my understanding that the Polynesians never took the *akua* as 'god' in the *haole* sense, nor did they consider that their *pule* were prayers. The Polynesian concept of an *akua* is a 'spirit,' good or bad, depending upon the modifying word following it. A Christian prayer is a supplication or a petition, which the Polynesians (including the Hawaiians) did not do. The American missionaries complained that the native *kahuna* 'ordered' his god to do this or that, instead of petitioning. The missionaries did not consign Kanaloa to Hell, rather the natives themselves did that, before the missionaries' arrival. It was a sequence in the development of Hawaiian religious thought.

"The word 'prayer' is not the same as the *pule* of the *kahuna*. The Christian petitioned his 'god'; the *kahuna* did not. There was no 'god' in the Christian concept among the *kahuna*. To the *kahuna* his 'god' was a very personal thing and not some intangible 'substance' away out in space.

"Max Long was '*auana*.' I too cannot swallow his '*huna*' stuff, and I told him so. His first book, *Recovering the Ancient Magic* (1936), was published in England shortly after he left Hawaii. He came here in 1917 to teach in Ka'u, then Kona, before moving to Honolulu, where he worked in a photography shop. He left here around 1934. He claims to have been the 'disciple' of Dr. William Tufts Brigham, Director of the B. P. Bishop Museum, who was regarded as a 'Great *kahuna*.' Max means well but, being a *haole* (I concur in what you say), is unable to comprehend the inner meaning of the *kahuna* philosophy.

"Your essay on the missionaries versus the *kahuna* is most interesting. But it is wholly of an introductory nature, and is opinion rather than fact, in the sense that a fact of *kahuna* has to do with his actual philosophy and not what the missionary thought or what the writer thinks about the missionary. You should concern yourself mostly with the *kahuna* as a his-

torical person. Max, too, has a tendency to describe the *kahuna* in terms of Christianity, though he quite rightly observed that the *kahuna* philosophy is much older than Christianity.

"There were no bad *kahuna(s)*, only quacks, as we have quacks in our medical and legal professions today. There had to be the negative to emphasize the positive. The *kahuna anaana* was a legitimate and positive practitioner. The missionaries missed the point (*ua hala*) when they spoke and wrote against him. The *anaana* did not pray people to death!

"The *kahuna* practices were not any worse than religious practices all over the world, including New England, in their infancy. One must realize that practices evolve from the simple to the complex. The missionaries themselves or their antecedents were once in the state of the Hawaiians of 1820. We have been taught that America (New England) was founded by the Pilgrims who originally left Old England on account of religious persecutions. My interest in this study is not so much in showing that the missionaries were intolerant but to present the *kahuna* philosophy as it existed, positive (good) or negative (bad). After all, both aspects are essential for the existence of the other. Dean Everett Martin of New York City College wrote a book entitled *The Meaning of a Liberal Education*, in which he observed that man is known by his dilemmas, that there were two: (1) Man is known by what he strives to bring about (white magic, positive) and (2) by what he tries to prevent (black magic, negative). Magic governs our everyday life, and, for the most part, we engage in such practices without thinking.

"John Dewey, in his *How We Think*, has laid down four steps in the thinking process and they are the identical steps the *kahuna* utilized in his deliberations. They had to be.

"Stanley Porteus, Psychologist Emeritus of the University of Hawaii, in his classic *The Matrix of the Mind*, indicated that the human mind is not so different after all, in primitive or modern societies, that the potentialities are great and are there in a normal healthy mind. Primitive man is more pragmatic because his way of life is simpler and he has to be shown that certain things work. He demonstrates it in his everyday life patterned after a traditional set of beliefs which die hard for him. There were no conflicting philosophies in his ken such as we have today. He accepted everything which had to do with that which was sacred for him, and things became sacred because his parents before him, and theirs before them, practiced the same ceremonies and rituals and recited the same invocations or *pule*.

"Keawe was not a god, but a high chief, Keawe-nui-a-Umi (Keawe-the-elder-son-of-Umi) who started the family line. His son Keawekahi-alii-o-ka-moku was given the credit for having built the incorrectly-called Puuhonua (Pahu Kapu) at Hoonanau. Keawe's second son built

Hale a Keawe for the safekeeping of the bones of his House, a mausoleum.

"Keawe-nui, the founder, lived about the seventeenth century, as his father Umi and grandfather Liloa flourished during the century before him. It is not surprising that you hold your views, since no doubt you were taught that way, being that most likely your *kupuna* were of the Keawe line of chiefs. This was a purely local development, of raising a *kupuna* to the status of an *akua* or even an *aumakua* and in time venerating him above even the earlier major concepts.

"Kane and Kanaloa, in the Hawaiian tradition, were brothers who first visited Hawaii to consecrate the islands to the people's welfare. Kane, and not Kanaloa, was the guardian of the forests, of light (the sun) and of life, because he superseded Kanaloa, just as the Liloa and Umi clan eventually built up the Keawe line of chiefs to the status it attained.

"Kanaloa led his people (or adherents, that is, the Kanaloa priesthood) against the prevailing and more powerful Kane priesthood, which refused the *awa* to the Kanaloa people, which meant, in those days, a lowering of prestige because the *awa* was used as a libation and a deeply religious beverage, Kanaloa's priesthood (*papa kahuna*) lost their rebellion and were consigned to the bottom of priestly orders.

"The Hawaiians have a tradition that two brothers left this place and went to New Zealand, where they set up their teachings. These brothers were Puna and Hema. Thus, the *lo* or *lolani* concept found in both Hawaii and New Zealand were local developments, and an attempt on the part of a family, through intermarriage into high chiefly lines, to eventually dominate, *lo* was the endemic Hawaiian hawk and since he was a high flier in the *uli* (or blue firmament) he became the symbol, and *iwa* (seabird) *iwalani* became his female counterpart. If, with your Keawe lineage, you should trace that family's history, it would be a tremendous contribution. The Keawe family had its own colors, family crest, *ahuula* and military arms. The able historian and ethnologist Mr. John F. G. Stokes wrote a paper on the burial of King Keawe in 1930 for the Hawaiian Historical Society, and, while it contains many flaws, it could serve well as the basis for a comprehensive account. It will be a most difficult job but it can be done, and must be done in this generation, else it will be too late.

"With regard to your translation of *Pule He'e*, I am thankful that you shared it with me, but I do not accept the translation because it is one of petition as you have it. Actually Hawaii and New Zealand did not follow the original concepts of Central Polynesia, but, being far out on the periphery, they were the first to develop local pantheons and set <sup>U</sup>P their own, in a strict sense, *poe akua*.

.. "There are no squid in Hawaii, but the octopus is referred to as *ne'e*. The *mu he'e* (squid) was later brought in dried from China as

a food delicacy. The concept of *Ka Lua* is not Polynesian but again, a local development and very late.

"Lono was *not* the 'God of Daylight.' Your definitions of *Po* are not accepted by me, because they sound too much like the missionary concepts, also *Mai Ka Po Mai*. Chaos, in its original meaning (you can check this), was not confusion, but rather, a 'well-ordered existence,' where everything had its place and everything was in its place. Chaos meant therefore, 'orderly.' You write, sir, too much in terms of Biblical connotations, bringing in Heaven, Hell, the God of Day, and the God of Night. There was no 'heaven' and no 'hell' to the early Polynesians. Their nether world, to which Tangaroa (Kanaloa) was consigned, did not mean hell. We must not put in concepts where they don't exist. This method of revisionism is known as '*haku epa*' (to coin) by the Hawaiians.

"There is no such thing as *Ke Akua Po* in the sense of the God of Night, but rather in the sense of '*mai ka po mai*' as the Hawaiians understood the concept as 'the divine child,' or the *Kumulipo* child who starts a new race (*lahui*) whether it be a '*lahui alii*' as Keawe-nui-a-Umi did, or a *lahui kahuna*, or *lahui makaainana*.

"There is no 'Father in Heaven' among the ancient Hawaiians, because they didn't have a Heaven in the Christian sense. The traditional so-called 'heavens' of the Hawaiians consisted of the 'homelands' of the respective classes, *kahuna*, *alii*, and *makaainana*. Chaos was not darkness, neither was *Ao* enlightenment or *Po* darkness. *Po* and *Ao* were again concepts denoting the subconscious (*po*) and conscious (*ao*) minds.

"I must emphasize the *kahuna* taught that they came from a 'well-ordered world.' Kanaloa did not emanate from Kane, but rather Kane from Kanaloa in Hawaii, when the Kane priesthood banished the priesthood of Kanaloa and took over. Kane was not the Father in Heaven because there was no heaven in the first place. Later, Keawe took over from the Kane priesthood on the island of Hawaii. But Keawe's influence was confined to that island. Thus we say, *Hawaii, ka moku o Keawe*. Often Hawaii is referred to as Keawe, Maui as Piilani (for the House of Piilani), and Oahu as Kakuhihewa, again (for the House of Kakuhihewa). If we can steer well away from 'gods' and 'prayers,' which are wholly Western, and can work our way out of the confusion that now exists, to emerge with clear concepts as to where the ancient (*po*) stopped, and where the modern (*ao*) began, we will be making a great contribution to the proper understanding of the life of our *poe kupuna*.

"Kane had no place in the world of *Po*, of the lunar or subconscious world of the Hawaiians. He represented purely 'awakening consciousness.' The world of Mu was a 'lunar world.' It was a woman's world

as a woman operates on the moon. In the Kumulipo which were quoted, *La'ila'i* was the first person created, a woman. She could not have been born from Kane (her spirit), because Kane was not even around. Kii, wfto is sometimes referred to as Kanaloa (also in Polynesia, Tii for Tangaroa), was created after *La'ila'i* and Kanaloa, the first *akua*, third. This concept is universal, that is, man first creates God, then God creates man. I referred to this point in a previous letter. There must be man to conceive of 'God,' before 'God' to 'create' man. It was the priesthood of the House of Keawe that created 'God' in the name of Keawe.

"Now, the Hale a Keawe at Hoonau was not built until Kanuha, grandson of Keawe built it. It therefore means that the first Keawe-nui-a-Umi was buried elsewhere, because, when he died, the mausoleum had not been built and was not to have been built for two generations later.

"Lastly, The Hawaiians forsook their *akua* before the arrival of the Boston missionaries, in fact they did so way back in the seventeenth century, when they supplanted them with locally imposed *akua* in the 'spirits' of great leaders of the most powerful lahui or clan. Kanaloa and Kaelo are plays on words with which the Hawaiians were skilled, the words *loa* and *elo*. Also, the Cross of Lono is a modern Christian concept. The missionaries tried to compare the ancient Hawaiian *akua* concepts with the Christian, and referred to Lono as Christ.

"I fully appreciate your sharing of your *mana'o* with me. I respect them because they indicate you to be a thinking man, one well versed in the lore of his House. I don't blame your '*lua o ka inaina*' for screaming for 'something to eat.'

*Me ka anoai wale, 'Kale' "*

It remains for me to answer some questions you asked in a letter months ago. My opinion of the stature of Kamehameha the First and where he stood relative to his most distinguished contemporaries, is given at the risk of committing an awful heresy in the eyes of any other Hawaiian who should chance to read it. So awesome is the popular image that has come down to us that I have never heard anyone say that he had an equal, let alone a superior. As a descendant of the great Keoua, the Conqueror had an exalted *alii* lineage, but not the highest. I dredged out of my files the following little-known excerpt from a paper John M. Lydgate read before the Hawaiian Historical Society, January 17, 1916, regarding Kaumualii, the unconquered King of Kaua'i.

" . . . Physically he was a particularly fine specimen of manhood, tall, straight, well-proportioned, with that stately yet courteous dignity in which the better class Hawaiian is *facile princeps* . . . a statuesque figure, very neat and trim in his simple dress. His features were fine, and his appearance more like that of a *haole* than a straight Hawaiian.

"Intellectually he evidently was more than ordinarily intelligent. He was one of the very few Hawaiians who had attained to some practical knowledge of the English language before the advent of the missionaries.

"The English merchant Turnbull, styled him, 'Infinitely superior to Kamehameha as a man.' " I can believe this!

You know this old *haole* preacher was a careful scholar. Lydgate graduated from Edinburgh and Yale, and, in a long career, while he was at various times a surveyor, sugar planter, clergyman, and editor of *Garden Island*, he researched the history and legends of Kaua'i and wrote many excellent papers.

Regarding out-of-body trips, I made two similar ones in the past few years. In both instances I floated out of my body to the ceiling and looked down to see my physical shell lying as though dead on the bed. The sensation was euphoric and blissful beyond my powers to describe. Each time only by a supreme effort of willpower I forced myself to return, because I believed that my work on earth was unfinished. Like the subject of the following sketch, I deeply regretted the fate of having to go on living in my earthly shell. This is an experience that occurs in virtually every society of mankind, and not uncommonly among the Hawaiians. When Christ enabled the dead Lazarus to take up his bed and walk, he might have induced his spirit to reenter the body. And, after his crucifixion, Christ might have left his body and rejoined it three days later in the resurrection.

In Thrum's *Hawaiian Annual* for 1892, Mr. C. E. Haley tells of Kalima, a woman of Kona, who died, and, while mourners gathered about her remains for a final look at them, she took a long breath and opened her eyes. When strong enough to tell of her experience, she said:

"I died, as you know. I seemed to leave my body and stand beside it, looking down on what was me. I gazed at my body for a few minutes, then turned and walked away. I left the house and our village and walked on through village after village filled with smiling and happy people.

"At last I reached the Volcano. The people there were happy like the others, but they said, 'You must go back to your body. You are not to die yet.'

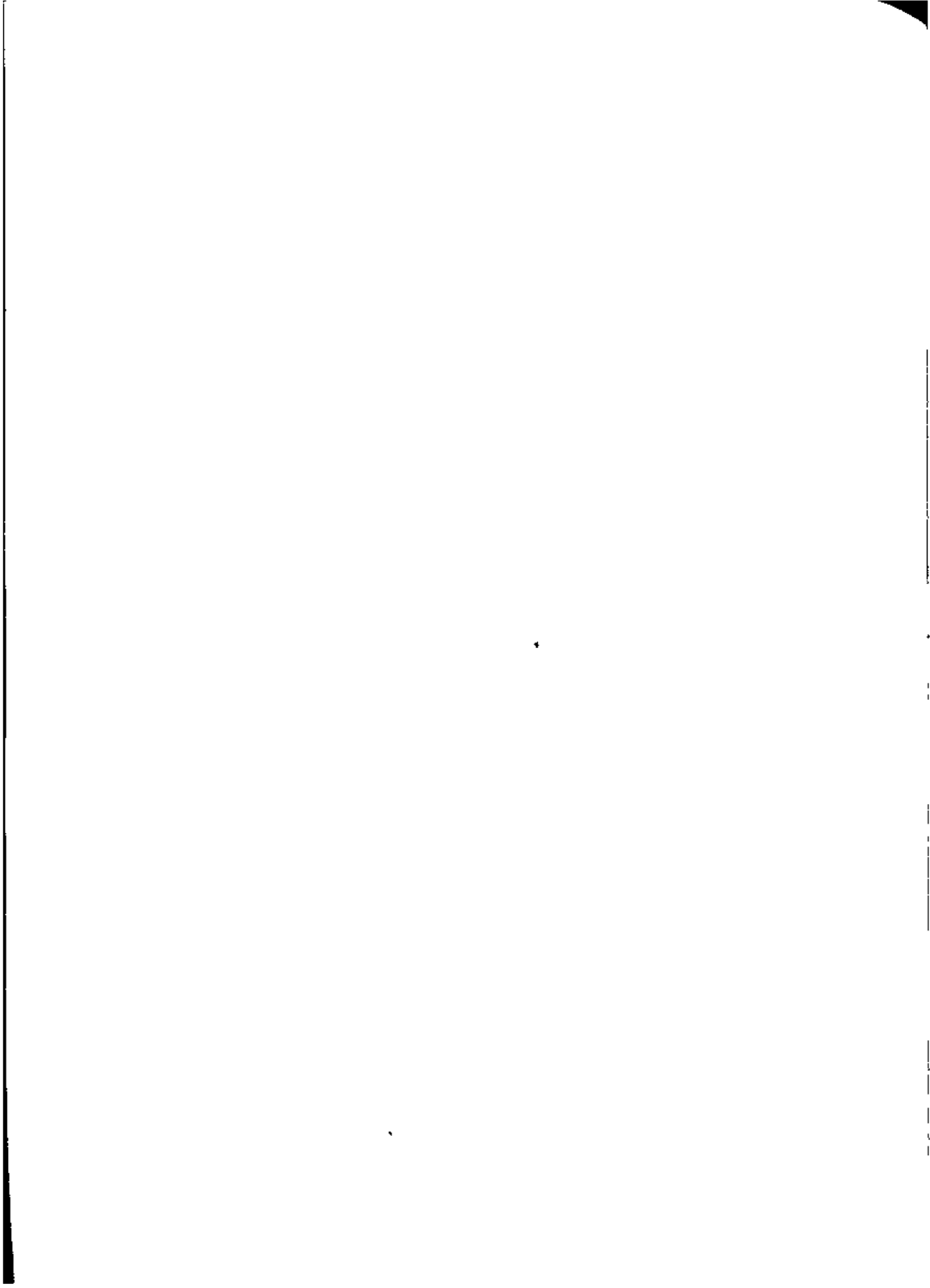
"I cried and tried to stay, but they drove me back.

"Back over the sixty miles I went, weeping, followed by those cruel people, till I reached home and stood by my body again.

"I looked at it and hated it. Must I go and live in that thing again?" I rebelled and cried for mercy."

*Ano'ai ke aloha ame ka maluhia, Mel.*

*Author's Note:* Soon after Mr. Jones wrote this letter to the author, his faltering health took a serious turn for the worse, with a new and graver complication—cancer. L. M. Jones died slightly less than six months later, in Oakland, California, at the age of sixty-seven, on January 5, 1975, his book, which was to be entitled *Children of Paradise*, far from completed.





# 19



## *The Esoteric Code of the Hawaiian Kahuna*

The following is a glossary of words used in ancient Hawaiian prayers and temple chants, with translations in English, assembled by L. Melville Jones, and arranged and edited by J. S. Rodman.

### A

*a* 1: of; pertaining to; from, indicating source, derivation. 2: to; belonging to; connected with a person, place, time, or thing; related unto. 3: at, indicating a specified place, as, at home; reference to time, as at that time or when. 4, 5: *'m* accordance with; in agreement with.

*ā* 1: a fire flame, blaze. 2: fiery, blazing, burning, flaming. 3: to glow, sparkle, glitter, shine with brilliancy. 4: a brilliant orb that shines with resplendence like a star or an angelic spirit sparkling in space. 5: a spark as from a flame. 6: a fire; a source from which issues heat and light. 7: to set aflame, ignite, kindle, light. 8: to incite, arouse, stir into motion, rouse from a state of rest, excite into action. 9: like, alike; in the nature of; similarity; in like manner, in the same style.

*'a ā* (an extension of *'a*) 1: a conflagration; to burn fiercely; aflame; a raging fire. 2: to arouse, excite into action. 3: to flare with great brilliance like an active volcano or skyrockets bursting in the air. 4: a star identified as Sirius (from Mary Pukui).

*'a' 'a'* 1: dwarf; an animal or a plant smaller than normal size; a short, diminutive human being, much smaller than the average of its kind; stunted to below normal size; small in the sense of being tiny or wee.

2: silent, speechless, mute, still; to make no utterance or sound; to act or perform in silence; silentness. 3: lonely; to be alone without company, hence lonesome, solitary; apart from others; solitude. 4: a speechless creature of Nature's realm, invisible to the human eye, like a Nature spirit, sprite, elf, elves; frail and diminutive in composition; of a spiritual essence that is not comprehensive to the human mind; without the flesh and bones of a human body; legendary "little folk" who roamed the earth long ago; Nature spirits who attend to the building up of Nature's realm under the guiding influence of the supervising fairies.

*a 'a* 1: a root; in a plant, the source of foundation, the food reservoir that nourishes the plant and enables it to grow; the means of support that nourishes a plant with life. 2: to stem from the source or foundation and means of support and develop in growth (this applies not only to a plant but to a human being stemming from his root source, or his ancestors). 3: a vein or artery; the rivers of the body through which the blood of life courses. 4: pulsating, throbbing like a vein pulsating with life. 5: to flow from the womb as in childbirth. 6: offspring. 7: an expression of love, kindness, hospitality.

*'a 'a* 1: to dare, challenge, tempt a person. 2: to accept a challenge, venture forth upon a dare, brave a situation regardless of the circumstances. 3: to be bold and fearless, unafraid, with sufficient courage to attempt to surmount any difficulty; courageous. 4: to accept an invitation to engage in a difficult task. 5: to strive to the best of one's ability to complete a mission with complete success; to accept a challenge and win.

*'a 'ala* 1: fragrant, perfumed, sweet-smelling, aromatic. 2: to be anointed. 3: of noble rank, of royalty. 4: anointed or perfumed flame. 5: path of fire or light. 6: the anointed flame of the Sun. 7: the way of the Sun.

*a ha'* 1: horn. 2: breath of fire. 3: the four major male gods.

*aha* 1: a trough, channel or passageway; a channel through which water flows or a channel through which we breathe, as the organs connected with the lungs. 2: the invisible spiritual channel that links the finite mind of man with the Universal Mind of God. 3: the spiritual cord of communion between man and God through which one's prayers ascend unto Diety and through which the blessings from God descend unto man. 4: The braided cord—a cord woven from strands of coconut fiber that the *kahuna* either carried in his hand or wore around his neck. It was

a symbol of Deity, a reminder of the "invisible spiritual channel that links man with God." The Hawaiian priest always carried his braided cord, or *aha*, as a Catholic priest carries his rosary. 5: a gathering of priests for prayer; a congregation assembled for the sole purpose of giving reverence to Deity. 6: a prayer service; holy communion. 7: a meeting, assembly, convention, gathering.

*ahi* 1: fire; flame; a source that issues heat and light. 2: to burn; burning, blazing; to flow from fire like a flame leaping from a volcano.

*a' hi ku* 1: seven. The *kahuna* taught in the seventh grade of learning, the seventh lesson, which is prescribed within the meaning of *a' hi ku*. *Ahi* means to flow from fire, in this case, to the spirit of fire; to emanate from a fiery source; *ku* the highest, as the highest flame in reference to God. *Hiku* refers to the seven gods of light and wisdom, "*Na hiku pupu Keawe*," the seven gods who surround the throne of god. These seven holies who surround the throne of God stemmed from the shell of almighty Keawe and are one with the eternal spirit of Keawe. The seven divinities who surround the throne of God are (1) Eli Eli, (2) Uli Uli, (3) Lono, (4) Ku, (5) Kanaloa, (6) Wakea, (7) Papa. Before an initiate could pass to the eighth grade in the ancient Hawaiian school of spiritual philosophy he had to learn who *a' hi ku*, their deities, were and how they were connected to one another and with the earth. Also the initiate had to master a variety of prayers to the Sacred Spiritual Seven. Seven was considered the spiritual number of the ancient Hawaiian priests, because it referred to the Spiritual Seven, who enlightened the world with the wisdom of eternal Keawe. To each one of these divinities was a way that led to everlasting life in the Kingdom of God.

*aho, aho nui* 1: breath; to breathe. 2: the breath of life, breath of endurance; to be sustained with the breath of life from God. 3: endurance; to be able to surmount an ailment by bearing up with patience and faith; to maintain a firm stand under stress of hardship without submitting to defeat. 4: to be patient; patience; to bear pain without complaint; to exercise a strong willpower under provocation and surmount the obstacles; to be calm and unperturbed. 5: kindness, generosity, beneficence; to be merciful or benevolent; benevolence; to be thoughtful and considerate of another's welfare; humaneness.

*ahu* 1: to generate power, regenerate power, transform power. 2: a generator, regenerator, transformer. 3: transformation, regeneration. 4: to come from within and flow without. 5: a ritual, temple ceremony. 6:

an altar, shrine, temple, sacred place dedicated to good, that which is holy, as in *Ahu La* (Shrine of the Sun), or to transform and regenerate the power that flows from sunshine.

*ahu'a* a shrine, altar, holy sanctum, sanctuary.

*ahua' I* supreme shrine, the highest altar, consecrated sanctuary of God.

*ahua-1-Lono-Kama-Kahiki* the Sacred Shrine of Lono the Supreme Child of Heaven.

*ahu-la* 1: shit; things that are worthless; of tinsel quality; unworthwhile. 2: material possessions of little value; a cheap collection of earthly objects. 3: to amass material possessions because of desire for that which is earthly. 4: to ignore spirit because of lack of desire for that which is spiritual; failure to prepare the way for one's spiritual rewards in Heaven. 5: to bind one's soul to that which is material and physical because of one's craving for that which is earthly and because one lacks desire for that which is spiritual. 6: a useless storehouse destitute of worth, valueless. (Within the profound depths of the symbol of this word, the *kahuna* of Ka Lua preserved the meaning of one of Christ's greatest teachings that is so misunderstood and ignored by Western materialists. With Christlike idealism Hawaii's ancient priests reacted against *ahu-la*. As Christ advocated, the old *kahuna* did not prepare the soul for material rewards in life on earth, but for spiritual rewards in Heaven. They detached desire from things material, physical and earthly and attached it to things spiritual.) 7: *ahu-la* also means a shrine; a consecrated place dedicated to the gods; the shrine of the sun, a sacred place hallowed because of its holiness; an altar; an anointed sacred place over which Deity reigns where one may worship his god and receive the blessings of Divinity; a sacred place where prayers to the Lord are offered and where one receives the blessings of the Lord.

*'aia'* 1: irreligious, unholy, ungodly, unprincipled, impious; failure to observe that which is holy. 2: to be wicked; wickedness; to lead others astray. 3: to be lewd, vulgar, common, inhospitable. 4: to indulge in evil because of ignorance.

*aiku* 1: to lack good table manners, eat and drink unduly or in bad taste, lack etiquette, be vulgar, coarse, common. (In primitive Hawaii strict etiquette was demanded among the *alii* during the partaking of food. Even though they ate with their fingers the *alii* had a gracious manner of conveying food from the calabash (*umeke*) to their mouth.

Those of the *alii* who failed to observe grace and etiquette in their eating were frowned upon as *aiku*, vulgar commoners. It is recorded that "those who failed to observe respect for etiquette, who lacked grace in their mannerisms toward others, and who ate sloppily, also failed to respect temple ceremonial, failed to observe temple etiquette because of the vulgarity of their sloppy minds.") 2: a crude individual unworthy of being a noble, unrefined; unrefinement, crudeness. 3: unceremonious behavior; lacking grace or intelligence. 4: to be disrespectful of temple ceremonies; failure to observe ceremonial rites.

*aka* 1: shadow, to cast a shadow or reflection of one's self, as in the word *hino aka lau*, the ghost body that has spread out into a shadow of its former human self. 2: an image, a symbol representing an unseen deity; a representation in the likeness of an original. 3: of spiritual essence, of the essence of good, of divine composition. 4: to appear, make an entrance, reveal one's self, become evident. 5: a glow, reflection of light. 6: to handle with care, give careful attention to.

*akoakea* 1: to assemble, bring together; organizing into a complete unit for a specified purpose. 2: an assemblage, gathering, congregation, aggregation of people. 3: to fit parts together as in a jigsaw puzzle, assembling parts into a complete unit. 4: the construction of a project.

*aku* 1: away from; to come forward from, emerge from. 2: The Supreme.

*a'ku* 1: the mighty flame, the highest source; worthy of royal rank. 2: to anoint with spices or perfume, be anointed; anointment. 3: sanctified, consecrated, rendered holy, dedicated to God.

*'a-ku* 1: the highest flame. 2: to penetrate with fire.

*aku* 1: expressing direction away from, pointing to the future or to the past, the opposite of *mai* (come). 2: project unto, pierce with fire, kindle with light.

*akua La* 1: the Sun God, God of the Sun. 2: the god Ra.  
of t<sup>h</sup> <sup>n</sup>Cient Hawaiians used the consonant *r* in their language instead of the present *l*. *La* was then pronounced as *Ra*. Thus Ke Akua La, the Sun God, was pronounced as Te Atua Ra. The title of Ra was sometimes applied to Lono, the god of the sun of this earth, and sometimes to Kane or to Keawe.

*Ke Akua I laau.* Dr. Nathaniel B. Emerson, in his translation of David Malo's *Hawaiian Antiquities*, noted that the Hawaiians considered Lono the highest spiritual god of the Sun. In Hawaii *nei* (ancient Hawaii), Lono was worshipped as the Savior, the Christ; he was the god of the Cross (Ke Akua ua Ke'a), the god from whom yellowish-white light shined. Lono was venerated as the god who descended from the Cross. Lono was "Makalapua," the Flower of the Sun, or the Sun Flower of Fragrances. Lono was "Lono Makia," the Pillar of Strength. Lono was "the comforter of the fleshly temple of one's spirit, the supreme child in celestial space who abides with one until the end of time. Lono was the Divine Son of Kane, the King of Heaven ("Ka Lani o na Lani"), and of Uli, the Queen of Heaven ("Na'li'i Wahine o na Lani").

"Akua La'au" is a title meaning the God of Medicine. The *kahuna Lapa'au* regarded Lono as the God of Medicine for a very rare reason. The *kahuna lapa'au* taught that the radiant energy that flowed in the rays from the sun was the fecundating principle that caused all vegetation to sprout from the soil and expand in growth. These traditional native healers obtained their medicines from herbs. Lono, being the Spiritual Regent of the earth's sun, was therefore considered the Lord who fertilized the soil and thus furnished the products from the soil from which the *lapa'au* obtained their medicines with which to cure the sick and the wounded.

The wise men of Hawaii *nei* taught that the sun is dualistic in nature, possessing a material principle and a spiritual principle of fecundation. The sun, being composed of material matter, emits a vital force of radiant energy that nourishes the soil and causes life in Kane's plant kingdom to grow. However, the sun's energy has insufficient strength to sustain all of God's creatures. Another essential is therefore necessary, namely the Spirit Principle. Every living thing within our world is sustained not alone by food and water, but by *mana*, the atomic energy in the air. *Mana* is "the Spirit Food" that flows in the breath of life from God that pervades everything and nourishes it with the power to live.

Should God withhold his breath and withdraw the spirit food from the air that is composed of his own Divine Spiritual Essence (an essence beyond the comprehension of human minds), everything within the universe would collapse and all life would immediately be extinguished. No creature may survive without the *mana*, the vital force of energy that flows from the "living water" of the breath of life from God.

The *kahuna* taught, that the essential principle of foundation and sustainment flowed forth in the breath from Almighty Keawe, the Supreme Being, from Keawe's temple of the Sun in the Blue Mists of Heaven. Spirit energy flows through Kane, the Heavenly Father, and Uli, the Holy Mother, unto their three sons, who are the Three Princes of Heaven: Lono, Kanaloa, and Ku. This trinity of divinities receives the

breath of life from their Father and Mother in Heaven, and they regenerate it and breathe it throughout the world so that it nourishes all of God's children with the necessary energy to live.

Kanaloa breathes forth his cosmic energy unto Kane's marine children, who dwell within the sea. Kanaloa's energy flows through the lesser nature gods of the ocean, who in turn radiate it to Kane's marine children. To Ku is delegated the role of breathing forth this breath of life unto the denizens of Kane's kingdom of plants, animals, and birds. Ku's energy flows through the lesser gods of Nature, who in turn direct it unto Kane's children of earth. While both Kane and Uli breathe forth spirit energy to their children in the human kingdom, a human being may draw upon this vital force from either one of the trilogy of male gods in which he places his faith.

Lono was the transformer of the vital power that flowed from God, regenerated it and breathed it forth unto the earth through the breast of the sun (*"ha aha hu la hu la"*). Thus the Lord of the earth's sun, the spiritual parent of our earth, Lono Makua, nourishes the soil with *mana* and energizes its products with the power of life and breath.

In Hinduism the Lord Krishna, the Divine Son of the Heavenly Father Brahma, and the Holy Mother and Queen of Heaven, the Goddess Nari, was the spiritual Lord of the Sun who sustained the believers with the breath of life that flowed from his spiritual grandparent, Almighty Brahmin, the Absolute!

Someday the original records upon which the Christian Fathers founded their religion will be found. These records were hidden in a private ecclesiastical library in Rome centuries ago and forgotten. Crumbling and covered with the dust of ages, these precious records await the thrust of a key that will open the door leading into their hiding place, and a great surprise shall come to light.

In Egyptian metaphysics the Lord Horus, divine son of the Heavenly Father Osiris, and the Holy Mother and Queen of Heaven, the goddess Isis, was the spiritual Lord of the Sun — the Sunflower of Forgiveness who sustained the faithful with the breath of life that flowed from his spiritual grandparent, the god Ra, whose consecrated name was "Yah-weh," an abbreviation of the Hawaiian "Keawe," pronounced "Kay-yah-vay."

Those who possess knowledge of "The Inner Teaching" know that Christ is the spiritual Lord of the Sun, the same divinity whom the ancient Hawaiians worshipped by the name of "Lono." Christ revealed "his spiritual identity to those who are able to hear his message with the inner ear of their spirit, when he transformed himself into the Lord of the Sun and his raiment shone with the light of the sun during his

transfiguration upon a mountaintop. The Messiah appeared with his spiritual brothers, whom we know by the names of Moses and Elias. Together they formed the Holy Trinity, and were the Three Princes of Heaven, who were known by the people of Hawaii *nei* by the names of Lono, Kanaloa, and Ku.

The three philosophers and prophets whom we know as Moses, Elias, and Jesus were the divine sons of God and goddess. They incarnated upon the earth and endured the humiliations of meager human existence in order to teach the wisdom of their Father in Heaven. The original teachings of Moses were changed by unscrupulous, unenlightened men who were interested in promulgating their own theories and founding their own religion rather than teaching the Truth. They substituted the teachings of Moses with interpolations of their own, which were branded by Christ as merely "the Commandments of men from Doctrine of God."

*akua I Laau Wai la.* An excellent definition for these words is "The Supreme Spiritual God of the Sun from Whence the Water of Sunshine Flows," another title applied to Lono. These words also refer to "the living water that flows from Kane, tite water that flows through his son, Lono."

*ala* 1: a path, road, avenue, way. 2: perfumed path, sweet-scented avenue. 3: anointed way. 4: to awaken, rouse. 5: to arise from sleep and stay awake. 6: a path of sunshine, a sunny way. 7: path of light.

*'ala* 1: fragrant, pungent, perfumed, spiced, aromatic, sweet. 2: esteemed, noble.

*alana* 1: a gift or an offering. 2: to proffer, present, give. 3: to offer a sacrifice as a gift to God. 4: to console or comfort another; to offer one hope, cheer, courage. 5: to help relieve another of his burdens or troubles, lighten one's grief.

*a lana* 1: a comforter, one who comforts and consoles. 2: to strengthen, impart strength unto. 3: to offer hope, inspire with faith. 4: the serene comfort that comes from the Lord of the Sun.

*a-li ma* 1: five. 2: to come from and to be an integral part of the spirit of fire. The *kahuna*, in teaching the initiates who were in the fifth grade of learning on the steps of the cross, taught their students man's connection with spirit to his oneness with God. This knowledge was prescribed in the roots that compose the word *a-li ma*.



*'alo* 1: <sup>10</sup> evade, elude, avoid, escape; elusive; elusiveness; sly. 2: to avoid detection by dodging out of sight; to shift from one position to another. 3: to attend, be with, escort, be a companion unto; to serve another jvith love.

*A lu!* 1: an ancient greeting extended to a god or a king; a greeting of reverence and respect, as in the phrase "*E Lono, A lu!*" or, "Dear Lono, Greeting! 2: an archaic "Hail!"

*a 'ma 'ma'* The ancient Hawaiian "amen" means "My prayer is ended, let your blessings swiftly descend." In this context the *a* means "flame." The *'ma 'ma'* means 1: light, illumination. 2: quick, quickly, swift, swiftly; immediate action; to respond with great speed; promptly. A *'ma 'ma'* was addressed to the Supreme, Infinite Flame of Life. The sacred temple of the sun in blue heaven, Ke Heiau Kapu o Ka La i lani uli, was sometimes referred to as "Hale o Ka La," the House of the Sun, or the House of Ra. Sometimes it was called "Hale La," the House of Ra. The phrase "*A 'ma 'ma' La*" used at the end of some ancient Hawaiian prayers said, by perhaps more than a coincidence, "Amen Ra," inasmuch as their teachings and the Egyptian stemmed from the Mu.

*a 'ma' ma ua hoa* "My prayer is finished, so let your blessings descend swiftly with liberation." *Va hoa* means "Let freedom or liberation rain." *V'a* means "the breast of fire." Thus: "Let liberation descend from the breast of fire."

*a 'ma 'ma' Me wale* "My prayer is ended; let your blessings fly from the one and only Supreme Source."

*a' ma' ma' wale Akua La* "My prayer is finished; let your blessings respond promptly from the preeminent Ra, the God of the Sun."

*amama Kahiko* the people that stemmed from antiquity long ago (in reference to the forefathers of present-day Hawaiians who arrived from southern islands in double canoes).

*amama Kahiko ia Kane* our remote forebears who emanated from Kane.

*°na* 1: to be sure, evaluate, survey, ascertain the value or worth of, appraise. 2: a pattern, design, model or plan of. 3: a cave, grotto, cavern. <sup>4-</sup> a place of retreat; a secluded spot like a lovely garden. 5: to hold the Position of an appraiser. 6: to be esteemed because of position and rank.

*ana'ana* a form of death-dealing sorcery in which the *kahuna* employs specific rites of necromancy and prayer. It has been said that this word is synonymous with irrevocable death. The essential step in *ana'ana* is that of procuring some object from the body of an intended victim, such as a bit of hair, fingernail paring, refuse, or piece of raiment, which is given to the praying priest, saying to him, "I am offended by So-and-So and wish you to accomplish his death. Here is the *mauna* (bait)."

In the night of Ku, the only propitious time for this spell to be worked, the *kahuna ana'ana* makes a small furnace in which he burns bitter leaves such as those from the *akia* plant, the bitter gourd, and the *auhuhu*. As he burns the bitter leaves with the bits of *mauna* from his victim's person, the following prayer is offered:

"O the Lizard, assemble together. O the Lizard give birth to Akea, breaking the crest of the surf wide, give birth to idiocy, to palsy, the unexplained sickness, the disease of the cracked back, the itch, scrofula, hemorrhage, rheumatism, ague, dysentery, sickness of eating dirt; bathe him in blood, twist his back in front, broaden his twisted neck."

When his prayer is finished and he has cast the remaining bait into the sea, the priest will then say of him who is doomed: "Here is my death sentence, crazy one, run outside and eat dirt," and surely he will die.

*anuenue* 1: a rainbow; rainbow-hued path. 2: the wave in the path of Divinity. Many celestial beings radiate an aura with all the colors of the rainbow. As they sweep through the air their rainbow-colored reflections trail after them.

*ao'no* six. In the meaning of this word the wise men of Ka Lua who composed the Hawaiian numerology perceived the essence of the sixth lesson, which was taught by the *kahuna* in the steps of the *tau*. To understand this, seek the meaning of *ao* and *no*.

*ao* 1: day, daylight, dawn. 2: a radiation from a body that issues light and heat, as light from a flame or from the sun. 3: spiritual illumination or enlightenment; to enlighten another with wisdom, throw light upon a subject. 4: the source of light, that which furnishes illumination, such as a lamp, candle, the sun, a star, the moon. 5: a cloud, the world of the clouds. 6: the world, as in the phrase "*he ao o pule pule*," the world of many prayers, or, the prayers of the world; also "*he ao o aumakua ike ao*," the world of the spirits of one's ancestors in the clouds, or, the world of ancestral spirits in the clouds. (The *kahuna* taught that one's anointed spirits, that is, the departed souls of one's deceased father, mother, grandfather, and grandmother, dwelt in "*ike ao o aumakua*,"

the world of ancestral spirits, where they enjoyed a haven of rest after physical death and then flight from earth.) 7: to illuminate, as to fill with light. 8: the earth, world. 9: to be careful, beware, watch out, be on guard against any evil influences, hence be wise and in full control of one's good senses, execute with care and caution. 10: the upper region, in reference to the Celestial Realm of the Spirit World, as in the phrase "*ha ao / Luna*," the world of the Almighty Regent. 11: the upper regions of the mind in reference to one's inner mind of wisdom, the mind of enlightenment, one's higher spiritual consciousness (*mana'o io ao*). 12: wisdom.

*au* 1: a period of time; reign, as "during the reign of—"; a specified time; at that time or at the time of (what time being specified by the words following the word *au*, as in the phrase that opens the *Kumulipo*, "*O ke au i kahuli wela ka honua*": "At the time when this earth evolved as a flaming ball of fire"); when. 2: a current, as a swiftly moving tide, whirlpool; an eddy; water swirling in a circular motion. 3: a whirling movement of wind, as a whirlwind or tornado. 4: a swirling pool of liquid fire, as a whirlpool of molten lava eddying around in a seething volcano. 5: a flame of fire whirling through the air, as in the phrase "*E Me au kela unihipili*": "That spirit is whirling through the air like a flaming ball of fire."

In order to place the phrase "*E lele au kela unihipili*" specifically in the context of *kahuna* lore, it should be explained that it refers to enslaved souls of deceased human beings that the sorcerer (*kahuna ana'ana*) used on errands of evil or death in their practices of black magic. Many Hawaiian "sensitives" were still around during the late nineteenth century, as well as in the early part of this century, who were able to see beyond the thin veils that conceal life in the astral world from ordinary human eyes. These old-time sensitives would entertain themselves at night by contemplating people as they worked. They envisioned the supernatural by tracing the movements of ghost bodies, which were *kino aha lau*, that is, the third body that has spread out into a shadow of the former human self.

The *unihipili*, or soul, which escapes from the physical entity of all human beings when they experience earthly death, resides in the buoyant ethenc frame, where it emits a faint glow that lightly illuminates this ghost body with a light purplish gray aura. Ghost bodies are able to pit through the air on the wings of the wind, to sway hither and thither, to soar to the top of a coconut tree, either to rest on the fronds or moye as they wish with the greatest of ease. Some of the *kahuna makaula* (priestly seers) claimed that recently departed souls frequently slept and dreamt in the treetops, and in waking hours watched their

relatives who still lived, before their departure for *ke ao uhane moe*, the dream world of sleeping spirits, where they finally rested peacefully and dreamt of their sojourn on earth.

The *kahuna ana'ana* of the most powerful order were able to render a blow in the right place and at the right moment to a soul escaping from the head of its dying human body, severing the shell of the *kino wai lua*, that is, the etheric counterpart of the human body, the second body that is wreathed in a thin veil of grayish mist (*mahu*) in which one's spirit escapes from its human shell. And, by employing hypnotic power of the vilest form known on earth, these soul-entrapping sorcerers caught and enslaved the unfortunate soul at the moment of its disembodiment, henceforth to send it on wicked errands of black magic.

Some Hawaiians who witnessed the captive spirits bent on their evil errands have said that these *unihipili* (souls) dart through the air like whirling balls of fire. The more evil their thoughts and the wickeder their mission, the darker the flames that leap from their minds, or souls that dwell within the heads of their flimsy frames. There are Hawaiians, and some part-Hawaiians too, who refer to these flying spirits as "fireballs."

*au* (continued)

5: movement; to move, walk, drift, float. 6: dedicated, as something set aside for a specific purpose like a place of worship; the act or rite of consecrating something that is sacred or holy; to commemorate or dedicate a memorial.

*au*, as used in other contexts 1: I, me, of me, pertaining to myself, my, mine, my spirit. 2: you, yours, of you, pertaining to yourself, your spirit, the spirit of yourself. 3. a spirit, like my spirit, your spirit, or his spirit; the spirit of another person, as in the phrase from an ancient prayer "*E uli e Me au i ke akua o Kane Mehane*": O uli dear, let your spirit fly from the shrine of the benevolent Father in Heaven."

*aukuku* 1: to shower with the spirit of one's blessings, as in the phrase from *Pule Hoowilimo'o*: "*Mo'o lani aukuku ka honua*." Here *kuku* means pillar, a column, a firm foundation upon which something is erected, a stand or pedestal, a support. 2: to support for lasting duration, support substantially.

*aumakua* 1: a family or personal god. 2: the spirits of one's departed ancestors for two generations back, as *we'o* parents or grandparents. The Hawaiians did not consider the ancestral spirits of their great-grandparents as *aumakua*, for very good reasons.

The *kahuna* taught that the Kingdom of God on earth is similar to his Kingdom in Heaven, with a great exception. Life on earth is impurely physical and material, while life in Heaven is purely spiritual. As one grows old and passes through the transition of death on earth, so does the soul in Heaven grow older and finally passes through the transition of spiritual death, to be reborn on earth again in completing another cycle during the course of one's earthly evolution.

On earth one knows his parents and grandparents, but rarely his great-grandparents because they have grown old and died before his birth, and their souls have gone to reside in Heaven. The old Hawaiians did not regard their grandparents as *aumakua* because, by the time one reaches maturity on earth, the souls of great-grandparents have probably passed through the transition of spiritual death and departed from the spirit world and are dwelling on earth in a fresh young body. They are therefore unavailable in the spirit world.

"*Ke hui o aumakua*" is a term that was often applied to the great company of departed ancestors in "*Ke ao o aumakua*," the world of ancestral spirits. A *kahuna* frequently prayed to one of his *aumakua*, whom he regarded as a guardian angel, for some specially desired information. If a *kahuna's aumakua* did not know the answer to a question, it was believed that that spirit would seek for it among the great company of ancestral spirits, in much the same way that we earthly beings seek information from our acquaintances. There is no scholar of the ancient religion living today who knows how the guardian angel sent information to the *kahuna*, for that is a secret the *kahuna* of old took with them when they departed from earth.

*Aumakua* is a term that was also applied to the spirit of a slave, or an individual who had sacrificed his life upon the altar of the gods within a *heiau*, in order to become the guardian angel of a priest. This order of *aumakua* watched over and guided the priest at all times. In olden times, when a priest was ordained, a friend or an admirer gladly permitted his human life to be sacrificed in order to become that priest's *aumakua*. They were as one entity, working in unison, one in heaven and the other on earth.

At the third level of the Hawaiian pantheon are found *Na Puali Alii*, "The Godly Host." This assembly is composed of *aumakua* and *Kumupaa*, "Family Gods," those deities who are constant companions of their descendants through life.

In this group are deities as *Pele*, with her eight sisters and five brothers, certain of the *Kane*, *Ku*, and *Lono* subdeities who serve in dual roles as members of the upper pantheon and as *aumakua*. Notable among these are the war god of *Kiha*, *Umi* and *Kamehameha* . . . *Ku ka Hi moku*, and the king of the sharks, *Ku hai moana*.

Other members of this sacred body include the pig god, *Kama puua*; the hula goddess, *Laka*; the god of the moon or lizards, *Pueo*—gods indeed without number, many of whom are still relevant to our times and circumstances, while others who knew their glory in antiquity will today demand no more than our simplest recognition and *aloha*. We must include the principal god of the priesthood, *Uli*, two of the sorcerers' gods, *Ka onohi o ka la* and *Kapo*, and the Prince of the Land of Deep Shadows, *Milu*.

The primary role of one's *aumakua* is that of a protective, trustworthy guiding spirit. It is a parental spirit that hovers ever nearby, yet never takes up its abode in the body, as do man's other two spirits, *uhane* and *unihipili*. One's *aumakua* is a guide and protector throughout life, also to one's immediate family, always as near as the call of prayer should it be needed.

*aumoa* to care for, protect, watch over with the spirit of a loving mother; to nurse with motherly love and affection.

*awaiku* the angelic hosts of Heaven who dwelt in Lani keha, the empyrean Kingdom of the Angels. (*Lani ke ha* means the breath of Heaven, or the Heavenly Breath. Sometimes the Kingdom of the Angels was spoken of as Kahiki Na, which means "The Serene Spiritual Country of God in the East," or "The Peaceful Land of the Rising Sun.")

*Awaiku* are the Hawaiian equivalents of the Christian angels. The *awaiku* watch over the righteous of the earth. They shield the just and righteous children of *Kane* from injustice and devilry at the hands of the unrighteous. Whenever a good person is in trouble or is endangered, an *awaiku* flies to that person's rescue and guides him to safety. The *awaiku* pour out *Kane's* love to the faithful, who look up to him for his blessings, and are the messengers between man and God. Some *awaiku* listen to the prayers of *Kane's* children on earth, and convey their petitions to the divinities. Others among the *awaiku* play a variety of roles, such as that of gods and goddesses of Nature under the supervision of the reigning deities, or as rainmakers who control the amount of water needed for the nourishment of crops, or as handlers of the bolts of lightning that flash from the skies during tempests by command of the storm gods, or as healing angels who assist the *kahuna lapa'au* by causing the divine healing power to flow from above into these spiritual healers, giving them the power to cure their patients.

Following is a five-line excerpt from the prayer of a *kahuna kuni* as recorded by David Malo in his *Antiquities*, page 104:

*la Awaiku ka ua i Lanikeha,*  
*Ka ua maawe au e Kane,*  
*E Kane pakanaka,*  
*Kane pamakana,*  
*Mahana kaua ia oe, e Kane.*

David Malo's translator, Dr. Nathaniel B. Emerson, who was a Caucasian of missionary descent, rendered his English version thus:

The spirits Awaiku send rain from the heavens of Lanikeha,  
 The fine rain of you, O Kane,  
 Kane who touches humanity,  
 Who warns us by his presence,  
 You and I warm to each other, Kane.

Leinani Melville (Jones), author of this glossary, interprets these lines of the great early nineteenth century Hawaiian scholar David Malo as follows:

Rain from Lanikeha descends from the angelic Hosts of Heaven  
 In crystal threads of raindrops from the refired spirit of  
 Kane who radiates the light of peace and serenity,  
 Kane who warms humanity with his love,  
 Warm me with the blessings of your love, dear Kane.

*a wa lu* 1: eight. 2: the eighth lesson taught in the eighth grade of the *Tau*. *a*: fire, fiery, *wa* place, space, time, period or a place in space, or a period in space of time, an era, an epoch, age, or an interval. *lu* to grow or to stem from.

In the eighth grade an initiate was taught that the Supreme Deity was Keawe. He then knew who the sacred eight were, and what were the eight paths of righteousness that led to the eight gates of Heaven. Eight was the sacred number of the *kahuna* because it referred to the sacred eight. In the eighth grade the initiate learned all the prayers of Keawe.

<sup>a</sup> *i wa* nine. In the ninth grade an initiate was taught all about Supreme Space, the Celestial Realm of the gods from which man descended. In the sacred context *a i wa* meant Supreme Space, Infinite and Exalted Space.

Unfortunately, when the last of the thoroughly adept *kahuna* departed from this world, they failed to pass on their knowledge of the higher

spheres of Celestial Space to the Christianized generations who followed them. A *kahuna* lady said to me, "The materialists of this age are more interested in Hell than in Heaven, because their desires are more material than spiritual."

## **E**

*e* 1: a call for attention; to call to the attention of. 2: *E* was frequently used by the ancients as a term of endearment in addressing a friend, a beloved one, or a god, as in the phrase "*E Lono e*," or "Dear Lono, may I have your attention please." Again it could be said, "*E Kane e, kaulana` mai nu`u*," meaning, "O father dear, give comfort unto the temple of my flesh," or, simply, "Dear god, comfort my soul."

*eha* 1: pain, soreness, painful. 2: injury, suffering.

*e li* O Spirit, dear God.

*'e* 1: something different, strange, foreign, peculiar. 2: beforehand, already, previous, in reference to a thing that has already happened. 3: to agree with, as in *ae*, meaning "yes."

*'e'e* 1: to go ahead, move forward. 2: to embark upon a voyage, depart for a remote destination, go ahead. 3: to engage in a new enterprise.

*ele* 1: to protect, guard, watch over and protect an individual from harm. 2: embryo, an organism in its early stages of development; the first stage of life; the formation and development of an embryo, 3: to protect life in its infantile stage; the protective mother element. 4: come from an obscure source. 5: dark, black.

*ele 'ele*, an extension of *ele*.

*ele ua* 1: the raining or descent of protection. 2: protection dropping from the heart of Flame, in reference to protection that descends upon one from a spiritual source. A similar phrase, *i ele ao*, means 1: the infinite world of protection. 2: protection that comes from the clouds or from the world of enlightenment.

*ena* hot, fiery, burning, aflame, ablaze, glowing.

*enuhe* 1: a caterpillar; larva; egg containing miniature life; an egg or



a seed in which life has developed from its embryonic stage until it is ready to hatch or emerge.

## H

*ha* 1: breath; breath of life, hence the breath of God. 2: to breathe, exhale, breathe upon, breathe out. 3: to inhale, breathe in. 4: the breath from the Supreme Spirit that contains the radiant energy essential to life"; the living water, the water of life that flows in the breath from God; the total force of strength and energy that flows in the breath of life from God by which every living thing in the universe is sustained; the *mana* or power of life that flows as oxygen. 5: four.

*ha ha* the four winds, or the four breaths of life that emanate from the four major forces of creation; the four major male deities of the Polynesian nation, the gods Kane, Kanaloa, Ku, and Lono. (A similar term, *aha* means "breath of fire.")

*haha* 1: an extension of *ha*. 2: calm, still, quiet, undisturbed.

*ha 'i* 1: refers to another person or another place. 2: to come from another person or another place. 3: to relate or confess to someone else. 4: supreme breath, the breath of life from the infinite. 5: to give life to another person by breathing upon them, as in the ancient healing practices of the *kahuna lapaau*.

*ha 'i ma' lama* 1: to come from the light of the sun. 2: protection from one's guardian, such as being watched over by a god; protection given by the divine Uli; the supreme breath of life from God.

*ha 'i malama* 1: an illumination from a distant place like the glow of a star. 2: to come from a source that radiates life.

*hakoikoi* 1: to decorate, adorn, embellish. 2: to create a thing of lasting beauty; to produce with substantiality. 3: to dress or ornament an object with heavenly decorations. 4: to create in the likeness and image of divinity; for example, "*Kane hakoikoi ka lani*": "Kane decorated the heavens with beauty in the likeness of his spirit."

*Halapa i ke akua i laau wai la* "Praise be to the spiritual God of the  
"n from whom flows the water of life."

*halula* 1: calm, windless, tranquil, placid, still. 2: a sea urchin of the *wana* family.

*ha lu la* the breath of fecundation from the sun. (There are hints from some authorities that this word has yet another esoteric meaning.)

*hanau* 1: to be born; birth; to reproduce oneself as in childbirth. 2: to lay, as laying an egg; to be productive, fertile; to mother; to nurse and watch over as a hen does her brood of chicks. 3: to be born of, as in the phrase "*Hanau o Kane*" ("born of, or from Kane"), also as in the phrase, "*Hanau Kumulipo*" ("born during the night of spiritual creation").

*hao* to come forth with force and energy, like a strong wind; powerful force; to gush with energy; to project with force.

*haoloolo* (See *olo* and combine with *hao*.)

*haule* 1: to turn over, tip over. 2: to drop, fall down, fall away from. 3: to flee or fly away; flight; to turn over and roll away from.

*haumia* 1: uncleanliness, contaminated, unclean either morally or spiritually, impure, defiled. 2: to contaminate, corrupt by contact, pollute, defile, render impure. 3: to desecrate that which is held sacred or holy. 4: impurity, state of being impure either mentally or morally; unwholesome. 5: unchaste, lewd, obscene, vulgar. 6: unfit for that which is holy. 7: polluted, spiritually unrefined.

*hauna ele* 1: a riot, panic, turbulence, disturbance, commotion. 2: rank foulness, stinking darkness, vileness. 3: to flee from trouble. 4: something that smells bad; an ill-wind that bodes no good.

*ha u na ele* is composed of rich and varied facets of meaning, i.e., *ha*: the breath; the breath of life, *u*: the breast; mother element, *na*: peaceful, serene, tranquil, *ele*: protection, or a guardian that protects one.

*hau* 1: icy, cold, chilly, frosty, snow. 2: a cold wind. 3: dew. (The *kahuna lapa'au* believed that each drop of dew contains the vital force of electroenergy that flows from God. They frequently laid their patients out in the morning air on the ground covered with dew, so that their bodies would absorb some of this energy. There was a right moment for this dew treatment, which was soon after the sun had taken the chill out of the morning air. The energy in dew that brought about healing

is the essence of the living water that flows from the breath of life from Qo£.\_\_\_"Pipi o Kane." Ha-u-na-ele is an archaic expression that refers to the "living breath that flows from the breast of our protector and guardian in Heaven."

ha u na' ele "He Malino a Po, o Lono, ka ha u na' ele": "From the clear skies of Po, o Lono, in the peaceful breath of protection." "Ha li li la i ka ha u na ele": "Breathe that which is the breath of protection." "Mahala la i ka hauna ele o mau kahuna": "Free him from the disturbances and commotions caused by the anger of the wicked kahuna."

ha uli the breath that flows from the goddess Uli.

ha uli Lani the breath that flows from the blue of Heaven.

he 1: that which causes a thing to take flight from, or flow away from; to flow forth; pertaining to the source from which something flows. 2: in reference to; pertaining to.

he 'e one of the greatly misunderstood words in the Hawaiian language. In the parlance of modern Hawaiians, he 'e means mostly a squid. In the parlance of the ancients, he 'e had a variety of other meanings besides the sea creature: 1: to flow from a source, as water from a spring. 2: to bring about a change, or cause a thing to happen. 3: to put to flight; disperse; melt; dissolve. 4: to disperse darkness, as the dawn putting the night to flight; to conquer darkness with light. 5: to dispense with, or dispose of an illness by curing it; remedy a situation; cause to flow away. 6: to flee from or take flight from; slide, surf, or move away from. 7: dispersement. 8: to vanish, escape, disappear.

Commonly in the nineteenth century Hawaiians used the following Phrases in reference to the origin of Polynesians:

- 1 Wa hou makou,
- 2 kai mana hila la.
- 3 E ia i ka lani.
- 4 papa he 'e nalu la,
- 5 he 'e maluna.

Translation by Leinani Melville (Jones) as taught by his grandmother:

- 1 We emanated from Supreme Grace,
- 2 from the powerful ocean that descended from the sun.

- 3 We came from Heaven.  
 4 Distributed in waves we surfed here from the sun,  
 5 in flight from above.

The translator's grandmother explained to him that she was taught that this chant referred to the first spirits of the Polynesians to take flight from Huumealani, the kingdom of the gods, and descend upon the earth, where they incarnated as human beings to become the first of the human species on this planet. The first Polynesians were thus the holy Mu, who inhabited the lost continent of Ka Lua. They were born through Lilai, the female progenitor of the Polynesian race. Their method of birth was said to be "*Papa he 'e nalu la*," meaning, "They were distributed in waves of flight from the sun." *He 'e*: "to take flight in waves like birds flying in one wave after another." *He 'e nalu la*: "to take flight in waves from the sun," or "surf in waves from the sun," and thus by these mystical processes were issues of an immaculate conception, for their father was "Ke Alii Wahi Lani"—"the King who came from Heaven, the man in Heaven, Kane, God!"

The eighth chant of the *Kumulipo*, which is the Hawaiian chant of Creation, sheds more light on the birth of Lilai, and the first human beings to incarnate on earth.

*He 'e* also means, in certain contexts, to dispel, dispelling an unwanted presence by causing it to vanish; exorcising an evil spirit; to dissipate an illness by remedying it. The meaning of *he 'e* in a sentence depended upon how it was phrased and how it was pronounced. In the phrase "*E nui hela he 'e*" it meant "That squid is huge."

In the mid-nineteenth century, David Malo recorded, in his *Hawaiian Antiquities*, "*Pule Hee*" (*He 'e*), which is perhaps one of the world's oldest prayers. In order to illustrate the vastly different projection of the classical language when it undergoes translation by a Caucasian, Leinani Melville (Jones) selected this ancient prayer as an example. He stripped it of prolixity by reducing it from twenty-one to ten lines, and set down his own translation after that of Dr. Nathaniel B. Emerson, who gave us the only complete English version of Malo's great opus.

Posterity must acknowledge its great debt to Dr. Emerson for his monumental *Unwritten Literature*, and for his translation of Malo's *Hawaiian Antiquities*. But both these volumes are filled with gross errors of translation. Although Dr. Emerson considered himself a master of the Hawaiian language, his extrapolations continue to shock Hawaiians who know something of their own native tongue. His literal-minded emphases on the identity of the squid and its role in healing processes are classical examples of the white man's consistent failure to grasp the almost infinite subtleties of Hawaiian word meanings.

Dr. Emerson and many other foreign scholars branded the great god Kanaloa as "the god of the squid," or, even more absurdly, "the hot striking octopus," all of which nonsense reflected a scarcely pardonable lark of familiarity with the code of the Hawaiian *kahuna*. "*He Pule ffe'e*" does not mean a prayer to the god of the squids. "*He Pule He'e*" means "Prayer to Kanaloa," the god of dispensation, or to disperse illness in flight.

That Dr. Emerson was so far out of attunement with the true mystique deep within the Hawaiian language is not surprising when we consider the facts that he was wont to refer to the Hawaiians as "savages," and that he described their cultural milieu as "savagedom." The scholarly medico's antipathy and contempt for the aboriginal and for his culture were also reflected in his opposition to native autonomy and to the monarchy. Although the doctor was not a member of the infamous committee of thirteen white men, who, on June 30, 1887, presented King David Kalakaua with the resolutions preceding the so-called "Bayonet Constitution" (the keystone of their seizure of the islands five and a half years hence), he seconded the motion to adopt the grossly inequitable resolutions, and shouted down the Honorable Paul Isenberg when he advocated moderation and fair play.

One may gather from its reference to *Kalua* that the healing invocation entitled "*Pule He'e*" indeed extends into remote antiquity. A Polynesian prayer in which *Kanaloa* is invited to descend unto *Ka Lua* would have been composed upon the continent of *Ka Lua*, where no tribe of Polynesians has lived for thousands of years. Handed down by rote from generation to generation through countless centuries, it was recorded for the first time a little over a century past by the remarkable Hawaiian scholar Malo, who was taught to read and write by missionaries from Boston. *Kahuna lapa'au*, in applying their healing arts, were still offering "*Pule He'e*" in silence, in the early part of the twentieth century.

When this revisionist translator of "*Pule He'e*" was a lad, in the early 1920s, one of the last great Hawaiian healing priestesses (now deceased), healed his arm, which had been severely shattered by a fall from the top of a tall coconut tree. Along with the application of seawater and herbs, the priestess chanted this "*Pule He'e*" three times aloud. Within twenty-four hours the arm, which for a year had been inflamed and gangrenous, became strong again. When she took the case, the late Dr.——, then Honolulu's leading surgeon, who had treated the arm nearly a year, had concluded it should be amputated to save his life.

The following ten lines were selected from the "*Pule He'e*" because of their lyric effect when translated into English. Due credit is given by

the translator to his *kahuna* benefactress for revealing to him the deeper meaning hidden within the original Hawaiian words.

1. O Kanaloa, god of dispensation!
2. Please devote your attention here to *Kalua*.
8. Heal this patient with that gentle, soothing breath of life from the sun.
9. Here is the shell.
10. Disperse!: From the breast of the sun disperse! unto this shell of life.
11. Medicine, let it flash here,
12. In the light that flows in the breath of life that causes sickness to vanish, brings relief to pain, with liberation from suffering.
15. Let it breeze here, softly, in the gentle breath of life from the sun.
20. Let it flow, via the anointed way—the breath of life from the sun.
21. The anointed path of light that disperses illness in flight.

*hehi* 1: to tread a path. 2: to trample, trample upon, stomp beneath one's feet. 3: to stem from a source of origination and move away from; to move from one place to another. 4: to deny, to repudiate, desecrate.

*hei* 1: a sacred place like an altar or shrine consecrated to the gods, dedicated to the infinite. 2: an adept, priest, seer, wise man. 3: a sacred place in a temple where a priest invoked divinity and communed with it.

*He Mu* 1: He is a Mu; she is a Mu; they are a Mu (*He Mu o' ia*). He Mu were the original Polynesians, the inhabitants of Ka Lua, the lost continent in the South Pacific. The Mu people have been referred to by many writers as "Lemurians." *Mu* was the name by which ancient Hawaiians knew their remote ancestors of Ka Lua. 2: to drive away, chase away, dispel, dismiss an unwanted presence. 3: to exorcise, expel an evil spirit. 4: deliver from bondage, release from restrictions, liberate, free, save, protect. 5: In several ancient prayers is the phrase "*He Mu o' ia*," or "*Hemu o' ia*," meaning "He is a Mu, deliver him from evil," or "They are a Mu, liberate them." The difference in the meaning of these two phrases, though pronounced similarly, depends upon the contextual thought with which one backs up and propels one's expression, for it is the thought power or *mana* behind one's words that conveys true meaning in the old, esoteric language of Hawaii. Meanings 2, 3, and 4 are archaic ones interchangeable with the word *hemo*, which means 1:

loosen, untie, unfasten, undo a knot. 2: to free a blocked passage; to remove a blockage, as in clearing a way. 3: to set free, release from restrictions, liberate, discharge, deliver from.

*He Mu<sup>o</sup>' ia* This archaic phrase appears in several ancient prayers of the Mu. It appears in the prayer on page 164 of Malo's *Hawaiian Antiquities*. Here it means "They are the Mu," for the prayer is being said for an assemblage at the temple for purification services. The *kahuna*, in his petition, continues: "*Hemu ka aiku, hemu ka aia, hemu ka ahu la, hemu ka paani, hemu koko lana, i koko puaa, i koko ilio, i koko kanaka make.*" Translation by L. M. J.:

"Liberate them for their failure to repeat ceremonial, excuse them for their irreligious behavior, forgive their cravings for that which is material, forgive them for their lack of respect for that which is spiritual, forgive their indulgences in sporting pleasures, forgive them for seeking comfort for their passions of the blood, the passions of swine, the passions of dogs, the passions that cause man to die." (In this prayer the *kahuna* preserved the ancient Hawaiian conception of that which is sinful.)

In answer to those who may ask what the primitive Hawaiian regarded as sinful, the answer is to be found in the meanings of the words *aiku, aia, ahu la, paani, koko lana, koko kanaka make*. Additional words connoting sin may be found in *ino, ino ino, haumea, hewa, hala, waha hewa*.

*hewa* 1: to make mistakes, be at fault; faulty; to err, make many errors. 2: to be untruthful, depart from truth, contradict truth, believe in what is untrue because one prefers to think that way, to ignore the truth because of one's failure to recognize the truth. 3: to blunder and stray away from what is righteous and correct, be wrong, be incorrect, be defective in one's thinking, be offensive in one's deeds. 4: guilt; to commit a breach of conduct, etiquette, or ceremony; to violate law, establish one's guilt, be responsible for committing a crime. 5: to be wicked, sinful, deceitful. 6: liable for blame because of one's evil; to lead others astray, tempt, lure or incite others into foul play. 7: to commit adultery, rape, force another into fornication, entice another into sexual intercourse with false promises. 8: to be excessive in one's greed for self-satisfaction or self-aggrandizement; to be selfish in fulfilling one's personal ambitions, to the harm or detriment of others. 9: to speak unkindly of another, criticize or condemn others, slander, speak deceitfully or untruthfully (*waha hewa*).

On page 96 of Malo's *Antiquities* is a delightful prayer to Kane, said for a sick friend; it opens with these lines:

1. *E ke akua,*
2. *E aloha mai oe i ka mea i mai ia,*
3. *e kala wale mai oe i kona hewa ana,*
4. *a me kona haumia,*
5. *a me kona aiku,*
6. *a me kona aia,*
7. *a me kona waka hewa,*
8. *a me kona hoohiki ino ana ia oe.*

Interpretation by L. M. J.:

1. O God,
2. please be kind to my friend who is ill,
3. forgive him for his faults, his errors,
4. his impurities, his lack of spiritual refinement,
5. his failure to observe ceremonial etiquette,
6. his lack of principle, lack of holy reverence,
7. the unkind words that have passed his lips,
8. words of slander or malice that he has spoken against you.

In the above supplication the *kahuna* preserved the ancient Hawaiian's conception of some of man's failings and sins.

*he* 1: to care for, protect, guard, watch over. 2: to hold and fondle lovingly, as a mother her child; to care for or nurse with love. 3: guardian, custodian, caretaker, protector.

*hiki* 1: to come from some place afar; to arrive as from a distant point of departure; to travel from one's native land to someplace else. 2: to rise, arise, awaken from sleep, come forth. 3: to emerge from darkness into light, as the rising of the sun, the dawn. 4: to increase in volume, as in the expansion of sunlight from dawn to noontime. 5: to be able or capable; to accomplish, achieve, attain, fulfill a mission with complete success. 6: to move with a definite purpose toward a goal. 7: to fulfill an issue successfully. 8: accomplishment, achievement, a completely fulfilled ambition. 9: to traverse time, distance, and space, that is, to conquer them. 10: to appear. 11: to fulfill a promise or vow.

*hiki-na'* 1: the east. 2: the coming or arrival of, as in the coming or arrival of the sun at dawn. 3: the appearance of peace and tranquility; to emanate from serenity as does the beautiful calm after a storm.



*hilo* 1: to twist, braid, entwine like a braided word. 2: to weave with love, such as weaving strands of *maile* vines for a beloved friend. 3: to braid a cord for a friend to bestow it upon that person with one's love. (This is a braided cord such as the *kahuna* wore, or the *aha*, which was blessed by the high *kahuna* and always carried by the temple *kahuna*, just as the Catholic priest carries his rosary. The *aha* symbolized the spiritual channel of communication that links the finite mind of man with the Infinite Mind of God, and by which one's spoken words of prayer formed the medium of communication through which one's virtuous thoughts of prayer ascended unto Deity, and through which the blessings of Deity descended unto man.) 4: water oozing from its source as from a spring or fountain. 5: to flow from the brain, as a thought. 6: the flowing of living water from the brain of God. 7: a streak of light like an illuminating flash from a spiritual being. 8: protected waters, as in a calm bay, or a protected lagoon. 9: to flow from the head source.

*hilo paliku* 1: distribution of water from the illimitable heights of Heaven, in reference to the living water that contains the vital essences of life and energy flowing from God:

- hi* the descent of water from.
- io* the brain.
- pa* distribution from.
- ii* spirit.
- ku* emission from the highest source.

*hiwa* 1: choice, worthy, precious, esteemed, valued. 2: especially chosen for excellence. 3: beloved, honored, revered. 4: a chosen one; chosen of God. 5: to flow or descend from space; to flow from a faraway source.

*hoala* 1: to cause to awaken, bestir into action, agitate, cause activity. 2: to awaken and come forth, arise, emerge from sleep:

*ho* 1: to cause a thing to happen. 2: to give unto another, as providing one with water or food.

*hoa* to be a companion, a friend, intimate or associate; to extend friendship, kindness, hospitality.

*ala* 1: a pathway, trail, avenue, road. 2: pathway of the gods. 3: the narrow path of righteousness and purity a *kahuna* must travel during his ascendancy to high priesthood. 4: a perfumed path that is sweet

with the fragrance of flowers; a scented way. 5: to awake, awaken, arise, come forth. 6: path of light.

*'ala* 1: fragrant, perfumed, fragrance, sweet to the sense of smell. 2: esteemed, noble, worthy. 3: to anoint; anointment; anointed; to be anointed. 4: sanctified, consecrated, rendered holy, perfumed and dedicated to God.

*ho 'ala* to call upon the gods, invite the blessings of Divinity.

*hoeu* to arouse, awaken, stir into motion, wake up.

*ho 'o* a causative meaning: 1: to cause a thing to happen, bring about an effect; produce a result, advocate and produce a consequence. 2: to reach, extend, stretch; to reach into one's mind for a thing by exerting one's will in order to recall an incident. 3: to communicate with or get in touch with someone; to project one's thoughts to another who is either nearby or distant, by using the "coconut wireless system." 4: to transcend human limitations; reach with one's mind into the spirit world; extends one's psychical powers into the supernatural; extend the invisible spiritual cord of communication between finite man and infinite God via the medium of prayer. 5: to reach into one's inner mind by the power of positive thought; to extend one's thoughts into the inner Kingdom of God with *hoomanamana* by means of silent meditation (*ho'o manamana*—concentrated thought power).

*ho 'ohua* 1: to produce progeny, manufacture a family; production, as the fruit of trees or offspring.

*hookiki* 1: quick-tempered, ill-tempered, having an uncontrolled temper; to be easily aroused to anger. 2: to neglect one's duties, be surly over having to do something. 3: to disregard sacred vows, profane that which is sacred, disregard religious rites; infidelity toward one's God. 4: proneness to anger, rage, jealousy, envy, spite; a nasty disposition.

*ho' o kumu* 1: to create, establish, found, create something into manifestation. 2: the thrusting forward of a thing from its source or foundation, as the erection of a building, or a branch stemming from a tree. 3: to teach or enlighten another.

*ho ola* 1: safe; to be safe; safety. 2: to save, as in salvation. 3: to heal, restore to health, cure an illness, return to a healthy condition, recover from an ailment; to be alive, to be able to enjoy life. 4: to give life unto, make to live. 5: life from the sun; to cause to come from the Spiritual Lord of the Sun.

*ho'ona* to relieve pain, comfort, soothe.

*ho opu 'u* (See the word *ho 'o pu u* in order to comprehend the root significance of this word of similar spelling.)

*hoopiopio* a form of "sending" sorcery closely allied to *hoounauna*, which includes moving, talking insanelly, and road marking. Priests of this order send prayers to Kalaipahoa and Kanemilohai, after which the female god Pua is sent for, and this deity of the *hoopiopio* priests causes the sickened victim to hear the night-croaking *alae* mumbling to the crow on the ridgepole of the house, and death is inevitable.

The *kahuna* intones: "Extinguish the fire life the work life ends, for you have gone to the damp pit of the body, to the night house of the cold mist of death."

*hu 1:* the sound of the wind, the gentle murmur of a soft wind. 2: a breeze whistling through the trees, swaying branches and rustling its leaves; serenade of the wind. 3: to breathe forth.

*hu 1:* to impregnate, leaven, cause to swell, raise by impregnation. 2: to fill up and overflow, as water from a brimming pitcher. 3: to come from within and overflow, as a mother overflowing in childbirth. 4: to change the outward appearance of a thing, causing it to swell. 5: to transform; transformation. 6: to generate, regenerate, reproduce. 7: to emit, eject. 8: to amplify, increase in volume. 9: to transform spirit energy and regenerate it, as when the radiant energy that flows from God is received by the Spiritual Lord of the Sun and breathed over the earth through the spiritual breast of the Sun (*hu-la*). 10: to burst forth and overflow. 11: plebeians, peasants, commoners, citizens of less than royal rank (*makaainana*). 12: to unite, join.

*hua 1:* fruit; the product of a tree or plant; edible products of plant growth. 2: the result, outcome, consequence, reward, as by the products of the seeds we sow. 3: seed, as the grains used for sowing; the product of seed, as a child that has flowered into the world, or a flower that has blossomed. 4: progeny, offspring, descendants. 5: the source, or first Principle of life; that from which springs life. 6: an egg or the shell from which life hatches; a shell containing life; the product of an egg. 7: the male genital gland; the product of testes.

*nu 'e 1:* to cause to flow out of and away from; to issue from, remove. 2: to transfer from one location to another, move to a new residence, depart from a location in order to become established in another place. 3: to unload, unburden, discharge.

*huhu* 1: angry, furious; to roar or rage with anger. 2: tempestuous, violent. 3: the howling of a stormy wind, such as a tempest raging at sea. 4: to lose control of one's calmness and to act or talk with vehemence.

*hulu* 1: esteemed, held in high estimation, choice, of precious or rare value, beloved, prized. 2: an esteemed older relative; of worthy rank. 3: something genuinely fine; truthful. 4: feathers. The feather best symbolizes the meaning of *hulu*. Feathers were used in the days of royalty in the highest symbols of rank, such as cloaks, capes, helmets, *leis*, and *kahilis*.

### I

*i* 1: possible, potential. 2: to, unto. 3: an expression denoting relationship with something specified by the next word, indicating a connection toward something else; denoting attachment or accompaniment. 4: toward, approaching, moving toward or in the direction of.

*'ku lani* 1: the highest king, the king of kings. 2: the highest Heaven.

*'ku lani ha 'ha* the breath of peace and tranquility that flows from the highest Heaven.

*'ina* baby sea urchins, the young of *wana* (sea urchins).

*ina* a modulated voice, a softly spoken sound or command; to speak softly; the sound of a voice softly spoken from a distance; to murmur a word softly.

*'ino* 1: wicked, sinful, evil, immoral, corrupt, dishonorable, foul, ugly, contaminated, of low standard, far below par, of poor quality, injurious, harmful, common, vulgar, damnable, no damned good. 2: to think evil, speak evil, or do harm to others.

*'ino 'ino* extension of *'ino*, such as being very wicked or extremely evil.

*ʻo* the flesh and blood that constitute the earthly human being; physical body; the organs that constitute the body.

*V o* 1: another name for *unihipili*, the soul. 2: the inner being, one's higher spiritual self, the true, genuine part of man that is spiritual and not physical and is composed of a divine essence.

The 'o, or inner self soul, is a visitor from the spirit world that incarnates within the head of a newly formed child shortly after its conception in the mother's womb. The 'o departs from its human garment at the moment of physical death, to be reborn back into the spirit world.

The soul is threefold in nature, being composed of spirit (*uhane*) soul (*unihipili, or 'o*), and mind (*mana 'o*), comprising the essence of the Supreme Spirit that breathed it into existence through a transcendental process never to be understood by the limited human mind. Man's three-dimensional soul is one with God, for the indwelling spirit of the soul is that divine spark from the sacred flame of God, the holy heart that is part of God and of man a part. The spirit that dwells within the Kingdom of God that is within man is the *akuanoho*, the comforter who resides within each of us for eternity.

A soul's sojourn on earth is completely foreordained for it by the *Kuhina* and the *Hamuku*, the High Chiefs and High Chiefesses of Destiny, who plan the soul's fate prior to its human incarnation. The Divine Seers allot to each mortal sent to earth whatever circumstances it is to have, in accordance with what each has earned by its past thoughts and deeds. Each is guided into the human garment it will wear while resident on earth by the *Hamuku*, who carry out the orders of their superiors, the *Kuhina*. Those who gain lowly circumstances are those who have earned them by unworthy thoughts in the past. The object of a soul's incarnation on earth is to perfect itself in the image of its heavenly creator, during the span of its earthly evolution, learning from its past mistakes to do better in the next rebirth.

No one is given residence and station higher than he has earned. All are given the privilege of bettering and perfecting themselves. Those born into high stations in human life are given the privilege of maintaining their noble position by their charity and compassion for others. Those who fail because of their lack of humanistic feelings and their selfish desires may not enjoy as lofty a position in the next incarnation, but go to the bottom of the class and begin again.

The soul 'o mind, *mana 'o i 'o* is man's subjective consciousness, which is vulnerable to the whims of its lower physical being, is also subjected to the spiritual thoughts of its higher spiritual self. The physical and the spiritual that compose man's dualistic nature are constantly warring with each other. The physical human mind tries to drag the soul down into the crass material plane, while the spiritual entity strives to lift man into lofty idealism. As the mere pawn of two powerful wees, man's dilemma is to decide which one to align himself with.

*i ole* inner joy; the happiness that comes from within; the serenity that

comes from the Kingdom of God within; the joyous peace that comes from the heart of the Sunflower of the Soul.

*ipu* 1: a gourd, calabash. 2: a shell containing life, like an egg; a shell from which life emerges. 3: the outer garment of the human body that houses the spirit within. 4: an infant, baby.

## K

*ka* 1: *the*, a specified article, pertaining to a definite object. 2: of, to belong. 3: to belong to a family or race because of ancestry. 4: to radiate light; illumination such as light from the sun; a flash of light. 5: to ladle out water, dash water from a receptacle. 6: to radiate energy, as the energy of the sun. 7: water dashing, as rainfall or water flowing from a spring. 8: to hurl, toss, thrust, fling. 9: of a spiritual nature or essence.

*Ka anohi o ka la* 1: the sparkling eye of the sun (*ula*, or heart of the sun). 2: sacred spirit; scarlet; reddish.

*Ka halau kapu o Keawe* the sacred temple of Keawe.

*kahi* 1: one, oneness with; to be an integral part of a unit, family, or order. 2: to belong to a race because of ancestry; to belong to a country by birthright; to be an initiate of an order. 3: unity, united, undivided. 4: to share common ancestry. 5: to be dedicated to one purpose. 6: one's faraway homeland, in reference to a past homeland. 7: starting place of a journey. 8: a place where light glows; a source of illumination. 9: a spring or fountain from which water issues. 10: to come from. 11: to press; massaging as with the open palm; to run the fingers along the surface as to remove particles; to manipulate.

*Kahiko* antiquity.

*Kai Uli* 1: blue ocean. 2: blue waters. 3: the ocean of Uli or sea of the goddess Uli. This is a reference to the Ocean of Creation in the blue of Heaven, often referred to as "*Uli kai o Kahiki*": "the Ocean of Creation in the celestial sphere."

*kahuli* 1: to turn over, topple, fall from. 2: to be ejected from; emanation or emergence from. 3: to change the aspect of an object by taking something from its original composition. 4: to make a change.

*kahuna ana'ana* 1: sorcerer. 2: one who prays people to death.

*kahuna a'o* 1: teaching priest. 2: minister.

*kahuna ho'o pio pio* (or *ho'opio*) 1: to conquer, make a prisoner. 2: to put out, as a light or fire. 3: sorcery in which the practitioner touched a part of his body, thereby causing injury to his victim's body in the\* same place. If the intended victim saw the gestures, he might imitate them and thereby send back the black magic to the practitioner. 4: malevolent sorcerer who inflicts illness by gesture.

*kahuna ho'o ulu ai* agricultural expert.

*kahuna huna* 1: to sprinkle lightly, especially with salt. 2: to purify with salt water.

*kahuna kalai* 1: carving expert. 2: sculptor.

*kahuna kalai wa'a* canoe builder.

*kahuna ki 'i* caretaker of images who wrapped, oiled, stored them, and carried them into battle ahead of the chief in command.

*kahuna kilo kilo* priest or expert who observed the skies for omens. *kilo*: stargazer, reader of omens, seer, astrologer; also, to watch closely, spy upon, examine, *kilo kilo*: enchantment, magic magical, *kilo lani*: soothsayer who predicts the future by observing the skies, *kilo uhanē*: spiritualist, spiritualism; to communicate with spirits, *kilo hana lima*: palmist, palmistry; to predict and observe by the hand, *kilo moana*: oceanography; to observe and study the open seas, *kilo makani*: one who observes the birds for purposes of navigation.

*kahuna lapaau* medical doctor.

*kahuna na'au ao* a learned priest who instructed novitiates in wisdom; mystics of science of mind.

*kahuna nui* high priest; also councillor to a high chief.

*kahuna pule* 1: preacher. 2: pastor. 3: prayer expert.

*kahuna special language or code* The wise men of ancient Hawaii who composed the original language inserted within the root meanings of words several definitions that often were not even remotely connected with each other. This was especially true of words used in the secret

code or vernacular of the priesthood (*Ke oihana kahuna*), which often had double, triple, and quadruple meanings. Those who had been admitted to the inner circle of esoteric mystics could converse freely with one another. All others who heard the mystics conversing got the outer impression of the esoteric words and were misled. Those who knew the secret meanings of words used by the mystics were guided by the way a speaker pronounced a word and by noting the context in which it was used. The *ali'i* enjoyed special refined idioms of their own, and enunciated their words with polite, musical sounds, which only they understood. The *ali'i* spoke freely before people of the common classes and were not comprehended.

*Kahuna-ism* is one of the most dangerous occult sciences a person can play with. It may be used for doing great good as well as for accomplishing incredible evil, all depending upon the orientation of the deeds and thoughts of the practitioner. *Kahuna* who belonged to our old-time high priesthood were essentially spiritual and they used their power by practicing "white magic" to help and uplift mankind. These priests obtained their *Mana* from divinities to whom they prayed for knowledge and aid. They were taught in their youthful years how to meditate, to concentrate upon a subject with the undisturbed power of positive thought, and to cause a thing to happen through the powers of faith and worship. They were taught by expert teachers through breathing exercises to gather that strength which flows in the "Living Water of the Breath of Life from God" and to preserve it within the solar plexus.

Austerity, moderation, and pureness of thought were mandatory disciplines in the Sacred Schools for *kahuna*. Neglect of any of these and many other monastic disciplines, and disregard for the *mana* that flows in the "Living Breath from God," could result in a student's being sent to the foot of the class to learn his or her lessons all over again.

Members of the High Priesthood were divided into several categories, and were esteemed specialists. These respected persons were sages of the erudition of their cult and kept their learning hidden from public meddling. They passed their knowledge down orally, to understudies in the younger generation only. Because there was no written language before the arrival of Christian missionaries in 1820, none of the mysteries of the High Priesthood could have been revealed had any member chosen to expose them. And no single priest was ever known to have violated the strict prohibition against orally communicating this knowledge to outsiders. Because of these factors we today do not know how they performed feats that appeared to be magical and miraculous. *Na Kahuna nui* (the great priests) have long been extinct, but they are not forgotten. There remain a few old-timers who knew the last of them



in the earlier decades of our century and revered them for their wisdom.

Members of the High Priesthood of primitive Hawaii were the "scientists," such as the fortune-tellers and mind readers; the weathermen who possessed *mana* to pray to the gods of nature and cause rains to fall on parched crops, or caused the winds to blow from the right direction when royalty wanted to sail their canoes to a distant destination with dispatch, or cause surf to rise if perchance the sea was calm when royalty wished to disport themselves aquatically; the astrologers who observed the positions and movements of the stars and pronounced the influences they would have upon human affairs; the soothsayers who, by interpreting the configurations of clouds, could foretell near future events, reportedly with precision. Such soothsayers (*Kahuna kilo lani*) were also detectives who were employed by numerous clients to find out the identity of ones who had wronged them. They could pray to their Patron in the sky and obtain the desired information, an art long ago lost.

Other branches of the High Priesthood were composed of prophets who correctly predicted events that would transpire in the land in the remote future, of which we have many proofs because some of their predictions have been fulfilled in our time, although some were foretold centuries before Captain James Cook first set foot on Hawaiian soil.

There were spiritualists who studied the phenomena of "life after physical death." With their inner spiritual sight they were able to envision what happened at the precise stroke of death, when the second body (*kino wailua*) arises from the lifeless body, bearing with it the soul. Those advanced spiritualists were adept at projecting their super-human psychic senses (the sixth and seventh ones that transcend the limitations of our five ordinary human senses) into the astral world and at revealing (only to other members of their "inner circle") what life is like in the four main planes of the spirit world, where disembodied spirits dwell after departing from this terrestrial sphere, in accordance with the stations they had earned for their future spirit existence in keeping with their past mental creations and resultant deeds and behavior.

There were prayer priests who prayed for divine aid to help clients out of trouble, provided the client was righteous. There were also temple priests who presided over rituals when the male community of a village was summoned to attend a religious ceremony, and there were ministers who taught religion and philosophy to devoted acolytes. Those *great kahuna* were the master teachers of our ancient wisdom.

Finally, there were priests accomplished in thought transference who flashed messages to colleagues on distant islands and received their replies back over the "coconut wireless system." Their abilities as adepts of ESP so astounded early missionaries that the system got the

name "coconut wireless." No *haole* has yet fathomed the secret of how this messenger system worked.

Sorcerers were of the "low priesthood," practitioners of uncouth ego who were materially and physically oriented. They lacked the *mana*, spiritual powers and training of the High Priests. They were educated in the arts of "black magic," praying people to death, manipulating the spirits of the dead, whom they held captive in the underworld and would send on errands of mischief and harm to selected victims. They were wicked! They toyed with relics that were a source of power, and had to be ever on guard against thieves who might learn their secret, steal their charm away, and usurp their mastery.

Low priests sometimes talked too much and in this way could be made powerless by those clever enough to use the secrets of their trade by stealing their *mana*. As with the secrets of the High Priesthood, they were not to be given to anyone who did not belong to their order, certainly never to a non-Hawaiian. A curse of death was placed over the head of any priest who revealed their secrets to outsiders.

When *kahuna* of the sorcery orders prayed to their entrapped spirit slaves for devilish aid, they dared not look toward Heaven because they had no God in that region. They bowed their head toward the underworld to solicit demoniacal power, and they clasped their fingers as Christian ministers do. High priests, when seeking divine assistance, raised their face and right hand heavenward and reverently propelled lofty thoughts through the concentrated power of positive thinking.

During the early 1820s, at the first services of the earliest missionary church on the island of Hawaii, the curious Hawaiians who attended were terrified when a missionary bowed his head, clasped his hands together, and prayed. They fled in abject terror from the church, thinking that the white-skinned *kahuna* was a foreign sorcerer who had come there to pray them to death.

*Kaiwi* 1: the head. 2: the source of Life.

*kawa* 1: to radiate light. 2: to rinse, cleanse, wash with water. 3: to purify with water by washing; cleanse of pollution. 4: to cleanse an afflicted body by remedying it with the proper medicines. 5: an arched or curved object such as the crescent moon; to curve away from an object like an arching branch. -6: to purge. 7: the curving arch of Heaven.

*kaka* 1 i: a radiation of light from the Infinite Source; to flow from the Infinite Source; to follow in the path of the Supreme Being. 2: a group, together in oneness, dedicated to a specific purpose. 3: to be washed, cleansed, and purified by the Supreme Being.

*Kaka I* is a term that was often used by the ancients in regard to the "Forty Gods of Light." The forty male deities, who sparkled with the light of the sun, were also spoken of as the "Forty Kanes" because they were the male gods next in rank to Kane, Kanaloa, Lono, and Ku. Ten of the Forty Kanes functioned under the supervision of Kane and were known as the ten Kanes lesser in rank than the Heavenly Father. Ten were assigned to Kanaloa to assist him in his regency over the central and south Pacific Ocean, their role being to deliver the energy that flowed from Keawe through Kane and through Uli and into Kanaloa, who dispersed it throughout the Kingdom of the Sea, enabling the myriad forms of marine life to subsist. Ten assisted Ku in the supervision of crop and woodland areas. These ten Kanes were nature gods who tirelessly vitalized plants of the forest and woodland areas with the divine spirit principle that flowed from the Father in Heaven. And ten Kanes with the supervision of Lono assisted him in charging the earth with the divine spirit principle of energy that flowed from the Spiritual Lord of the Sun. The *kahuna* knew these Forty Divine Kanes, who sparkled with the light of the sun, by various names.

Those persons engaged in raising pigs invoked the blessings of Kane on the pigs. Those persons who raised dogs invoked the blessings of Kane on the dogs. Likewise the keepers of fowls and snarers of birds prayed to Kane.

The great god Kane's forty assistants were often spoken of as "The Divine Forty with the Holy Insignia of the Sun." From the golden cape that each wore came the flame-shaded tones of red and yellow, and from their auras came the various hues of the rainbow.

Hawaii's ancient kings, who believed themselves to be descendants of the gods of the sun, derived their custom of wearing golden feathered capes and cloaks from the mantles of sun flames worn by the Divine Forty. Crescents and not the full sun adorned the feathered mantles of ancient royal personages. The full circle or orb was reserved as the symbol of the Lord of the Sun, so the Hawaiian kings, in deference to the Sun God, wore simply the crescent to denote their homage, and as a recognition that they were not God, but lesser parts of God.

*Kaka 'i* had such esoteric meanings as: ancestry and lineage from a common progenitor; succession in a direct line from the rare source of origination; a procession of one's progeny moving along toward a definite goal.

*kako'o 1:* to support, uphold, lend help or aid to, succor, comfort or strengthen, energize, support with defense, assist, sustain, keep from inking or falling. *2:* to endure, bear, tolerate, bear the strain or stress of. *3:* to maintain a high standard.

*kala* 1: to liberate, free, release from bondage, untie, forgive, pardon, excuse. 2: to proclaim, announce, make an announcement; issue a proclamation, publish officially.

*Kala* was an expression used by the ancients when they prayed to their gods for forgiveness, as in the phrase "*E Kane mehani, ke Akua noho i ka Lani onia, kala e Kane, hala ia na hala*": "O Benevolent Man, God who dwells in exalted Heaven, forgive O Father, forgive my sins."

In a prayer to Lono, *kala* is used thus: "*E kala e Lono, kala ia na kala o ke alii Kane, e kala i ka kala o ke alii Wahine. E kala / ka kala o na Kahuna. E kala i ka kala o ka hu, ka maa ai nana, he pule kala keia ia oe, Lono*": "Forgive, O Lono, pardon the sins of the men chiefs, pardon the sins of the chiefesses, pardon the sins of the priests, pardon the sins of the citizens of the land, whatever you see. This is a petition to you for forgiveness, Lono."

*ka' la'* 1: a radiation of light from the sun. 2: money. When the Hawaiians beheld money for the first time, they named it *ka' la'* because the gold, silver, and copper reminded them of the brilliance of the sun's rays. Therefore money of any sort is now called *ka' la'*.

*kala'a kea* a sacred light of the sun, referring not to the rays we view from our earth, but esoterically to radiation from "The God of the Sun."

*Ka Lani* 1: the king; kingly. 2: the heavens; heavenly.

*Ka Lu 'a* ancient Hawaiian name for the lost continent the vast body of which once thrust above the surface of the south Pacific. *Ka Lu 'a* was known to the inhabitants of pre-Christian Hawaii as "The Empire of the Sun." It has been referred to as "The Lost Continent of Mu" or "Lemuria" by European scholars, but the old Hawaiians knew it by several different names:

1: *Lu 'a*, a pit of fire, or origin in fire; to spring from fire and expand in size. Sometimes this word was pronounced *lua*, meaning a pit, dumping ground, spring.

2: *Ka Lu 'a*, the pit of fire that radiates light; the spring from which water flows; the pit that sprang from the flame of the sun.

3: *Ka Lua o Lani*, the pit of Heaven; the spring of Heaven.

The ancient Hawaiians sometimes spoke of *Ka Lu 'a* as *Kahiki*, "Our

Motherland." Sometimes it was referred to as *Kahiki Nui*, "Our Huge Mother country," or *Kahiki mai ka Po mai*, "Our Motherland That Emanated from Divine Origin in the Celestial World," or *Kahiki Na*, "The Land of the Rising Sun, the Country Where the Sun Dawns in the East."

After *Ka Lu 'a* submerged into the fiery jaws of Hell, following a cataclysmic upheaval thousands of years ago, a few survivors who reached Hawaii, and their descendants, referred to their sunken Mother Land as *kahiki moe i ke kai na Hinalu*, or "Our Mother Land Rests in Peace at the Bottom of the Royal Pacific Ocean."

According to the traditions handed down from the earliest inhabitants of the Hawaiian archipelago and the other Polynesian groups, their islands are all that remained above the surface of the sea when the vast continent of *Ka Lu'a* was wracked by titanic explosions, earthquakes, and tidal waves. Present-day Hawaiians, if the legend is true, are descendants of the few survivors of *Ka Lu' a's* disintegration, who found refuges in caves upon these mountain heights that were to be known as Hawaii, the northernmost of several such clusters that did not submerge along with the great continental mass.

*ka maka a ha loa i luna* descendants of the Eternal Breath that wafts from above, *Haloa T*, or "The Eternal Breath of the Infinite."

*ka makani u la* the breath of the Holy Spirit.

*kana* 1: his, of him, pertaining to him, belonging to him. 2: made, done, or created by him, as *kana keiki*, "his child"; *hanau kana*, "born of him."

*kanaka* 1: man, mankind, the male. 2: an individual of common rank, as *hu*, peasants, plebeians, commoners; a native of the soil, usually used in reference to those of common stock, not of the *alii*, a subject of royalty.

*Kanaloa* 1: the god who radiates the Eternal Light of Peace. 2: the sustainer of life.

*<sup>k</sup>am*, 1: a sound, to make noise; to strum or sound an instrument; a singing sound like a murmur that sings in the serenade of the wind; a cry, roar, rumble, groan, wail; a bang, as the report of a gun or a clap of thunder. 2: to satisfy an appetite for water by drinking, *kani lehua*.

*kao* 1; to dart, like a flash of lightning streaking through space; to dash through space as a skyrocket, comet, or shooting star; to sparkle in

space like an angel or a bursting rocket. 2: something hurtling through space like a spear or a flaming torch being tossed at an object.

*kaohao* an extension of *kao*, a flash of light glowing in space.

*ka 'o ka 'o* 1: high and mighty; prominent because of position; to have an esteemed high place, such as being of chiefly rank; above average. 2: to have a lofty place; up high. 3: to be aloof, dignified, refined.

*kapu* 1: forbidden, tabu, taboo. 2: red, holy, consecrated. 3: a sacred place dedicated to royal use or occupation; a sacred place consecrated to the gods, as a temple; entitled to reverence; a sacred precinct not to be violated. 4: considered divine, sanctified.

*kau* 1: to appear. 2: to settle, perch, rest. 3: to ride, board, mount.

*kaulana* 1: famous. 2: restful. 3: food. 4: eat. 5: rule. 6: control.

*kaulu* 1: to radiate the light of creation or inspiration. 2: a ledge or precipice; a resting place up high, as a plateaulike place; the heights of Heaven; any high locality.

*Ka Ulu* The Creator who inspired life into manifestation.

*ka u ola* (pronounced *ta u ora* in ancient times): to come with life, give life unto, put life into. When pronounced *ka 'u o La*, this word means: 1: a radiation of light from the breast of the sun; the flow of water from the breast of the sun. 2: a radiation of light from the breast of *Ra*, like the light from the sacred heart of God.

*Kawewe* (See *wewe*.)

*kawi* to wring or squeeze out; compress a thing until it emits juice or moisture.

*Keawe T kekahi alii a ka moku* 1: Infinite Keawe, the first and foremost Ruler, who created earth from the Court of Royalty. 2: the Sacred Temple of Keawe.

*kela* that, that one, in reference to a specified person or object, as "*kela alii wahine*": "that royal woman"; that person, that thing.

*Kela'* 1: to excel; excellent; excellence; to surpass; to transcend the average. 2: to be of excellent quality, high above average, superior. 3:

to be of exalted rank; in the highest position because of worthiness, dignity, and refinement; supreme. 4: the most exalted; high above and transcending human comprehension (in reference to good); reaching far into the sky; that which pertains to good; glorified. 5: the sun. 6: the Divine Being that generates the spiritual power within the sun; God. 7: the absolute, omnipotent Majesty of Heaven and Earth.

In the aeons of time prior to the arrival (1820) of the first band of Boston missionaries in Hawaii, who arbitrarily changed certain consonants of their language, the Hawaiians pronounced *Kela'* as *Te Ra*. In both the early Hawaiian and Egyptian religions *Ra* was, and still is, the Supreme God of the Sun who generated *that* force of the sun from which the light of the world glows.

Moses, the Hebrew prophet, defined God as "That" when he stated that God said unto him "I am *That* I am," according to the English version of the Book of Genesis. Moses, one of the three Princes of Heaven, well knew God and the awesome extent of his powers.

*Kela' Kela'* an extension of *Kela'*, meaning "The Life and Light of the Sun, the Omnipotent Majesty of Heaven and Earth, God, the Light of the Universe, He Who Illumines This World."

In an ancient Hawaiian prayer to the goddess *Laka* entitled "*He kanaenae no Laka*," there appears the phrase: "*Na' ka Wahine I, onia Kela Kela i ka lani, I kupu ke a'a i ke kumu*." As translated by L. M. J. it becomes in English:

*Na ka Wahine'I . . .* The Infinite Goddess of Peace  
*onia . . .* who stems from  
*Kela Kela . . .* That!—the Infinite Spirit who generates the light  
 and life of the Sun  
*/ ka lani . . .* In the Heavens  
*/ ke kupu ke a 'a . . .* The Infinite Flame of Creation  
*i ke kumu . . .* who established the foundation of the World.

The above phrase could also be correctly translated as:

"The Infinite Lady of Peace who stems from *Ra*, the Supreme Being who radiates the light and life of the sun."

*Laka*, the goddess of the sun, the goddess of Nature, the goddess of inspiration, was one of the three daughters of Eli and Uli, of the Royal Court of Heaven, and was the sister and mate of Lono. Kapo and Hina were the other two Princesses of the Heavenly Court. Hina was the sister and mate of the god Ku. Kapo was the sister and mate of the god Kanaloa. These six deities, together with their parents, Kane the

father, and Uli the Mother, comprised the Sacred Eight, or the Royal Family of Kane and Na' Wahine Uli.

*ke oihana kahuna* the priesthood.

*kia* 1: pillar, post, column, monument, support, prop. 2: to concentrate upon a subject, direct an operation, manage, produce the desired result. 3: to shoot off from or emerge from a source.

*ki 'a* 1: to shoot from fire, like a flame leaping from its source; to stem from a fiery source. 2: to come forth from the mouth like a breath.

*kia 'i* 1: a guard, watchman, caretaker. 2: to guard, watch over.

*ki a I* 1: to shoot forth from the Infinite Flame; to emanate from the Almighty Flame of Creation. 2: to emerge in the living breath from God.

*ki hea hea* 1: to be hospitable and kindly; to furnish provisions or supplies without thought of remuneration; to give abundantly with love from one's heart; to extend one's *aloha* unto.

*kiji* 1: to sting another with the venom of a sharp tongue; to slander, injure another's reputation, speak unkindly of another person. 2: to be hypocritical in one's speech by saying pleasant but false words to a person's face, yet passing nasty remarks about the person behind his back; to wound with words of slander, speak with vehemence, or use foul language. 3: to be an infidel, lack holy faith, disbelieve in religious ideals.

*ki* 1: to shoot; to aim at a target with a weapon and cause it to discharge. 2: to germinate; to spring forth with new life and expand into growth; to thrust forward, as a stem shooting forth its leaves, or as a bud unfolding its petals in blooming. 3: development, expansion, unfolding. 4: to issue forth, branch out. 5: definiteness of purpose; to reach a goal. 6: to move swiftly, hasten, hurry. 7: to shoot water as from a hose; to water; to blow out or eject water from the mouth; to nourish with liquid refreshment, as in watering a garden.

*ki'i* This word was very important in the language of the ancient Hawaiians. 1: a command; to command; to issue an order, send on an errand, direct someone on a mission. 2: to watch, seek and find; fetch me an object that I desire.

In Malo's *Antiquities*, on page 109, there is a remarkable prayer to



*The Kahuna*

*Ke akua Maiola*, the Healing Angel of the *kahuna lapa'au*, in which the *ka<sup>huna</sup>* requests divine healing aid and forgiveness from the Flower of the Sun and the Flower of Forgiveness for an ailing chief.

In the first line of this prayer, *ki'i* is used as in definition 2: "to fetch." Thus in English it would read: "Fetch! oh, fetch, from the Flower of Forgiveness":

1. *E ki'i, e ki'i, o Makalapua,*
2. *E la pu ke ki'i a Ku,*
3. *oioi ka maaui akua,*
4. *Lana i au ke ana'ana,*
5. *a kala papa,*
6. *i ke akua i la'au waiola.*

As translated by L. M. Jones, it becomes in English:

1. Fetch! Oh, fetch, from the Flower of Forgiveness,
2. The Sun that is one with and an image of the highest,
- 3: the greatest remedy that flows from the Spirit of God!
4. Comfort this chief from the effects of his illness,
5. with forgiveness that flows in
6. the Water of Life from the Spiritual God of the Sun.

3: to achieve, accomplish, fulfill, attain the object of one's ambition. 4: to shoot into life from the Infinite; to stem from the Supreme source. 5: an idol, statue, or picture that symbolizes a person or an object, as a religious icon; that which is in solid form or shape representing something not present, as a cross symbolic of Christ, or the *tau* of the ancient Hawaiians representing Lono. 6: an image; an imitation in solid material form, as a sculptured figure representing someone no longer present; a reproduction in the likeness of an original. 7: a representation or a conception. 8: a symbol representing Divinity; an image of God; in the likeness of a deity; an earthly replica of an invisible spiritual being. 9: a holy symbol to be respected because of what it represents; an object of worship.

*Ki 'i o Kane*, or *Ki 'i o Akua* an image of God; in the likeness of God; in the likeness of, or image of God. This expression was phrased "*Ti 'i o Jane*" by the old Hawaiians, especially by the people of Kaua'i and Niihau. To this day "*Ti 'i o Tane*" is used by some Tahitians and Maori, but very few among these southern Polynesians know what it originally symbolized.

*Ki 'i o Vli* an image of the goddess Uli.

*Ai 'i o Na Wahine* a symbol or representation of the Lady of Peace. Christian missionaries, from the time of their arrival in 1820 on into

the early decades of the twentieth century, wrote much nonsense about the Hawaiians worshiping hideous idols of wood or stone. The inability of these proselytes of a Western religious sect to grasp the true spiritual concepts of the Hawaiian people led them vehemently to proscribe every tenet of their ancient religion. By the sheer force of fanatical bigotry and intolerance, the Boston missionaries Christianized the Hawaiians, rendering generation after generation contemptuous of their ancestors.

The Hawaiians of premissionary times did not worship idols; they worshiped the heavenly deities that the earthly images merely symbolized. The wooden and stone images before which the Hawaiians prayed were mere representations of Divinity. In a similar way the Catholics regard the cross as a representation of Christ, the sculptured figure of Mary as a symbol of the Holy Mother, and the various statues of the saints as mere reminders of personages long since departed.

When the pre-Christian Hawaiian prayed, *he*, lifted his face so that his eyes could envision his God as resident in Heaven, and he extended his hands toward the sky while he projected his prayer upward. Never did the old-time Hawaiian in worshiping clasp his hands or bow his head downward toward the earth and away from his God. The *kahuna pule heiau* (temple priests) taught, with indisputable logic, that to bow toward the earth while praying, was to look toward Hell and away from Heaven. Only the *kahuna ana'ana*, the dread sorcerers who prayed people to death, prayed with their heads bent toward Hell. Such evil practitioners of black magic did not dare look God in the face.

Chant number eight, lines 611, 612, 613, and 614, of the *Kumulipo* beautifully conveys the usage of *Ki 'i* in traditional prayer:

Line 611: *I ka paia Lailai Ha Ha*

Line 612: *hanau Lailai he Wahine*

Line 613: *hanau ki 'i he Kane*

Line 614: *hanau Kane ke Akua*

As translated by L. M. J. the above lines become in English:

Line 611: From the Sun, from the Sun came *Lailai*, the Spirit of Joy and Sunshine.

Line 612: Born was *Lailai* a woman,

Line 613: born in the image of the Father in Heaven,

Line 614: born from *Kane*, God!

The above excerpts from the *Kumulipo* refer to *Lailai's* spirit, and not her body. One cannot imagine God or a god as a body, for such entities are of a spiritual composition beyond human comprehension. The *kahuna* of old would have shuddered in deep revulsion at the thought of man's physical body, which is of material composition that suffers, grows old, dies, and disintegrates into dust, being created in the image

or form of God. It is man's inner spirit, that divine spark that is of man a part and of God a part, the heart of his soul, that God created in the likeness of his own Divine Spirit, that is pure and eternal.

the\*kahuna conceived God as a magnificent form of bluish-white light that reflected an aura of yellowish-white light dazzling in its resplendence and awesome to behold, an essence beyond which no human eye may penetrate.

*kiki* 1: to shoot from, spring into action, move rapidly away from. 2: to spring into life and develop in growth, expand, flow swiftly. 3: to spurt, as water from a fountain. 4: be ejected from. 5: a freshwater shellfish that lives along the banks of streams. (An extension of the root *ki*.)

*kini* 1: forty thousand. 2: many. 3: a multitude. 4: one's relations or kinfolk. 5: a numerous amount.

*kini akua* 1: the forty thousand gods. 2: a multitude of gods. 3: the forty thousand gods who are the kin of man.

*kinikini* multitudinous; thousands upon thousands.

*kipa* 1: to make a call, pay a visit; to be a guest in a house. 2: to entertain, be a gracious host, be hospitable to your guest; hospitality.

*ko* of; you.

*ko* 1: the blood; blood relationship. 2: lineage; descent from a common progenitor; common ancestry; to belong to a family because of ancestry and blood ties; to belong to a country because of parentage and birth-right. 3: the passions of the blood; one's basic nature; the intimate part of oneself that comprises one's personal characteristics. 4: the cravings of the blood; lusty impulses of the blood; man's material and physical desires; the desires of the flesh; man's animal nature, the passions of his lower physical self. 5: to fulfill one's sensual desires, indulge in lustful actions, become pregnant. 6: Of, or pertaining to, as "*Pehea ko kane?*": "How is your man?" 7: something sweet to the taste, as sugar <sup>o, th</sup> <sub>f, H I</sub> "60131 from a yoUng banana blossom; something savory. 8: the <sup>o, th</sup> <sub>f, H I</sub> id that courses through the rivers of one's system, carrying the essential forces of strength and vitality.

*k*  
*f* *oa* 1: brave, bold, fearless, valiant; bravery. 2: a brave person; stalwart, fearless. 3: koa tree, the giant of Hawaii's forests.

*koa koa* an extension of *koa*, meaning an assemblage of stalwart warriors, or a mass of fearless individuals.

*ko' a* 1: coral; a single piece of coral or a collection of several pieces of coral. 2: a shrine built of coral or stone. Note, There were coral shrines along the beaches of ancient Hawaii, where offerings to the gods were left, and where there were ceremonies in which the Deity was petitioned for an increase in the supply of fish.

*ko 'a'* 1: the blood of fire. 2: the Flame of Creation in reference to the vital forces of energy that flow from God. 3: the divine source from which all life flowed into being.

*koe* 1: to remain; the remainder; that which is left over; excess; that which is a part of but remains after separation from a unit; surplus; that which stays behind. 2: almost but not quite. 3: the essence of a thing, as the seeds in a pod or meat within a nutshell; that which is left after a husk or a shell has been removed. 4: leavings, remnants, savings. 5: the seed within the male fecundating fluid; the life within sperm; the worms of fecundation. 6: the essence of man's strength and blood.

*kohi* 1: to gather, collect, break off neatly, as fruit pulled from a stalk. 2: to split open, crack, cut open; an object that splits or cuts like a knife. 3: fat; rich with abundance. 4: to fill up, feed, furnish with an ample supply, pour into a receptacle up to its capacity; to occupy the whole of, as when a cup is filled to the brim. 5: to distend like a belly in pregnancy; filled to the point of overflowing.

*koi* 1: to produce in the likeness of, create in the image of. 2: a replica, as a picture or statue that is the facsimile of an original object. 3: a symbolic representation. *Koi* when used in certain contexts is practically interchangeable with the word *ki* 7. But *koi* also means to implore, plead with, supplicate, request, to make a modest entreaty to God, or to flow with force like water from a fountain, or the current of a gushing river.

*koko* (an extension of the root word *ko*) 1: the blood; passions of the blood; lusts of the blood. 2: man's animal passions; man's basic nature. 3: to fulfill one's sensual desires; appease a physical appetite, indulge to the point of satiation; uncontrollable passions. 4: to entice, tempt, lure, lead astray, beguile, deceive; to inveigle one into doing evil. 5: to be mean, harmful, unkind; to hurt others. 6: to wound with the tongue, utter hasty remarks about others. 7: maliciousness, malevolence. 8: to be ignoble or dishonorable.

*kolea* 1: <sup>a</sup> plover; the golden plover, which ranges in Alaska, Hawaii, and the South Pacific islands. 2: a stepparent; a guardian angel one step higher than an earthly parent or parental figure. To the ancient Hawaiians the plover was the dove of peace, mercy, and joy that brings pleasure to living. The *kolea* was often spoken of as a protective bird of love that watches over one as a guardian spirit. The seers of old Hawaii envisioned the *kolea* as an angel of mercy resplendent in feathery garments that shone with the light of the sun. These birds dwelt in "A hea o uka Manu" ("The Celestial Upland of the Birds," meaning angels), from whence they were able to descend with winged swiftness to protect one's beloved relative or friend. There is a phrase from the *Pule Ipu*, an ancient prayer: "Kolea newa i ka ulu kai o Kahiki": "The doves of peace that wing swiftly through space from the Ocean of Creation in the Blue Heaven."

*kolea ino* an evil bird; an evil spirit. The *kahuna* believed that *kolea ino* were evil spirits, troublemakers that dwelt in the lower realm called "ka lua o Milu" ("The toilet of Heaven"). Such toilet-dwelling spirits were the disembodied souls of those persons who in their earthly life had been evil, and therefore were bound to earth because of their earthly way of thinking. They were mischievous characters who influenced those on earth who were prone to evil conduct, to do evil. Stripped of their human powers, and unable to perform the tasks they would like to, the *kolea ino* manifested their mental powers through those earthlings they could possess and force to implement their own vile thoughts.

In the *Pule Ipu*, the ancient prayer recorded by Malo in his *Antiquities*, Lono is implored to give protection against the *kolea ino* (page 88, line 19): "Via a mai, e Lono, ulu a kolea ino ma aku newa a wa lilelile": "Provide for him, O Lono, sheathe him from the influences of evil spirits, like an Angel of Mercy watching from above, sparkling in space."

*kolo* 1: <sub>to</sub> creep, crawl, walk. 2: drift gently along like a slight breeze or a passing shower. 3: to move forward, come forth, emerge from. 4: to walk slowly bent over, as an old man walking with a staff and leaning on it. 5: those who creep on their bellies like a snake; those who crawl like a turtle, lobster, or alligator.

*kōna* 1: his, of him, belonging to him, part of him. 2: pertaining to another person; him; her.

\*" 1: to penetrate, diffuse into, permeate, inject, pierce. 2: to affect profoundly, deeply impress one's senses or feelings. 3: to be mentally

alert, recognize the precise nature of a thing, discern sharply, understand acutely. 4: to rise, arise, lift oneself into an upright position, stand. 5: to arise and walk with new life, as a patient rising from a sick bed. 6: to penetrate darkness with light, as a searchlight beaming its rays through the night, or the sun rising at dawn and putting the night to flight. 7: up high, way above, the furthest reaches of space, the topmost. 8: exalted space in Heaven, as in the term *Lani Ku*, "The Highest Heaven." 9: to reach out, stretch upward, extend, project into distance. 10: appropriate, suitable, satisfactory. 11: *Ku* was the name of one of the four major gods of the Polynesians and one of the three princely sons the Divine King of Heaven, *Kane*. 12: a stand, pedestal, base, supporting foundation; to place upon a pedestal and exalt. 13: to resemble; a likeness of; quality of similarity; to appear like. 14: to set apart; consecrated, exalted.

*kua* 1: in back of, behind. 2: back, the upper rear part of the body extending from the bottom of the backbone up to the neck. 3: up above, high above, in back of, on top of. 4: to persevere, persist in, devote one's attention toward completing an enterprise, attaining a desired goal, fulfilling an ambition; perseverance, persistency. 5: a variation of *akua*, meaning God, or a god. 6: generations back, or a long time ago.

*Ku' a*, the Highest Flame in regard to Deity.

*kuahiwi* a mountain peak, the summit of a mountain, the highest area of a mountain ridge. This word, when used in reference to the celestial spheres, means "above in the mountainous heights of Heaven."

*kuana* 1: a position, as a high position in life, or a high station; to be in an exalted position. 2: to stand, standing, to stand with distinction.

*ku ana* to dwell regally in a luxuriant and lovely garden.

*kuhi* 1: to teach, point out, infer, direct, designate, point the way. 2: a thing aimed at or striven for. 3: a conclusion, decision, resolution. 4: to indicate by pointing out a fact.

*kuili* 1: to project one's thoughts with *mana* (concentrated thought power); the power of positive thinking. 2: to project or cast one's prayer with force. 3: to direct one's prayer with concentrated mind force through the *aka*, which is the invisible spiritual channel that links the finite mind of man with the Infinite Mind of God. (*Kuili ka pule*: "project your prayer unto the Infinite Spirit.")

*kuka* a radiation of light from the highest source; illumination projected

from the Supreme Source; to illumine, to penetrate darkness with light, as when the sun rises.

*leu' ka f:* to consult, ask advice of, seek information from. 2: an advisor; one who is consulted for knowledge, as a teacher or parent.

*kukae* shit, feces, fecal matter, filth, dirt.

*ku' ka' e* an archaic phrase that was used by the *kahuna* in reference to the Seven Divinities of Light and Wisdom, the Seven Holies who surround the Throne of God, who radiate the Light of the World that emanates from the Infinite Source. The phrase "*Na Hiku ai ku' ka' e*" was translated by a foreign authority to mean "the seven who eat filth," which is totally at variance with the true esoteric code of the *kahuna*. Correctly translated, the above phrase means, "The Sacred Seven who consult with, and who partake of the Wisdom of God who illumines the World with Spiritual Enlightenment." These Seven Sacred entities, who stemmed from the shell of Keawe, constitute with Keawe the eight major deities of the Polynesian hierarchy or pantheon of gods, namely, Keawe, Kane, Uli, Lono, Ku, Kanaloa, Wakea, and Papa.

*ku' ka' e 1:* to consult with the highest in command, as chiefs consulting with a king. 2: to consult with God, as priests consulting with God in silent meditation or petitioning Deity for either his blessings or for spiritual enlightenment.

In order for the modern scholar to understand the esoteric significance of the word *ku' ka' e* one must understand the ancient Hawaiian conception of communion between Heaven and earth, and vice versa. The High Priests of the premissionary temples taught that Kane's Kingdom on Earth is similar to his Kingdom in Heaven, with the great exception that life on earth is impurely material and physical, while life in Heaven « purely spiritual.

Just as there are various classes among the people of the earth, ranging from the lowest to the most noble, so are there various classes of spirits who are the departed souls of former human beings, dwelling in the lower region of Kahiki Ku, the astral world. Dwellers in the astral world are able to communicate with one another through their spiritual senses. Human beings whose psychical powers are highly developed may also, communicate with spirits in the astral world, through the invisible mutual telephone between Heaven and earth, the *aka*, via the inner channel of their spiritual consciousness, *mana 'o io ao*.

Analogous with the various ranks of the noble and the royal of Jirih people are the various ranks among the royalty of Heaven, i.e., the gods and goddesses. And as low chiefs on earth consult with the

higher chiefs for advice, and the latter in turn receive their orders from the king or queen (*kuhina Nui*) and the princes, so do the low chiefs of Heaven (*Ka Ilamuku*), or marshals of God's country, consult the High Chiefs of Heaven; who in their turn consult the King and Queen and Princes of Heaven for orders pertaining to the management of Kane's Kingdom on earth.

Today there are not many Hawaiians and few if any foreign scholars of Hawaii's pre-European religion who comprehend the esoteric role played by the High Temple Priests of the Divine Order. These most spiritually developed of all earth's people were able to commune with the Ruling Family of Heaven during silent meditation, and to invoke their blessings through the invisible channel that links the mind of man with the minds of God and his Princes.

At any given time there were never many High Temple Priests, known as *Puhiokaoka*, because of the nearly superhuman faculties that it was necessary for them to possess in order to bridge the void between man's world and the exalted Spiritual Realm above it. Only after a lifetime of disciplines of incredible strictness and complexity were the *Puhiokaoka* so purified in mind and soul that they were able to rise into the upper chamber of their spiritual consciousness, shut the door beneath the chamber upon thoughts of all things physical and material, and to dwell only upon the purely spiritual.

What a pathetic and tragic farce, a travesty, a shabby work of enfeebled and deluded minds was the systematic denigration of the great indigenous religion of old-time Hawaii by the Christian missionaries during most of the nineteenth century! None of those sanctimonious Boston bigots dreamt that the brown people they so arrogantly dubbed "benighted heathens" and "savage pagans" were for thousands of years in closer touch with the heavenly deities and the deeper secrets of the cosmos than any of the so-called enlightened tribes of the white-skinned people.

Christianity never lifted the Hawaiians onto a higher spiritual plane than they had been on for aeons of time. And what they gained from the Bible when it was printed in their own tongue were not any superior precepts, but simply the new power of the printed word in books and newspapers that soon followed it. Inadvertently the missionaries gave the Hawaiians the great gift of the printed word through the necessity of fulfilling their own selfish motivations of annihilating the culture and traditions of a trusting people, so they could control and exploit them more easily.

*kuhano* 1: to reach up high for a thing; to project unto lofty heights.  
2: to aspire toward that which is holy; to turn to the Supreme; to project unto God; to breathe one's thoughts unto the Supreme Source. Source



*leu 'ka' hi* 1: to consult, be advised; seek knowledge from a source of wisdom and be enlightened. 2: to pray for a thing and have one's prayer answered, such as asking God for help and receiving it.

*kuku* 1: an extension of the root word *ku* (see *ku*). 2: a thorn; a projection that pierces; to prick, pierce, inject into, jab, penetrate, diffuse into.

*kukulu* a pillar, column; the foundation of a superstructure; to build upon a foundation by erecting stone in a building; to construct; a vertical support; to erect; to build upon pillars; to grow from a supporting pillar, as in the phrase "*Nani kukulu o Kahiki*": "Magnificent was the construction of the pillars of the celestial spheres." "*E kukulu i ke ahi a*" "the pillar of fire" or "to stem from the pillar of fire."

*kulia* 1: to pour that which is spiritual, as in the phrase "*Kulia ka aha*": "Pour that which is spiritual through the invisible channel that links man with Infinite God." 2: to strive, try, exert one's strength and energy to accomplish an object or attain a goal; to do one's utmost; to exert one's effort and will. 3: to give unto, as by sharing that which is spiritual with another.

*kuli 'a* to desire with great yearning; to long for a thing.

*kumu* 1: parentage, origin, commencement, source of origin, the beginning of a thing. 2: the foundation upon which something is established. 3: to establish; to create a thing; to bring something into manifestation; creation, establishment. 4: to teach, inspire; a teacher or a director who designs a project and sees it finished as a result of his thought. 5: the base or root of a tree; the supporting trunk of a tree. 6: to branch out from a given source and expand in growth.

*Kumu Honua* 1: the founder of the earth. 2: Lord Kane. There was meant to be a base upon which this earth was constructed, the root from which it grew into a planet, as a manifestation of his divine mental creations. 3: the original source from which earth sprung into being, which he created with the help of his three sons, Lono, Kanaloa, and Ku. This is the reason or cause of this earth's being a place where the progeny of his many kingdoms live in harmony. He was the teacher of intelligence, the source of enlightenment (*Kumu a'o*). He was the first child, born of the creative mind of almighty Keawe, the primordial cosmic force of Creation: the primary lord of the Sun. His mate and

sister also issued into being simultaneously with his birth in the Celestial Kingdom, the goddess Uli.

*Kumu Kane ke ka'a* 1: the radiation of light that glows from Kane, the source of light, or a reflection from Kane, the creator of illumination. One must comprehend the teachings of the *kahuna* in order to understand the phrase. Kane breathed all life into existence when he breathed it into space. Kane's breath of living energy contained the vital Spirit Principle. As the fecundating principle whirled away from Kane and into space, it turned into material atoms in accordance with his design, as the product of his Mental Creation. Thus the phrase "*Kumu Kane ke ka'a*" refers to Kane, who kindled the light of Creation and reflected it.

*Kumulipo* the name of the ancient Hawaiian Chant of Creation. The *kahuna* keepers of the esoteric secrets, custodians of the ancient wisdom of the race, taught that there were seven creative periods that happened during the night of Spiritual Creation before the first dawn of daylight upon earth. During the Seven Periods of Creation, the god Kane, the Spiritual Father, and the goddess Uli (Na Wahine), the Spiritual Mother, breathed forth the cosmic eggs of Creation from which all life on earth came into existence. All was darkness during the night of creation (*Po*), and the world was surrounded by a veil of mist.

During the First Period of Creation, species of coral and rock life such as shellfish and seaweed that were to dwell in the Kingdom of the Sea were created.

During the Second Period of Creation, the residents of the marine kingdom—fish, squid, eels, sharks, whales, and so forth—were created, while, on land, small shrubbery and floral life sprang into being, followed by the growth of trees.

During the Third Period of Creation, bird life came to populate the verdant forests and fill the air with their songs.

During the Fourth Period of Creation God's family of creeping children moved from the ocean waters into the woodlands to become the first creatures to crawl upon the face of the earth.

During the Fifth, Sixth, and Seventh Periods of Creation, animals of all sorts came into being, while the earth was yet covered by a veil of darkness, save for the reddish glow of volcanic craters reflected eerily on the clouds above. •

Finally there came the Eighth Period of Creation, when the first dawn came and illuminated the earth with sunrays, and Lailai, the first human creature, descended to earth.

Lailai was born of an Immaculate Conception, for her father was God and her mother was a goddess. Thus was born Lailai, the first human being on earth, at the dawn of the first dawn day.

*Kumu* creative, or creation.

*Li* spirit, or spiritual.

*Po* night; of divine origin, the spiritual country of God.

In my book *Children of the Rainbow*, I stated that there were two forms of the *Kumulipo* that have come down to us. Long unwritten, the *Kumulipo* was a cosmogenic chant commemorating the birth of the god Lono, "Lono I Kama Kahiki, Supreme Child of the Heavenly Spheres." As one of the treasured possessions of the Lono priesthood it was for centuries passed down orally from generation to generation. Under the aegis of King David Kalakaua it became available in printed form.

His Majesty David Kalakaua descended from a line of high-ranking chiefs and chiefesses, the Keawe-a-Heula clan. The Keawe were kings and princes who ruled Hawaii a few centuries ago. After Princess Liliuokalani ascended the Hawaiian throne in 1891, following the death of her brother, David, and was dethroned by American Reformists in January, 1893, she attempted to translate the *Kumulipo* into English.

At the head of the acknowledged genealogy of the Kalakaua family, which Liliuokalani published in her autobiography, *Hawaii's Story by Hawaii's Queen*, are listed some of the names of their ancestors for whom she claimed the *Kumulipo* was composed. The names "*Ka I i Mamao*" ("The Infinite in Distant Space") and "*Ara pa I wahine*" ("The Exalted Goddess of the Sun") are included. Also a queen by the name of "*Lono ma i kanaka*," which is the only time the title *Lono* appears in their genealogy.

Liliuokalani stated that the *Kumulipo* was composed around the year 1700, and was "an ancient prayer for the dedication of the high chief *Lono i ka Makahiki* to the gods soon after his birth"—from her progenitors *Keawe i kekahi Alii o ka moku* and *Lono me i kanaka*. That is not so because the child born of that union was named *Ka I i Mamao* and not *Lono i ka Makahiki*, according to the authenticated published genealogy. *Ta I i Mamao* was the grandparent of the Kalakauas five generations back. *Alapa'i Wahine* (she recorded that name in modern missionary vernacular) was the daughter of *Ka I i Mamao*. The chiefs often gave their children sacred names.

... There were three different chiefs who bore the name *Lono ika Makahiki*. AH of them lived centuries ago, but none of them belonged to the Kalakaua clan. Due to the discrepancy of a name omitted from the acknowledged Kalakaua genealogy, I question their claim to the *^umuhpo*. Some other points to consider are:

1- The native text of the *Kumulipo* clearly indicates that it was composed upon the lost continent of *Ka Lua*. Chant number 8 on page 99 of my book (lines 631 and 632) refers to it as *land of Lua, La*

"i La 'i (page 37) named her first daughter born on that continent, *Ka Lua*, after the motherland. *Ka Lua* (*Ta Rua* in the archaic vernacular) was slated to become the first queen of that country, but because she became the first temptress of Kane's newly established kingdom on earth, the role of leading lady was given to her virginal younger sister, *Halia*. The cataclysm that plunged the original Land of Hawaii into its watery grave (pages 102 and 103) destroyed *Ka Lua*.

2. If that epic was composed around 1700, how would an isolated islander of that period know that this earth was born from the sun, as is so vividly described at the beginning of the chant, considering the Hawaiians at that time had no written books of knowledge?

3. Chant number 3 (pages 66 and 67, lines 315 and up to 325) lists storks, swans, cranes, and egrets, as well as their correct movements and behavior. Those birds were unknown in the Hawaiian islands.

4. From what source would the composer of the *KumuUpo* gain information regarding "reptilian monsters" and their behavior (chant number 4, pages 69 and 70, lines 403 to 426 inclusive), considering that serpents were unknown in Hawaii?

It must be presumed that the *KumuUpo* is one of the rarest antiquarian epic works of this world and one that has been handed down from prehistoric times. The text also indicates that the Mu people must have enjoyed a highly advanced civilization to be able to conceive such a lofty conception of the Gods of Creation.

Regarding the other form of the *KumuUpo*, it consisted of legends that certain bards recited as short stories at the courts of high chiefs, of which some were based on parts of the original Creation Chant. It must be realized that many of the enlightened Hawaiians of pre-Christian Hawaii knew of the *KumuUpo*, but only the priests of *Lono* were able to recite the entire text. They were trained from youth to preserve it within the library of their minds. Some of the early missionaries who first recorded Hawaiian history, quoted brief parts of the story of *La'i La'i* as they heard it from native informers.

But it was the original *KumuUpo* that David Kalakaua, the last king of Hawaii, selected for his family genealogy, and he coerced the legislature into adopting it as such. Summoning to Iolani Palace in Honolulu the few living high priests of the old Hawaiian religion who were historians, genealogists, and preservers of esoteric lore, he commanded them to recite the genealogies' of the highest-ranking families of his kingdom. Kalakaua selected the *KumuUpo* because he wanted to claim descent from divinity, hitch his family to the bandwagon of the gods, and ride across the sky on a rainbow of glory.

In the words of Professor Charles Kenn, a Hawaiian who is perhaps without peer among living scholars of our history: "Kalakaua's Board of Genealogical experts who undertook the patchwork or crazy quilt of

his original *He Kumulipo Lonoikamakahiki* {*Ka' iimamao*), published in 1889, did so to 'attach Kalakaua's wagon to a star.' " At the University of Hawaii while in a graduate course in the early 1930s under Professor John H. -Wise, he gave me a copy of the original and I wrote a paper on it. To quote Professor Kenn further:

"*He Kumulipo Lonoikamakahiki* was translated into English and published in Boston in the early 1900s. The first eight cantos were David Malo's work, which he completed in 1827, even before the founding of Lahainaluna, and one year after the Missionary Committee standardized (not invented) the Hawaiian alphabet (1826). Kalakaua's Board took Malo's work as a basis, as John Kapena's wife was Malo's daughter, and Kapena was one of Kalakaua's ministers.

"Up to and including the eighth canto (*ko ao ka po*) is the *Kumulipo maoli*. You mentioned Paliku, but there were also the genealogies of Lolo, Puanue, and Kapohihi. Students from Tahiti helped Malo, as well as a youth who returned from the Foreign Mission School.

"There are many kinds of *Kumulipo* (*He mau Kumulipo no na mea ola a pau*). I have an original copy of Joseph Kukahi's version of *Kumulipo* published in 1902. Kukahi was assistant secretary to Kalakaua's Board. He differed with that learned body. I have a translation made by the late Solomon Hanohano and published in *Aloha* magazine by John Matson. I knew both men well and discussed their version with each. I also have a copy of the Polynesian edition of the *Journal of the American Folklore Society*, in which appeared an article on the *Kumulipo* by Beckwith in which she came nearest to the inner meaning of *Kumulipo*, when she observed its purpose, but she did not carry the same observation in her later book.

"Now, you ask why didn't I too publish? Well, because it belongs to the *lahui* and not to the *lahui e*, who wouldn't understand it anyway, and only misinterpret it as Beckwith did. '*E huna na mea huna; mai hoolei na iwi a kupuna i ka la, wahi a kapuna. Ua Lawe paha? ea.*'

"The *heiau* at Napoopoo, where Cook was dedicated, was not known as a *Lono* temple. Only after Cook's visit was it called '*Ka Hale o Lono*,' meaning that it was where Cook, taken for *Lonoikamakahiki* (not the deity), was reconsecrated. Liliuokalani's translation of *He Kumulipo* mentions three *Lonos*, one being the deity, one *Lonoikamakahiki*, and 'one a *Lono* who went crazy.'

#### *kupu*

- 1: to come from the highest source; emission from the highest.
- 2: to emerge from a shell or an egg and expand into life; to grow or sprout from a seed and develop in growth.
- 3: an offspring or product of a supernatural being, in reference to Deity.
- 5: to emerge from a godly being; emanation from spirit.

*kupu laau* 1: an emission from the Spirit of the Sun; emanation from the Sun Spirit. 2: the radiant energy that flows from the energizing spiritual power behind the sun, that causes plant life to sprout and develop in growth. 3: the fecundating spirit principle that is emitted by the sun, that nurtures plants and causes them to flourish. (This is in reference to the generative force of vital energy supplied by *Lono*, the Spiritual Lord of the Sun, the generative power behind the sun, which causes plant seeds to germinate.)

## L

*la'au* 1: tree, plants, wood, forest, shrubbery, herbs. 2: medicine, medicinal. 3: strength, the quality or state of being strong; energetic; to be potent. 4: rigid, solid, hard, hardwood, stiff like an erect penis.

*la'au* the Spirit of the Sun; the Sun's Spirit in reference to *Lono*, the Spiritual Lord of the Sun. *Lono* was frequently referred to in ancient Hawaiian prayers as "*Ke Akua I la'au*," "The Infinite Spiritual God of the Sun." *Lono* was the fecundating Spirit Principle that caused all plant life to sprout from the soil. Because the herbal *kahuna* obtained their medicine from herbs for treating their patients, they prayed to *Lono*.

*la'au kahea* 1: spiritual healing through the powers of *ho'omana*. 2: medicine called from the gods. *La* represents power of the sun. *Au* is the current bearing the power from the sun to the healing priest, which is *mana*. Also, as *la'au lapaau*, meaning medical healing, *lapa* 1: energetic, full of life, active, animated. 2: to swell, rise up, spread, *pa* 1: to get in touch with, contact, touch, experience, feel, gain control of. 2: to reach for a thing, to get a thing. 3: a sound, beat, rhythm. 4: to distribute, divide, as in sharing lots.

A specialized class of *kahuna la'au kahea* were known as "Calling Healers." Each *kahuna* used a different methodology, relying on certain herbs more than others, and using prayer and suggestion in varying degrees. Praying and the patient's implicit faith were in each case of healing the most decisive factors.

Some herbal remedies most commonly applied were: (1) *digitaria pruriens*, (2) the morning glory, *Ipomea*, (3) the indigenous heliotrope, (4) the *ilima*, (5) leaves of the young *ti* plant, (6) *kuka'e pua'a* grass. According to an old account, after the procedures were discussed with the patient, the *kahuna* sought out a growing plant and rubbed the plant without uprooting it. Next he plucked one leaf bud from it,

and, returning to the ailing person, he exclaimed distinctly, "Are you wounded, papa?" The *kahuna* next assumed his position, and, placing his hand around the patient's head, he breathed on the fontanel. When he had\* done this five times, the task of the *la'au kahea* was through.

Dr. Mary Kawena Pukui, in a letter to the late Senator George P. Cooke, dated October 8, 1947, which appeared in his reminiscences, *Moolelo O Moloka'i*, described *la'au kahea* rites substantially as they were recited to me by the long-dead authorities in the science, Mrs. William Taylor and Manulani Beckley Kahea, and there are still other versions, each with varying details.

Certain priests, when preparing to heal a broken bone, first pick with their right hand a blossom from the side of an *ilima* plant facing east, and deliver a prayer to Ku, asking that medical deity to lend assistance. As they pluck a second blossom from the opposite side of the plant with their left hand, they direct a prayer to Hina. Thus, armed with fetishes charged with all-powerful *mana* from the patron deities, the *kahuna* elicits from the patient his absolute belief in the efficacy of the medicine. Finally, the righthand blossom is eaten by the patient; the one plucked by his left hand is smeared gently over the point of injury.

Dr. Pukui described still another universally known method of healing broken bones by injecting extract of the morning glory plant into the ear opposite to the injuries. When the bones are healed enough to sustain the patient's weight, the treatment is completed by his eating an *a'ama* crab.

*La'au kahea* was defined by Lanakila Brandt, D.D., High *Kahu* of the Hawaiian religious foundation Ke Anaina o ka Hoomana Hawaii Pono, located at Kealakekua, Kona, for the author in a letter dated October 2, 1970:

"In dealing with *la'au kahea*, the spiritual or 'power' healing, the language used is equally important as the personal *mana* of the user. Also, for the nuances of that which he utters; merely to offer the prayer, knowing nothing of the individual words and phrases will ensure failure.

"I have known for instance where (usually) some *haole*, or occasionally an ignorant Hawaiian, has culled the words of a healing prayer from the works of Handy, Fornander, Buck, etc., and attempted to accomplish some end. And of course they failed. Why? Because the individual did not understand the subtleties of the hidden language, the *kaona*, which made the prayer no more than a mouthful of words. So it is imperative for the would-be practitioner fully to understand the intricacies of the language.

"As to the question of whether a healing prayer will or will not

work when couched in contemporary Hawaiian, I affirm that it will\_\_ if the modern composer is wholly competent in our language. Otherwise, he should employ an ancient prayer, carefully adapting certain words and phrases to his specific needs, or to the needs of the one he seeks to help. He must, however, try to be sure the prayer he is using is not *kapu* to the individual or family by whom, or for whom it was composed. To appropriate such a *kapu pule* would be a serious *hewa* indeed and might well have a deleterious effect upon the intended beneficiary and the practitioner, possibly even a fatal effect. I will outline briefly the order of prayer for *la'au kahea*:

*Pule Aumakua* (Guardian Prayer). This is the initial call for the *mana* to the priest's family gods.

*Pule Kala* (Cleansing Prayer). Offered to Hika po Loa (Kane-Ku-Lono) asking for release for both supplicant and beneficiary from *hewa*, *haumia*, and *kaumaha* (the latter being like the Indian Karma).

*Pule Ho'ola* (Healing Prayer). This actual healing supplication is offered to the Healer, Lono Mai Ola, one of the many Lono subdeities.

"The healing prayers must be offered either three or five times. Depending upon circumstances, healing may be obtained on or before the third application (however, do all three), or it may not become effective until the fifth application. In especially difficult cases, the healing may not be immediate. Should this delay occur, it may be advisable to wait an additional five days for results. If this is impractical for reasons of health, or if other circumstances have raised a doubt in your mind, then you must seek the *kaumaha* the patient is hiding, or of which he is not aware. A clue may usually be obtained through meditation and sometimes through *Lele Uhane* and/or *Moe Uhane*. When the core of the problem is reached, then repeat the *la'au kahea* once more.

"The intended beneficiary should have fasted for twenty-four hours prior to the morning of healing and sought out his or her forgiveness from personal gods; it is not imperative that the beneficent god or gods be identical with those-of the healer, only that the beneficiary accept the powers of our Hawaiian gods as healing mediums. He should have thoroughly searched his mind and soul for every last offense, every defilement he may have committed in his life, then he must have sought absolution from his gods and from those persons living or dead whom he has hurt or offended, through prayer. The beneficiary's prayers



of absolution should have been accomplished at the close of his fasting and as nearly prior to the *la'au kahea* as possible.

"The language used is (I believe) terribly important. For instance, I have experimented with healing prayers in English, saying relatively the same things I might have said in Hawaiian, but that word 'relatively' is the crux. As you know, it is impossible to translate exactly and literally from Hawaiian to English, and, in the translation, the magic is lost, the *mana* is drained. This is of course also true of prayers rendered in certain of the other mystic languages, Hebrew, Chinese, East Indian, Latin, etc.

"Other Polynesians never in recorded history attained more than a fraction of our success in either spiritual or herb healing (herb healing is of course fifty percent prayer too). The Hawaiians alone were sprung from the original hermaphroditic tribe of Polynesian healers; they must indeed have been a small and select group. History records that other members of the Polynesian family voyaged all the way to our islands for healing. *Kahuna* I have contacted over the years in the southern groups have displayed little knowledge of healing. Moreover, one finds no great tradition of healing in those groups beyond common herbal knowledge."

The following is a firsthand account of a great modern *kahuna* of the order of *la'au kahea* and her practice:

Near the end of October, 1971, I decided to fly down to Honolulu from Oakland, to seek the healing services of Morna Simeona, the daughter of Lilia, the great *kahuna la'au kahea* who in 1921 had caused my arm to heal overnight, after it had been infected for nearly a year and was scheduled to be amputated by the surgeon who had despaired of saving it. At the time of my decision to return to my native islands, I had just emerged from a San Francisco hospital where I had been treated after a third heart attack and a compound hip fracture and was fearful that my health was broken.

During the two weeks I was undergoing treatment in Morna's health spa I learned through our many talks that, unlike her mother, Lilia, she is of a Christian faith. Lilia, who is now deceased, relied wholly upon her native deities, prayed to them for curative powers with which to heal her patients, and knew all of the traditional rites of pure spiritual healing.

Morna is a Christian Spiritualist but is not attached to any church. She is a devout believer in Jesus Christ and John the Baptist. At times she feels that Christ speaks through her. She has her own little spiritual group in Honolulu and periodically holds meetings to which a select few are invited. Although she is wholly capable of practicing black sorcery, she believes that it is contrary to Christian teachings.

Such powers of *hoomanamana* are invoked only to exorcise a killing spirit from the victim of a black sorcerer, or to protect herself from being likewise possessed—rites that she assured me she performed regularly. Also the rites she performs before undertaking to heal a patient, of purification, to be effective must arise from a psychic wellspring even more available than that of the most powerful black sorcerer.

When I received the first several treatments for the back injury, Morna needed to enlist the assistance of an associate, Kuulei. I did not know that I was then at the point of death. Later word came to me through a mutual friend that Morna had said, "Don't be surprised if you have to take Melville back to California in a coffin. We will do our best to save his life."

In my final session with Morna she alone massaged my body four hours. When I arose from the operating table and said, "I'll write you a check for forty dollars," she laughed and replied, "For *you*, Leinani, there is no charge! I regard you as a friend, not as a customer. My schedule for tomorrow is so full that I can't get away to the airport to bid you *aloha*. Will you please accept this, my gifts, instead of fragrant flower *leis*. The flowers wilt and lose their perfume; my gifts to you are health and life!"

The next afternoon, flying through the upper spheres back to Oakland, I was comfortable and relaxed, so unlike the flight down, when there was so much pain that every slight movement of my body was nearly insufferable. All this was the handiwork of Hawaii's greatest living *kahuna* of the healing arts, who would not accept a nickel from me in compensation. I suddenly remembered a similar gesture her mother made to me. The *haole* doctor my dad employed to save my right arm charged him hundreds of dollars more than he could afford in his modest circumstances. But when he asked Lilia what her fee was, she replied, "There is no charge. God gave me this healing power as a gift; he did not charge me; I cannot charge you because you are a friend." Those old-time Hawaiian healers never stipulated a fee. One gave them what one could afford, and it was graciously accepted.

When I reflect on Morna's assertion that "God gave me this healing power as a gift," it seems to me that she ignored her indebtedness to the old gods and to her mother. Her healing powers are one thing, and her knowledge of how to apply them quite another. According to many old Hawaiians the only way one may have the powers and the ability of a *la'au kahea* practitioner is to be given them by a *kahuna* who has decided to quit practicing, or, who believes they are on the brink of death. Thus it would seem to be only a matter of suddenly inheriting the role of *la'au kahea*, and, presto! it is mastered. But I am of the opinion that to be a successful healer, one must be a "sensitive," and

also be much more than casually instructed in the arts by an old hand who relinquishes their powers and techniques. Morna herself testified that she was taught a great deal by her mother Lilia in her final years. And of "course she learned a great deal by observation.

*la'au Waiola* the Water of Life (Living Water) that flows from the Spiritual Lord of the Sun; the Living Water that flows from God.

*la'au Wai la* the medicine that flows in the Water from the Sun, or the Water that flows from the Spiritual Lord of the Sun.

*la'au Waiola mauoa* the Water of Everlasting Life from the Spiritual Lord of the Sun.

*laha* 1: to extend from, spread out and away from, increase. 2: choice; something rare and of consequence; something of infrequent occurrence; of excellent quality; uncommon, as a rare gem. 3: to disperse over an area, as in sowing seeds. 4: to extend, widen, broaden.

*lahalaha* 1: an extension of *laha*. 2: to soar through the air with outspread wings; to hover without perceptible wing movement.

*lala* 1: slanting with an arch like a wave building up to a crest prior to breaking. 2: surf; to surf.

*la' la'* 1: a branch, bough, offshoot from the main trunk of a tree; limb. 2: to branch out; to stem from a main trunkline. 3: a division of a family stemming from a common progenitor; a branch of a family. 4: to shoot or spread out in branches from a common source. 5: to issue forth branches. 6: to spring off or out of a main branch. 7; to branch from the House of the Sun as a member of the family of the Sun. 8: a branch of the family of the Sun. 9: to belong to the family of the Sun through direct ancestry from the Spirit that generates the Light and Life of the Sun (Ke La, or Te Ra).

This archaic term referred to the spirits of the original Family of God who incarnated upon earth to become the first of the human species. They were the spirits Kane and Uli breathed into being and gave residence in *Nuumealani* ("The Kingdom of the Gods"), until given bodies and sent to earth. *La 'la'* were spiritual entities analogous to the archangels, angels, and cherubim of Christianity, and the Devas of Hinduism.

In the *Kumulipo*, line 133 reads, in Hawaiian: "*O ka hilu ia pe wa la la ka u,*" and, as L. M. J. renders it into English: "The decorated fish

from perfumed space, a branch of the Family of the Sun, who reflected the illumination that glowed from the Sacred Heart of God," or "That elegant fish from anointed space who emanated as a branch of the Family of the Sun."

*lama* 1: a torch, lamp, light; something that flames and illuminates. 2: a heavenly body such as the sun, moon, or a star; an orb that radiates light. 3: an emission or radiation from a light-giving body, such as the sun's light or starlight. 4: a source of illumination that issues light and warmth. 5: the yellowish-white radiation that glows resplendently from Divinity. 6: enlightenment; to be illumined spiritually; the source of illumination and enlightenment. (The original pronunciation of this word was *Rama*.)

*lana* 1: to float, be buoyant, drift gently through the air like a light veil drifting in the breeze, float along like a cloud. 2: to rest or float on water. 3: calm, still, tranquil, pacific. 4: to hope for or want a thing and patiently wait for the fulfillment of one's desire; to desire with expectation of obtaining the object of one's hope. 5: to trust, rely upon, place one's faith in, confide in, have confidence in. 6: reliance on another's integrity as being able successfully to accomplish a hoped-for end. 7: to console, pacify, comfort. 8: a comforter, as one who comforts another by love. As some of the old Hawaiians said, "*Ke Akua Lono e, hau lana wai nuu*": "Dear God Lono is the comforter of my soul," or "It is Lono who gives comfort to the temple of my flesh." In several ancient prayers this phrase appears: "*E Lono, ka lana mai nuu*": Dear Lono, comfort my soul." This same word, pronounced *lana'*, with the accent on the final syllable, means: "comfort or consolation from the Sun; peace that flows from the Sun."

*lau* 1: to spread out from, move away from, branch out; to extend from like a shadow. 2: a blade, as a fresh blade of grass; young leaf; frond of a tree. 3: four hundred. 4: numerous, many, plenty.

*le* 1: happiness, joy, pleasure. 2: to jump for joy.

*leho* 1: a shell; the hard outer covering of a seashell; cowry shell. 2: the outside covering of a seed or a nut, pod, or husk that contains life within. 3: the outer covering of inner life, as the shell of an egg protecting the chick within. 4: the shell or outer framework of a human being: "*Em ka leho*": "Here is the shell," or "Here is the body." "*He leho*": "Flow into this shell."

*lehua* 1: the flower of the lehua tree; the tree itself. 2: a sweet nectar with which to quench one's thirst; water to drink (*kani lehua*). 3: to be amply supplied with food, as a table laden with delicacies; a bountiful supply- <? a sweetheart, beloved friend; a person adored because of her beauty, charm, grace, or dignity; something lovely like a flower.

*le* (the root of *lele*) to fly from or spring from, come forth from, move, sail away.

*hu* to emerge in birth, overflow from, come from within and flow without.

*a* fire, flame, fiery source that gives out light and warmth.

*lele* to fly, sail, soar, or glide; to hasten through the air; to jump; to flee through space; flight through space; journey through the atmosphere; movement through space either up or down.

*lele la* to fly from the sun, sail away from the sun, pour from the sun, hasten from the sun; to jump from the sun, take flight from the sun, journey from the sun.

// 1: spirit; that which is spiritual, pertaining to spirit. 2: *uhane*, man's spiritual being, his inner self, his higher self. 3: *uhane noho*, the spirit that dwells within one. 4: *akua noho*, the Holy Ghost of God that dwells in the Kingdom of God within the Temple of the Soul. 5: the divine part of man composed of the spiritual essence of God that He created in His own image. 6: the Divine Principle within the soul that nourishes and sustains it. 7: the Holy Spirit of God; Supreme Spirit; Supreme Being. 8: not the soul, but the spirit within the soul. 9: another name for God.

*Uko* 1; a young leaf about to unfold; a freshly opened leaf, as an uncoiled leaf of taro. 2: an opening and unfurling bud; a young leaf. 3: a child of royalty; youth of a chiefly family. 4: offspring of spirit, like a lesser god or goddess, or an angel. 5: sparkling, glistening, shining, brilliance from within, as a divine spirit sparkling in grace.

*Mi* 1: jealous; jealousy, anger, spite, hatefulness. 2: to be prone to criticism; easily hurt; easily provoked.

*hli* 1: an extension of *li*; that which is spiritual. 2: the undulating vibrations of heat waves from a source that gives out light and worth, as the sun. 3: undulating waves, as the ripples upon the surface of water.

*li' ma* to emanate from and to be an integral part of spirit essential to the completeness and oneness of its whole; to be a part of and one with God.

*lipo* 1: darkness, as the darkness of night, or in an impenetrable forest; the blackish-blue of a dark sea in the night; the interior of a deep cave; a dark sky. 2: mysterious night. 3: spiritual night. 4: unfathomable profundity. 5: in the dim, distant past; a region in the mysterious, unfathomable past; reference to the night of Spiritual Creation when the foundation of the earth was established by the creators of all life upon earth, the god Kane and the goddess Uli (na' Wahine). 6: the name of a star in the southern sky.

*lo 'a* 1: sacred, holy, consecrated, dedicated; to set apart in honor of an exalted person, like a deity; dedicated to God; to be devoted to a divine cause. 2: hallowed; entitled to respect and reverence, as in a religious ceremony or ritual.

*lole* 1: cloth, clothes; a garment or dress. 2: to clothe; to adorn with a garment. 3: to turn inside out, reverse.

*lioli* 1: to turn, revolve, rotate, turn over, spin around. 2: to alter, change the appearance of, take on a new form, reshape, make over, give a new appearance, transform.

*lu* 1: to plant, sow, scatter, as seeds are scattered in planting. 2: to grow; to sprout like a young blade of grass; to branch out, expand, develop in growth like a young tree or a growing child. 3: a family increasing in size with new additions. 4: development of one's mind; expansion and development of one's thoughts; extension of one's thinking powers. 5: development of one's spiritual consciousness. 6: development and extension of one's psychical powers into superhuman perceptiveness. 7: to be able to project one's thoughts into the spirit world and into souls which reside there; to commune with spiritual beings; to transcend human limitations with the spiritual mind, the mind of spirit, the inner mind; to be able to establish communion with an *aumakua*, or a divinity, and invoke the blessings of those spiritual beings.

*lua* 1: a pit, hole, dumping ground, crater; toilet; a place where trash is dumped. 2: two, twice, second, double. 3: a duplicate, a copy of the original, an equal, an image of, a mate, companion.

*lu 'a* 1: aged, antique; having existed for a long time; far advanced

in years; a life of ancient vintage; belonging to the distant past; dating from the remote past; a long time ago. 2: impregnated with fire; to spring from flames; to grow from a fiery source and expand; to originate in fire, as the emanation of the earth from the sun.

*luna* 1: an overseer, supervisor, one in charge of affairs, foreman, boss. 2: the one in an organization or in a country who is above all others in authority because of superior power or rank, as the sovereign of a monarchy, or the president of a republic. (In ancient Hawaii the god Kane was regarded as "*Na Luna o na Lani*": "The Serene Regent of the Peaceful Heavens." Kane was also referred to as "*/ Luna*": "The Infinite Ruler or Almighty Regent.") 3: the higher realm of the Heavenly Spheres; the Upper World. 4: *luna'*, to stem from the moon, from which peace and tranquility flow.

M

*ma* 1: to belong to a group, order, or organization; be a part of a company; members of a division devoted to a specific purpose. 2: a group of people belonging to a place or country, as in the phrase "*Lono ma i kanaka*": "Lono and his company of gods from whom man descended." 3: pertaining to, or belong to, a part of, via, through, by means of, in accordance with, intimately connected with, related.

*ma awe* 1: refined, crystal-clear, pure. 2: crystal threads of raindrops; a clear stream of water.

*mahala* 1: to rest with ease, repose peacefully, sleep with peace of mind, enjoy calmness and serenity. 2: to replenish oneself with rest, repose and be strengthened with new vigor. 3: to enjoy relief from pain and liberation from suffering. 4: the soothing comfort one enjoys after recovering from sickness. (*Mahala* is interchangeable in meaning with *mahola* and *mahana* in certain contexts.)

*mahana* warmth, bliss, restfulness, peacefulness; to be able to repose and rest in comfort.

*mahola* 1: to spread out; to spread over a certain area; to extend, expand, stretch. 2: to scatter, disperse, strew. 3: to dispense a potion and thus relieve an ailment, as when a doctor dispenses medicine to cure an ailment. 4: to cause a thing to vanish, as when a *kahuna* exor-

cises an evil spirit. 5: to come from by means of the sun. (*Mahola* is also synonymous with *mahala* and *mahana* in certain contexts.)

*maka* 1: the eyes. 2: to see; sight, vision, envisioning; view; in full view of. 3: the face, expression of the face, countenance. 4: to reveal in the light, as when a flower opens and reveals its center; to cast a glow, as when the expression in one's eyes reveals the thoughts within. 5: to bud, blossom, flower; the heart of a flower, as the golden center of a sunflower. 6: to stem from a flower, as expressed by the phrase "*Hanau ka maka*"; from the eyes or face; to appear from the face; *maka ia Uli*: the face of *Uli*; *makalapua*: the eye of a sunflower, or the face of the flower of the sun; *ma kala pua*: the flower of forgiveness, to care for the flower of forgiveness.

*makala* to free, release, loosen, untie, liberate, forgive; to liberate from defilement, as in the phrase: "*makala ulu a*," which means, more specifically, "to liberate from the influences of evil."

*maka leho* to see and be desirous of, to be covetous; to gaze upon and want something that belongs to someone else.

*makali'i* 1: small eyes. 2: the Pleiades.

*ma ka li 'i* to come from royalty; of royal stock.

*makali* 7 an archaic expression that specified the winter season, the cold period, wintry, or the opposite of *ka'u*, the summer period.

*makia* 1: pillar of strength. 2: main support, column, main superstructure; the foundation. 3: colossal, huge. 4: source of support or supply. 5: a magnificent monument. (This is expressed in the prayer phrase, "*O makia Lono, a hano!*": "O magnificent pillar of strength, sanctify him!")

*maku 'i* 1: to join; joint; a joint connecting two parts of a limb, as the knee or elbow, necessary to the proper function and movement of the whole; connecting links, as the joints in a stalk of bamboo; the place where two separate parts are united, as in the place where a branch of a tree is joined to its trunk. 2: to unite, connect, assemble; being together.

*malama* 1: a radiation of light, as from a lamp, a star, or the sun. 2: illumination from a divine source. 3: to illumine; enlightenment by  
 TM;—inm a< expressed by the phrase from the *Kumulipo*: ". . . hoom-



*alama lama i ka malama*: "and caused illumination from the source of light, the light of the sun."

*ma' lama* 1: to take care of, watch over, protect, guard, care for with parental affection. 2: to console, comfort another; to bestow one's beneficence on another in order to assist him; help or aid; to attend one during his illness and help cure him. 3: a protector, guardian, benefactor. 4: to give benevolence unto another sincerely with no thought of reward; love. 5: a warning, as "Watch out! There is trouble ahead! Take care!" 6: to be alert and on one's guard in anticipation of trouble. 7: to serve, to honor another with one's services; to devote loving attention to.

*malino* 1: calm, pacific, tranquil, smooth, as a smooth sea, peaceful. 2: clear skies; like a clear cloudless day.

*mali 'u* 1: to heed, give one's attention to, listen to, be cautious and aware. 2: decency, politeness; to be civil to. 3: to take it easy, relax, rest, be comfortable, turn to God for consolation. 4: peaceful, soothing, pacifying, comforting. 5: to soothe with balm, give peace unto, as expressed by "*Mali 'u ia oe*": "Peace unto you," or "*Mali 'u mai oe*": "Soothe with the balm of your love."

*ma 'ma'* An extension of the root word *ma*, this word refers to a number of people belonging to a group or a country, or many people stemming from the same region. For instance *ma 'ma'* is used precisely in a prediction made by some of the *kahuna* long before the invasion of Hawaii by foreigners: "*/ nui ka ma 'ma', a pa i ke kai, no ke kai ka aina*." As translated by L. M. J. this prophecy reads: "Huge groups of people will come from over the sea; they will divide out from the ocean and distribute themselves upon our land." Made long before Europeans and Christianity arrived in Hawaii, this prophecy could account for much of the complacency with which the Hawaiians accepted the increases of foreign population.

David Malo, a Hawaiian of remarkable intellect, who was the first of his people to be ordained as a Christian missionary teacher to his own people, and who was the first Hawaiian author of a book (*Moolelo 'wānānā*), placed credence in the predictions of the ancient *kaula* (seers), flalo's last request (he died on October 21, 1853) was that he be buried high on a hill back of the village of Lahaina, on the island of *viai*, where his bones might rest in peace, away from and above the *conung* invasion of foreigners. Born, according to some accounts, in the year 1793, about fifteen years after the discovery of Hawaii by

Captain James Cook, David Malo lived over a time when there were comparatively few foreigners living in his native islands.

*mana 'o* Hawaiian *kahuna* taught that man's three minds are (1) *mana 'o*, (2) *mana 'o io*, and (3) *mana 'o ia ao*.

The Yogi philosophers of India taught that man has three minds: (1) the lower physical consciousness that thinks about the daily problems of one's human existence; (2) the subconscious mind, the intellect, the intelligence of the soul; (3) the higher spiritual consciousness, wisdom of the mind that relates to all things spiritual. The old *kahuna* of Hawaii defined the three planes of the mind, or the three minds, much as did the Yogi philosophers.

In the parlance of the Yogi and certain other sects, the word *manas* means mind. The Oriental philosophers taught that the soul is all mind, as did the *kahuna*. The Hawaiian word for soul is *unihipili*, but it was more commonly referred to by the ancients as *io*; the mind of the soul was known as *mana 'o io*.

*Mana 'o* means: 1: the mind. 2: mind power; the power of the mind; the power of thought; the power of thinking. 3: to think, conceive, reflect upon a subject; to determine by thinking; to think one's way through a problem; to think one's way out of a situation; to make a decision; to reach a conclusion. 4: to realize; realization; to imagine. 5: to exercise one's powers of judgment; to judge in accordance with one's way of thinking. 6: to will, wish. 7: to desire, crave, yearn, as to long for appeasement of one's carnal appetite, or crave for the satisfying of one's material desires; an expression of desire.

*Mana 'o* is the lower physical consciousness of the human brain. It is the mind that awakens from sleep when the physical being emerges from its slumber. It is the mind that copes with physical and material realities, that causes one to say, "I am hungry." It impels the human organism to sustain itself with food. It directs the body in all its waking movements. It is the mind that contemplates the physical appeal of another individual and creates the fantasies one has concerning them. At the end of the day, as one dozes off to sleep, *mana 'o* relinquishes control of the body.

*Mana 'o i'o* means "mind of the soul." *Mana 'o i'o* is not exactly the soul, which the ancients knew either as *i'o* or as *unihipili*; it is not the spirit within the soul, which the ancients knew as the *uhane*; it is not the spirit of the soul, which old Hawaiians knew as *ka uhane o ka unihipili*. *Mana 'o i'o* is the mind of the inner spiritual being.

In order to grasp the ancient Hawaiian conception of the mind of the soul, one must first comprehend the classical conception of the soul. The soul was defined as the inner spiritual being, the real spiritual self.

It is the genuine inner personality of man that is spiritual, in contrast to the physical. We are speaking here of a spiritual entity from a spirit world that enters the newly conceived human body within its mother's womb and wears it as a garment. During our sojourn on earth, the soul uses the head as its temple. At the moment the physical body experiences death, the soul departs from it and returns to the spirit world to rest and to digest the lessons it learned from earthly experiences.

The soul is the thinker that operates the thinking machinery of mankind, the thinker that weaves the pattern of his higher thoughts. It is here on earth for the sole purpose of gaining lessons of life on this planet, so that it may ultimately rise above the muck of ignorance and its chief companion, evil; refining itself by casting off all rudeness and crudeness in order to purify itself spiritually; developing its thoughts so that it may rise above the cravings of the flesh and passions of the blood, which cause man to suffer and die and be born on earth again; mastering its natural desires by detaching itself from enslavement to the material and attaching itself to the exalted spiritual; expurgating from man's nature greed, envy, covetousness, malice, hatred, selfishness, worldliness, intolerance, prejudice, injustice, and dishonesty, so that he may feel toward his brethren only kindness and an attitude of understanding; directing his consciousness into purely spiritual channels so that he may become one in mind, in heart, and in spirit with his Father in Heaven.

When the soul conquers all of its earthly problems and attains a state of perfection by having evolved through many human existences, it is freed from the status of earth creatures and goes to reside forever in the Celestial Kingdom.

The *i'o*, or spiritual resident within the human body, is the spiritual monitor of its five senses, taste, hearing, sight, touch, and smell, and thus master of it. Should the *i'o* lose control of the five senses of a given human body, it suffers the fate of becoming the slave of the brain in that transcendent body, the brain being the seat of man's lower physical consciousness.

*Mana'o io* means: 1: the power of the mind that comes from the inner being; inner mind power; thought power of the inner consciousness. 2: soul consciousness. 3: the inner intellectual process, the intellect that does one's reasoning, instinctively telling one what is right and what is wrong, good and bad. It is the inner thinker that strives to prevent one from doing evil and to guide one along the right pathways. It is the essential good in man that strives to prevent him from being bad, the higher wisdom that seeks ever to uplift him from ignorance and evil. *Mana'o io* is God's gift to man to aid his mental development, his efforts to elevate his station in life and to attain spiritual refinement and purity.

*moe* 1: to sleep, rest, relax; to be calm, still; to enjoy peace and tranquility. 2: to dream.

*mohai* 1: a sacrificial offering to the gods accompanied by a petition for pardoning one's transgressions. 2: a place of offering such as a *heiau*, or temple.

*moku* 1: to cut, sever, amputate, divide in two, separate, set free. 2: a ship or vessel, an oceangoing craft. 3: a land division, an area, a district. 4: a district chief, lord of an area of land. 5: an island. 6: to flow from a source, as a brook from a spring, or water from a fountain.

*molia* 1: a sacred or consecrated place allotted to the gods; a hallowed spot, shrine; a holy place dedicated to the gods that may not be desecrated because of tabu; a place where sacrifices were offered to the gods. 2: to bless, consecrate by religious rites, pronounce holy, confer ceremonial blessings upon, glorify. 3: to invoke spiritual beneficence upon.

*mu 'o* 1: a bud; a young blossom about ready to unfurl its petals. 2: to blossom, flower; leaf; the young sprouts of a tree. 3: young members of a family, offspring, progeny.

## N

*na* the; pertaining to an object specified by the word following *na*, as *na hiku* "the seven." 2: to belong to, be a part of, care for, come from; by means of. 3: in reference to.

*na'* 1: calm, quiet, pacific, peaceful, tranquil, serene. 2: to comfort, soothe, appease, calm down, tranquilize, give peace unto. 3: tranquility, serenity. 4: free from disturbance; to be of a peaceful nature or disposition. 5: to console, soothe with balm, pacify.

*naha* 1: Nobility, of royal rank, eminent. 2: a peaceful breath, tranquil breeze, quiet wind. 3: to split open, smash, crack, blot out, obliterate. 4: to free, release; blow away in the wind.

*na' hiku* 1: the seven. 2: the Serene Sacred Seven. 3: the Seven Divinities of Peace and Tranquility. (See the words *ku' ka' e* and *Na' hiku pupu Keawe*.)

*nahawele* 1: to emanate from royalty; to come from a noble source, as

the offspring of royal parents. 2: a shellfish with two half shells enveloping its organism, as a clam or mussel. 3: to take off or fly from the source of origin, as a bird from its nest.

*Na' Na'* or *Na' Na' I A E* the hallowed names of the goddess Uli, the Spiritual Mother and Queen of Heaven. The goddess Uli was the mate of the god Kane. Uli was frequently referred to as "*Na Wahine*," "the Serene Woman" or "the Lady of Peace," and sometimes called "*Uli Uli*" and "*'A Na' Na*," the latter two names meaning peaceful, serene, flame. Sometimes Uli was addressed as "*'A Na' Na I Malu*": "the Infinite, Serene Flame of Peace and Protection." Uli's title "*Na' Na' I A E*" means "the Infinite Flame of Peace and Serenity."

*nānā* 1: to look, see, observe, behold. 2: to pay attention to, care for, take care of. 3: to soothe, quiet, pacify, bring peace unto, comfort. 4: to love, as a mother for her child. 5: to watch over and protect.

*Na' na* Grandmother; a term derived from the phrase "*Uli 'A Na' na*," one of the blessed names of the goddess Uli, the Heavenly Mother of Peace and Serenity. Hawaiians of pre-Christian times regarded *Uli 'A Na' na'* as their Heavenly Mother. Children then regarded her as their Heavenly grandmother.

*ne'e* to move from place to place; to be able to walk; to ambulate with vigor.

*nehe* 1: a rustling, as of leaves in the breeze; to rustle; a soft, rustling sound. 2: to flow quietly like the gently murmuring brook. 3: noiseless, quiet.

*nei* 1; this, here, this place. 2: to move along, push ahead, step ahead", advance. 3: to rumble like an earthquake; to make a low rolling sound; a loud noise like thunder, a loud report, a reverberating sound. 4: a sighing or singing of the wind; rustling sound of the wind.

*newa* to drop, droop, swoop, glide, descend through space, drift downward.

*nīnau* 1: question; to query, inquire, investigate, interrogate. 2: discussion, debate. 3: decision resulting from an interrogation.

*"o* 1: of, pertaining to. 2: indicating relationship; "He was born of that royal family," or "He belongs to the cult of Kane." 3: to be con-

nected because of birthright; to belong to a family because of an ancestral link to it; to belong to a place because of residence, as in the word *ao'no*, "to belong to the world." 4: from; to come from; to move away from one's place of origin.

*nuhe* to flow outward from the inner source, as in birth, or as an organism emerging from a shell or an egg.

## O

*oha'* a branch of a tree, family, or clan.

*ohana* family, kin, relatives.

*ohe* 1: bamboo. 2: tender young shoots of edible vegetation like green shoots of bamboo or taro.

*ohi* 1: to gather up, bring together, collect, assemble in a place. 2: harvest; to gather one's crops; to reap the product of the seeds one has planted. 3: to reap the reward of one's toil; to enjoy the benefits of one's labor.

*ohia* a tropical tree, mountain apple.

*ohu* 1: mist, fog, vapor. 2: a light cloud upon a mountain. 3: to be adorned with a *lei*; to have a halo.

*o'ia* he, him, she, her, they, them; you, your. This word refers to a second or third party, or to a group specified by the accompanying words in a phrase, as in the phrase that appears in several ancient prayers for a Mu: "*He Mu O'ia, hemo oia*": "He is a Mu, liberate him." But if this term is used in a petition for a group of people, the meaning would then be: "They are Mu, release them from bondage."

*o 'Hi* 1: to appear, become visible, manifest or reveal one's self. 2: a phenomenon; a phenomenal appearance. 3: to project, cast. 4: to aim at a target. 5: to direct one's thoughts through the power of positive concentration onto a specified object.

*ōf' ōi'* 1: the best that can be obtained; the finest procurable. 2: the most excellent; finest quality; superior; eminently good; of great eminence.

*ola* 1: life, good health; to be alive with vigor, enjoy a healthy frame of mind. 2: to have been spared from death, recovered from illness, healed, cured. 3: to save another's life, as when a *kahuna lapa'au* remedies *sn* illness; to grant life unto. 4: a savior, such as the Lord; *a ola loa*: long life; *a dls^mauloa*: eternal life; *Kau ola ia e ke Akua*: life from the Eternal Spirit of XLife. 5: Ola is also an archaic expression that meant "Hail!" as in the phrase: "*E ola! Kane, e ola!*": "Hail! Kane, Hail!"

*olo* 1: to resound; a blaring forth, repercussion, an explosive noise. 2: pertaining to the brain or head source. 3: a tall mountain, hill, a high ledge or shelf; a place high up.

*olo olo* an extension of *olo*.

*ona* 1: his, of him, pertaining to him, belonging to him, part of him. 2: hers, or her, pertaining to her, belonging to her, part of her.

*oni* 1: to appear, make an appearance. 2: to reach out to, extend toward, protrude, thrust forward.

*'oni* 1: to move, squirm, shift, stir into action, get into motion, change plans by moving from one place to another. 2: to arouse, bestir.

*opu'u* 1: a bud; a fresh young shoot on the stem of a plant; to put forth buds, develop as a bud. 2: a young, immature person; something newly developed and therefore immature. 5: young, fresh with youth.

P

*P°* 1: to distribute, divide, subdivide. 2: distribution; a division or a subdivision. 3: to issue or distribute, as a river's tributaries collect water; <sup>a</sup> state of being separated. 4: a group of people constituting a unit; a division of people stemming from common ancestry or all belonging to a specific order; to separate into groups. 5: a fence, wall; that which defines <sup>a</sup>n enclosure and makes a pen or corral. 6: the boundary of a lot or certain piece of land; land with boundary lines; border of an area. <sup>o</sup> the dome of Heaven or boundary of Space (*Lani pa'a*). 8: to have <sup>s</sup>ones senses deeply affected, as by being upset by bad news, tasting <sup>th</sup> something delightful, or feeling something pleasurable. 9: a sound, as <sup>th</sup>e serenade of the wind, or the rhythmic beat of drums; to attract

attention by sounding a call; to beat rhythmically on a gourd or drum; to set musical vibrations in motion with an instrument; to clap hands with an even beat; to applaud; to clap hands rhythmically to attract the attention of spirits in the astral world, as was done in an ancient form of invocation.

*paha* 1: distribution of breath by breathing upon another to infuse him with one's own life force. 2: where, as in "Paha oe?": "Where are you?" 3: maybe, perhaps, not quite sure of.

*pahia* 1: slipping, falling away from; to cause something to slip. 2: to escape, leave quietly without ceremony, tiptoe away one by one, move as if sliding or gliding, slide down or off a support.

*pa'ina* 1: food, meal, dinner; to eat. 2: to gather for a feast.

*pa 7 na'* dispensation from the Supreme Source of Serenity:

*pa* to distribute, divide, issue.

*'* the Infinite or Supreme.

*na'* peace, tranquility, serenity.

*paka* 1: a raindrop, threads of raindrops. 2: rainlight, which is the light that glows from crystal drops of rain. 3: water flowing from its source. 4: diffusion of a ray of light. 5: to listen carefully to another's speech and correct his mistakes; to correct the lessons of a pupil. 6: the wisdom that flows in the Water of Life from God; the living Water that flows from the Father in Heaven and that enlightens one with wisdom; the spirit food in God's breath. 7: to teach constructively and enlighten with wisdom.

*pakanaka* 1: to distribute peace, life, hope, wisdom, and light unto man; the blessings that flow from Kane unto his children. 2: to be humane unto others; to practice humanitarianism; to be beneficent; to be benevolent.

*pakaua* understanding and enlightenment given by a consultant to one who solicits his advice; to aid another by constructive criticism; to teach wisdom; to give another the benefit of one's learning, as illustrated by a phrase from an old *pule*: "pakaua *kukahi*," meaning "enlightenment flowing from the highest source."

*pala* 1: distribution from the sun. 2: mellow, soft, gentle, tender. 3: ripe, mature, mellow with ripeness. 4: pure, refined. 5: a soothing nature,



soft and gentle, pleasing in disposition, loving, affectionate, kindly. 6: to spread out from the sun, issue from the sun.

*palaha* "distribution of the Breath of Life from the sun:

- pa* to distribute, issue.
- la* *Ra*, the sun, sunshine.
- ha* breath, Breath of Life.

*palapu* wound, flesh injury; soft, as a boil ready for lancing.

*pa mahana* to dispense peace and love. (See *mahala*, *mahola*, *mahana*.) Kane was referred to as "*Ke Akua pamahana*": "the god who warms humanity with his love."

*pana* 1: to shoot, aim at a target, discharge forcefully. 2: to sprout forth, grow from, issue from and develop in growth, as a plant from the seed. 3: to throb, pulsate. 4: heartbeat, pulse; the heartbeat that sends the lifeblood coursing through the veins.

*papa* 1: an extension of the word *pa*. 2: to move over a flat surface, as people traveling abroad; to move over the sea's surface, as people traveling abroad; a distribution. 3: a flat surface, an area. 4: rank, class; an order of high class, as a house of nobles; an aggregate forming a refined social class such as the House of Papa, which was an ancient order of high chiefs and chiefesses. 5: worthy, valuable, of high estimation, of eminent worth, of superior quality. 6: the name of the goddess Papa, the Earth Mother; the goddess Papa, who distributed the souls of mankind from *Nuumealani*, the Kingdom of the Gods, unto the earth. Papa was also referred to as "*Na Luahine*" "The Peaceful Lady of Lu'a" (the lost continent in the south Pacific Ocean) who came from the fire of the sun as "The Old Lady of the Earth," and as "Old Lady Time." In still another context the ancient Hawaiians often spoke of the goddess *Papa* as "*Ka Luahine o ka honua*":

- Ka* 1: the. 2: a radiation of light.
- Lu'a* to spring out of, or grow, from fire,
- nine* an abbreviation of *wahine*, or female, woman, lady.
- ° *ka honua* of the earth; that which is earthly.

***Papa Kōlea*** the Highland of the Birds in the Celestial Realm where the ***Kōlea***, the Angels of Mercy, the Doves of Peace, dwelt

*pe* 1: anointed, perfumed, given fragrance. 2: sacred, consecrated, holy. 3: humble, meek, modest, of low means, menial. 4: flat, crushed, flattened. 5: wet, soaked, drenched. 6: washed with water, sprinkled with holy water; purified with scented water that has been blessed by a priest. 7: to anoint for consecration.

*pea* 1: fair, just; honesty, fairness. 2: to measure out justice in keeping with what is deserved. 3: the opposite of injustice and dishonesty.

*pe'a* 1: the anointed flame (in reference to God). 2: Sacred Fire, Divine Spark. 3: a cross, specifically the Sacred Cross of Lono, or "*Ke ka'u o Lono I Kama Kahiki*": "The Cross of Lono the Supreme Child of the Heavenly Spheres." 4: to create a sacred symbol of the Mu denoting initiation into the Divine Order of their priesthood, by the act of placing the right hand on the left breast and crossing it with the left hand. *Pe'a Pe'a* and *Ke'a Ke'a* are extensions of *pea* and *kea* that symbolize "The Anointed Cross of Shining White Light," a term that was applied by the ancient Hawaiians in their sacred temple chants and prayers to Lono, Kane, and Uli. 5: the trunk of a tree from which branches stem; a branch upon which there are leaves and a mixture of flower buds and blossoms. 6: a sail; the canvas sheet attached to a cross arm of a sailing ship. 7: the sacred *Malo* (skirt of *kapa* cloth) that hung from the crosspiece (*ke'a*) of the Cross of Lono to symbolize the garment of Lono. 8: a holy flame, as a lamp that glows from an altar. 9: an ancient tabu sign in the shape of an X that denoted an area consecrated to the gods.

The word *hoope'a* is so closely related in meaning to *pe'a* that its amplification should be placed here:

*Hoope'a* 1: to consecrate, glorify, anoint, dedicate to God. 2: to prosecute, persecute, crucify; to punish a person unjustly. 3: to tie or bind a person so that he may not escape; to hang a man from a gibbet; to bind and nail a man upon a cross and abandon him to die. 4: to sail over the sea; to transport oneself over the sea in a boat or canoe; passage from a point of departure to a point of destination. 5: to glide like a bird through the air. 6: to move swiftly through the air as does a spirit. 7: the edge, border, boundary, borderland, line of division; the point where one object is separated from another; land's end where water begins; the point of death's occurrence when the soul separates from the flesh. 8: a starfish.

When the Hawaiians saw the two ships of the English navigator Captain James Cook put into the roadstead of Waimea, Kaua'i, on January 18, 1778, the day of Hawaii's rediscovery, the mainmasts with their great horizontal spars reminded them of the Cross of Lono, now known by its missionary-bestowed name, The Makahiki Idol.

A mast of Cook's ships reminded the wonder-struck Hawaiians of "*Ke Kau o na Kea*," which, with cross arm, completed the Cross of Lono, while the sail hanging from the cross-arm symbolized, to the brown devotees of Lono, "*Ka pe'a o ke kau*," "the Cloth of the Cross," or the Cloak of Lono." For the temple *kahuna* the white sails symbolized "*Pe'a Pe'a o Lono ke Akua I laau*," "The White Raiment of the Anointed That Shone like the Sun from Lono, the Spiritual Lord of the Sun."

The assemblage of Hawaiians who first saw Captain Cook clad in a white uniform with golden epaulets and buttons were convinced that he was the god Lono returned to fulfill an ancient prophecy to the effect that Lono would some day return to Earth in his *auwaalalua* (nautilus) or fleet of huge sailing canoes. Thus the credulous Hawaiians mistook the English explorer for their god "*Hoopea Ke Akua Kea*," the god of the Cross, the god of Light, the god of enlightenment, the blond god who beamed forth rays of yellowish-white light, the anointed Lord, the god of Fire. Captain Cook was also regarded as "*Ke Akua na Kea*," the God who descends from the Cross, the god who showers this earth with light; the Light of the Sun, the Light of the World.

*pi* 1: a drop of water, a raindrop; a sprinkling or drizzling of water. 2: the vital strength and energy within a drop of water; the electric vitality in water; the *mana*, or power, in water, as in the phrase "*Ka pipi o Kane*": "The vital force of living energy that flows from the Father in Heaven."

*piko* 1: navel, umbilical cord, genitals. 2: a blood relative. (A greeting still used today, "*Pehea ka piko*?" means "How are your genitals?" "*Moku ka piko*" means to sever one's relationship with a blood relative, or cut the umbilical cord.

*Piko* 1: the summit of a hill, peak of a mountain, zenith, the top or highest place on a mountaintop or in space; lofty. 2: way up high, as in the phrase "*A moku ka pi ko, i ele ua, I ele ao*": "From your Highland at the zenith of Space, let protection rain." 3: a place of distinction; noble station; crowned.

*Pipi*, an extension of *pi*.

*pi i* *thng.* *L' ooyster, dam, mother\_of\_pearl* 2: meat, beef, the meat of a

*Po* When historians among the Christian missionaries, as well as the biased of secular status who were among the earliest foreigners

to gain some mastery of the language, asked the Hawaiians where they originated, among the several stock answers they were given was the phrase: "*Mai ka Po Mai, makai*": 1: "We came from the Night World." 2: "We emanated from the Spiritual Country of God." 3: "We stemmed from the Celestial Realm of Heaven."

Foreign interrogators, unable to grasp the variety of meanings of the word *Po*, frustrated in their efforts to gain the friendship of Temple Priests, or of royal persons, or members of the intelligentsia, gained little true insight into the deeper esoteric religious conceptions of the Hawaiians. Some Hawaiians earnestly tried to convey to the foreigners the primordial and abstruse meanings of the word *Po*, but their efforts were defeated because of mutual language barriers. And the missionaries especially, in their zeal to implant Christian dogma, interpreted *Po* as darkness and chaos, which they equated with the Hawaiian character, branding Hawaiians as "benighted heathens" and "dark-souled savages" who originated in darkness and were therefore lost souls steeped in evil and degradation who must be brought to salvation through the Gospel.

The word *Po* means: 1: darkness, night, the darkness of the night, the night world, the world of night. 2: chaos; obscure; obscurity. 3: the Spiritual Country of God, the Celestial Realm of the Heavens, the Kingdom of the Gods, the Higher Realm of the Spirit World from which man originated. 4: divine origin; to emanate from Divinity; to stem from the Royalty of Heaven. 5: the Spiritual Realm of the Celestial World whence adepts and seers received divine revelations; to be enlightened with wisdom or inspired by divine revelations from the Spiritual Country of God; the realm of inspiration to which a highly developed spiritual consciousness extends itself during sleep and is enlightened with wisdom in the form of dreams. 6: Hell; the lower realm of the Spirit World, *Ke ao Po*, or the Realm of Darkness where evil spirits and those who have darkness in their minds because of ignorance dwell in life beyond physical death; the lower realm of the Astral World that surrounds and penetrates the earth. 7: of the gods, pertaining to Divinity, belonging to the gods. 8: ignorant; ignorance; to think or behave in an ignorant manner; to be stupid; to possess an unintelligent mind filled with dark and harmful thoughts. 9: the range of the Spirit World extending from Heaven to Hell.

When the word *Po* was used in a phrase, its meaning was revealed by context; thus "*Kane o Ka Po*" meant: "The Father, or the Man of the Celestial World," and "*Po Uliuli*" meant: "The Celestial Realm of the goddess Uli, the Spiritual Mother of Heaven." But the phrase "*Mana'o ka Po*" meant: "thoughts of evil, or an ignorant mind."

*Kahuna Pule Heiau* (High Priests of the Temple), who in ancient times were of a divine order, taught the initiates the following:

At the beginning of time, long before the earth flared into existence from the sun, the space that this universe now occupies was a vortex of darkness. In the beginning there was nothing in the immensity of space but dark mists, which whirled around and around chaotically. In the cold and mist was the night world of *Po*. The only life that existed in the World of Night was the Eternal Spirit of Life, the Eternal Spirit of the Sun. The Almighty and Omnipotent Keawe, the Everlasting and Infinite Light of Life, and Life of the World, dwelt aloft in the Temple of the Sun at the zenith of the universe where the curving arches of the Heavens meet at its dome, in the Seventh Heaven above this earth—*Lani Uli*.

Life did not commence in the Night World of *Po* until Almighty Keawe, the Eternal Spirit of the Sun, breathed into it the Eternal Life of the Sun. With his first great breath of life, darkness vanished from the Upper Region of the Night World, and, in the light of the Eternal Sun, the first life dawned in the Night World of *Po*.

Keawe, being dualistic in nature, possessing all the qualities of the masculine gender and all the qualities of the feminine gender, produced a divine son, *Eli Eli*, who later become known as the god Kane, the Man in Heaven, or the Heavenly Father. And Keawe produced a Divine daughter, *Vli Uli*, who later became known as *Na Wahine*, the Beautiful Lady of Heaven, or the Heavenly Mother. Thus came into being the first Supreme and Divine Trinity of the world, who dwelt in *Kahiki Kapu I Holani ke ku'ina*, the Exalted Realm of *Po*.

*po'ai* 1: a circle, hoop, wheel. 2: to spin like a wheel, or a disk spinning through the air; any spinning object. 3: to whirl through the celestial spheres from the spiritual country of God, as in the phrase from the *Kwnulipo*, "O ka po i po ai," which refers to earth's emergence from the sun streaming through the stratosphere in the Night of Spiritual Creation.

*P<sup>oo</sup>*  
*d'* 1: head. 2: the leader or director of an organization; one who directs, regulates, guides, or issues orders; a superior who directs others.

*P<sup>o</sup>*  
*to* 1: a large conch shell such as the old Hawaiians used as a trumpet  
*pra* summon people to a gathering (the conch summoned people to  
*ra* yer and to mobilize for warfare); any wind instrument of the horn  
*dai* <sup>t</sup> <sub>Umpet</sub> type\_ 2: a Pumpkin, squash, gourd, calabash. 3: appetizers,  
*n* bits, M offering of food\_ 4: to expel wind through the mouth;  
*to* <sup>t</sup> <sub>V</sub> <sup>t</sup> flatulent\_ 5: to blow water from the mouth. 6: shells of all  
*sp<sup>ec</sup>* ? 7: the hard outer covering of an egg; a chick hatching out of  
*an* <sup>le</sup> s- 7: the hard outer covering of an egg; a chick hatching out of  
- egg; the flowing of life at childbirth. 8: the outer covering, shell,  
pod or husk of a fruit or seed; any shell that encases the germ of life.

9: a pistol or gun that discharges bullets. 10: to separate from a shell as extracting the contents of a shell. 11: together; to be part of a group[ company, or order; to work together as a unit dedicated to a specific purpose; in harmony or agreement with; to live together as part of a communal village or religious order. 12: to be an intimate part of a family or an order political, social, or religious in character; a united order forming a complete and harmonious unit; a composition of constituent parts forming a complete whole; totality; completeness. 13: entirely, completely.

*pua* 1: a flower, a blossom; to bloom or blossom. 2: to come forth, appear, emerge, make an entrance, reveal oneself. 3: a child; progeny, descendant of; to produce young (once used in special reference to the birth of royalty). 4: to float, be buoyant, drift through the air like a cloud. 5: to appear like a flame leaping from a fire, or smoke rising and drifting away on the wind. 6: a drifting cloud (*opua*). The ancient seers envisioned the etheric shell-like frame of deceased human beings, *kino aka lau*, the shadow or spiritual body that had spread into a shadow of its former human self, as drifting through the air without effort, floating buoyantly upward like a light veil of mist into the Astral World, "*ke ao moe uhane*," the dream world of the sleeping spirits, where the souls of the living dead slept in peace after their hectic sojourn upon earth. *Uhane moe* were often referred to as *opua lani*, meaning clouds drifting to Heaven, or *pua lani*, flowers of Heaven.

*pua'a* flower of flame; blossom of fire; flower of light (when pronounced with the accent on the final 'a). Female deities were frequently addressed, or rather referred to, as *pua'a*, "flower of light that radiated a Heavenly splendor," or as *pua ala*, "the anointed flower of the Sun." These deities were not thought of as blossoms whose petals were aflame with tongues of fire, but rather they were conceived of as lovely divinities of tremendous proportions whose bodies of yellowish-white light radiated rays of yellow and crimson hues in all directions. And yellow and red tinted rays softened with tones of orange shone brilliantly from their halos. Red and yellow, the spiritual colors of the sun goddesses were also the favorite colors of Hawaiian royalty, which accounts for their cloaks, capes, and helmets being made of golden feathers trimmed with red feathers, regalia -that signified descent from the House of the Sun. The crescent motif of brilliant red on a yellow field symbolized the sun in a state of near eclipse.

*pua'a* 1: when pronounced with the accent on the first a: a pig, hog, swine, pork. 2: The esoteric meaning is contained in the phrase "*Kama*

pua'a," "child of the blossom of light." But "Kama pua'a has also been referred to by the unenlightened as the "pig god." Kamapua'a was in fact a demigod, a spirit of lesser rank than the divinities, just as an angel must be of lesser rank than an archangel.

*pua aneane* 1: the Blossom of the Soul; the Sunflower of the Soul. 2: to come from within, emerge from the inner spiritual source. The meaning is shown in the phrase "A ola loa o ka pua aneane, kau ola ia, e ke Akua": "Grant everlasting life to the Blossom of the Soul, life that comes from you, O God"; also in the phrase "Pela kau waika aku a me kau waipa, aku ia oe, e ke Akua": "That flows in the living Water within the Breath of Life, that emanates from You, O God":

*pua* 1: flower, blossom, a bloom. 2: to appear, come forth, emerge, reveal oneself. 3: a child, progeny, descendant.

*aneane* 1: almost, near, close, closely, nearly. 2: within. 3: to be closely related; an intimate friend, close associate; something that is very dear to one's heart. 4: genuine, as that which is an authentic part of one's nature or self. 5: one's truthful inner self. 6: the breath of life, hence life itself. 7: to proceed from one's innermost self; to come from the innermost spiritual being within, that which flows from the treasury of one's inner resources. 8: the Kingdom of God within; the Cathedral of the Soul where the *Akuanoho* resides in majestic silence.

*pu'e* 1: to force; to have the power to enforce strongly or influence effectively; the power to persuade, the power to force action; to impel something into action. 2: to have force, strength, energy, vitality, vigor. 3: to be strong, force by action, violate, rape, ravish. 4: to compel, coerce. 5: to blow something out, as a fart discharged; to blow outward; to blow through something like a shell or trumpet.

*puka* 1: to come forth from a shell or an egg; to emerge in birth; the birth of a living creature. 2: a hole, a doorway, an opening through which one passes from the inside to the outside. 3: to appear, become visible, reveal one's self; to emerge from darkness into light.

*Punohunohu* 1: clouds. 2: to cloud over with a threatening or ominous aspect; that which has a dark and threatening aspect. 3: an ill omen; forbidding, terrible. 4: failure in an enterprise; lack of success in attaining a desired object because of unrighteous and wicked thoughts. 5: to <sup>rise</sup> <sub>as</sub> smoke, as smoke from a fire; a powerful thought form rising as a thin veil of mist invisible to the average person, but easily seen by highly developed

human seers, and by the "Intelligences" of the Spirit World; black clouds, or thin wisps of dark mist denoting evil thoughts; red veils of mist denoting licentious thoughts; gray or purplish-gray mists denoting thoughts of death; yellow or yellowish-white clouds symbolizing spiritual thoughts; bluish-white clouds representing the purest of spiritual thoughts. These various veils of mist are always colored by one's thinking.

*pu'pu'* 1: shells, beads, seashells, land shells (*Achatinella*), shells with edible organisms within them. 2: a delicacy; tidbits to relish like hors d'oeuvres; an offering of something to munch on in order to whet the appetite before the main meal. 3: a group, gathering, assemblage; a bunch of people together in one place dedicated to one specific cause; to be an integral part of an organization in perfect harmony with the object of that group; to be united, in unison with, in tune with; harmony, agreement; to be as one with.

## U

*u* 1: the breast, udder, teat. 2: the bosom, the human breast. 3: the seat of our emotions from which come feelings of grief; cries either of pathos or joy. 4: to stem from the heart, as in the word *ka u*, meaning a radiation of light from the heart or the breast, like the light that glows from the Sacred Heart of God, or the water that flows from the Sacred Heart of God. (*Ka u* was the name of the ancient Hawaiian cross, the Cross of Lono.) 5: the mother element, the source from which the nourishing milk of life flows, hence the milk of life. 6: to grieve, weep, mourn, cry, drip, ooze, moan, sigh. 7: the milk of life that flows from the breast of light.

*uku* 1: pay, wages, commission, compensation, reward for services, fee. 2: a flea, louse, tiny insect.

*u-ku* a penetration by the mother element; a projection; a projection from the source of nourishment, as illustrated by the phrase in the *Kumulipo*: "*Hanau ka u-hu ko'a ko'a*": "Born from the highest breast that radiates light from whence the Milk of Life flows from the Blood of Fire, the Flame of Creation."

*'ula* red, scarlet, crimson; of reddish color.

*Via* 1: the Breast of the Sun; the Milk of Life that flows from the Breast of the Sun; sustenance from the Breast of the Sun. 2: the Breast



of Ra, 3: the Spiritual Breast of the Sun from which the Milk of Life flows.

*ula o ka lani* 1: the reddish or crimson-tinted heavens. 2: dawn of light in the heavens. 3: flush of early morn.

*'ula 'ula* an extension of *'ula*.

*U* 1: the Breast of Spirit; the Spiritual Breast of Heaven; the name of the goddess who was the mate of Kane our Father in Heaven; the name of the goddess who was thus our Heavenly Mother. 2: the blue of Heaven; blue firmament, blue sky; a bluish color.

Some of the priests and priestesses of old Hawaii referred to the goddess Uli as "*Uli 'a na' na*," "The peaceful Flame of Serenity," or as "*A Na 'I Malu*," "The Infinite Serene Flame of Love and Protection." Uli was known to all as the "*Kahuna ao Na' Wahine*," "The Serene Woman," "The Lady of Peace," "Goddess of Serenity," "Goddess of Peace." Many called Uli "*JVa Wahine o Na Lani*," "The Peaceful Lady," "The Queen of Peace," "The Serene Woman of the Tranquil Heavens." To the High Priests (*Puhio kaoka*) Uli was known as "*Na Wahine o ke ao*," "The Resplendent Lady of the Sky," "The Lady of Light," "The Lady of Wisdom," "The Lady of Enlightenment," "The Goddess of the World." And the High Priestesses gave Uli the title of "*Kea Kea Lani Wahine*," "The Heavenly Goddess of the Cross of White Light." Temple Priests addressed Uli by her consecrated name, "*Na na I A E*," which only they were permitted to utter with utmost humbleness.

Only those few *kahuna* who reached the most rarefied and exalted plane of spiritual illumination addressed Uli as "*Ka Wahine Ke La*." Some translators have said that *Ke la* means "The Lady That," or "The Goddess That," whereas the word *Wahine* when applied to Divinity means "goddess." Esoterically, *kela* means "That." But concealed within the *huna*, or profound depths of the word *Ke La* (*Te Ra* to the ancients) is a very important esoteric meaning: the Sun, identical to the Egyptian reference to the Spiritual Being that is the generative force behind the Sun, or the Light and Life of the Sun. Uli was the female generative force of the Sun, the goddess of the Sun, "*Ka Wahine Ke La!*"

**G** In many Eastern religions God is referred to as "That." In the Book of Genesis the Hebrew prophet Moses stated that God said unto him, "I am *That I am*."

ian <sup>16nt</sup> Eg>'P<sup>tians</sup> worshiped *Ra* (pronounced *La* in modern Hawaiian), as the Supreme Spiritual Being behind the Sun. The Christian "Amen," appears to have stemmed from the ancient Egyptian "Amen-Ra." If tracing the origin of the early Egyptian religious beliefs, one

might go back into primordial times to the sacred teachings of the Holy Mu of Ka Lua, the Lost Continent in the South Pacific region. The Mu were the world's original worshipers of the Spirit of Fire, the Supreme Being that is the Light and Life of the Sun, and the generative power of radiant energy behind the Sun of our Universe. And it was from Ka Lua that the Hawaiians derived the teaching of the Holy Mu. When European voyagers discovered Hawaii, the High Priests of the Temples of Divine Worship were still teaching to initiates the sacred and inspired spiritual philosophy of the Mu of Ka Lua.

Uli was the most important female deity in the ancient Hawaiian pantheon of gods, for she was the mother of gods and goddesses. It was Uli who released the Living Water that flowed in the Breath of Life from Keawe unto the females of earth's peoples, just as the male gods released the Living Water that flowed from Keawe unto the males of earth's peoples.

Uli was referred to by the ancients as "the goddess with the discerning eye who perceived everything that transpired on Earth." Sometimes the *kahuna* spoke of her as "*Uli nana Hewa*," "Uli sees all injustice and unrighteousness." And at other times the goddess was spoken of as "*Uli nana pono*," "Uli beholds all justice and righteousness. Nothing escapes her all-seeing eye."

Uli was one of the exalted deities to whom the *kahuna* prayed when they wanted to know the identity of a culprit. The prayers of the *kahuna* were never left unanswered. If Uli were unavailable, one of the many hostesses of her Royal Court in *Lanikeha*, the Kingdom of Angels, listened to prayers and conveyed them to her. Always the *kahuna* received directions from above, and thus were known always to nab their man.

As both good and bad persons of every religious persuasion pray to the same God or gods, so both the good and the bad Hawaiians prayed to Uli. The evil sorcerers (*kahuna ana'ana*) and their apprentices petitioned Uli to aid them in performing their acts of black magic, while the good *kahuna* petitioned her to aid them in performing their kindly deeds. Needless to say the fact that evil ones prayed to Uli did not make her an evil goddess, an absurdity concocted by early Christian missionaries in their efforts to discredit her. The more thoughtful among the Hawaiians knew that the faults of men are not the faults of deities; they are the faults of those who failed to learn the teachings of Divinity. They knew the gods never indulged in the practices of evil and ignorant men. Men's evil deeds are the products of their own vile minds, the consequences of ignorant and unrighteous thinking.

Uli still resides majestically in the Celestial Realm of *Lani Uli*, her home long before earth flowered into its existence apart from the

sun. Seers of old Hawaii, who penetrated the thin veils that sheath life in the Celestial Realm from the perception of most human creatures, envisioned Uli as a resplendent figure bathed in a bluish-white aura that outshone the bluest star. And at times those *kahuna makaula* (priestly seers),\*who were pure enough in mind and in spirit, saw the goddess Uli project an aura of golden light as she drifted serenely on her way across the sky, while from her halo, rainbow-hued rays extended in all directions.

To the few devotees of Uli who reached the highest plane of esoteric perception, which permitted them to see with their third eye, the "Spiritual Eye" that lies just behind the forehead, above the bridge of the nose, just above the inner corners of the eyebrows, Uli would reveal herself and shower upon them her love and mercy.

When the traditional religion of the Hawaiians was abolished in 1819, in the year before the first Boston missionaries arrived with the Christian Gospel, and the temples with their wooden images were burnt, Uli was not destroyed. Only the wooden symbols of Uli were demolished, for no mere mortal has the power to destroy divinities who were created by the Supreme Father in Heaven.

A belief is growing among modern-day Hawaiians that the Heavenly Mother, Uli, eagerly awaits the day when her children will once more raise their faces, their eyes, and their hands and pay her homage as did their forefathers for many thousands of years, so that she may once again bestow her blessings on them.

*ulu 1:* to cause to grow; to sprout from and develop like a shoot from a bursting seed; to stem from a source of energy supply or a source of sustenance. *2:* to create, produce a manifestation of one's mind, stimulate into life. *3:* to interject from the spirit of one the Breath of Life into the spirit of another, as when a mother breathes into the mouth of her indisposed child, or when God breathes life into one of his creatures. *4:* to inspire into life; to manifest as the result of divine inspiration. *5:* a creator. *6:* growth, expanse, increase.

*ulu a mai* to provide or nourish, protect with love, breathe life into.

*ulu ha'i ma'lama 1:* a *kahu* or caretaker; one who guards and protects one's person and property. *2:* to watch over and take care of another's belongings.

*ulu ha'i malama* the Light of Creation; to create with light as with God's creations.

*ulu kai o kahiki* the Ocean of Creation in the blue of Heaven; the Sea of Creation in the celestial spheres where all life in Kane's Marine Kingdom springs into existence.

*ulu wehiwehi* 1: a luxuriant garden; a tranquil haven of rest adorned with natural verdure; a lush garden, serene and perfumed by flowers. 2: to create a perfumed garden of serenity; to inspire a perfumed garden of serenity to grow; beauty stemming from the source of the beautiful.

*u'mi* ten. In the tenth grade of learning the *kahuna* taught their initiates that the syllables of this word meant:

*u* 1: the Mother Element; the Source that supplies one with the Milk of Life; the Source of Life itself. 2: the bosom, the breast, in reference to the Spiritual Breast of Heaven; the Breast of the Holy Mother Uli. 3: to stem from the mind; a manifestation of one's mental creation; 4: to emanate from the heart.

*mi* 1: to flow from, as water tumbling from its source. 2: a dream. 3: to dream about a thing and then make it into an actuality, as gods and goddesses conceived this world at the beginning of time by designing the scenario to be enacted upon its stage.

After the initiates had mastered the wisdom of the first ten grades, they were taught two final courses in supernatural lore, which made them adepts and highly skilled in magic. These last two courses, which were imparted to the acolytes on the stairway leading to the Cross of Lono, were never revealed to the translator, hence they are not included here.

*una* 1: to send on an errand, command an operation, order to perform a task. 2: to commission a spirit to perform a task, as when a *kahuna* sends an *unihipili* on an errand of mischief, or when a practitioner of *lapaau* invokes the divine aid of a healing angel to give *mana* to a patient. (*U na'* is an archaic expression meaning "peaceful breast, the Milk of Life that flows from the breast of Uli. the Mother of Life, in a serene fashion."

*unauna* 1: an extension of *una*. 2: a hermit crab that makes its home within a spiral shell.

## W

*wa* 1: time; a period of time; as used in certain contexts, "what time" is suggested; a period in which something specific happens; a season, an era, a generation; the length of a period required for the performance of a specified action, as designated by *wa akahi*, or period one, the first period. 2: place, with the accompanying words designating what place, as *ku wa*, "the Highest Place." 3: space; boundlessness; an interval between two points in time; an interlude; the intermission that separates the acts of a performance. 4: to make a noise, especially with the mouth, by a roar, a yell, a bellowing; to talk, make utterances. 5: to reason, consider, examine carefully, study, think about attentively, ponder, estimate the value of, treat with consideration, deliberate, justify an act or procedure, render a judgment and bring about a situation; to have a motive that influences the will to perform an action.

*wahi* 1: to break open, break through a sheath, burst open, split; to come forth or come through, as a pod bursting forth from its shell. 2: to hasten from one place to another. 3: to appear with lightning quickness. The phrase "*Ke alii wahi lani*," "The king who came forth from Heaven," refers to the god Kane breaking forth from Heaven, descending unto earth and fathering Lailai's children into birth in immaculate conception. The phrase "*O wahi mai, e Lono, O wahi, O luna*," "Come forth, O Lono, come forth from above," relates "*Wahi lani*," meaning: 1: to come forth from Heaven. 2: to appear in Heaven like a flash of light. 3: to hasten swiftly from Heaven.

*wai* 1: water, liquid, juice. 2: any liquid discharged from the body, as saliva, blood, semen. *Wai O Kane*: the sperm of man; water from the Father in Heaven.

W« 7 supreme or infinite space or place.

*Waiha* 1: the Living Water within God's Breath of Life; the *mana* within his holy breath; the vital force of energy that is contained within the Breath of Life from God. 2: to impart *mana* to an individual by breathing upon that person as the *Lapa'au* does in healing practices. 3: to fortify with strength, as a priest energizing an ailing person by breathing spirit food upon him. 4: the Water of Sustainment in the Breath of Life.

*Wai~olo-la* Water from the Mind of the Sun. This is an archaic

poetical expression used by ancient bards in reference to the female generative force of the Sun, the goddess Uli, the mate of Eli. *Wai-olo-U* represents the male generative force of creation. Thus the expression in the *Kumulipo*, "*O ka Wahine ia Wai-olo-la*," means "From the Water of the Mind of the Sun was woman born."

*Wai-olo-U* water from the brain, intellect, or spirit. This archaic expression refers to "the Living Water that flows from the head of God." It was poetically expressed in the *Kumulipo* in the phrase "*Hanau Kane ia Wai-olo-li*,": "From the fluid of the brain of God or Spirit was man born." This is in reference to the male generative force of Creation, the god Eli, or Kane the Heavenly Father:

*Wai* water, liquid, fluid, juice.

*OIO* 1: long, of great length, of considerable extent from one end to the other; tall, of great height. 2: distant, as in space or time; inaccessible, too far away, beyond reach, unattainable. 3: beyond comprehension, transcending conception. 4: a long time; of great duration, endless, without limitations. 5: another form of *lo*, meaning the brain or intellect, or intelligence of mind.

*I* spirit; God; that which is spiritual; pertaining to God.

*waipa* 1: to request through prayer. 2: distribution of water. This pertains to the vital sustainment that flows in the living breath from God. We creatures who live by the grace of God can survive for several days without food and water, but none may survive more than a few seconds without the living water that flows in the breath of life from God. Our life on earth commences with the first breath that we inhale and it expires with the last breath that we exhale. When the water of life that flows from Kane can no longer nourish our body because of the collapse of the lungs, life within is immediately snuffed out, because of the withdrawal of *mana*, the Spirit Food.

*wale* 1: only, alone; the one and only. 2: the first reason; to be the very cause of a thing; the reasoning that causes a thing to occur. 3: to be alone or lonely because of superior rank; to be aloof because of one's eminence. 4: to be in a superior position above all others and all else; pre-eminent; of the highest quality; of extreme excellence in position as well as deeds; supreme.

*wao* a zone, area, region.

*wao kele* 1: a luxuriant highland forest; a woodland in the clouds. 2: a mountain forest composed of only giant trees, *kele* 1: to sail, sail away from. 2: lush, characterized by luxuriant growth like a great tropical forest. 3: lavish, luxurious, rich, extravagant. Thus the esoteric meaning of *wao kele* is: "To sail away from the lush habitat of the Monarch of the Mountains." This term, when used in prayer, does not literally refer to the giant trees that grow upon mountain slopes, but to the Monarchs that grow in the mountainous heights of Heaven. The High Priests who presided over Hawaiian temples taught their disciples that the Spiritual Country of God's Kingdom in Heaven is similar to his Kingdom on earth, with this marked exception: Life on earth is material and physical, while life in Heaven is purely spiritual. We earthly beings are of a material composition; the Heavenly beings are of a spiritual composition that transcends average human conception. The *kahuna* therefore envisioned the mountain heights of Heaven as being populated with Celestial Beings—the Monarchs of that region, who were of gigantic size and who were as towering pillars among the lesser beings of Heaven, as giant trees tower above smaller trees in earth's forests.

*we* 1: to sift; to examine an article carefully to distinguish the refined from the unrefined; to separate the fine from the coarse by sifting; to inspect every minute detail of an object; to scrutinize closely with critical judgment. 2: hence, henceforth. 3: from now on, from this time and place, from this world, from this life, from here forward, from this source. 4: source, origin.

*wehi* 1: decoration, adornment. 2: to decorate, adorn, embellish, garnish, beautify; to improve an object by dressing it with beauty. 3: to honor with distinction; to decorate for lasting duration. 4: to flow from the source or origin, as water flowing from a spring, or a fresh young blade stemming from its seed. 5: to emerge dressed and beautified.

*wehiwehi* an extension of *wehi*. An archaic expression in reference to the emanation of life from God; the flowing of life from the source to origin; emanation of life from the Primeval Spirit who created life into being, or breathed it into existence.

(M/M) *wehiwehi* 1: a luxuriant garden; a tranquil haven of rest adorned with natural beauty; a lovely garden perfumed with the fragrance of flowers and permeated with the spirit of serenity. 2: to create the things also mentioned into manifestation; creator of a lovely garden of

serenity; to inspire them also into manifestation; a luxuriant garden stemming from the source of loveliness.

*wela* hot, burning, flaming, aflame; heat; to issue heat and light; bright light.

*wele* 1: to weed out or through, as clearing a garden. 2: a fine thread, strand, or band, like a feather *lei* worn around a hat. 3: to separate, in clearing and cultivating a garden, removing the desirable growth from the undesirable, as in weeding; a worthless weed that is detrimental to the food crop.

*weli* 1: to shoot up from the roots; to develop by growth. 2: a plant or tree that is prolific and capable of reproducing itself with much offspring, as a plant that produces many shoots or a bulb that in turn gives birth to many baby bulbs. 3: scion; a person who is capable of producing many offspring. 4: a descendant, as the offspring of a royal progenitor.

*weliweli* 1: an extension of *weli*. 2: to be prolific and produce an enormous amount of descendants. 3: to stem from the spiritual source, as in reference to the emanation of life from the deities Eli and Uli. (See the definitions of the words *we* and *//* in order to grasp the basic interpretation of this word).

*wewe* (same as the words *kawewe* and *iewe*) 1: to clatter; to make a loud rattling noise, like hard bodies colliding; a roar, roaring, explosive sound; a loud bellowing sound. 2: to make a noise. 3: navel string, after-birth, placenta. 4: of the same ancestry; descended from the same forebear.

*wi* 1: hunger, famine, scarcity of food, starvation. 2: the sound of the wind; a high shrill tone, screech, squeal; a whistling wind like a breeze singing through the tree tops; a rustling sound as of a container being emptied, or as the purring of a shell when held to the ear.

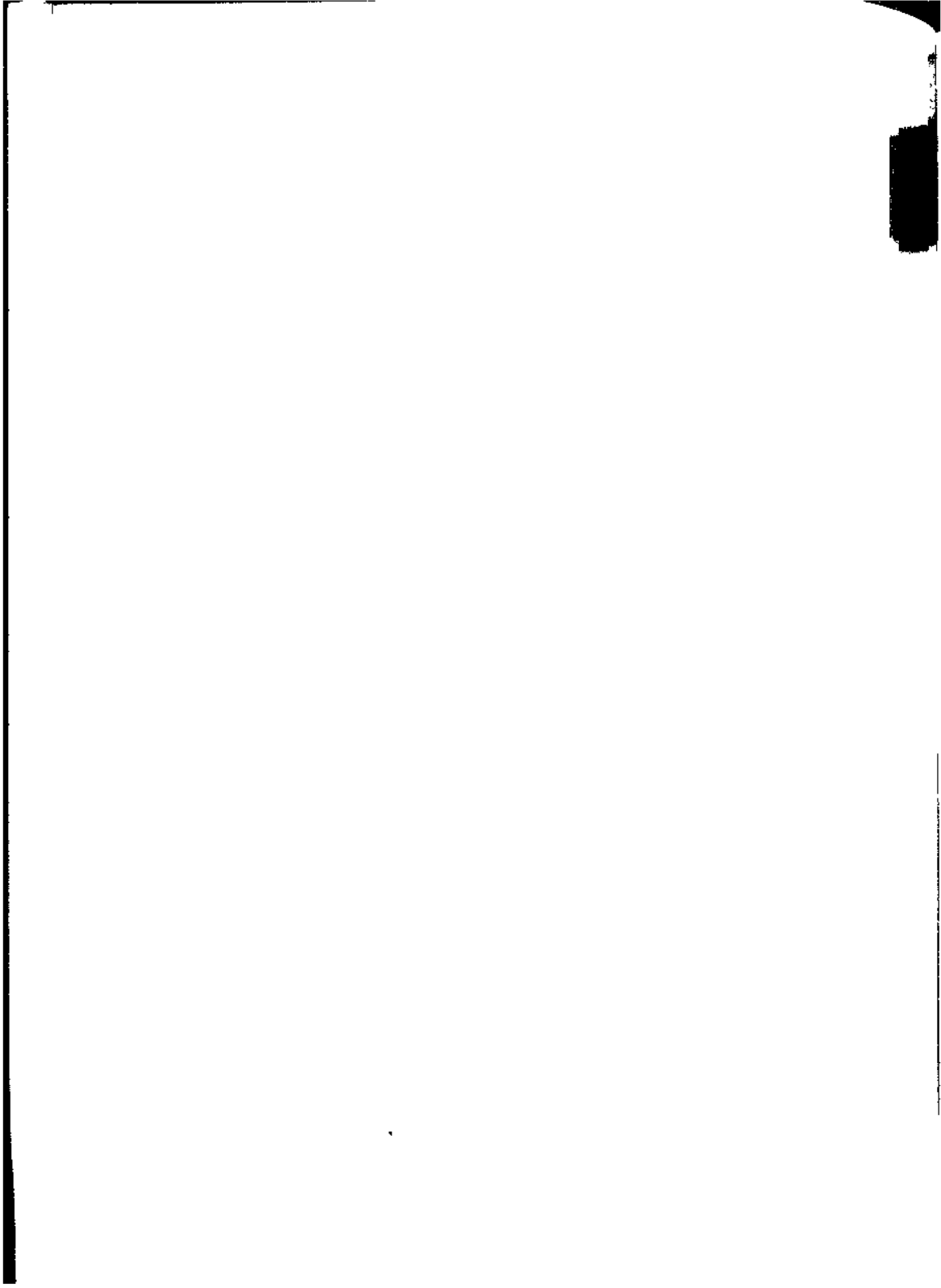




## Part 2

# The Ancient Burial Caves of the Hawaiian Royalty

*. . . One of these among the rows of kapa-wrapped mummies was buried with a large gold-inlaid pipe of ivory, and a lei palaoa, or stylized hook, of whale ivory curiously bound with strands of woven olona or nettle fiber instead of the customary braided human hair. Also there were three gold bands on her fingers. Two pure gold crescents dangled from her wizened ears, and three huge hand-carved tortoise shell combs festooned her well-preserved hair. To implant fear in the minds of would-be vandals, and to discourage those who might accidentally find one and be tempted to rifle it for gain, heavy curses were laid on every burial cave.*



# 20

## Burial Caves, Ancient and Fairly Modern

Before I tell the story of the ghostly money-snatcher of Kahakuloa, along with many other accounts, I will describe the burial rites and traditions once carefully observed by the ruling families in the old culture of Hawaii.

Great was the fear that prevailed among all of the chiefly classes (*alii*) that vandals would examine their mortal remains and steal the jawbone therefrom. There was a belief among fishermen that the jawbone of a male *alii* had magical properties when fashioned into a fishhook. There were also many who sought the shinbone. In an effort to prevent this unthinkable desecration of their remains by the defiling touch of lowly commoners, the ruling chieftains preempted the most inaccessible caves in which to hide them. Often such caves became the tomb of a given family for centuries, during which time its location was kept secret by hereditary mortuaries *kahu*, who were a special order of *kahuna*.

A mortuary *kahu's* duties commenced with his taking possession of the deceased's remains and preparing them for interment in the manner dictated by the household. The remains would then be taken by the *kahu*, with the aid of slaves, to the secret cave sepulcher and laid out with appropriate rites. A *kahu's* duties included a certain amount of vigilance over the cave. It was his duty throughout his lifetime to enter at suitable intervals to attend to the preservation of the trappings of Precious feather pieces, *kapa* cloths, ornaments, and calabashes against the attacks of moisture, rats, and insects.

*Alii* burials were, with certain unusual exceptions, of two types. The corpse might be preserved in toto except for the viscera, which were

removed, and the abdominal cavity stuffed with *pulu*, or down scraped from the giant tree fern. Embalming techniques and many of the agents used were long ago lost to posterity. It is known that salt was much employed. The alternative method of preparation for burial was to heat the corpse over a fire or anchor it in tepid seawater until the flesh could be easily flensed off. After scraping clean the long bones and skull, they would be wrapped securely in *kapa* cloth and the whole bound by wet strips of twisted *kapa*, which tightened when dry.

Nearly all cave interments required the services of a number of slaves for the task of carrying the remains of the departed and the funerary objects over the difficult terrain that usually led to the cave's location. The one sure way to maintain secrecy as to the cave's location was for the *kahu* to kill the slaves soon after their work as pallbearers was finished, leaving their remains sealed within the cave's vestibule.

To implant fear in the minds of would-be vandals, and to discourage those who might accidentally find a cave and be tempted to rifle it for gain, heavy curses were laid on every burial cave. A *kahuna ana'ana* was called upon to blanket a cave with curses upon intruders, which extended to at least the seventh generation of his descendants. Such blanket curses, if laid on by a powerful enough *kahuna* and never weakened by the passing of time, were potent enough to cause either grave injury or death to befall trespassers during the next few centuries. Just as in cases where a designated living victim is destroyed by the *kahuna ana'ana*, such a curse could be effectively projected from island to island and to distant lands, should the victim move far from where it was evoked.

Because curses laid upon disturbers of narrowly specified places through the prayers (*pule*) of *ana'ana* had a life of their own, in time they might lose some of their potency so that the worst harm they could bring to a victim would be a spell of violent illness, with symptoms of fever, chills, convulsions, and nausea that were not always fatal. Or a weakened curse might bring down on the victim a harrowing plague of accidents and ill-fortune.

Most authorities agree that the dreadful *pule* of the *kahuna ana'ana* had a life that extended far beyond the time of its delivery. Long after such a prayer, it had the power to deliver great injury and possibly death to a victim and even those within his immediate circle. Hence *pule* of this order were likened to the earthworm that usually moves unseen within the earth, but periodically emerges into the light.

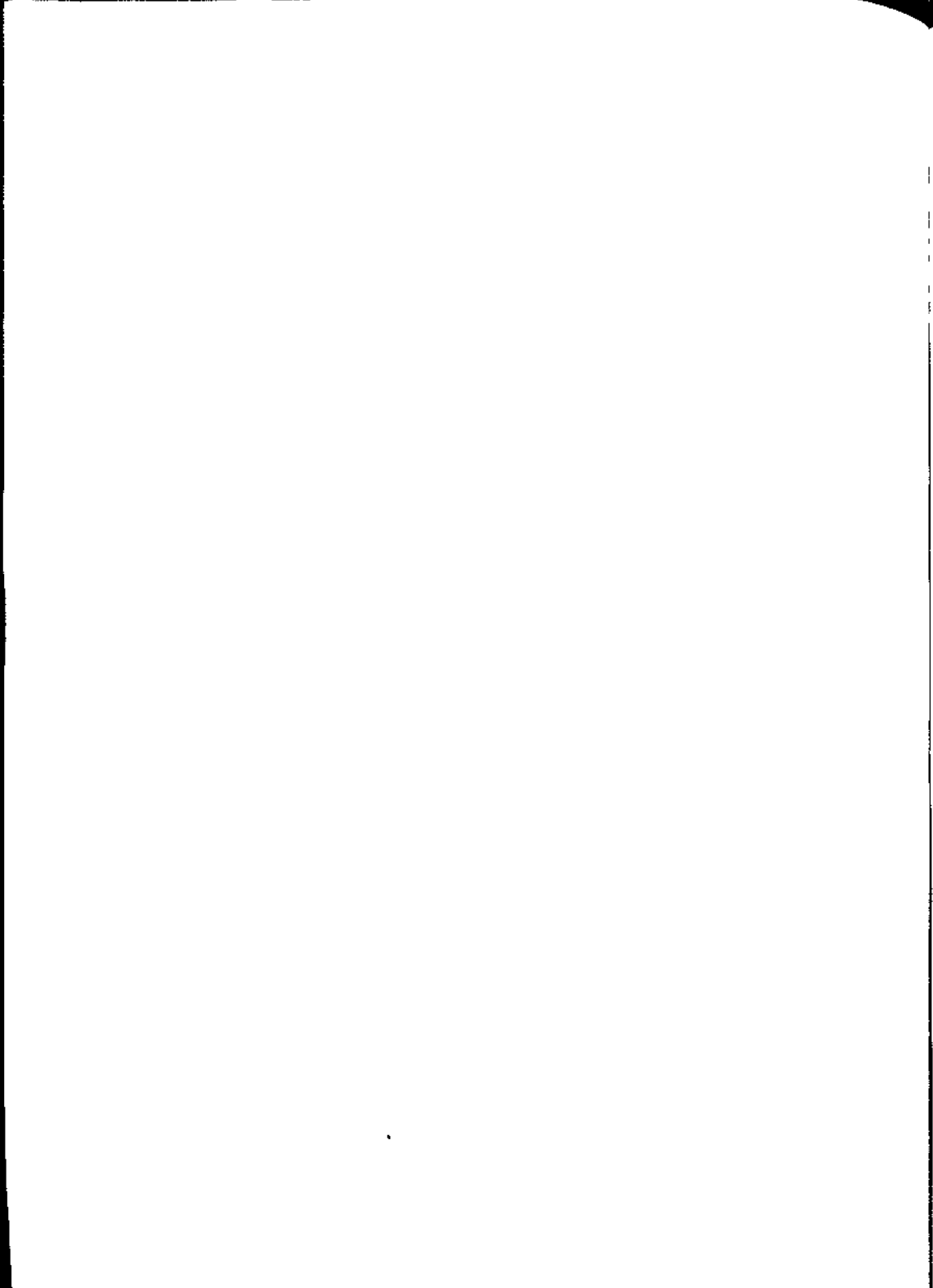
To this day it is almost impossible to find anyone with any degree of Hawaiian ancestry who could be induced, even for large rewards, to risk the effects of an old *pule ana'ana* by entering a burial cave unless

directly descended from those buried within. Even one who rightfully enters his ancestral sepulcher must conduct himself with care and observe^ specific rites of ablution.

In the course of nearly fifty years I met many who knew the location of their own family's cave sepulcher, or who had somehow learned the whereabouts of others, but only two agreed to reveal their secret. These bold ones were a father and his son who, in 1941, signed a legal contract with me to divide the treasures of Kamehameha the Great's burial cave, which, they claimed, was located on their property in Kona District on the island of Hawaii.

Some who have studied burial cave practices suspect that the *kahu* sometimes concealed a poisonous substance on or near the remains of the dead. They believe that anyone who inadvertently disturbs this poisonous cache breathes the poison into his lungs and suffers varying degrees of discomfort from its effects, depending on how toxic it has remained, that is, to what extent the stuff may have deteriorated in the particular climate of a certain cave.

In 1939, the late Dr. Nils P. Larsen, then Director of Queen's Hospital in Honolulu, with the noted trader John M. Warinner, entered a burial cave on the island of Moloka'i, and they removed many bone specimens and valuable artifacts. Soon after leaving the cave both men became ill of a stomach disturbance, so ill that Dr. Larsen, who was a specialist of internal medicine, was gravely concerned. There were symptoms, he told me, that were baffling to him. Fortunately both men recovered within a week,, and neither one seemed to have suffered any ill effects from the episode through the rest of their lives. Dr. Larsen, who had the severest symptoms, believed they started soon after he examined the contents of a wooden calabash.<sup>1</sup>



# 21

## The Great Cave of Kahakuloa— Floating Money and the Howling Ghost Dog of Eke Crater

That region of the island of Maui where the cave of Kahakuloa was located could be reached by way of the sea in a small boat if it were skillfully beached, or by a road that was little better than a cattle trail meandering about six miles along dizzy cliffs frequently cleft by raging freshets over which no bridges existed.

The village of Kahakuloa consisted of a few tottering frame houses clustered about a small whitewashed church. It stood at the mouth of a narrow valley where a stream, which had first watered a checkerboard of green taro patches, spread over a sandy estuary and merges with the pounding sea. There was only one small space outside a private enclosure where an automobile could be parked. That was in the church yard.

When I drew up to the parsonage in my old Chevrolet touring car the white-thatched minister, Kauhaahaa, helped me park it. Then he beckoned me to come inside where he set out homemade grape wine with fresh raw fish and sour *poi*. While my host related some invaluable bits of local lore in his picturesque English, we fell to.

There was the story of King Kahekili's great leap from the nearby *pali* of Puu Koa. And there was the story of a dog that in remote times was buried alive with its dead master inside the great crater of Eke, which rose majestically behind the village. The dog had turned into a ghost whose bark had ever after meant certain death to those of his master's descendants who chanced to hear it. Old Kauhaahaa was not of the dog clan but he had seen many of this clan die soon after they had heard the barking. There were yet a few villagers who believed they would die if they heard the ghost dog barking.

At length I casually mentioned that the district was said to be rich in old burial caves. Kauhaahaa assured me this was true, and continued:

"There are caves all around here which hide the bones of our *alii moi*, the royal chiefs who ruled us long ago. There are a few living here now whose grandparents were the last to be put away in the caves. Years ago I crawled far back in a cave and saw stacks of ʻapa-wrapped bones and many other valuable things. I am a preacher of the Christian Gospel and can't believe that the curse of a *kahuna* could hurt me. But I think it is safer not to touch anything in one of those caves.

"There is Aupuna's house just beyond the end of my wall," he said, pointing toward the cliffs. "He watches still where his ancestors so late as his grandparents were hidden away. And his father watched before him. But his father was put six feet down in *lepo* (dirt) like all you *haoles* are buried."

Fearing to arouse Kauhaahaa's suspicions, I did not press him concerning the exact location of Aupuna's cave. But soon I left him and walked down the road to a heavy thicket from where I could scan the cliffs through binoculars without being observed by curious natives.

This cave was a superb example of the long-lost art of rock camouflage. The entire entrance was walled and chinked so that, to the untrained eye, viewing it from a distance, it would appear to be part of the natural cliffside.<sup>1</sup> However, through the powerful binoculars the wall was revealed because the stones in it had not weathered evenly with the surrounding lava, showing up a slight shade fresher in color.

A huge boulder poised on a curve of the road about one hundred feet directly above the cave made a convenient marker of the spot. To ascend to the cave site from the floor of the valley, up hundreds of feet of precarious footing, was a task better left to trained Alpine climbers. Obviously there was but one thing to do: wait until late at night and then drop down to the cave ledge by means of a line attached to the boulder.

There seemed to be no one astir in the village toward midnight when I drove slowly up the long incline to the boulder, no headlights showing. Once over the summit where the road first curved away, I hid the car in a thicket by the aid of my flashlight. Before leaving the car, I stuffed my wallet containing several hundred dollars in small bills under the taut frame padding of the car's top—a precaution against losing it in the operation.

Moments later I had a stout line secured to the boulder. I then slid swiftly down the line to the ledge fronting the cave, pried out the usual caretaker's door, a small, irregular slab of lava situated in the lower left corner of the camouflaging, and squirmed inside. On the top of a coffin that rested in the cave's vestibule I placed a small candle. This would shed a diffused light not likely to pierce what few small gaps



in the wall might exist, and be observed by anyone out fishing late or returning home from a *luau*.

Judging by the archaic design as well as from the poor condition of the many coffins in the vestibule of the crypt, they were the latest burials, and dated somewhere between the mid-1850s and 1900. A small area near the entrance was moist, and here two water-logged coffins had fallen apart, exposing the ragged mummies occupying them. From these coffins for about thirty yards back to the main burial chamber the cave was tinder dry. The last fifty feet of the cave was filled with scores of ancient bone-bundles wrapped in a wonderful variety of *kapa* cloth. Here and there from the vestibule to these bundles I passed by a row of mummies, the women laid out in shrouds of rustic woven silks, the men in worsteds or broadcloth, each loosely couched in the folds of five layered bedspreads of *kapa moe*, or sleeping *kapa*.

In several places an assortment of various-sized gourds and wooden calabashes were piled. Most of them contained an astonishing number of artifacts, which would have been prized by a museum of ethnology. Acutely mindful of the risk of stirring up a cloud of *laau make* (poison) brewed by an ancient red-eyed necromancer and given to a *kahu* to wreak a curse on the unwary trespasser, I examined them by flashlight beams, but touched nothing.

At last I doused the candle and crawled outside onto the ledge. Two lanterns were bobbing rapidly toward the summit boulder along the steep road from the village. I went hand over hand up the line so fast that, when I clambered over the cliff's edge onto the roadway, the lanterns appeared to' be a good thousand yards off. My first act on reaching the car was to feel for the wallet, but it was no longer under the padding. I threw aside all caution and started a frenzied search in the dense *lantana* shrubs. Soon the flashlight located the wallet. Although all of its contents were scattered for a hundred yards over the tops of the *lantana*, not a single bill or identification card was missing. Surely a capricious wind could not have lifted the taut auto top and jerked away the wallet. It was one of those nights when scarcely a leaf stirred in an almost complete calm. I recalled that the candle flame had been motionless in its place a few feet from the mouth of the cave.

I had no desire to confront the lantern bearers, but I had a compulsion to search until the last item in my wallet should be accounted for. I reasoned that, if a spirit entity had angrily tossed about the wallet, there might be one personal item the entity would take along with it for the purpose of working a spell against me.

.. The valiant old Chevrolet was turned into a bulldozer as I careened through saplings and underbrush and back onto the road near the shoulder above the cove. There was a bedlam of wild curses and a

jumble of light and dancing shadows as two large Hawaiians tore at the car, lost their footing as I stepped on the gas, and spun with their lanterns into the ditch.

As I swung the straining car past the last gap where the few flickering night lights of Kahakuloa were visible and started the long, tortuous climb out to Wailuku town, a quavering howl floated down from haunted Eke crater.

# 22



## Old Kimo Hints of a Great Cave of the Royal Dead on Forbidden Niihau Island

I boarded a steamer bound for Kaua'i<sup>1</sup> on January 1, 1933, resolved to spend the year on that most beautiful of all the islands. I had heard there were a few villages situated on remote coasts where time seemed to stand still, and the native culture was yet at least quasi-Neolithic. It was not until midyear that I could arrange to go to Wanini and stay with the fascinating Peters family, who had descended from the high chiefs of Hanalei District.

Summer at Wanini merged into fall with the imperceptibility of tropical changes of season. Guavas disappeared and faint mists blanketed the reefs, reminding one of Indian summer in America. Nights when the moon was dark and the vast lagoon lay barely awash in the ebb tide, I sat on the lanai of my shack and watched fishing torches cast eerie streaks of burnished light across the gray weathered clapboards. When my eyes grew heavy-lidded, I fell upon a pile of *hala* mats and listened for hours, half in slumber, to the breakers murmuring on the distant barrier reef. On moonlit nights, if tired of romancing with the village *wahines*, I sang until dawn with wandering music boys to the accompaniment of guitars and ukuleles.

In all the arts of their material culture I grew proficient enough to endear myself to the villagers. My highest skill and principal diversion by day was fishing, which included *limit* (seaweed) gathering, and the trapping of the elusive freshwater shrimp, *oopu*. Interspersed with fishing there were other activities such as *poi* pounding, which was accomplished by wielding a massive stone pestal; mat weaving, fish curing, net mending, *<ei* stringing and shell hunting.

With the village boys I would paddle a graceful outrigger canoe of *kou* wood miles across the lagoon to the breaker line. They knew the haunts of great sea turtles, which the diver must hook and ride to the surface. With spears in hand, our eyes tightly begoggled, we combed the grottoed sea floor for lobster, eel, and squid, and a bewildering array of fantastically painted fish, each species given a name by the natives. From every voyage we also carried back a trophy bag filled with rare coral and shells.

I came to relish raw fish with soya sauce and *poi*, and often spent an afternoon prying fresh *opihi* from the rocks at low tide. The *opihi* might be described as a prosaic small cousin of the abalone; two or three made a mouthful.

*Limu*, staple of the Nisei in Hawaii as well, flourished in a few highly prized colonies. Usually *wahine* picked the tiny ribbons of seaweed from their shallow water beds, a task requiring great patience. Speckled cowries, the pearly nautilus, and a host of gemlike spiral shells were sought within a great coastal cavern where the swells boomed through a narrow seaway and broke upon a pebbled beach within. A peculiar current swept tons of shells from their deep sea beds onto the vaulted beach. Someone from the village gathered the shell harvest daily before churning pebbles marred their sheen.

When the search for *lei* flowers took me far up into the dripping forests of Waialeale, I raided colonies of *Amastra Kaua'iensis*, the brilliant, paper-thin ground snails indigenous only to Kaua'i. These shells would be pierced and deftly strung into hat *lei* or necklaces. If a sturdy companion were along, we slung bunches of wild bananas between us on a pole.

The difficult part of hat weaving was in the process of selecting, rolling, and curing suitable *pandanus* leaves. Lastly the broad, swordlike leaves were sheared to the right width for weaving into variously twilled hats and mats. Only a few old *wahine* practiced the many intricate and decorative weaves of the old culture; no young ones attempted to master anything but the simplest techniques. It was plain that *lauhala* weaving was fast vanishing, along with most all of the old domestic arts.

In November I gathered *pandanus* leaves with an old man who knew more than a smattering of *kahuna lapaau*, or medical lore. He was, indeed, the only native herbalist remaining on Kaua'i Island. The greater part of his lore was a deep secret, but he confided the formula of a potent aphrodisiac derived from the flower of the male *pandanus* tree.

Every winter the old *kahuna lapaau* made a few hundred dollars selling the potions secretly among his patients. The blossom was mixed with the peelings of young *taro* root and several other odd ingredients. The resulting aphrodisiac was said to be more efficacious than anything

known to the *haole* doctors. Needless to say, I paid the old *kahuna* two dollars for a pinch of his magical powder.

The decline of native *poi* pounding was one of the gravest indications of cultural decadence amongst modern Hawaiians. One family in a score mixed this national dish themselves. On every island but Niihau, Chinese" had largely taken over the *taro* raising. Their mills for cooking and mechanically pounding it dotted the rural districts. The Peters family and their cousins, the Kaeos, were the only native makers of *poi* in Wanani.

*Poi* pounding was a task for the stout of bicep and back. When a batch of *taro* had been thoroughly boiled, it was peeled and laid upon a shallow, slightly concave oval platter of very hard wood. The pounder sat with his legs around the platter and slammed the purplish glutinous mass with an exquisitely wrought stone pestal weighing from four to ten pounds. The pestal was brought down from overhead in a sweeping arc and wetted on the bottom just at the upstroke by a swift slap with the free hand to prevent sticking and to aid the transition into *poi* paste. Another source of moisture that gave home-pounded *poi* its delicate flavor came from the heavily sweating brow and armpits of the pounder.

When *taro* had been beaten into a slick, sticky mass of grayish-purple paste, it became *poi*. Consistency was governed by how many mouths were to be fed. There was one-, two-, and three-finger *poi*, according to how many fingers were required to successfully carry a gob of it to one's mouth. When the *malihini*, or stranger, could juggle three-finger *poi* on one finger without mishap he was pronounced an expert.

A magnificent old pure Hawaiian named Kimo was frequently referred to as "the Niihau Man." My inquiry as to the meaning of his nickname was to start me off on a quest for the curious history of Niihau, a small island clearly visible from the northwest coast of Kaua'i in good weather. As his story unfolded through my pertinacious grilling, there were a number of cryptic allusions to a great burial cave of ancient kings high up on the face of a Niihau cliff. But he could not be persuaded to elaborate.

Kimo's youth was spent as a cowboy in the tiny community of pure Hawaiians who lived on Niihau under the absolute rule of a pious and eccentric *haole* family, Mr. Audrey Robinson and his four sons.

The true native descendants of the pre-European inhabitants of Niihau usually were born to live and die without ever leaving the island. It was said that should one see the outside world, he was thought by the Robinsons to be tainted, and, save for brief visits, his return was barred. Possibly their ignorance of the outside world had some bearing upon their complacent acceptance of Messrs. Robinson and sons' anachronistic cosmos.

No English was spoken on Niihau except within the Robinson household—only the classical tongue of early times, distinguished by the use of *t* instead of *k*. School was limited to four grades in which were taught the three /?'s and a liberal amount of the Bible, which was translated by the Boston missionaries over a century past.

Barred from Niihau since its Calvinist masters annexed the island had been all strangers, except a few high United States government officials. Few Americans then living had set foot upon Niihau. Also taboo were phonographs, radios, telephones, electricity, automobiles, the cinema, dogs, cats, and jails. Crime was punished by banishment.

Cattle and sheep raising had netted the Robinson clan a fortune estimated at tens of millions. Luckily for their masters, the infinitesimal wages ranch hands received were of little use to them, anyway. Nature's bounty needed to be supplemented by only a few bits of denim and calico, coffee, and sugar. One could scarcely fail to see the irony of "Lord" Robinson and sons having garnered a great fortune through the toil of those few hundred ingenuous natives by giving them a minimal pittance from the very soil that was their ancient heritage.

To anyone I ever questioned it was never clear what sort of stipend the natives got for the rare strings of Niihau shells smuggled off the island for the elegant Waikiki tourist trade. At one time the finest mats in Polynesia outside of Samoa were woven on Niihau. These *makaloa* and *neki* mats were nearly all in museums. Kimo had brought along with him a *makaloa* mat woven by his forefathers before Captain Cook's first visit to Hawaii in 1778. When I saw it I understood why one sold for several hundred dollars if it could be found on the market.

Kimo's story fired my curiosity about this island. I found a monograph in the County Library with the following account on Niihau:

"Niihau is a small, desert-like island, twenty miles long and six wide, comprising an area of approximately seventy square miles. There are no streams, but a few brackish wells supply ample water for one-hundred and thirty natives, 10,000 cattle, 15,000 sheep, and a stable of pure-bred Arabian horses. According to accounts of early observers, the island once sustained 8,000 native souls.

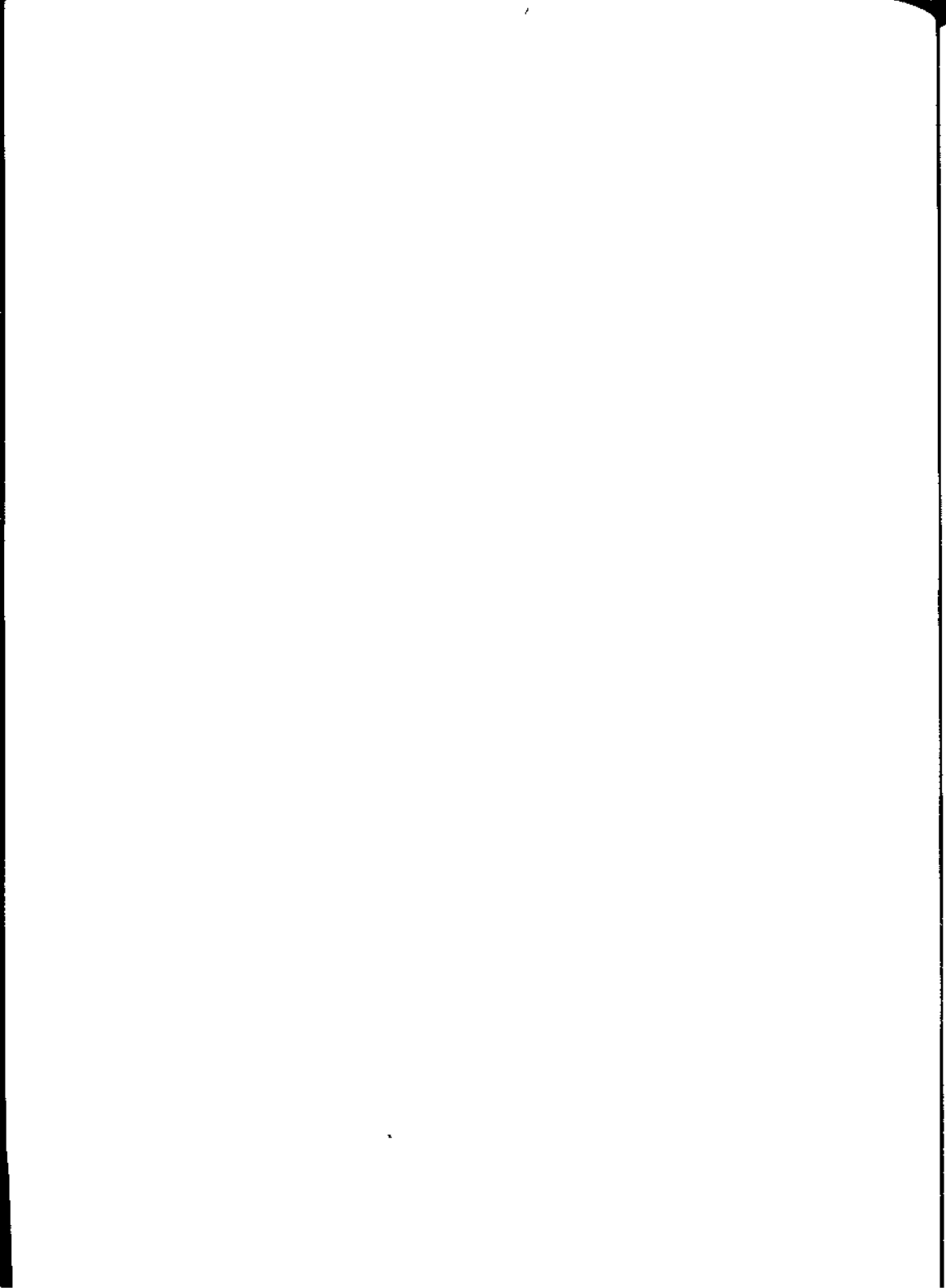
"Most of Niihau's inhabitants live either in Puuwai village or at the landing of Kii. A super-abundance of fish in the surrounding waters supply the natives with their principal food, and numerous common vegetables thrive in sufficient quantity. There are considerable flocks of ducks, plovers, quail, curlews, peafowl, and domestic chickens. Small groves of mesquite, *pandanus*, ironwood, and coconut trees flourish in widely scattered areas.

"In ancient times the numerous caves along the island's lofty cliffs were made repositories for the bones and trappings of the kings and chiefly personages of Kaaui as well as Niihau. Archaeological treasures

of inestimable value remain to this day untouched by scientists or vandals because of the strict vigilance of the island's owners.

"Niihau's strange modern history dates from the year 1863, when it was sold by King Kamehameha Fifth to the Sinclair family for a mere ten thousand dollars. The Sinclair family's saga commenced in New Zealand when the widow of one Captain Sinclair purchased the barque *Corsair* and sailed forth with her sons in search of a new frontier in which to settle. Through descent from the Sinclair lineage, Mr. Aubrey Robinson and his four sons fell heir to the island."

In this feudal empire moated by the blue Pacific, where time had paused since the days of the Civil War, I saw the ingredients of a grand adventure. But not until years later did I realize the full significance of Niihau's cave of the royal dead. My exploration of the great cave is detailed in following chapters. Meanwhile, the legendary valley of Kalalau, on the long-deserted Napali coast of Kaua'i, beckoned.





# 23



## The Ghost of Kalalau

Situated far into the bold Napali coast of Kaua'i Island, the eleven miles of towering promontories that separate the barking sand of Mana from the caves of Haena, is the great valley of Kalalau. Immortalized by Jack London's story of the Koolau, the renegade leper who made his last stand here, Kalalau has a brooding grandeur that distinguishes it from all the other innumerable vast clefts of the Hawaiian group.

My lone trek into Kalalau began one summer morning as sunrise turned the wreath of mist around the summit of Firework Pali into a veil of mauve and gold. I wanted to explore its labyrinths unhampered and share its vast solitudes with the little darting skinks and the red-tailed boatswain birds that hover over its silent glens. In my pack were rations to last three days if supplemented by fish, which teem in the wild coastal waters of Napali.

This valley may be entered from the sea in calm weather, or by trail from Haena, which accommodates horses, but is more safely traversed afoot. This trail runs along the edges of cliffs that rise sheerly out of the sea from less than several hundred feet to about three thousand feet all the way. Now and then it will reach into the mouth of a fertile valley or cross a rushing mountain stream.

The trail starts abruptly where a crescent beach of clear yellow sand meets the frowning lava cliffs of Napali, just behind the exquisitely landscaped and terraced summer home of Mr. Francis Ii Brown, a high-ranking chief of considerable note. A forty-five-minute hike through dripping glades and embowering groves of *kukui* and *ohia* trees, through which one may now and again glimpse the wild surf far below, brings one to the valley of Hanakapiai, from which pours a broad, boulder-strewn stream into a tidal pool. Here in Hanakapiai, on one of the many piles of stones along the beach that were used as fishing shrines by ancient natives, is a ranger's shack for the use of travelers caught there at night-

fall. Far up in the valley an iron stack looms through the trees; it is all that remains of a long-deserted coffee mill.

From Hanakapiai to Hanakoa is a dizzy three hours' climb along arid, windswept cliffs and knifelike proclivities. The ocean is lost to view on occasional descents into the mouths of narrow and sparsely treed gulches, which end sheerly hundreds of feet above the sea. In these gullies the stream, which is swollen only during heavy storms within the distant mountains, has not had the time to wear its way down to the sea's level.

At Hanakoa lunch may be washed down with water from an icy cascade sequestered in a grove of tall, wild orange trees midway up the valley.

From Hanakoa another three hours or so will bring one out onto the southern rim of Kalalau. All the way from Hanakoa to the rim the trail gathers altitude by an elaborate and very tiring system of detouring and winding, and finally over cliffs of crumbling brown shale and clay denuded of the hardiest shrubs and grasses by the fierce drafts of wind that sweep in at the approach to the valley.

At any time one is apt to come across a section of the trail made into a stream bed for a few hundred yards by a vagrant freshet from the far slopes of Mount Waialeale, where rain is continuous throughout the year. Dripping mossy buttresses sheltering clumps of fragrant yellow ginger jut out all along the last mile or two, where one's thirst may be quenched or a flask replenished. *Lauhala* (pandanus) grows densely in gulches, and clusters mingle with the pale green *kukui* or candlenut trees along the trail for miles at a stretch. This jungle growth offers a sturdy break where it grows between sea and trail, should one lose balance. Horses and men have not infrequently been saved by these barriers.

Coming out on the rim a dizzy thousand feet above the valley floor, one may view a complete panorama of the valley and the awesome phalanxes of the coastal range that stretch far beyond into the blue-green mists Mana way.

The valley of Kalalau may be most aptly described as a vast natural amphitheater, its sides forming a semicircle of sheer precipices and needle pinnacles coated with green and cleft by numerous silvery veins of falling water. These clefts are lined with pale green *kukui* groves, in striking contrast to the emerald green of grasses and shrubs that cover the heights.

The floor of the valley inclines gradually seaward, and dotting the large areas of rolling pasture lands are small craters and cinder cones. Half a mile up the stream that divides the valley is a great grove of mango trees and lofty native hardwoods. Here live the peafowl, whose screams, along with the background thundering of the surf, are the only sounds that break the cloistered solitude of this island Shangri-la.

Once, in the not too distant past—say seventy years ago—hundreds of

acres of level land along the watercourse were planted to *taro* and rice and plantain. Diminutive houses of pine lumber from the northwest forests were built over the ancient stone platforms that supported grass huts. In the years that followed the decline and vanishing of Hawaii's ruling monarchs, these frame dwellings were abandoned and fell into ruin or were torn down and floated in crude rafts to Haena as the people died or moved into settled communities. By 1900 the steamer ceased to put in at Kalalau. Lantana overran the *taro* ponds; wild cattle and goats made the valley their preserve.

Today the Robinson brothers of Niihau Island hold the lease to Kalalau and they run a few hundred head of cattle there. A yearly round-up is held to brand the cattle and corral the steers for the drive to market.

Few natives will enter the valley alone, and it is said on good authority that none may be persuaded to camp there overnight. Countless are the stories of ghosts and of ill-adventure that fell to those who profaned a burial cave or trod, perhaps unwittingly, on *kapu* ground or an ancient *heiau* site. Even the local whites are often reluctant to venture in alone. Many well-authenticated stories of terrifying nocturnal visitations are told by white men who tried it.

On the sunniest day, a deep, foreboding melancholy, a slumberous calm pervades Kalalau, which the visitor finds vaguely disturbing. One has the ominous conviction that he is treading at every footfall on the angered dust of ancients, and the atmosphere seems oppressive with vibrations from the personalities of those who are long departed.

Since the Hanohano family, last of Kalalau's *alii*, tore down their house by the sea and towed its salvable lumber to Haena by sampan years past, no one had come in to take up their abode. It is said that the last to die in the valley was not a native but an old German recluse who succumbed to asthma, a mad one who had strange aberrations and practiced Oriental exercises. His house still stood among the boundary walls and temple ruins near to where the stream merges with the sea, its gray weathered walls gaping windowless and almost roofless to the sun, the winds, and the rain.

By midafternoon I had made the descent into Kalalau and, after a rest, worked my way up the stream to the awesome cliffs down which its waters descended from cloudy heights and spilled into a pool. Many Waiānani people had spoken of burial caves in the cliffs which the old-time Kāwānānāns entered by ropes a thousand or more feet in length. The greatest of them all was said to be hidden behind the waterfall not far above the pool.

Several caves were visible through binoculars, but to gain access to any of them a well-equipped expedition would have to approach through the trackless swamps of Mount Waialeale, which are fed by almost cease-

less downpours, exceeding by a hundred or more inches the annual volume of northeastern India's famed Cherrapunji. Finding the cave at the terminus of the falls seemed quite out of the question. There appeared no way to get behind the waterfall from any place along the rim of the pool. On returning to the seashore I took the trail that leads out of Kalalau toward the neighboring valley of Nualolo. After poking into a narrow ravine, I located a cave in which there was a rotted canoe containing several skeletons and fragments of many wooden calabashes.

An expedition into Nualolo by sampan, led by Ronald Von Holt in 1931, discovered a remarkably rich burial cave, which yielded an idol, many spears, calabashes, and stone implements, all of great value. Mr. Von Holt and the late Atherton Richards, the only other member of the party who entered the cave, were both said to have been cursed. In later years I more than once discussed with both men the matter of the curse and had been given their candid opinions.

Richards, who always scoffed at the idea he was cursed, lived about six months beyond the age of seventy-nine. When he died of a heart attack in March, 1974, he had suffered from a progressive condition of palsy for over twenty years. Von Holt, on the other hand, was convinced he actually had fallen under a curse, although he joked about it. From the time of the Nualolo venture, which occurred when he was thirty-four, until he died some twenty years later, my good friend was the victim of many mishaps, one a crippling accident that caused an ailment that broke his health. As master of the great Kahua Ranch in the Kohala District of Hawaii Island, he continued to enter burial caves and remove valuable relics. At the time of his death the ranch house collection was one of the largest outside of the Bishop Museum.

Somewhere on the broad slopes of Kahua Ranch, a thirty-thousand acre spread reaching from mountain to sea, was a disappearing cave I had searched for many times without success.<sup>1</sup> This cave, thought to change its location or disappear, was reputed to contain archaeological treasures of almost incalculable value. Ronald Von Holt went to his grave firm in the conviction that one of the harshest effects of the curse of Nualolo was the anguish he suffered at being deprived of the treasures in the disappearing cave.

My explorations ended for the day with the finding of the cave by the Nualolo trail. Evening had fallen when I reached there. In the rapidly fading twilight I hurried toward the old German's house. In such a wilderness of lantana and scrub guava as grows over Hawaii's little-used trails, there was no possibility of debouch as I neared the dwelling. It was a matter of having to slash every inch of the way with my machete to the very threshold. Darkness had fallen when I unslung my pack and cast myself, panting and torn by countless lantana briers, through a large break in the side of the house.

By the light of my electric torch I explored the three bare rooms and chose a place in the lee of the wind where I spread a blanket for sleeping. Although it would be hard to conceive of a house in a more complete state of decay and desuetude than this one, which was scarcely a decent windbreak, it yet offered that measure of security the human mind seems to find in the mere propinquity of any man-made structure.

I slept for perhaps an hour, as my watch indicated. After lying awake for some time, I became clearly conscious of a rhythmic sound coming from the next room. At first I listened calmly, too incredulous to define it as the hoarse breathing an asthmatic old person might make, though it suggested no other sound than that. All day along the trail and even as I had prepared to sleep, it had not occurred to me that I might be visited by one of the phantom dwellers of Kalalau. Yet, as the minutes passed and the breathing sounds moved steadily along the *makai* wall toward the doorway, accompanied by the sound as of a hand brushed along the clapboards, I broke into a heavy sweat and my body tingled from head to foot.

There was no running away from the thing, I told myself. Somehow curiosity about it, as well as a perverse exultation at being on the threshold of personally verifying the existence of ghosts, had the effect of quelling much of my alarm.

The thing reached the door and, grasping the knob, began to twist it methodically back and forth; it then stopped breathing. For perhaps ten minutes I was frozen to the floor listening to this new sound. I tried to arrive at a rational explanation for it. Could it be the wind vibrating a loose board, a rare seismic disturbance, or a hollow cavern beneath the foundation that might be giving off air through a vent as the tide swept in and out?

Finally having decided to meet the thing and have it out, I grasped my torch, arose, and crept to within a few inches of the door. When I switched on the light, the white porcelain knob moved steadily back and forth. There was nothing for it but to seize the knob and fling open the door. The torch light revealed a totally empty room. Nothing met my gaze—simply nothing! But something invisible to me tripped swiftly across the room and padded footfalls danced over the back *lanai* where they faded out.

Now I was shaken with fright. The padded footsteps were far more inexplicable than all the sounds that had preceded them. Sleep from then on was a thing of the past. "Out of the question," I thought in my haste I assembled the pack and as my intention was to consume the night getting back to Haena, but I slipped into the lantern, the torch went out and I came out of my slumber with it would coax it to work again. At this juncture the sky was only was aglow from the light of the half moon still to rise above the *lookout*. In a few minutes I was making good speed toward

the rim of the valley by its light. Even when I was well along the upper trail to Hanakoa I felt an irresistible compulsion to look back, though one misstep might have meant a fatal plunge. I still believed that every ghost story could be exploded if only the natural causes that produce the so-called ghost could be apprehended. Yet the conviction that I had encountered a visitant from some world or dimension beyond our ken could not be downed.

It was dawn when I regained the familiar sands of Haena and there flung myself down for a peaceful sleep. In the cold reality of daybreak I realized how absurd the flight from Kalalau had been. The ghost house seemed nonexistent as though I had merely dreamt of it. All I thought my senses had recorded there seemed merely figments of a tired mind.

## 24



Maui Kaupo's Tale  
of King Kaumualii's Ancestral  
Cave Tomb on Niihau—  
Sailing to Niihau  
on the *Saucy Mam*

In the fall of 1934 I went over to the small red island of Lana'i and spent several months searching through the wind-scoured trceries of its pre-European village and *heiau* sites.<sup>1</sup> The few Hawaiians left on the island were cowboys, and there were two Scotsmen, Hector and James Munroe, who had arrived long ago when the first pineapples were introduced. They told me there were many burial caves loaded with artifacts. No caves were shown to me, however, and I found none; although afoot, on horseback, and in a Model T touring car, I searched much of the island's hundred and forty square miles.

In all, several hundred stone specimens were put aboard the small interisland steamer *Humuula*, on which I returned to Honolulu. B. P. Bishop Museum took part of the stones, including an extremely rare stone *Papamu Konane* playing table. Mrs. Marcia Richards Bishop acquired the balance and placed them in the Peabody Polynesian Collection.

Soon after coming ashore from the steamer *Humuula*, I heard that Maui Kaupo, the aged news vendor, was back in town. About the time I had wanted to question him about the caves his friend Kimo had talked of, he disappeared, perhaps to visit his home on Niihau. No one, not even he, knew how old was Kaupo, "the Niihau man." For uncounted years he had crept through the downtown streets of Honolulu selling the *Daily Advertiser*, ringing an odd little bell to make his presence known. During the years of our acquaintance the ancient Maui had talked vaguely of his early life on Niihau, and, with typical Hawaiian reticence in matters pertaining to the chieftains of old, he never spoke of such matters as the secret caves that contained their mortal remains.

Perhaps because I knew his boyhood friend Kimo, who on Kaua'i was also known as "the Niihau man," and had broadly hinted that he had passed many secrets to me, Maui Kaupo at last confided that many great kings of Kaua'i—possibly even Kaumualii, the last one to hold Niihau under fiefdom—were buried in caves on the face of Pueo, the highest sea cliff of his home island.

Old Maui also spoke of the lost sepulchers of Niihau's own sovereigns, who, through trackless centuries since the Hawaiian archipelago was first trod upon by brown Vikings who arrived in immense double canoes, had held the island as a fief of the Kaua'i overlords. These tombs would contain burials wrapped in *makaloa* mats, those masterpieces of fine weaving made only on that island, which would most likely be preserved by the exceptionally dry climate.

The more I pondered Kaupo's story the more plausible it seemed. Gradually a nebulous scheme of landing secretly on the forbidden island took solid shape. Even if no spoils were brought off in such an adventure, there would remain the satisfaction of having trodden upon this secluded fragment of land where few persons in human history other than Polynesians had ever been.

Plainly it would have been foolhardy to attempt the landing on the treacherous Niihau coast alone. A partner would be essential in rigging lines over the cliff in order to descend and haul out fragile artifacts. Luckily for my plans, H. Deuchare, a restless lad who had shipped with me in the China Sea, where he demonstrated his excellent seamanship in a typhoon, became an eager ally in the Niihau junket.

Our first concern was to find a boat cheap enough to fit our modest resources, yet seaworthy enough to get us to Niihau and back. The boat we really wanted did not exist in Hawaii at any price. Perhaps it was a dream boat beyond the price of all men. Yet for many trying weeks we scoured the bays and moorings for our dream boat. Needless to say, the craft we sought, besides having a modest price, would have to have the speed of a star boat, the cargo space of a San Francisco Bay scow, the auxiliary power of a Coast Guard launch, and the maneuverability of a Chris-Craft racer.

At last we turned up a battered old Japanese fishing sampan. Her twenty-eight foot hull was broad and shallow. We re-christened her *Saucy Maru*. Her customary jury rig with folding mast and tiny patch of canvas had been replaced by a huge mainmast and mainsail and a maze of flying jibs. Forward of the two-cylinder gas engine had been crowded a heavy centerboard keel. This keel was supposed to offset the weight of the vast superstructure.

Fortunately for us, *Saucy Maru* had been careened high and dry for several months. TViBtp mprp nn serious sea worm holes in her redwood



hull. She was given a quick coating of copperized bottom paint and slid into the water to swell her gaping seams. When the seams were swollen enough we ran her off Koko Head for a test.

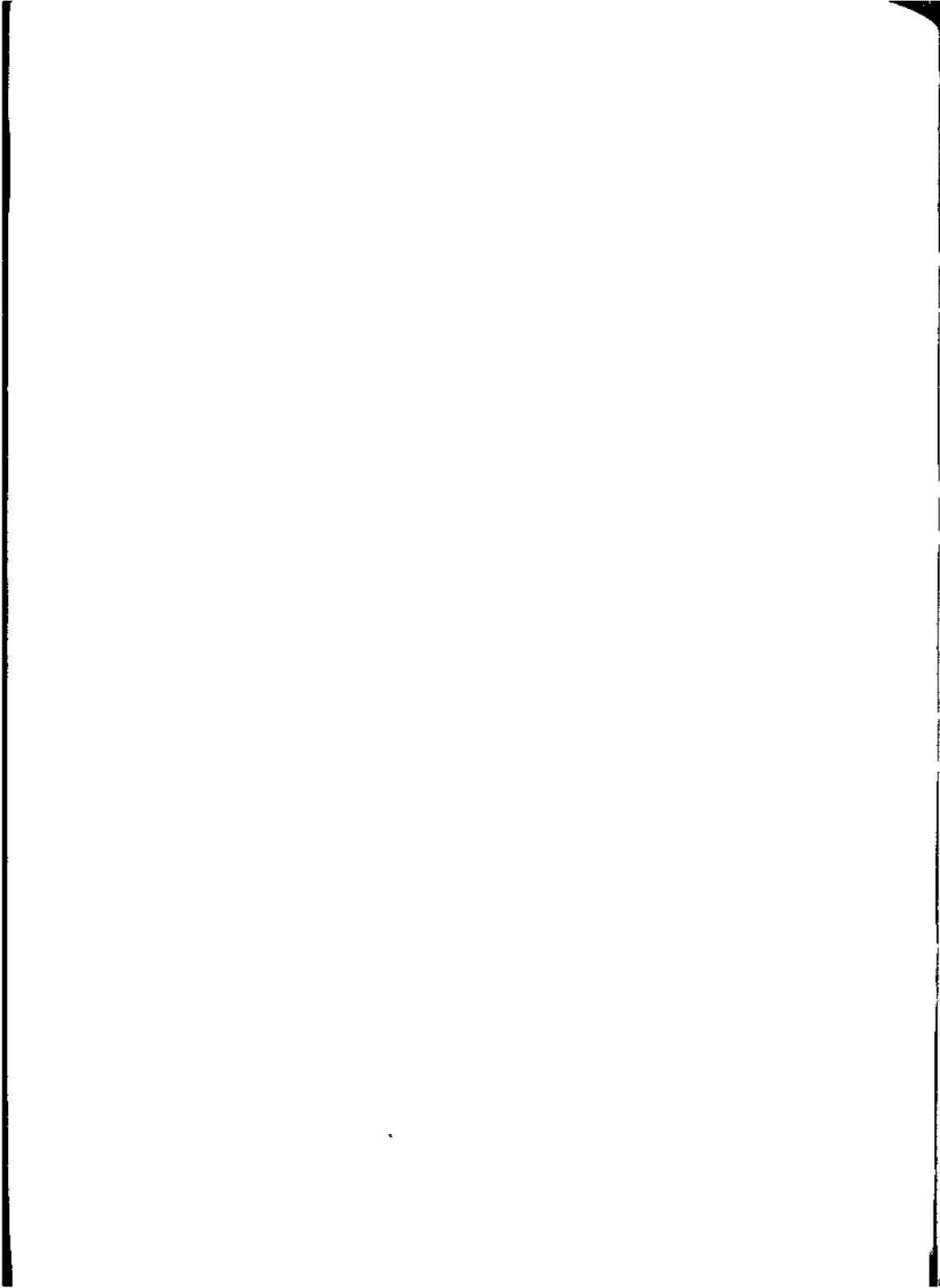
With\* the engine throttled down, we commenced to grope out the most feasible sail arrangement. After several days of perilous experimentation a few miles off the Head, we had *Saucy Maru* trimmed well enough to sail forty miles to Molokai. An apter term for "sailed" on that first channel venture—and all subsequent ones for that matter—would be "wallowed." Adding sails to the unwieldy barge that is a sampan makes steering a harrowing task. There is really no holding steerage-way or keeping hauled any way near the wind more than a few seconds at a time. Buffeted and swirled by every wavelet and puff of breeze, one's course is about as straight, most of the time, as snake tracks in dust.

Came a day when we decided we had as much of the feeling of *Saucy Maru* as we were ever going to get. Everything deemed necessary for the voyage was stowed away in the bait lockers. There was a stock of tinned food, blankets, hiking packs, lots of half-inch line and two surfboards. The surfboards were lashed atop the engine housing. We had no need of a sextant, simply a chart and a small compass set in gimbals. We could stay in sight of one island or another at all times. Both of us knew the stars and, between us, stood an excellent chance of beating back to the islands if blown far out to sea by an unseasonable squall.

At four o'clock one Saturday morning, *Saucy Maru* put out of Waianae anchorage bound first for the windward coast of Kaua'i. By using the engine in the rough midchannel area we made the hundred-odd miles by midnight and anchored in Makaweli roadstead. Makaweli was the closest point to Niihau about eighteen miles away. The villagers were used to seeing boats put in from Honolulu on weekend pleasure cruises; the sharp-eyed natives of Niihau were the ones to fear. Our plan was to rely on the Spartan Sunday regime enforced by the pious Robinson clan upon the Niihau populace to distract them while we slipped *Saucy Maru* under the high cliffs of the southwest coast.

Shortly after two o'clock in the morning a quarter moon shown clearly. Across the channel a few lights on Niihau loomed dimly. Nothing suited our plan better than making the voyage before dawn. One could never be sure of Hawaiians, who were an early-rising people. One of them might be on the cliffs as we came in, and such a one would be sure to spread the alarm to their overlords.

By dawn *Saucy Maru* lay under the thousand-foot promontory of Pele. This headland marks the highest point in more than fifteen miles of alternating narrow valleys and knifelike ridges along the leeward rim of the island. Long, syrupy swells heaved past us to thunder furiously, savagely against the black, lava-bound coast.



# 25



## Treasures of the Forbidden Island of Niihau— Foiled by Treacherous Waters— Escape in the *Saucy Maru*

From our chart and old Maui Kaupo's story, we deduced that no settlement was within ten miles of us. Nevertheless, we reefed main-sail and kept steerage-way by running the engine at quarter speed. The bright Sabbath sun was high when Deuchare spotted the cave mouth high in the *pali* face that overhung the sea.

Viewing the cave through binoculars in split-second snatches, we at last made out the ingeniously plastered wall that sealed its entrance. At the bottom lefthand corner, just as Kaupo had said, was a roughly squared slab used for ingress by the *kahu* or guardian of the burials.

After much debating, we decided against lifting the centerboard and surfing the boat onto the rocks of a tiny cove almost directly below the cave. No other place offered the slightest promise of access to the shore, but the breakers were far too violent to allow a boat to get through with safety. There was nothing for it but to chance an anchorage a little outside the breaker line, and trust to fate and our kedge anchor that the swell would not tear loose *Saucy Maru*. If she were lost, we could still get off the cliff by hiking over the ridge to the ranch house. The Robinsons' anger would be terrible to confront, but they would be legally bound to effect our removal. Under maritime law, the seafarer has the inalienable right to shipwreck upon any shore—an act-of-God sort of thing and mighty hard to disprove.

The two surfboards were unleashed, loaded with equipment, and lowered into the water. We paddled well apart so as not to be pitched together and seriously hurt. At the first breaker our boards were torn away and we were thrown upon the rocks in a half-drowned mnHit™,

When we came to and were strong enough to sit up and look about, we were elated to see the boards and equipment intact, lodged upon the shore.

If either at this point regretted the reckless impulse that brought us into this dangerous *cul de sac*, we didn't give it voice. As soon as we had our breath, we shouldered the equipment and began to scale the cliff. Every inch of the way to the dizzy summit held death in the slightest slip. There was no vegetation to grip, and the almost vertical trail was actually the dry course of rivulets that spilled over the cliff face during the rainy season.

Once the top of the promontory was gained, we anchored the block and tackle to a massive boulder almost directly over the cave. Deuchare, who was more at home with ropes, went down first. Securely braced against the boulder I payed the rope out as it was needed. A bit over two hundred feet must have gone over before it slackened. Soon Deuchare's voice came up faintly; he wanted the rest of the rope. I threw it off into space. For half an hour there was no movement of the rope. Then it commenced to sing through the block. When the ends appeared they were neatly spliced. With a shiver of terror I realized I must lash myself to one side of the windlass and lower myself hand over hand by means of the other side.

Taking a deep breath, I set my jaw resolutely and slid over the brink into space. Within a few minutes I was standing by Deuchare on the narrow shale ledge fronting the cave. I swore loudly and profanely that I would never again get into such a dangerous mess if fate permitted me to escape that one. Deuchare laughed so hard at my discomfort he had to lie down for fear of tumbling off the ledge.

Soon the entrance occupied our attention. It was the work of but a few seconds to dislodge a block of lava and worm our way inside the cavern's vestibule. Just inside, our electric torches revealed some immense skeletons sprawled grotesquely one over the other. I explained to Deuchare that the burial party of royal personages was often headed by a specially trusted *kahu* who killed the rest after their task was completed. Thus only one person escaped with the secret of the location.

As our lights swept the cavern we both let out a whistle of amazement. Complete mummies adorned with various forms of *palaoa* (ivory) amulets and feather work lay in a row, each beneath sheets of black *kapa* cloth with outer covers of twilled *makaloa* mats.

Ranged along the Walls of a small antechamber were piles of calabashes, painted gourds, stone implements, and wooden spears and daggers. Deuchare dug a heavy chest from under a heap of mats. He tugged at the heavy, crudely wrought lock but it did not yield.<sup>1</sup>

As in all the burial caves I explored in years to come, dust lay thickly over everything. It must have required ages for three inches of dust gradu-

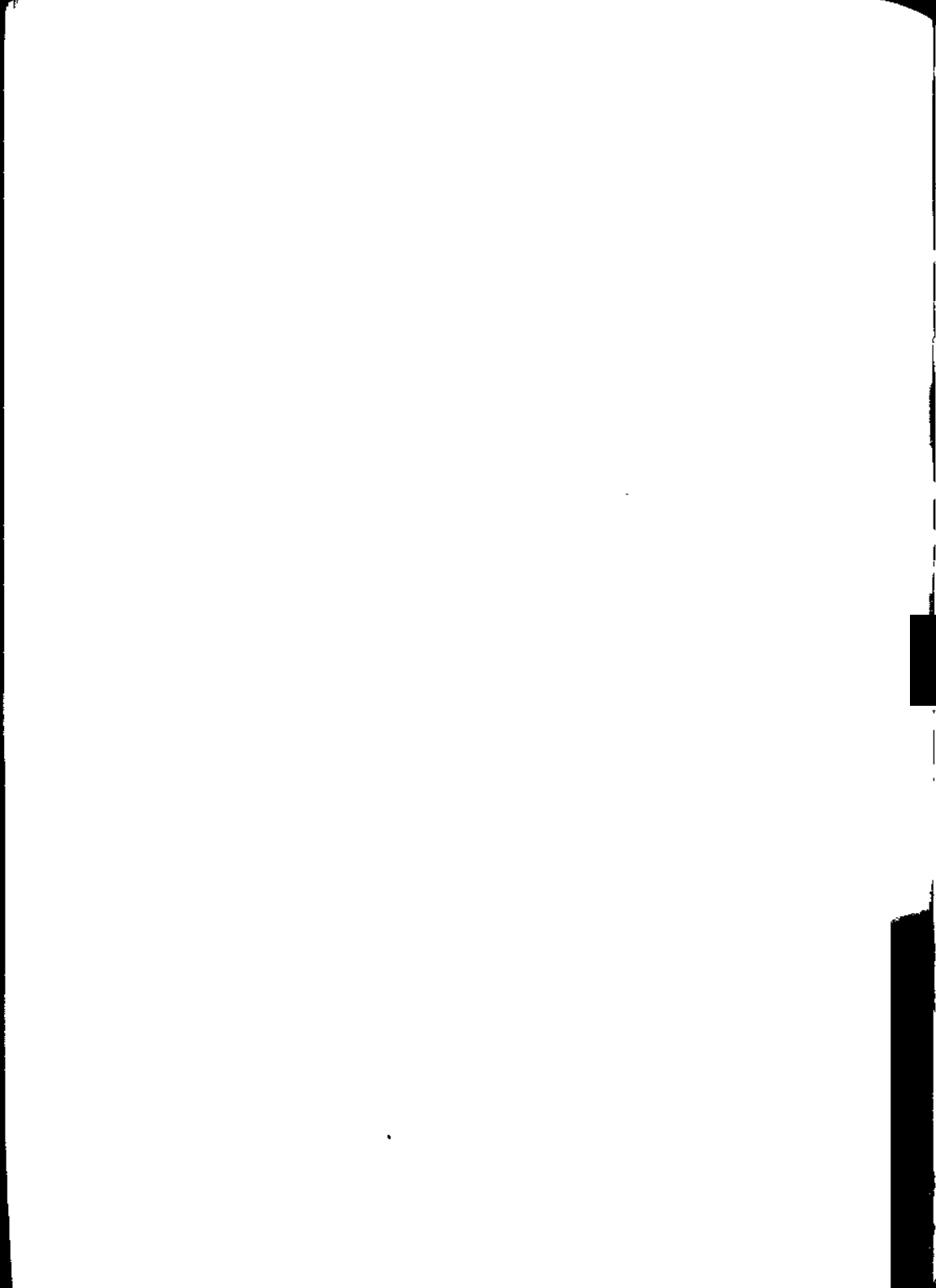
ally to blow in through the multitudinous tiny holes in the outer wall, which were made when the mud plaster eroded through rain and wind action. It was the dust—so heavy upon the floor that it muffled our footsteps—that made the cave eerie, much more so than the sight of the mummified bodies.

We had scarcely started a scrutiny of the burials and were thinking of what to use to pry open the chest when Deuchare, the more nautical-minded, thought of the boat. He crawled outside to check on her. Soon I heard his cry of alarm and hastened through the aperture. Far below us *Saucy Maru* still wallowed a mean thousand feet off shore. Plainly her anchor was dragging. With each swell she surged closer to the jagged rocks.

We had no choice but to turn away from the treasure and secure *Saucy Maru*. Up the rope we scurried almost recklessly. The descent from the boulder atop the promontory down to the shore, much more perilous than the ascent, was made in such short order that the recollection still causes a slight involuntary shudder.

By the time we regained the surfboards, *Saucy Maru* was not a hundred yards from the first line of breakers. With a wildly beating heart I slammed my board into the savage surf alongside Deuchare. Perhaps only the pressures of fear and necessity drove us safely through. As it was, we had to fuss with a balky motor until the bow hit a small protruding rock. There never was sweeter music to my ears than that first sputtering of the engine as it caught hold.

Deuchare took the rudder and put it hard over so that *Saucy Maru* veered sharply away from the threatening rocks, and soon we had her on course. Neither of us spoke much until hours later and the last dim outline of Niihau had faded from sight in the dusk. It was Deuchare who broke the silence to announce he had picked up the loom of Waianae light on the island of Oahu. Many days were to pass before we could bear to talk of the lost treasure.



# 26



## In the Konohiki's Cave with the Wooden Door

From the worm-eaten fragments of a journal kept by Charles Furneaux<sup>1</sup> when he was the American Consul at Hilo during the last years of the monarchy, I learned of a burial cave somewhere in the district of Kau, in which stolen gold had been hidden. For nearly three years I searched without success for Furneaux's treasure cave. It was sealed, he had written, by a koa-wood door and located somewhat inland from the village of \_\_\_\_\_, in the remote Kau desert of Hawaii Island. This cave was said by reliable natives of the district to have been the private sepulcher of a line of hereditary *Konohiki* (overseers of a chiefly estate). According to legend, the last of the lineage had added the *koa* door. He had also been a trusted tax collector for King Kalakaua. At his death in the late 1880s, a huge amount of Crown money was found to be missing. The cave vault of Kau was supposed to hold the embezzled gold as well as the burial trappings of uncounted generations.

On my last search for this cave in the fall of 1937, I found the old family home at the valley's mouth deserted. This was a favorable turn of events because, when occupied, it commanded the only means of ingress to the upper gulch region. With the house empty I could search without the discomfiture of prying eyes.

On the third day of fruitless searching as I lay beneath an ancient *wiliwili* tree, eating my last rations, the first clue came to me. There were two more twisted *wiliwili* trees several hundred yards apart in a direct line toward the head of the valley. Could they be the secret orientation markers, or *ahus*, placed by the old-time morticians?

Hastily scrambling up to the next old giant, I sighted the binoculars in a line to a point beyond the third one. There was the Konohiki's cave, showing high in the *pali* (cliffside)—a square, at that great distance, no larger than a matchbox through the glasses.

Rather overwrought with high expectations and the exertions of the climb up a hundred feet to the precarious ledge before the cave mouth, I rested and appraised the door. It was one enormous slab of burl'd *koa* wood, gray with weathering, a rough oblong perhaps two feet by five in diameter. Its thick, wrought-iron hinges and huge rusty lock appeared sturdy. The former were set in coral plaster, which formed a neat framework about the door.

With trembling hand I shoved a knife blade obliquely into the keyhole and gave a jerk. The hinge pins sheered off and the latch tumblers crumbled away. A few more tugs and the door fell outward. Lowering it carefully to one side, I played my electric torch into the gloom. About ten feet from the doorway, supported by sawhorses, was a dusty six-sided coffin, indicating that the last burial had occurred at least forty years earlier. Leaving this bier until later, I turned the light back upon the rear of the cave.

Forty feet within, the ceiling dropped sharply upon a mass of lava fragments. Part of an old outrigger canoe, shreds of *kapa* cloth, and human bones protruded from beneath the lava mass. Three large, unpolished calabashes of *milo* wood, and a short spear lay along the wall, all in perfect condition.

There was yet some chance that the treasure would be in the grim box on sawhorses. If it were not there, it would have been either removed, or buried under an avalanche of lava shaken down from the ceiling by earth tremors. In all likelihood, scores of /capo-wrapped burials and great outriggers filled with relics were lost beneath that ponderous mass. On the old Dudoit estate in Moanui, on the island of Moloka'i, an entire hillside was shaken down onto a cave, which contained that aristocratic family's Hawaiian ancestors, who had been the island's kings for centuries. Such a loss of archaeological riches must have been incalculable.<sup>2</sup>

By squirming through a small opening between the fallen lava fragments and the ceiling, I emerged into a high-domed second chamber. Here were many coffins of various designs and in different stages of preservation. Judging by the archaic style of these coffins, as well as by their condition, I placed these late burials somewhere between the mid-seventies and 1905. All but two were of the old European six-sided design.

Each coffin was made of fine-grained hardwood joined by square, hand-forged nails, which had so thoroughly oxidized that the lids came off with no prying. Of the twenty coffins, only one contained a rare insignia of royalty. Its occupant was a female mummified cadaver swathed in many well-preserved black lace embroidered *holoku* (long, loose gowns), wearing around the neck two red and yellow tubular feather *lei*.



Beside the mummified High Chiefess was interred the desiccated remains of a large male, who had presumably been her husband. At his head was a neatly folded clergyman's frock coat; at his feet were a huge Hawaiian Bible, some hymnals, and two well-preserved five sheet *kapa pa'u pa'u* (decorative counterpanes of *kapa* cloth).

In six coffins, silver dollars were laid over the corpses' eyes, after the manner of the ancients who left coins on the dead to pay old Charon to be ferried across the River Styx. Also, under each head had been placed a triangular mosaic of thirteen gold and silver coins.

Eight coffins had a small cotton bag placed at each head. In each bag were two or three small brass-rimmed *ipu paka* (tobacco pipes), along with a coconut shell flask of tobacco. One bag also held a can of sulphur matches in blocks, and a flint and tinder with steel striking piece, all carefully wrapped in deerskin.

Often *ipu paka* were placed with old female mummies, suggesting that elderly Hawaiian women, like those of the American frontier times, found solace in their pipe and tobacco. One of these among the rows of *kapa-wrapped* mummies was buried with a large gold-inlaid pipe of ivory, and a *lei palaoa*, or stylized hook of whale ivory, curiously bound with strands of woven *olona* (nettle) fiber, instead of the customary human hair.

In connection with tobacco pipes, it might strike most people as strange that the Hawaiian pipe should have come to be so highly prized by collectors of artifacts. Although obviously not a part of Hawaii's pre-European culture, the art of pipe making took many curious trends, and the pipes were always the handiwork of individual craftsmen. The brass that embellishes most of them represents some of the earliest preserved examples of Hawaiian work in metals introduced by the white man into a purely Neolithic culture.

The Spanish horticulturist Don Marin introduced the tobacco plant in the year 1813. William Ellis, a scholarly British missionary, found tobacco flourishing in nearly every garden during his tour of Hawaii ten years later. Kepelino, a reliable historian of his people, informs us that each important chief had several young *kahu* whose sole duty was to tend his pipe, pouch and flints, and to light his pipe at all times.

Dr. Gerrit Parmelee Judd wrote in 1843, during his correspondence with Reverend William Richards: "The natives of all classes are inveterate smokers. The pipe-lighter (a little boy) is an indispensable member of every aristocratic family, and is requested to serve at all hours, day and night. The smoke is sometimes inhaled into the lungs and produces injurious effects."

Perhaps the most colorful as well as macabre among the coffin burials were two Spanish cowboys, or *paniolas*, which were mummified.

These mummies were the remains of some Spanish-Indian vaqueros who brought blooded cattle over to the islands from South America, consigned to wealthy ranchers in the 1850s and 1860s.

Both the *paniolos* were clad in new high boots, red sashes, flowered vests, and white duck trousers with buttons sewn along the leg seams. Around each one's neck were several strands of colored glass trade beads. The better preserved one was buried with a worn Catholic prayer book, a small mirror, a guitar, and a violin. The instruments, which were quaintly decorated with baroque marquetry, appeared to be in a perfect state of preservation, but both fell into pieces at my touch. One string of the violin remained taut and, when plucked, gave out a clear, mournful note that resounded eerily through the cavern.

Just beyond the coffins were the next-to-the-oldest burials, desiccated bodies in numbers that suggested they were the remains of battle casualties or a pestilence. Here and there were three strata of burials, each stratum being separated by a well-preserved, coarse *lauhala* mat, and containing about ten male bodies on each level.

All of the bodies on the mats were covered with the *kapa moe*, or bed *kapa*, which encased them like crude hammocks, with the two outer lengthwise edges furled down tightly. Around each *kapa moe* were four thongs of twisted *malo kapa* by which the *maneie* or carrying poles were lashed at the time of burial. Most of these *maneie* thongs would yield strips of rare *kapa* when soaked and unfurled for mounting as museum specimens.

At the cave's extreme end, in a small crawling space, were rows of bundles wrapped in *kapa* cloth containing the long bones and skull. Because of their being at the remotest part of the cave and having been prepared for burial in an archaic manner, I think they were the earliest interments.

Lastly, on my way out, I turned my attention to the six-sided coffin resting on sawhorses near the entrance. When the heavy layer of dust was removed from the top, there was revealed a brilliantly polished affair of inlaid hardwoods, mounted with silver-plated handles. Within it was a metal container with a small brass valve cap through which a vacuum was created by means of a pump. Only persons of affluence were embalmed in the late nineteenth century, when Williams, the Australian mortician, first offered this service in Hawaii. To arrest the processes of decay further, the embalmed cadaver would be placed in a metal sarcophagus.

Taking care not to cut my hand on the metal, which might cause infection, I ran my knife blade around the case along three sides, then pulled back the flap. There was revealed a quite distinguished mummified old man, clad in a still immaculate frock coat, ruffled linen shirt, and cravat.

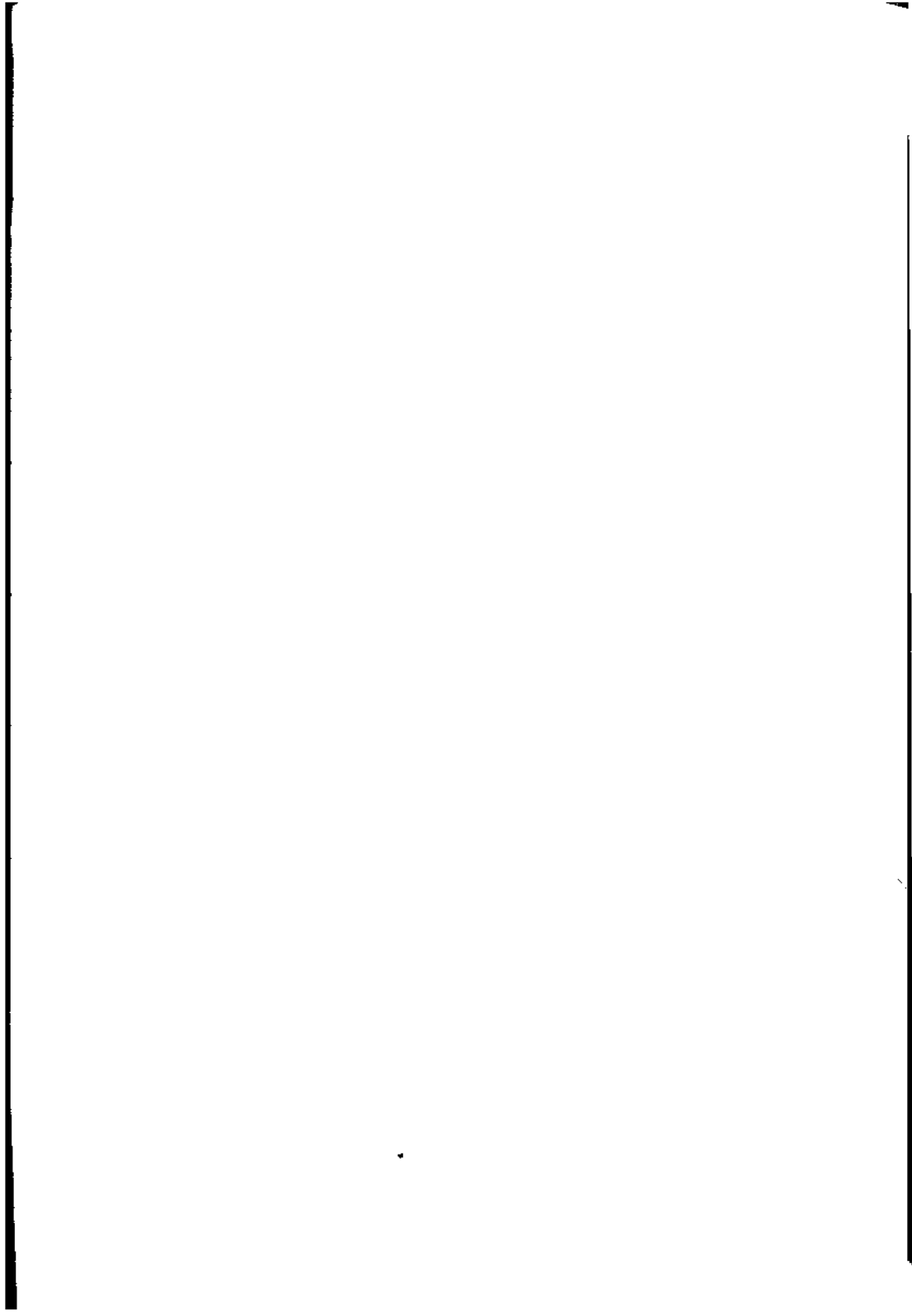
On the mummy's shrunken eyesockets were ten-dollar gold pieces. A great gold watch and chain with key attached lay across a quaintly flowered vest. Under the leonine head was pillow of rare decorated *kapa* sheets folded over a Bible. A buckskin bag at his elbow contained his *ipu paka palaoa* (ivory tobacco pipe) and a partly used pad of tax receipts dating through 1888.

Near the mummy's feet, wrapped in numerous crumbling folds of perforated black *tapa* cloth, was a small *ipu aina* (slop calabash) studded with human teeth in which were several dozen Spanish reals mixed in with Kalakaua dollars.

Pushing the door ajar I sat down and leaned against it. It was then midafternoon, and, while cooling off in the trade wind that blew in from the sea, I pondered over the curious things I had seen. This was surely the mummy of the old Konohiki buried there in the vestibule, I mused. But had his relict or the mortician robbed the deceased of the illicit gold, superstitiously leaving the two valuable pieces to shield his eyes? It was extremely doubtful that any Hawaiian had overcome his rooted belief in the inviolability of such places, even by the temptation of much gold.

Even King Kalakaua, so strong of will and vigorous of intellect, could never overcome his fear of burial caves. He once told Dr. Wililam T. Brigham that he was in a cave in Kona District of Hawaii Island where he saw great wickerwork figures of gods and other precious antiquities, but was afraid to remove anything for fear he would be destroyed by the curse placed on those who despoiled such sanctified spots. Again, in 1890, Kalakaua arranged to have the fearless museum director enter a burial cave on Kahoolawe Island and remove its treasures for him. The old *kahu* of the cave who had revealed its location died soon afterward, and the king followed him in death within a few months.

Rousing myself from this train of gloomy ruminations, I shouldered my pack and left the cave. Before starting to descend the trail, I fitted the *koa* slab carefully into place. That night I slumbered well in the deserted house at the mouth of the valley.



# 27



## Trader John and the Tattooed Mummy's Arm— In the Famous Forbes Cave

Late in the fall of 1938 I commenced a series of intensive explorations of ancient and modern burial and treasure caves. John M. Warinner, the noted South Seas trader, lent financial aid, as well as R. Von Holt, whose sprawling Kahua Ranch on Hawaii Island was virtually one vast preserve of archaeological sites.

Perhaps no phase of dead or dying civilizations has been investigated more by modern-day archaeologists than that of their burial practices. It is small wonder this is true, considering the vast amount of cultural objects that have been found in tombs. Not only among early Oriental cultures was the burial of high personages an elaborate esoteric art, but many Pacific islanders were given to such practices. So carefully veiled in secrecy were the burials of old-time Hawaiian dignitaries that only a confused smattering of the art is known to present-day scientists.

As early as Captain James Cook's second voyage to Hawaii in 1779, Lieutenant King was instructed to place a cordon of marines around a house where a high chief lay in state. It was King's intention to observe the rituals and thus continue with the burial procession to the place of interment. He relates in his journal that the natives were crafty enough to slip through his men with the body, and he was able to learn nothing of consequence on the subject of their mortuary practices.

Of all the Hawaiian monarchs only the last one, Kalakaua the First, had the courage and curiosity to delve far into the antiquities of his subjects. During the greater part of his eighteen-year reign, Kalakaua Rex had trusted retainers searching for burial and treasure caves. He personally made many excursions throughout the kingdom in search of these treasures. Robert Louis Stevenson relates that Kalakaua took him on an exploration of the great royal caves hidden in the slopes of Diamond

Head crater near Waikiki. Reports that Kalakaua amassed a tidy amount of cash by selling the relics he found are quite plausible, for he was often rendered impecunious by losing heavily at poker.

It remains the fond hope of researchers in Hawaiian lore that an undisturbed, strictly pre-European burial cave will come to light. So far, no cave is known that has not been rifled or to some extent ruinously modified by late burials of a family line.

Brumaghim, the Dutch-Hawaiian explorer,<sup>1</sup> was at Trader John's in the possession of a tattooed mummy's arm when we first met. Little Trader John was the last of the old-line South Sea trader-adventurers to keep a post in Hawaii. His thatched, kerosene-lit trading post on the edge of Ala Moana reef was reputed to be the best stocked one north of Sidney and east of Shanghai.

Trader John was a thin, nervous man with piercing blue eyes and a sallow skin. His cork helmet and soiled white ducks were no mere affectations; he had worn them thirty years in the tropical sun for comfort and economy. He had never written a monograph of any sort, but few archaeologists knew more than he about the cultures of the Pacific. The &apa-covered walls and dusty shelves of his rambling grass-thatched hut displayed at least one *kapa* specimen, fishhook, idol, totem, mat, spear, shield and warclub, seashell, coin, and stamp from each archipelago from Hawaii through Polynesia and Melanesia clear to the Tasman Sea and northwest to the Java Peninsula.

The mummy's arm Brumaghim brought in was from the famous Forbes Cave in the Honokoa Gulch of West Hawaii Island. This cave had been searched so thoroughly since its discovery that Brumaghim's find was sensational. Old Judge David M. Forbes, a weekend explorer, had led a Bishop Museum party headed by Dr. William T. Brigham into the cave shortly after the year 1900. They broke into a heavily sealed arterial chamber and brought out what is believed to be the most valuable single assortment of relics ever found in a cave. There were two unique female idols carved of sacred *kauwila* wood, three bowls carved with supportive human figures, a large assortment of that rarest of Hawaiian calabashes, the *ipu aina* decorated with human teeth, and an array of miscellaneous relics too numerous to describe here.

Plainly the Forbes Cave offered Trader John two strong inducements to finance its reexploration. We might find the rest of the tattooed mummy and thus have the first and only complete specimen known to the world,<sup>2</sup> and we might discover another sealed artery off the main vestibule that would contain a wealth of artifacts. With luck, we stood to share in the glory of finding one of the most exciting archaeological treasures in modern Polynesia, as well as reaping handsome cash returns.

Prepared for a week's field trip, Brumaghim and I took the steamer

to Hilo, Hawaii Island's port of entry. There we hired a station wagon and drove to the village of Kawaiāhae, where we parked the car and hiked to the cave site in Honokoa Gulch two miles up the coast.

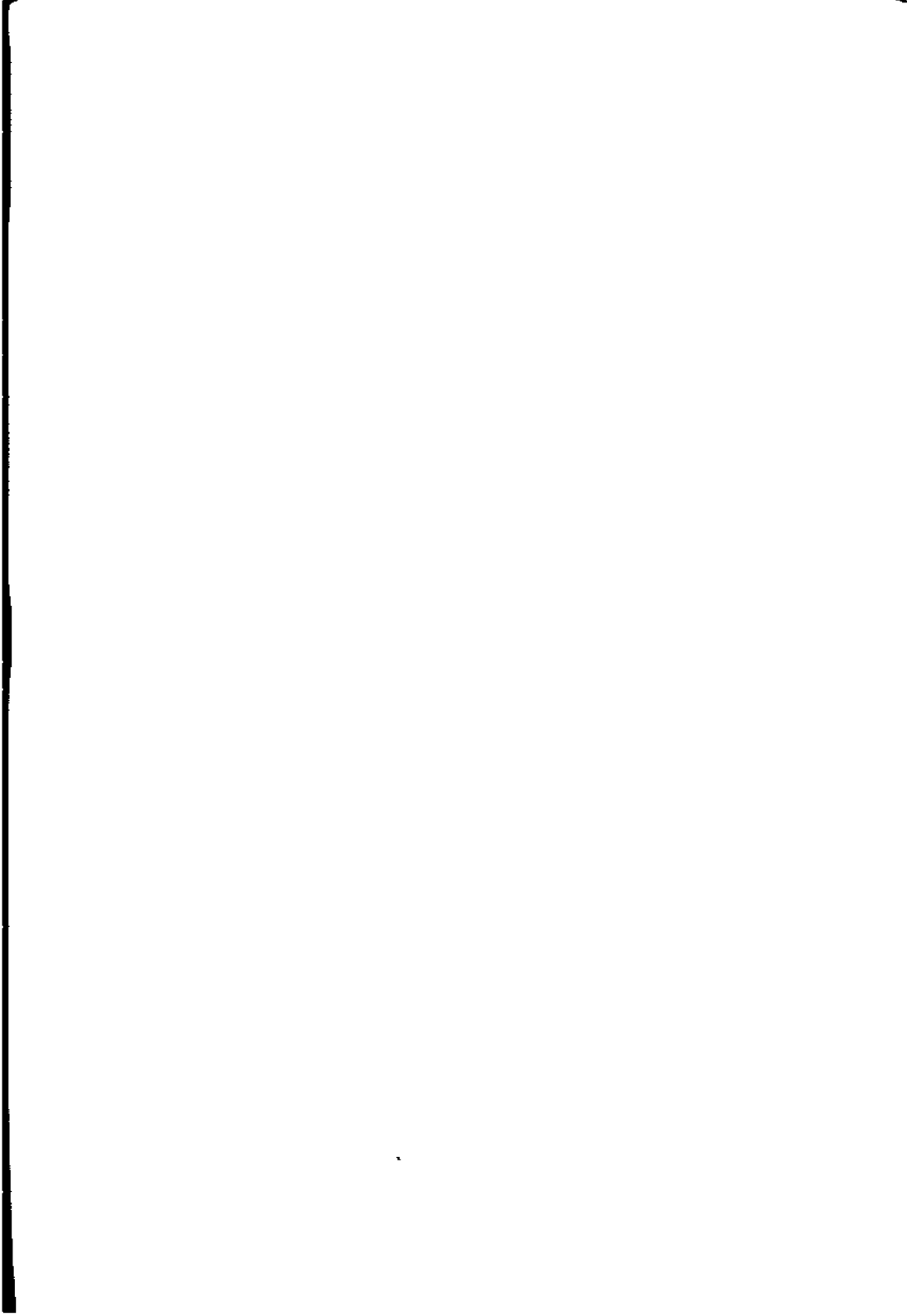
We judged the cave was about three-quarters of a mile distant from the mouth of the gulch, which dwindled into sand flats at the seashore. The narrow entranceway of the cave was located fifteen feet above a dry stream bed. On a ledge before it was a long outrigger canoe hull, black and rotten with great age. Also on the ledge were two antiquated broadhoes, some stubs of paraffin candles, and numerous grooved fire-sticks wrapped in mouldering *kapa* cloth.

Within the cave we crawled over a deep deposit of fine red dust, so fine that the slightest touch caused it to swirl into the air in a stifling cloud. Chunks of sharp lava thrust up from the dust, causing such pain in our knees that it required strong effort of the will to continue to the end of the main chamber, which was perhaps sixty feet in length. In the center of the main chamber were two crude ridgepoles of a grass hut covered by a large *lauhala* leaf mat in fine condition. Beneath this spot was a mummified male with a massive head, which rested upon a downy pillow of *pulu*.

Two side chambers yielded several bleached skulls and a mass of wantonly torn burial bundles wrapped in *kapa* cloth. From the debris of these bundles we assembled a valuable collection of loin girdles, *maneie* bindings of *mamake* bark *kapa* cloth, strands of *olona* and coconut sennit, small ivory tobacco pipes, a bamboo knife, and an indescribably rare lover's whistle—a small gourd imprinted with blue design. (See Bishop Museum Collection.) Other parties had missed this gem because it was bound in a mass of *kapa*, which in turn was buried under several inches of dust.

We found one aspect of the cave painfully frustrating. It was a large chamber, partly choked by scarcely calculable tons of lava rubble, which would have required many weeks for several industrious and robust men to remove. Brumaghim agreed with my belief that it presented a classical example of an overlaid entombment. It is known by archaeologists that in ancient days the remains of the *kapu alii moi* (sacred royal personages) were at times covered by vast quantities of lava to ensure their safety from disturbance by vandals. Slaves would be employed for the task.

...Undoubtedly there are many rich caves in Honokoa so well hidden or airtight of access that as yet they have not been rifled. Somewhere near the head of the canyon, perhaps seven miles beyond the Forbes Cave, there is the legendary lost cave of Kukui O Umi, reputed to be barely touched.







## Royal Mummies in the Grass Hut in the Cliffside of Koaia Gulch, Kaua'i

We were telling Harry Shupak, the Bronx explorer, about our trek to the mummy cave of Honokoa, when he brought up his story of a grass house burial far within Waimea chasm, often described as Hawaii's Grand Canyon, located on Kaua'i Island.

Harry's story was that he was pig hunting back in 1934 on Kokee Mountain with MacKenzie, the district ranger, when the latter offered to show him a secret cave in the Waimea cliffs. They arrived at the site after a hike of five hours. From the ruins of an ancient village, Harry was shown the grass house perched in an open grotto high up on the opposite cliffside.

When they had cut their way across the floor of the valley and climbed the slope below the grass house, the place so awed them that neither had the courage, at first, to scramble up and investigate the burial. The silence of the long-deserted valley made them nervous, as well as their knowledge that the Waimea natives believed anyone desecrating the place would fall and be killed.

Harry swore that the body in the house was encased in a woven basket, the meshes of which were visible through the heavy dust on everything. If this were a woven sarcophagus, of which no example was preserved in any museum of the world, it would be nearly worth its weight in gold. The treatise we could do on the entire unique discovery would be a choice contribution to ethnological research on Polynesia.

The upshot of our meeting was that Harry drew a diagram of the cave's location. He agreed to give it to me if I were to share the proceeds with him, should there be any.

I arrived at Nawiliwili Harbor and disembarked from the steamer *Waiialeale* shortly after sunrise on the mornine of July 4 1939 After

purchasing some items for the expedition at the nearby Lihue Emporium. I went by taxi across Kaua'i to the estuary of the Waimea River. The eight-mile trail into the Waimea Ditch powerhouse was well beaten and gently graded. Even with a heavily loaded pack the first leg of the journey was pleasant. Arriving at the powerhouse late in the afternoon I was greeted warmly by old Keoni, the foreman, who proffered me a bed in his small guest cottage. After partaking of an excellent supper, we sat around until late discussing my mission.

Harry's diagram indicated that the name of the gulch was "Koaia" but was misspelled "Koaie" on the government map. The contour lines showed broader talus slopes throughout Koaia than in any other gulch above the powerhouse. The map also showed the site of an abandoned village, which fitted the story.

Luckily for me the trail to Koaia, overgrown with giant sisal on its upper reaches, was being cleared by the Gay and Robinson Ranch Company's cowhands, or I would have had about two miles of heavy slashing with a machete before arriving at the village ruins. Seated along the crumbling walls of the deserted community, I spent the better part of an hour scanning the opposite cliffside with binoculars. Just when I decided the locale was wrong, or that the whole thing could be a hoax, the thing struck my eye. There, a hundred rods away, yet so close in the glasses that I could define the separate rafters through the worn thatching, was an exquisite little thatched shack!

I drank long and deeply of the past. It gives one a strange intoxication of the spirit to imbibe of the primordial. In something like the way the discoverer, Captain James Cook, stood before the oracle towers of the great *Waimea heiau* (temple) and marveled at those strange survivals of the Stone Age, I too stood in that anachronistic setting and let my thoughts descend through many awesome corridors of time to the days before the white man in Hawaii.

Deserted Koaia stood fortresslike on a knoll. Beneath me sprawled the lichen-covered ruins of a vanished people's dwellings. A red-tailed boatswain bird sailed high against the red-brown *pali* (cliffs), and the babbling torrent below, rushing and eddying through the broken *taro* patch walls, seemed but a part of the great silence and loneliness that pressed in about me.

Harry's 1934 trail across the gulch had completely grown over. I spent hours hacking through the wall of sisal and thorny lantana brush to the cliffside below the cave. Barely out of the water the shallow cavern that contained the grass house was seventy feet up the straight face of the cliff. Having secured my electric torch and camera, I drew myself up the cliff by clutching the faint knobs and depressions in a water-worn cleft. It was not until I stood up on the ledge and looked down that I

realized how impetuous and foolhardy I was to have climbed there alone without a ladder over the treacherous lower part.

Already my heart was racing and legs quivering at the prospect of descending the cleft. But when I walked around the fifteen-foot ledge by leaning closely against the inner wall and peered into the grass house, I was gripped by a new terror. Bristling is the most apt word I can use to describe the physical manifestations of this terror. I bristled like a beast that meets some object or force it cannot understand. I consider myself a rational being, but I felt sensations up there—uncanny sensations that charged the air and seemed to permeate every fiber of me. The noontime sunlight and the azure sky offered no comforting; they lent no sense of reality or well-being.

I grimly decided not to touch anything, just as Harry had, but now I was not amused at the thought of his superstitious conduct. It was hands off if I was to return safely to the ground. I did, however, take a dozen pictures, after dusting off the reed matting over the house burial to reveal the pattern.

When I had spent a long time weighing every possible avenue of descent, I decided to remove my sneakers and feel my way down over the same route used in the ascent. An alternative would have been to leap about eight feet over to a high *inia* tree. When I touched the earth once more, I literally hugged it.

That evening I said nothing to Keoni about my experiences. On the following morning I hit the trail into Waimea, where I mailed a detailed report of my findings to the eminent archaeologist John F. G. Stokes.' There were many aspects of the situation to be weighed, so I decided to abide by whatever course my learned friend should suggest. There was the ethical question as to whether the burial should be disturbed even in the name of scientific research. Above all, there was the menace of the spell.

Stokes rushed a reply by air mail, strongly urging me to take someone into my confidence and return for a careful survey under conditions more conducive to calm and deliberate action. Further pictures and samples of the burial wrappings, he assured me, would be valuable additions to the scant knowledge we have of early interments of this kind. What he most strongly stressed was that, if I did not make some sort of survey now, while the site was nearly in its original state, some amateur plunderer was sure to come along and wantonly tear it to pieces. Also, he verified my own conclusion that the grass house in a cave and associated with Dunal was unprecedented throughout Polynesia. Furthermore, the house was the only original old-time specimen in the Islands, besides the one<sup>in</sup> the Bishop Museum great hall.

I had hit it off with old Keoni from the start. He was the fine old

Hawaiian type rarely met with in modern times: gracious to a fault, charming and generous in his every act. When I returned from Waimea village, I told him of the grass house and of my plan to go back to Koaia at the suggestion of the *haole* big shot in Honolulu. Keoni thought a moment and replied, "Moah bettah you go back and look see and take plenty pictures and make papah all bout those *make'* [dead] people, befoah some damn boys from plantation come and tear all up."

According to Keoni's lights, the motive in disturbing these sacred things determined whether it was good or bad in the eyes of the spirits left to guard the cave. The curse would not work on a person who went there only for the sincere purpose of gaining knowledge of ancient customs to hand on to posterity—especially if proper regard were shown for the remains of the dead.

Fortunately for my plans, Mariano, one of Keoni's most trusted Filipino boys, had the next day off from the powerhouse watch. He had planned to go pigsticking in Koaia Gulch. Keoni suggested that I go ahead with Mariano and build a ladder against the cleft and then wait until he arrived on his jackass so there would be additional help if one of us should be hurt.

We made the ladder of the *inia* tree, which we felled, trimmed, and notched at eighteen-inch intervals. Mariano, like most of his race, was immensely clever at wielding a machete, but it took us many hours to get the tree trunk hewn and braced solidly against the cliff with strong branches wedged in at the base. Keoni arrived soon after we finished the ladder but, as it subsequently proved, at such a late hour that my films were blurred by a cloudy sky, which he blamed on the evil spell over the cave.

We started hand over hand up the ladder, Mariano in the lead. I was very surprised at Mariano's willingness to go up, for nothing under heaven would have induced Keoni to go. However, when I asked the former simply to lift a *kapa* cloth, he showed his superstition by exclaiming, "Oh, no! Me all same brown man like Hawaiian. Suppose I touch, by and by ghost come, and I be *make'*, too."

Leaving the grass house as the last choice site to explore, I first scrambled up a higher pocket about seven feet above the rooftop. Here lay the skeleton of an extremely tall man with a huge bleached skull and perfect teeth. A folded rash mat lay over it. At the skeleton's neck was a small gold rosary with black beads. The shroud had been a blue serge suit of mid-nineteenth century cut, around which were wound sheets of white worm-eaten *kapa* cloth.

Returning to the grass house, I made sketches of it and removed a sheaf of *pili-gmss* thatching and various *hau-bark* thongs used to lash the framework together. The grass house was eight feet long and the

thatching three feet high, laid on in six even, well-preserved courses.

Reaching in between the ridgepole and the cliff, I started my survey. Around the edges of the body was a chain of stones. The mummified head of an elderly woman rested upon a pillow of blue cloth stuffed with *pulu*. Around the head was wrapped a chignon festooned with one fine wooden comb, two ancient tortoise shell combs, and an imitation feather *lei* of red, yellow, and green.

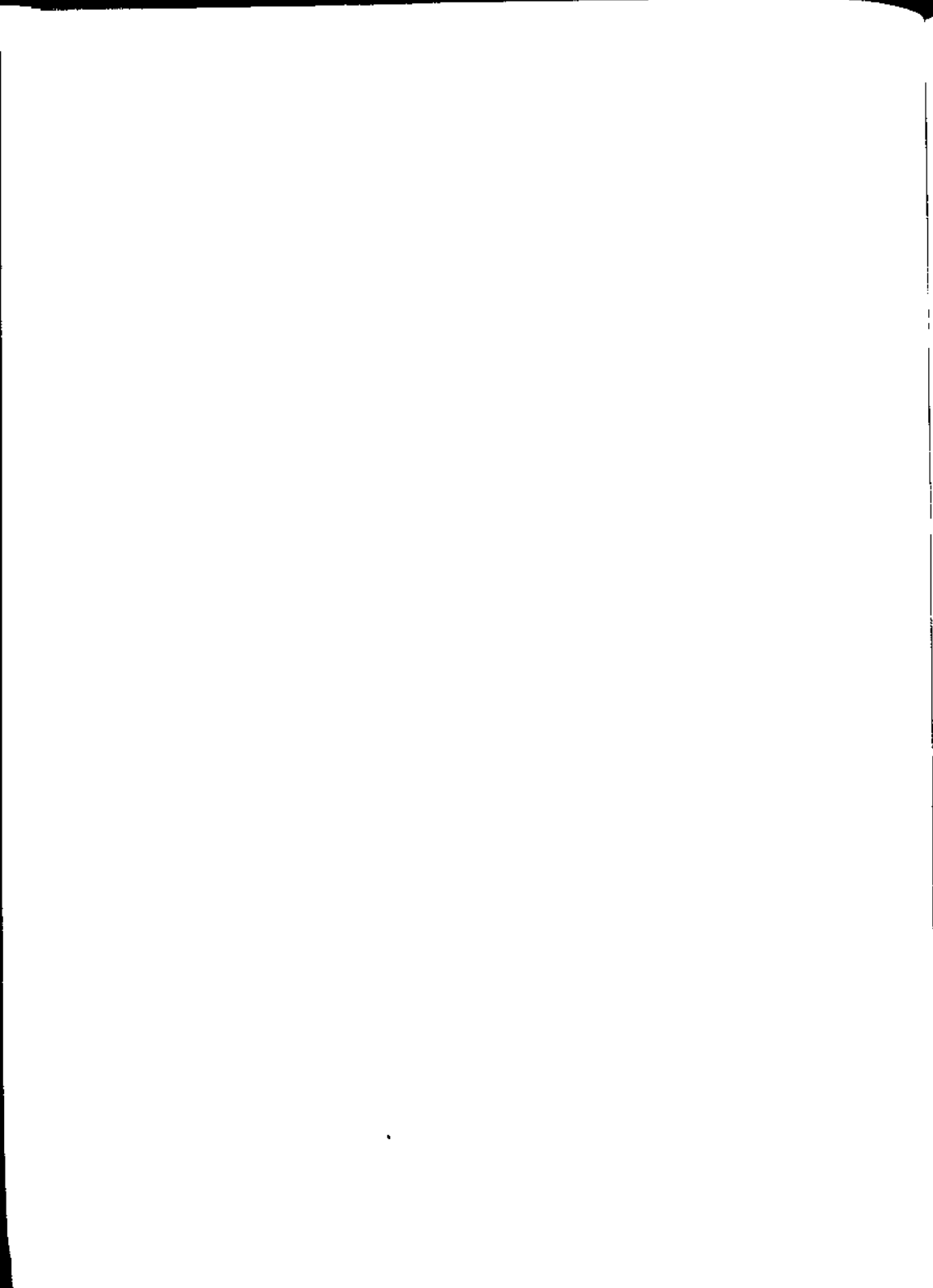
Shielding her remains from the elements were a black *kapa* cloth, a coarse woven mat, perhaps of th& *aukini* reed, and a five-sheet *pa'u pa'u* (or counterpane) of richly dyed *kapa* cloth. Next to the body were three frilly silken gowns gathered about the sleeves and shoulders and ruffled about the bottom. Around the neck there had been the *palaoa* or ivory hook of royalty. The hook had left its imprint on the silk where it had rested through the long years.

The high quality of the gowns and *kapa* cloth, and especially evidence of the royal *palaoa* hook, attested to the high rank of the deceased. The daintiness accredited to *alii wahine* by tradition was very evident. The cadaver was four feet, ten inches in length. A limb exposed when I pulled off the *kapa* was mummified from the hip to the toes. The smallness of the foot suggested the bound ones of Chinese Mandarin ladies.

It should be noted here that there were exceptions to the above statement regarding the daintiness of ruling class Hawaiian ladies. Kaahumanu, the remarkable favorite of Kamehameha the Great, was nearly a giantess. And Princess Ruth Keelikolani, last female in the direct Kamehameha lineage, was a massive person.

Mariano went down the ladder first. As I bent over the lonely house for the last time, I was suddenly gripped by a feeling of reverence quite foreign to my rather irreligious nature. There was a moment of inner laughter at this unwonted softness, followed by the thought that in these times we may be too intellectual and pay too little heed to the intuitive. Some compulsion urged me to say a blessing over the little royal lady of the grass house tomb.

Just inside the grass house I placed a sign, which read: "*KAPU! STOP! DANGER!* In these caverns of Koaia are the tombs of a high chief and his beloved *wahine*. This spot is held sacred by the *kanaka* of Hawaii Nei. A *kahuna ana'ana* curse could fall upon all who come as robbers. Look upon the dead, but touch nothing! Breathe a prayer and depart before the gods are *huhu!* (angry). Signed: Lupalu Rodemana—*lūlai* 16, Makahiki, 1939. (Signed: Julius Rodman—July 16, in the year 1939.)"



# 29



## Plotting an Expedition After King Kamehameha's Lost Cave of the Feather Cloaks and Spanish Silver

During all the years of exploration in Hawaii I cherished the hope of finding the almost legendary burial cave of the great King, Kamehameha the First. Oddly enough, my last archaeological foray on the sprawling southern island of Hawaii was in search of the colossus of them all. Kamehameha, often called the "Napoleon of the Pacific," with the help of renegade whites bound the eight major islands into a kingdom. Since his death, over a century past, many had searched for his cave sepulcher.

Three or four aged natives seriously claimed they knew the cave's location, but all of them were silenced by fear of the heavy curse laid upon it. The late Hawaiian scholar Andrew Bright often recited dazzling accounts of treasure casks and feather cloaks stacked around the royal bier by his great-great-grandfather who, so he heard, was chief *kahu* of the burial party.

Of innumerable legends of the conqueror's burial, there was none that bore even quasi official sanction. The Crown issued no statements or left any clues in the Archives of State. It is a well-established fact that only a handful of trusted *kahu* planned and executed the burial of royal personages. The highest *kahu* slew all the lackeys who did the heavy lifting so that only he should be left to carry the awful secret on to his next of kin. It was the task of hereditary caretakers to give a yearly airing to the sacred feather cloaks, and rub the spears and calabashes with preservative oil of *kukui* nut. I knew this practice still survived because I was once sworn to secrecy and shown a large cave in Maui. Its caretaker led me to the cave, blindfolded and at a late hour of the night. The brevity of this affair kept me from bringing away very much data of value to science.

One evening young John Lane, an Irish-Hawaiian youth of then casual acquaintanceship, stopped me on Beretania Street and exclaimed, "Say, I've heard you explore these old caves! Maybe you know of my family and the cave that belongs to us?" I admitted that his family was known to me, for it was indeed one that had for generations been important in island history. Of the cave I professed ignorance.

John Lane told me little at that first meeting except that he was descended from the great Kamehameha, and that the cave wherein the king was interred was on a parcel of family land. Later I met his aged father, who added embellishments.

Old Lot Lane told me they had long discussed the feasibility of salvaging the treasure and converting it into cash to pay off a great amount of debts. There would be enough left, if they calculated correctly, for everyone in the family to retire onto fine estates the rest of their days. He had known of the cave since early childhood, but not until his debts had grown so large in his declining years had he thought it worth braving the curse by invading the cave. As a boy he was often terrified by hearing his grandmother chant the terrible *pule umi* or *kahuna* curse, which was put upon the cave when it was sealed.

Discussions of the cave with young Lane dragged on another year before he consented to meet Mr. Ronald Von Holt. Ronald was eager to finance the expedition, if only for the adventure. John met us at the Von Holt town house. He was in a state of great agitation. At the last moment he was told by a powerful *kahuna* that, if he allowed us to despoil the cave, the fatal curse of the *pule umi* would surely fall upon his father, who had a very bad heart. It was understandable that he did not want to risk bringing about his father's death.

That evening I dined with John and his wife in their new domicile. Afterward he sat back and poured out a story of the cave barely hinted at in our previous conversations.

In times of remote antiquity, during the reigns of *Alii Moi* (kings) centuries before Kamehameha the Great, the lands of *Hale iliili* (House of Pebbles) were sacred and *kapu*. Here during the wars of Kamehameha came the chiefs from all the Island of Hawaii to lay plans of battle.

There were many reasons why *Hale iliili* was sacred. There sprang from it the only fresh water in many arid miles. Far down in a vaulted cave by the sea a clear, cool spring bubbled the year round. It was large enough to supply the needs of a few thousand persons.

While the landing place was narrow and rockbound, fishermen found it less hazardous to drag up their frail outriggers there than at any point for a great distance along the high coast. This feature of *Hale iliili*, coupled with the view from the council house, gave the place strong protection from surprise attack.



Today a great old *hala* tree stood sentinel on the promontory nearby the crumbling foundation stones of the council house. All through the dense underbrush could be found platforms of early thatched dwellings enclosed by mossy stone walls. It would all seem a senseless, crazy-quilt pattern until the jungle was cleared and the stone ruins studied.

Access to *Hale HUH* could be gained with difficulty via a rough, neglected cattle trail branching off the Mamalahoa Road miles up the lava slopes from the landing. It would be easier to approach it by the sea. No one lived within miles of the headland, so there would be small likelihood of a boat being seen about the district.

Coming up to the cove, about two miles south of Lepeahamoa Rock, one would soon locate the old lone *hala* tree and the black stone ruins beneath it. On the smaller point opposite the tree was an old rock monument shaped like a Portuguese oven. It was covered with white coral plaster, which made it visible for miles at sea.

The Lane family came into this desolate picture through the warrior Keaweamahi, trusted *kahu* and close kinsman of Kamehameha. It was Keaweamahi and a few other exalted *kahu* who placed the body and the treasure of their king in the sea cave of *Hale iliili*. Fifty slaves worked weeks carrying in casks of precious metal and great war canoes brimming with the cultural treasures of the Royal Court. The family tradition had it that Kamehameha was worth more than seven hundred thousand dollars in silver alone, hijacked from Spanish galleons en route from Acapulco to Manila.<sup>1</sup>

John Lane's great-grandmother often recited to his father the story of her first glimpse inside the cave. Her father was the only son of Keaweamahi and to him had fallen the guardianship of the cave. Every day he shouldered two immense calabashes and disappeared into the brush above the council house to fetch water from the spring. Every one of the clan was threatened with dire punishment if they should attempt to follow him.

One morning when the great-grandmother was six years old she crept along the trail after her father. He paused several hundred yards from the house and lifted aside a large boulder, which had seemed to be lying carelessly among a number of others. The boulder guarded the *Pnng's* mouth. Lowering the calabashes carefully he dropped in after them, leaving the aperture open.

After a brief hesitation, the little girl clambered through the forbidden opening and came upon a flight of stairs roughhewn from the natural basalt. At the foot of the stairs the cave leveled off into a vaulted Passageway. Up from the shadowy depths floated faint sibilations of the distant ocean tides. Suddenly two shadowy objects darted past her head,

"rushing her face lightly. She screamed in terror, not realizing they were *Dulele* *pulelehua*, the harmless little Hawaiian bats. At first he was terribly

angry; then he decided the best solution was to reveal it all to her and swear her to eternal secrecy. For days afterward she was speechless with terror over the dreadful *pule umi* he chanted.

Beyond the pool, down, down to where the sighing of the ocean grew into an ominous clamoring, and the cool, salt-laden draught of ocean winds fled past them, the cavern opened into a vast chamber frosted with gleaming salt crystals. Here the pale light of their *kukui* nut torch fell upon a row of canoes heaped with *makaloa* mats, *kapa* cloths, *lei niho palaoa*, calabashes, drums, *kahili*, and long *pololu* war spears. Beside the canoes were many casks of silver and gold coins, ingots, chalices, and candelabras.

There was one item among the vast assortment of war implements that was indelibly impressed upon the child's memory. It was a cluster of woven sennit gloves studded inside and out with shark's teeth. She pictured giant Hawaiian gladiators rending each other with these awful objects as they locked in mortal combat.

The little girl of the forbidden pool lived to a great age. When she died, custody of the cave passed to her eldest daughter. By Kalakaua's reign, which began in the year 1874, the clan had one by one moved from *Hale HUH*. Gradually the great council house and its lesser companions crumbled to dust upon their stone foundation.

The *kuleana* (private tract) on the promontory became the haunt of *iwi* bird and lizard. Wild cattle beat tortuous paths through dense lantana and guava thickets. To natives of the whole Kona coast, the *kuleana* of Keaweamahi was haunted. A heavy *kapu* lingered over it. No one knew just when or how it happened, but the spring's entrance was elaborately choked with great stones chinked in by many sea pebbles.

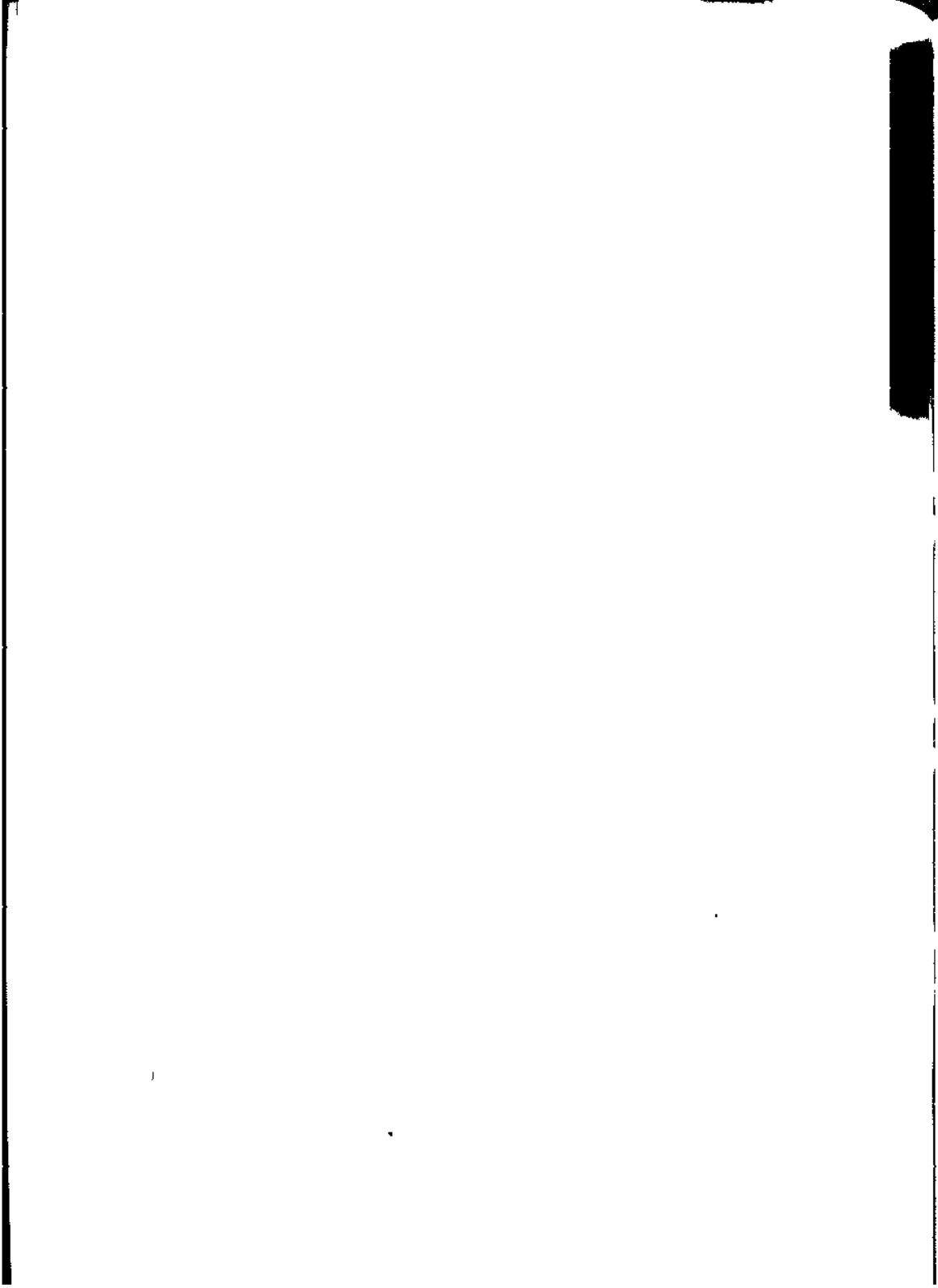
The closing of the spring left one, possibly two, means of ingress to the treasure vault. There were two openings on the seashore; one marked by an extinct spouting horn, the other by a pool of deep blue water sheltered on the outer rim by an arch of lava. A small tube was said to connect these openings.

It is assumed that the spring's mouth was too narrow to admit canoes, so they were taken into the cave via the sea. Each one was weighted down with stones until it sank down through the blue sea pool to near the bottom. Powerful swimmers accompanied the sunken canoes. When the undertow swept under the ledge toward the chamber, they heaved each canoe along the ceiling of the ledge until it bobbed up before the abrupt inner ledge.

John's father related that, in 1888, when he was barely of age, he visited the location of the cave. Being alone at nightfall and without food or blankets, he quickly lost heart and returned to Honolulu. He did vouch that fear of the curse and the great shark that guarded the pool caused his decision to leave the cave alone.

By coincidence, soon after the young Lot Lane returned to Honolulu, King Kalakaua decreed that all native subjects who had genealogies should bring them to the palace. By checking family lines he hoped to find direct descendants of the *kahu* who directed the secret burial of his illustrious predecessor. The king had been elected to his high office in 1874 after William Lunalilo, the last of the Kamehamehas to reign, had died. Although he was not of the direct line of the Kamehamehas, Kalakaua's grandfather, Kamanawa, one of the principal high chiefs who assisted Kamehameha the Great in the conquest of the islands, traced his blood through Keawe A-Heulu to the conqueror's line. Colonel Curtis P. Iaukea, who had been the king's Chamberlain, told me that Kalakaua believed his blood link to Kamehameha through Keawe A-Heulu gave him the special prerogative to enter the tomb and recover the treasures reputed to be buried with his remains.

When Kalakaua saw the genealogy of Keaweamahi, he commanded John Lane's grandmother to proceed to the cave of *Hale iliili* and secure for him some evidence of Kamehameha's burial therein. Twice along the trail to *Hale iliili* she became deathly sick, and at last was persuaded by a *kahuna* to shun the place and return empty-handed to Honolulu. Kalakaua, learned *kahuna* that he was, understood only too well what had happened. It is believed that he never again concerned himself with the cave of *Hale iliili*.



# 30



## A Secret Contract to Search for Kamehameha's Treasure Cave in the Motor Sampan *Mana*

From the time John's father made his lone sortie in search of the treasure, it was over half a century until anyone else tried. Fired by his father's story of the cave, John Lane bought the *kuleana* of *Hale iliili* early in 1939 from an old woman of Puna District. It had been out of the family many years.

The old woman of Puna did not know of the cave, but there was a legend in her family to the effect that Keaweamahi had placed something sacred within the *kuleana*. Whoever should sell the place to any but Keaweamahi's descendant would be cursed. The coming of John Lane was to her a happy fulfillment of her trust.

Soon after the purchase of *Hale iliili*, John went down and camped by the *hala* tree on the first of many fruitless searches. One evening, just before darkness, he was poking about the seapool with a fishing spear when someone hallooed from the cliff. It was Lono, foreman of the Adams Ranch, in search of stray *pipi* (cattle). John climbed up and introduced himself to the fellow, who was surly until he saw the new deed in John's hand. He awkwardly assured John that he merely sought to warn him of the guardian shark. None of the *paniolo* (cowboys) thereabouts would dare to stand on the rim of the pool even in broad daylight.

Just as he rode off, the fellow, Lono, by way of parting exclaimed, "I saw the name Keaweamahi on that paper! What do you know about him?"

John promptly chanted his genealogy, the old woman of Puna and Lono's family name being in it. Lono in his turn recited his genealogy, which revealed he was collaterally linked to the Keaweamahi family tree.<sup>1</sup>

<sup>1</sup>There was nothing for John to do but throw his light pack over the

saddle pommel and get on behind his newfound cousin. They reached the Adams's spread long after sunset, and Lono's wife set out dinner for them. The new cousin was an old toper and he dragged out a jug of //root liquor. John managed to stay fairly sober by tossing his drinks under the table. Lono got very drunk, but not enough to talk freely of the cave.

Toward morning, when Lono was as drunk as he ever got, he confided that he was *kahu* of the cave. He related that years before his father set an iron gate at the mouth of the tube, which led from the mountainside directly down to the main treasure chamber. The gate was put in after the spring's entrance was clogged. It was through the iron gateway that Lono continued to pass for his annual inspection of the treasure. This fact, plus their family connections, convinced him that Lono was actually watching the Kamehameha cave.

One would think that the poverty and hardships of cowpunching would have long since driven Lono to convert some part of the treasure into money. The key to Lono's apparently ethical restraint was that he feared swift and horrible death if he removed a single article from the cave. Even to allow others to do so would, in his opinion, bring about the same dreadful punishment.

After John's meeting with Lono, he made some more futile attempts to find one of the entrances. It was only natural that he should have exhausted every resource of his own before calling in other parties, who would certainly demand their share. John agreed to sign a properly drawn compact assuring him a fair share of whatever trove might be found. An attorney, Mr. B. Houston, composed a document, which read as follows:

"This agreement entered into, this, the 27th day of May, 1941, by and between John Lane of Honolulu, Territory of Hawaii, hereinafter referred to as the party of the first part, and Julius Rodman of Honolulu Territory of Hawaii, hereinafter referred to as the party of the second part, witnessed:

"That for and in consideration of such directions for the party of the first part, the party of the second part covenants and agrees to excavate said ancestral and/or storage cave, and to pay the party of the first part a sum equal to one half the value of such treasures, relics, antiques, gold and other metals and precious stones and any and all articles and things of value as the party of the second part may there find.

"That the party of the second part covenants and agrees to pay the party of the first part a sum equal to one-fourth the value of such above enumerated items if it is desirable or advisable in the judgement of the party of the second part to engage one or more assistants in the work.

"That the party of the second part agrees not to sell any of the

above enumerated items which he may find in the cave or to disclose to such assistant or assistants as he may engage, whose ancestral and/or storage cave it is, unless the party of the first part consents to such disclosure.

"That the party of the second part covenants and agrees that no bodies or bones or mummies found in said cave, or any part or parts thereof shall be desecrated, disturbed or removed.

"That the party of the second part covenants and agrees to carry out such rites of purification, *pule* chants, and sacrifices to placate, appease and mollify the Gods, Deities, *akua* and departed souls, etc., as the Hawaiian traditions call for, if the party of the first part requests that such be done.

"Witness our hands this the 27th day of May, 1941, at Honolulu, Territory of Hawaii."

I should like to say here, that I entered into this contract fully aware that most historical authorities were in serious disagreement over the supposed location of the great conqueror's burial cave. Moreover, I had talked at length with reputable members of many fine Hawaiian families each claiming descent from the royal kahu who allegedly supervised the interment. Some maintained that the burial site was on the big island of Hawaii, others that it was located on one of the lesser islands.

Among the many modern authorities on the life of Kamehameha whose works I had pored over, perhaps the most reliable was Dr. Herbert H. Gowen, who had long occupied the chair of Oriental languages and literature at the University, of Washington. This thorough scholar placed the royal burial cave site far from the Kona seaside where the Lane property was located.

In his masterful work *The Napoleon of the Pacific, Kamehameha the Great* (Fleming H. Revell Co., 1919.), Dr. Gowen wrote as follows:

". . . and about two o'clock (May 8th), 1819, . . . the greatest of the Hawaiians was no more.

"Well did the queen Kaahumanu express the fact when in reply to the suggestion of the chiefs that the body should be divided among them, she said: 'The body belongs to the new king; our part, the breath, has gone.'

"As soon as the king had breathed his last, Kalaimoku expressed the reeling of the chiefs that the occasion was exceptional by exclaiming. 'This is my thought; we will eat him raw.' This suggestion, however, was overruled, and it was determined to go on with the *huna kele*.

"• • • When the king died an interregnum followed, during which anarchy was let loose, and the people delighted to show in every possible way that they were beside themselves, avowedly, on account of grief.

". . . During this period of license men became demons. Not content

with the ordinary signs of mourning, such as cutting off the hair, knocking out the front teeth, and tattooing the tongue, they threw off their clothing, burned one another's houses, clothes, and property, took revenge for every remembered or imaginary wrong, and initiated a veritable reign of terror.

". . . In many cases there was only too much legitimate cause for terror, for the people, as they fled to the mountains, knew there would soon be prowling about the streets that awful functionary known as the *mu-ai-kanaka*, or the 'man-eating *mu*,' on the lookout for human sacrifices to form Kamehameha's 'companions in death.'

". . . Moreover, in the temples, the *kuni* sorcerers were at work, using their unhallowed rites to discover any who had been engaged in praying the king to death. Sitting round the *kuni-ahi*, or broiling-fire, the priests worked their charms, strangling a dog, decapitating a fowl, and placing the carcasses on the broiling-stones, praying meanwhile that the culprits might sicken and die. Then the priest would sleep, and in his sleep, if his prayer had been strong, there would be revealed to him the guilty party or parties.

". . . Meanwhile, the immediate entourage of the dead king was busy with the funeral rites. Even in recent years one has been made aware of the enormous amount of work involved in preparing for a royal funeral in Hawaii, and although the ceremony of a hundred years ago was vastly different from that of today, it was not less but more hedged about with details of a meticulous etiquette.

"The corpse was first enveloped in wrappings of banana, taro, or palm leaves, and placed in a shallow trench. Over this a fire was kept burning to hasten decomposition, and for ten days prayers were repeated over the temporary grave. Then the body was disinterred and the flesh stripped from the bones. The latter were tied up in a bundle with sennit, and made into what was termed a *unihipili*, by being covered with *kapa* and red feathers.

". . . But there still remained a very important part of the ceremony, namely, the disposal of the bones. This ceremony was known as *huna-kele*, and consisted in the concealment, by some intimate friend of the deceased, of the *unihipili*.

". . . The friend chosen for the last sad offices was, according to one account, Hoapili, according to another, Hoolulu, and what was done with the bones no man knows to this day. Mr. Ellis supposes that Liholiho may have carried a portion of them about with him as an amulet, but it is generally believed that somewhere in a cave in the district of North Kona, perhaps among the hills behind Kailua, the remains of the first monarch of Hawaii found repose.

". . . During the reign of Kalakaua (1874 to 1891) a singular



attempt was made to discover the bones by resort to something resembling the ancient sorcery, including the employment of inspired swine. But the bones which were thus procured, though deposited with ceremony in the Royal Mausoleum, are not generally regarded as having any overwhelming claim to authenticity.

". . . Yet Kamehameha could not altogether die. Even as recently as 1887, the night before Princess Likelike passed away, the writer heard men declare that the long procession of kings and chiefs, headed by the giant spectre of Kamehameha, had been seen passing silently through the Nuuanu Valley. . . ."



# 31

## The Voyage of the *Mana* in Search of Kamehameha's Treasure Cave-- Curse of the Chanting Fishermen

Soon after the above contract was signed, I laid the proposition before Ronald Von Holt. We needed his forty-foot sampan as well as some financial aid. Moreover, Ronald and his boatman were rated among the crack divers of the islands. In less time than it takes to tell, the deal was made. About a week later I met Ronald at the Mahukona landing where his man Joe had the sampan *Mana* moored.

*Mana* took a day to run down the torrid Kona coast along the coffee-planted slopes that drowse like great serrated green dragons in hothouse humidity. Lashed across the deck just astern of the engine housing was Ronald's sixteen-foot koa wood canoe. Joe planned to lay to, close under the cliffs and ferry the camping gear by the canoe.

Late in the afternoon we put *Mana* in close to shore, the better to discern our landmarks. Finally she heeled over sharply as Joe put the tiller hard to starboard, and crept into the vague shelter John had described as a cove. He pointed to the *hala* tree and the white tomb across from it in a small ravine. There was no question of our whereabouts, so we tossed over the anchor which ran out six fathoms of chain.

The cove of *Hale iliili* had no landing place worthy of the name. We had to ride the canoe in on the crest of a ten-foot swell, onto a pile of jagged boulders where we hoped it would be out of reach of the incoming tide. Coming up from the sea, as well as viewing it from ashore, the Place appeared the most desolate and eerie I had ever been to in the islands. One felt that here in times long past, strange conspiracies, violence, and death had transpired. Did the stark tomb and the great wither-

ing *hala* tree stand as mute sentinels over the great king's sepulcher?

On the dense accumulation of *hala* leaves, Joe and I spread the blankets. Ronald improvised a grill and threw great slabs of beef on it from the whole side he had brought along. After camp was set up, Joe hovered nervously in the gloaming where the firelight cast strange flickering patterns on him. By dinnertime Joe was gone. I went to the canoe and shouted, but there was no answer from him.

The next morning I swam out to *Mana* and found Joe snoring in the forward fish hold. Very sheepishly he explained that he had slept aboard because he feared the strong current might pull loose the anchor overnight. Ronald and I exchanged knowing glances. The place was spooky enough to us white men, but for the clairvoyant Hawaiian the air was alive with spirits and ghostly nuances.

Soon after breakfasting at dawn we divided the large tract roughly into three sectors and began the search for the spring's entrance. Everywhere lantana and cactus grew so densely under an interlacing canopy of algeroba and hau trees that we had to hack out room for every footstep with machetes. Progress was so slow that by evening a meager fraction of the *kuleana* had been explored.<sup>1</sup> It was evident that three men would require several weeks to cover the whole area, and the expedition had a time limit of three days, set by Mr. Von Holt.

Our only reward for the long day of bushwhacking was a rare petroglyph. It was lying on a small stone ramp near the foundation of what appeared to be a council house site. Triangular in shape and measuring about fourteen inches on each side, the unusual sculpture was uniformly four inches thick. In deep bas-relief was the archaic depiction of a male figure: the round blank head and single straight lines for limbs and phallus. Few isolated examples of rock pictures have been found in Hawaii, and fewer still, those made on small monoliths. They appeared typically in profusion and with much repetition of characters on canyon walls, smooth outcroppings, and very large boulders, which lent a clear surface on which to carve.

None of Hawaii's petroglyphs had been deciphered within historic times, but we all felt that our stone might have some cryptic relationship to the cave. Made as they were by a race without a written language, most authorities presume they recorded great events of olden times and marked sacred spots.

That second evening- after dinner Ronald and I sat by the fire recounting the day's events and mapping a new plan of action. Joe hovered nearby, at times seeming to listen to us, then padding off into the thicket close at hand. He was plainly perturbed.

At night in that place every sound seemed eerie. We started at the

scurrying of lizards in the dry leaves. There were long voids in the conversation when each of us was lulled into uneasy reveries by sea sounds floating up from the black coast like a babble of ghostly voices in the wind.

Joe at last went off to sleep again on *Mana*, muttering something about the swells getting heavier since morning. We decided that the next day we would start by exploring the white tomb and later make a preliminary survey of the sea entrances.

When we started to climb to the tomb it was barely after sun-up. On the way we saw about two miles up the coast, and well off shore an outrigger with three persons in it. The strangers seemed to spot us at the same time. They ceased paddling, apparently to watch our movements. We then wormed from bush to bush until the thicket at the top sheltered us from their sight. Although we believed our motive had already been apprehended, it still gave us much satisfaction to feel we had thwarted the strangers for a time.

Because the tomb was situated outside of John Lane's *kuleana*, we decided to play safe and refrain from delving into it. It was quite apparent that this plastered cairn was purposely built with the upper gable end raised about twenty degrees. In this way the whole was focused or aimed at the cave mouths hundreds of yards below. A surveyor's transit could scarcely have oriented the tomb with the cave openings more accurately. As I crouched behind the cairn to sight along it, I saw that a strip of red paint ran over the ridge and ended in large arrow on the sea end. We were each of the opinion that this alignment of the arrow with the cave was no accident.

By the time we got down to the reef, the outrigger had pulled in to about half a mile from us. Joe's keen eyes identified an old man, a middle-aged man, and a small boy. When we appeared on the reef, the three bent to their paddles and scurried seaward. We proceeded to the cave entrance and until evening debated methods for our final sortie after the treasure. That night when we turned in, Joe curled up near us.

On our third and last morning, Joe and I left Ronald preparing breakfast, and climbed down to the reef. We were to signal him if and when anything important turned up. We worked swiftly in event the sea should kick up and make the cave entrances too dangerous.

First we explored the dead blowhole. The swells now came to within eight or ten feet of the blowhole vent at high tide, so the air pressure necessary to create the characteristic waterspout did not materialize. Swells rushing into the narrow seaway below the vent merely created a souging blast of cool air.

The rectangular vent was set at an oblique angle on the face of an

igloo-shaped lava dome. To enter the dome one must squirm in backwards until the foot touched a narrow, slippery ledge. Once inside we crept along the ledge, perhaps ten feet or so, to where it abruptly ended in the churning maelstrom.

At my belt as I backed through the vent was a waterproof electric torch, for it was pitch-black inside the dome. We anchored a long coil of one-inch line to a boulder outside, and then tossed the coil en masse into the roaring tide to be swept up into the beach about fifty feet within. The line was for safe exit should swells suddenly fill the back chamber area.

Great swells piled past the slimy ledge with a rhythmical tinkling and booming, murmuring orchestrations that swiftly built to a rending crescendo when they hit the steep pebbled beach far within. In the short lull after a swell crashed in, the channel was at its deepest and was motionless for a few moments.

I timed my dive for the beach with a lull, and thrashed out wildly for the beach, where I brought up quickly among the glistening pebbles. My first move was to secure the rope on a ledge. Then I focused the torch light over the channel to guide Joe in.

When Joe joined me, we climbed one at a time about twenty feet up the dank chamber wall to an indentation we assumed to be the artificially blocked entrance of the treasure room. But this entranceway had been blocked by rather fresh lava from a molten stream that had poured from perhaps a late nineteenth-century eruption of Mauna Loa, having followed an easy pathway along the old tube that terminated in the cave of *Hale ilili*.

The nearby pool, which held our final chance of success, was a deep lapis lazuli blue. Its surface, undulating with each gentle swell that broke over its low outer rim, was flushed with the delicate mauve of early dawn. Once more I was forced to take the initiative, this time in defiance of the guardian shark. I must confess that the shark at that moment did not seem very mythical to me.

Discarding my trunks and torch, I dove to the far end of the pool and was swept to a small opening in the cliff, which was revealed only as each swell broke upon it and receded. The immense volume of water that poured from the hole indicated that it led into a vestibule area fronting upon a cavern high and dry beneath the cliff.

As I poised to catch a swell that would carry into the vestibule, a large aquatic creature brushed my leg. Mindful of the shark I backed away and raced across the pool to safety. When I pulled up beside Joe, I was shaking and my legs were bleeding from numerous large barnacle cuts. My native friend fell upon his back convulsed with laughter. "You

think eet was wan beeg shock," he bellowed, "but it was only wan beeg *puhi*" (eel).

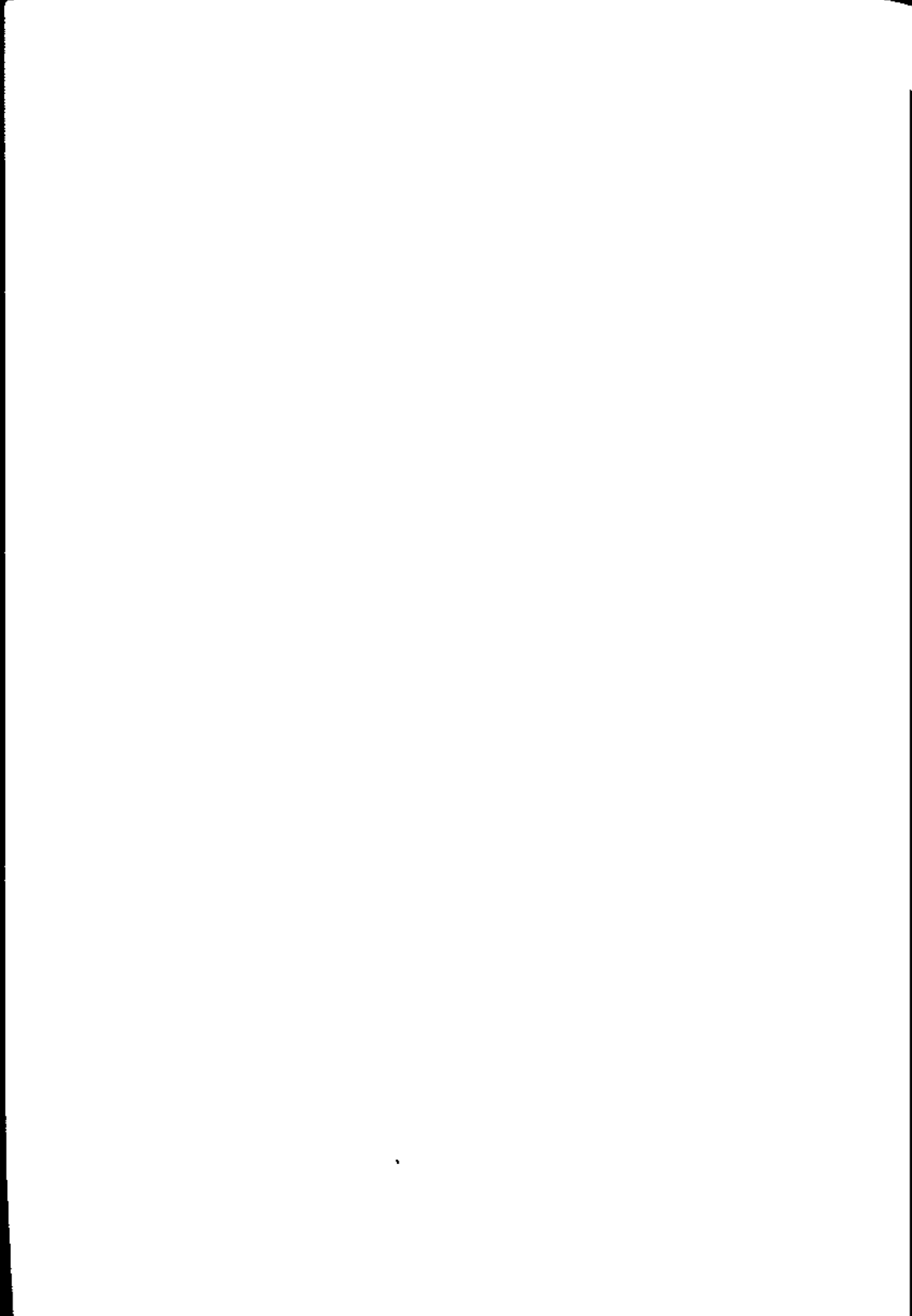
There was still a chance that Joe would dive perhaps five fathoms through the center of the pool and find the ledge under which the treasure-laden canoes were pushed when Kamehameha was buried. We finally faced the one direct route to the fabled cave, the route that had thwarted John and his father before him. But with Joe there was no arguing. He had had all he wanted of this sort of exploring.

On the way back to camp we saw the fishermen again. This time they were scarcely a thousand feet away from the pool. As we watched them closely during breakfast, all three lifted their paddles and beat them in unison against the outside of the canoe. A cadence like jungle drumbeats kept up while we cleared camp and Ronald led the way down to the reef. As we came near the pool, we heard above the paddle beats a quavering, spine-tickling chant. We asked Joe what the chant meant, but he would not, or could not, translate its message.

It was seven o'clock and a mounting breeze whipped up a stiff swell. For the time being we decided to give up our efforts to get the treasure. With the ominous pulsing of the paddle beats and the chant still in our ears, we got the canoe out onto *Mana*, upped anchor, and made for Kawaiahae.

As we swung by the strange canoe several hundred yards to its starboard, the rituals stopped abruptly and the trio watched us in silence until we cleared Lepeahamoia Rock. We had cruised perhaps two miles when we made out three tiny figures wending their way along the cliff to our campsite.

Not until I related our experiences to John and Lot Lane did the meaning of the canoe incantations become clear. They explained that the fishermen were watching over the cave district, and thus were some obscure kin of theirs. They were calling up the guardian shark to attack us if we should have persisted in trying to enter the cave through the pool. Joe, expert diver and keen student of Hawaiian *kahuna* lore, also knew why his three countrymen were beating their canoe and chanting. And Mr. Joe wouldn't have dived into that pool for a gross of feather cloaks, or a hundred barrels of Spanish silver.



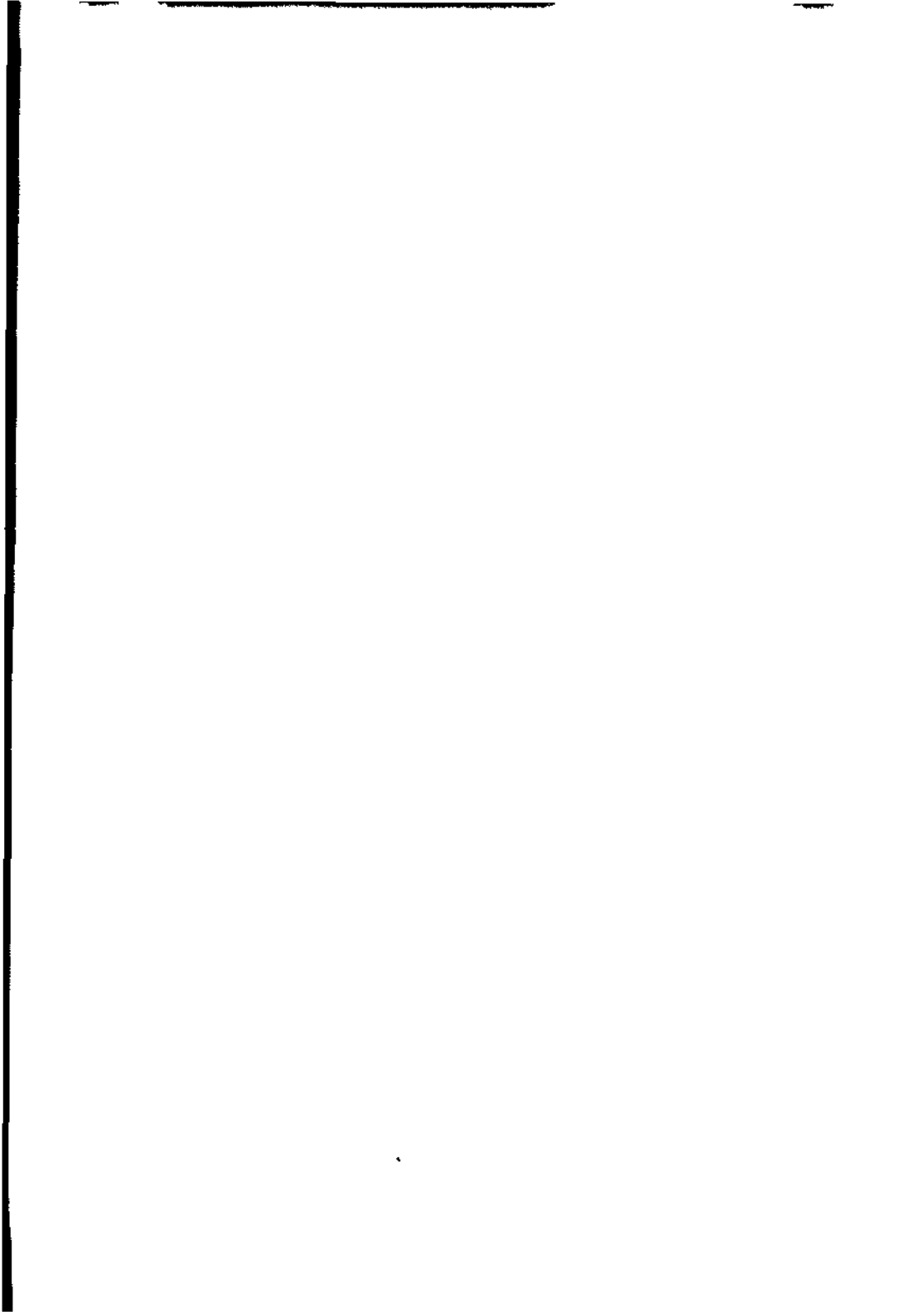




## Part 3

# European-Style Burial Practices in Nineteenth- and Twentieth-Century Hawaii

*Reading through the many profusely illustrated pages of the special funeral editions carried by Honolulu's two major dailies, one is duly impressed by the awesome dimensions and incredible variety of tributes that characterized the proud old Queen Liliuokalani's last rites. It would appear by these accounts that the death-obsessed Hawaiians were joined by nearly all the rest of Hawaii's polyglot population in a grand display of necrophiliac passion. It is doubtful that the deceased in life was ever paid a tribute as impressive, or that she had witnessed a spectacle as vast and as solemnly conducted.*



# 32 3 Earliest European Influences on Hawaiian Burials

No known records exist of when the first deceased of the *alii*, or chiefly classes of Hawaii, were immured in coffinlike receptacles made from sections of discarded outrigger canoes and then deposited by ancient custom in a secret burial cave. Nor is it known at what date the rulers as well as various classes of *makaainana*, or common people, began to place their dead in crude European-style coffins, and to inter them under their house platforms. It is known, however, that very soon after the first Boston missionaries arrived in 1820, the remains of all classes of people began to receive coffin burials in home plots and in churchyards.

Perhaps the earliest post-European funeral rites carried out by Hawaiians, of record, occurred on the American continent. They were witnessed by Msr. Gabriel Franchère of John Jacob Astor's trading ship *Tonquin*. In his journal first published in 1820, he tells of Mr. Stephen Weeks's ordeal in a pinnace with two natives of the Sandwich Islands when caught in the treacherous tides off the Columbia River bar, April 24, 1811. When one of the islanders died late in the night of exhaustion and exposure, his companion with touching devotion cast himself on the corpse and would not allow Weeks to cast it overboard.

On the following day, before he was found in a rock shelter by a rescue party, the islander, although badly injured, had summoned the strength to place his friend's remains in a tree beyond the reach of the wolves. When the other Hawaiians learned of this, they went ashore and prepared a grave; then, lowering the remains, they deposited a ship's biscuit beneath one of the arms, a slab of pork under the other, and a Pinch of tobacco underneath the chin and the private organs. Thus the corpse was buried with provisions for its trip to the other world.

One assumed the role of presiding *kahuna* while the others formed<sup>a</sup> a row on each side of the grave facing east. The priest, having scooped

up some sea water in his hat, sprinkled the mourners and intoned a chant that the others responded to as in a litany.

Msr. Franchère observed that each of the natives appeared to play a familiar role in the obsequies, as though carrying out, as well as possible in such an alien setting, the rites customary in their islands.

Undoubtedly the placing of tobacco with the corpse became a burial practice some time after the arrival of Captain James Cook, when the Hawaiians for the first time saw men smoking pipes. As tobacco was introduced in trade the use of it became the prerogative of chiefly persons. Gradually, as planting of the weed became universal, the common people also became addicted to it.

By the close of the eighteenth century, the smoking and chewing of tobacco had become such a pleasure to the Hawaiians of both sexes that it was considered to be essential to the pleasure of the departed spirits during their journey in the hereafter.

It is ironic, however, that, among the Hawaiians who attended the burial of their countryman on the bleak Oregon coast, were the twelve who soon thereafter met their end aboard the *Tonquin*, at the hands of vengeful Nootka Indians.

When Captain James Cook rediscovered the Hawaiian archipelago in January of 1778, centuries had elapsed since the last Spanish galleon had touched there while sailing between Acapulco and Manila. Scarcely any Spanish influences were evident to the British. But the Great Navigator set in motion a process of acculturation, so that, by the year 1819, when Kamehameha, the first sovereign ruler over the group, died, the destruction of the powerful *kapu* system and the ancient gods and temples resulted. Although Hawaiians had been exposed to the concept and practice of coffin interment for about forty years, this fateful year seems the likely time for their earliest departures from traditional burial styles to have occurred.

After the murder of Captain Cook by Hawaiians at Kaawaloa in January of 1779, the islands were shunned by all but a few bold adventurers for about the next fifteen years. Violence erupted again in 1790, when the small ship *Eleanor* was cut off by the High Chief Kameeiamoku and all but two members of her crew slaughtered in retaliation for the massacre of a hundred Hawaiians by the cannons of Captain Metcalf's schooner *Fair American*.

Captain George Vancouver's second and final voyage to Hawaii early in 1794, when he raised the British flag over the island of Hawaii, appears to have marked the general acceleration of trade and social intercourse between native and foreigner.

When Kamehameha the First's son and successor, and his queen, died in London in 1824 while on a visit of state to Buckingham Palace, their

remains were returned to Hawaii in regal coffins aboard H.M.S. *Blonde*, commanded by Lord Byron, a cousin of George Gordon, the poet. The interment of the royal remains in the grounds of the summer palace at Hulihee on the island of Hawaii was one of the first European-type burials of any of the order of *alii*.

During the reign of Kamehameha the Third an underground vault was built in a corner of Iolani Palace grounds, and through the years until 1865 the remains of many members of the Kamehameha family were placed there in coffins of *koa* wood.<sup>1</sup> When Kamehameha the Third was buried in this vault, which was officially called "The Pohukama Tomb," the obsequies that were printed in detail in a broadside were the first to be tendered a royal personage in a grand commingling of ancient native rites with those observed in Europe on like occasions. This awesome pageantry, which surrounded more than a score of high *alii* funeral processions until the final one in 1922, occasioned by the passing of the last titular Prince of the Kalakaua Dynasty, Jonah Kuhio Kalaniana'ole, became known the world over as a peculiarly Hawaiian institution.

When William Lunalilo was elected King of Hawaii by a special session of the legislature on January 8, 1873, he renounced his perfectly legitimate claim to the title of Kamehameha the Sixth.

Lunalilo shared a common ancestral tree with the illustrious Kamehamehas, but it was a point of pride for him to be known simply as Lunalilo the First and to instruct his executors to build a mausoleum for his remains and those of his father, Charles Kanaina, quite removed from Nuuanu. Hawaii's sixth king reposes to this day in a massive *koa* wood casket enclosed by a marble sarcophagus, and rests within a gray stone crypt of Gothic design situated near the great gateway to the venerable coral church of Kawaiaha'o in downtown Honolulu.<sup>1</sup>

From the burial of Kamehameha the Second until Lunalilo all royal persons were entombed with the most elegant trappings of their royal station, such as feather capes, various rare feather *leis*, the *lei niho palaoa* (hook carved of whale ivory and suspended by strands of braided human hair), and an array of medallions signifying Hawaiian as well as foreign orders. But Lunalilo had all of his kingly insignias destroyed on the night before he died. All his gorgeous funerary trappings had signs and symbols of his royal heritage blazoned only by golden embroideries. Of the nearly priceless traditional ornaments there were none. His final dictum was:

"Alien touch shall not finger my crown or traitor breath stir the feathers upon my raiment."

If Lunalilo left a written will it has never come to light. But his oft-repeated wish that he be buried apart from his Kamehameha cousins was initially ignored. At the time of his death (February 3, 1874), his family had no mausoleum. It was therefore decided that his remains would be

immured in the Kamehameha crypt until his father, the Honorable Charles Kanaina, should erect one in the grounds of Kawaiaha'o Church just across the street from Iolani Palace. Accompanied by a grieving multitude the royal corpse was taken in the night to the Nuuanu tombs, with *kahili* waving and the cortege lighted by flaming *kukui-mxt* torches. As the casket was placed in the crypt the minute guns boomed forth the royal salute twenty-one times.

With Kanaina supervising every detail of its design and construction with loving care, the mausoleum was brought to completion late in 1875. The old chieftain then made his final plea to David Kalakaua, his son's successor to the throne of Hawaii, that there be the royal salute at the second funeral. Rather unlike that royal gent, who had a penchant for pomp and ceremony, he bluntly forbid the salute, saying, in effect, that even a king's death should be observed but once with the prescribed salvos.

But the ancient gods thought otherwise than Kalakaua, if we are to believe news accounts of the strange denouement to this royal tiff, and many witnesses to it, who survived to tell their story well into the twentieth century.

By the account of Emma Metcalf Beckley, a brilliant historical authority of impeccable honesty, as the second burial procession descended Nuuanu Avenue with swaying *kahili*, lighted eerily by *kukui* torches and escorted by throngs of mourners, dark storm clouds gathered, and, as always at the burial of Hawaiian royalty, a soft rain fell.

As the cortege moved silently past the palace and neared the portals of Kawaiaha'o, the procession halted at a peal of thunder and stood in awestruck wonderment as it was followed by twenty more.

When the final boom died away, the rain suddenly stopped, and the clouds parted and revealed moon and stars again. On moved the procession into the churchyard, where finally rites were enacted with the spell-bound solemnity that Hawaiians customarily demonstrate when the old gods send them messages.

It did not go unnoticed by the Hawaiians that, on the day (October 16, 1875) when the reinterment of Lunalilo took place, there was born the niece of King Kalakaua, Princess Victoria Kaiulani Cleghorn, heiress to a throne that she was fated never to occupy.

Two other methods of immuring the remains of royal persons in ancient times, which survived into the mid-nineteenth century, burial at sea and in the firepit of Halemaumau, are noteworthy. Both of these methods were very significant religious rituals as well as practical customs.

The author was assured by the old-time Hawaiian scholar, David Malo Kupihea, that the following account records the last known attempt

to offer human sacrifices with the burial of a member of the *alii*. Because the remains were immured in a glass-lidded coffin and rough box, this burial might be styled quasi-European.

The following is the complete text of a paper that appeared in the *Hawaiian Historical Society Report* for 1906, entitled "Funeral of Prince Kealiiahonui," by Professor W. D. Alexander:

"The funeral rites of Kealiiahonui, in 1849, are a striking example of the survival of pagan superstitions long after the introduction of Christianity into these Islands.

"This Kealiiahonui was the son of Kapuaamohu (w), a Kaua'i princess of the highest rank. He was, therefore, of the bluest blood in the realm. In addition to this he was considered to be the handsomest chief in the Islands, and was proficient in all athletic exercises. He was six feet six inches in height and finely proportioned; a model for a sculptor.

"In 1821 he was married to the Queen Regent, Kaahumanu, whose matrimonial claims were said by Stewart 'not to have been altogether silken.' After her death, in 1832, he married Kekauonohi, a granddaughter of Kamehameha I through his son Kahoanoku-Kinau. Her mother was Wahinepio, a sister of Kalanimoku.

"It is only too evident that Kealiiahonui was kept in the background by the jealousy of the Hawaii chiefs. After Governor Kaikioewa's death, however, in 1840, his wife, Kekauonohi, was for some years Governess of Kauai. The late Levi Haalelea was latterly employed as their private secretary and land agent.

"Kealiiahonui died at Honolulu, June 23, 1849, in what is known as the 'Haalelea House.' Haalelea soon afterwards married his widow, who died two years later. There was a famous lawsuit over the genuineness of an alleged will of Kealiiahonui (leaving all his lands to his widow), which has twice been renewed since. See Vol. VI *Hawaiian Reports*, page 1.

"From the 'Polynesian' newspaper of the time we learn that he was born August 17, 1800, and that his public funeral took place in Honolulu, June 30, 1849. A niece of his, Kapule by name, who was still living at a very advanced age when this was written, faithfully attended him during his last sickness and death. She was cited as a witness in the lawsuit over his will. Her mother was the daughter of King Kaumualii by Naluahi, a woman of low rank, and her father was an American sailor, 'Ako,' who is supposed to have been lost at sea. She and her husband were 'Kahus' of Kealiiahonui, and had a recognized right to be consulted in the disposition of his remains.

"It seems that by Kekauonohi's orders the coffin containing her late husband's remains was removed to Puuloa, Ewa, with the view of having it afterwards taken out to sea and there sunk. It was temporarily deposited

in a cavern in the coral limestone back of Puuloa, which has long been used for a burial place, and has lately been closed up.

"Kapule strongly objected to the plan of sinking the coffin in the sea, and delayed its execution for a considerable time. At last certain chiefs from Honolulu paid her a visit and succeeded in overcoming her opposition. During the following night she and her husband, with one or two assistants, removed the outer coffin, which they afterwards buried somewhere near Puuloa.

"In order to test the truth of her story, at the instance of her lawyer, about 1892, the spot was found by her direction, and part of the coffin was dug up, with the brass plate on it in good preservation. There is a peculiar superstition among the native Hawaiians in regard to the disposal of the outer coffin in such cases, of which we have had illustrations in recent times. In their opinion, if such a coffin is left unburied it bodes death to some near relative of the deceased. During the same night they took out the sacred bones, the 'Unihipili,' which they 'Hunakele'd,' or concealed, according to the ancient custom. I am informed that they were sunk in the sea.

"Kapule took an ear ring and a finger ring from the body, which she preserved for a long time as relics of her master.

"A day or two after this the coffin was taken on a canoe out to the deep sea outside of Pearl Harbor, to a spot five miles out, known to fishermen as 'Kamole ia,' to be sunk, by six brothers from Kauai who were 'Kahus,' or retainers, of the dead chief. A son of one of them, Simona, a well-known fisherman, who died a few years ago at Puuloa, gave this account to the late James I. Dowsett.

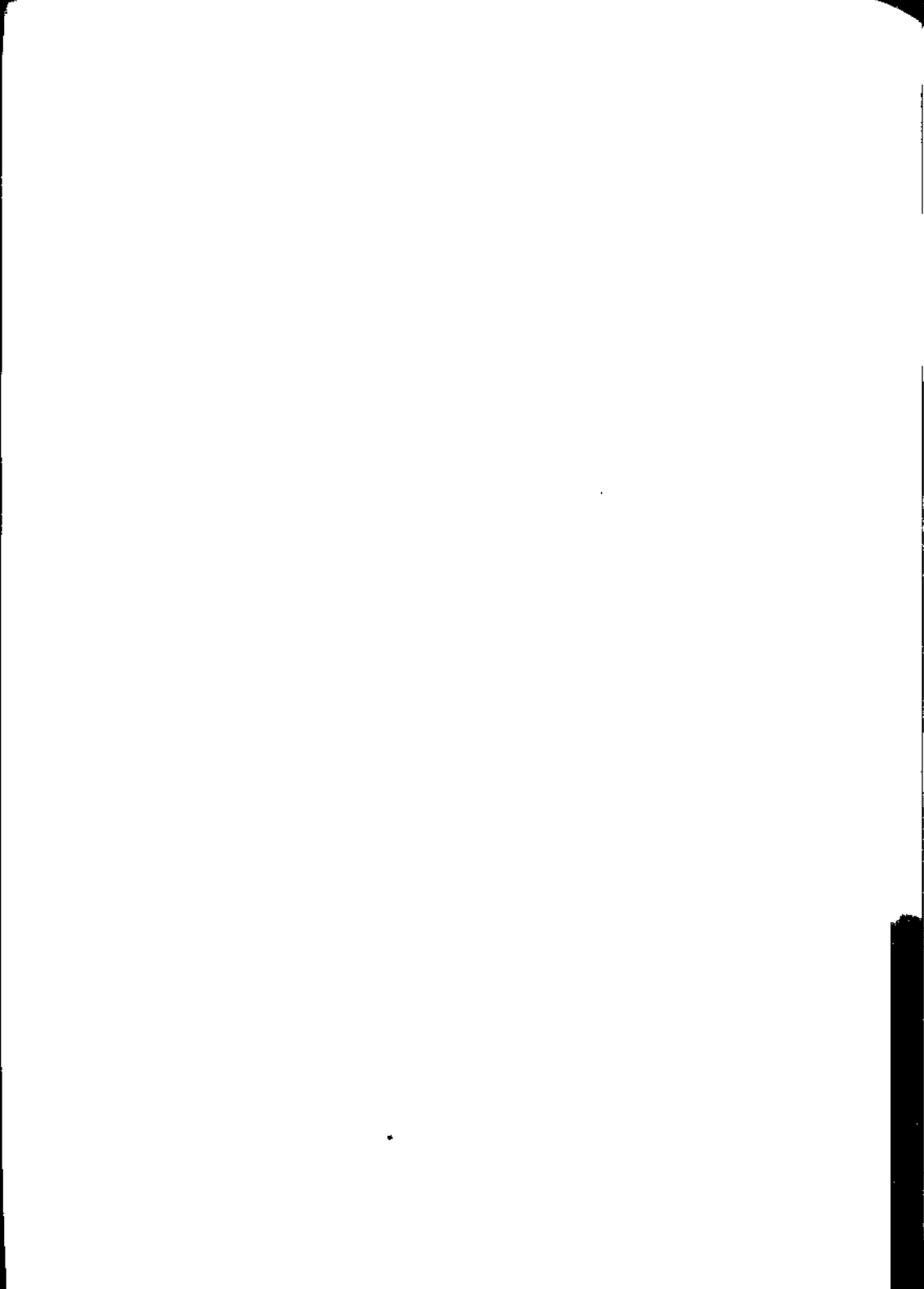
"Two men had been selected as victims, 'Moe puu,' to be put to death on the occasion, that they might accompany their chief into the other world. But when the time came only one of them, Kanepio by name, could be found; the other, Opiopio, having absconded. He was taken out to sea in the canoe, but when the time came for despatching him, one of the brothers, Kauhini, made a strong plea for his life. He said that the order of their chief was that two should die, but not that either should die without the other. 'Either both or neither,' he said. He pressed this argument so strongly that he carried his point, and the coffin, with the remains of the last Prince of Kauai, was committed to the deep without any attendant to bear him company.

"My informant relates that the coffin floated at first, on which a superstitious boatman said it was because they had not made the human sacrifice commanded by the chief. Then Kauhini raising his paddle, smashed the glass case over the face of the corpse, upon which the coffin filled and sank to the bottom of the sea.



"The method of burial was closely connected with the belief in 'Aumakuas,' or ancestral deities. In this case the 'Aumakuas' of Kealiiahonui's family may have been shark gods or other marine deities, and the object of sinking his body in the sea was probably to introduce him into the society of these powerful spirits, where he might exert his influence to befriend members of the family in times of danger upon the sea.

"In the same way the bones of other chiefs have been thrown into the fiery lake of Halemaumau, that they might join the company of Pele and her numerous family of volcanic deities."



# 33



## Princess Kaiulani's Funeral— A Classic Account

Few royal funerals of nineteenth- or twentieth-century Hawaii were conducted with more impressive pageantry than that of Princess Victoria Kaiulani Kalaninuiāhīlākalapa Kawekui i Lunalilo Cleghorn, who died on March 6, 1899. Sanford B. Dole, President of the Republic, whose party, in 1893, had deposed Kaiulani's aunt, Queen Liliuokalani, consented to a state funeral. At the announcement of her death, the President ordered all consular, shipping, and government flags to fly at half mast.<sup>1</sup>

Princess Kaiulani was the daughter of Princess Miriam Kekauloahi Likelike and Governor Archibald S. Cleghorn. She was born on October 16, 1875. On May 10, 1889, she sailed for England as the ward of Mr. Theophilus H. Davies to enter school. On March 9, 1891, Liliuokalani proclaimed Kaiulani heir apparent to the Hawaiian throne. Soon after the overthrow of the monarchy in 1893, she and her guardian, Mr. Davies, went to Washington in the interest of an impartial investigation into the political affairs of her country, which was threatened by annexation.

Her mission a failure, the Princess withdrew from politics and returned to England, where she finished her education. She spent the spring of 1897 in Mentone; then the beautiful young Princess arrived in Honolulu in autumn of the same year. There her whole life was absorbed in charitable work on behalf of her people. During the two years prior to her death, she was the most popular of any member of the royal family since Kamehameha the First.<sup>2</sup>

A few months before Kaiulani sailed for England in 1889, Robert Louis Stevenson arrived in Hawaii on the yacht *Casco*, and, while he was a guest at Aīnahau, the Waikiki estate of fellow Scotsman Governor Cleghorn, he wrote his now famous poem to the little Princess, who was then thirteen.

The mortal remains of Princess Kaiulani lay five days in state at Ainahau, on a catafalque shrouded by purest white. Her casket of copper, lined with satin plush, was to be replaced by an ornate one especially built of *koa* wood by Williams Mortuary, which had had professional connections with every royal funeral since King Lunalilo's.

Henry H. Williams, who had arrived in Hawaii from Australia in 1857, was the first mortician in the islands to practice embalming. He designed the elaborately inlaid *koa* caskets in which all royal personages were buried, from Lunalilo to Princess Abigail Campbell Kawanakoa, who died in 1945.

While the Princess lay in state in the grand drawing room at Ainahau, a procession of mourners streamed past her bier day and night. At the head stood two officers of President Dole's staff in full-dress uniform. On either side stood four women chosen from among her most cherished friends, each clad in black, wearing royal feather capes, and all solemnly waving *kahili* in unison. These majestic symbols of royalty in Hawaii are cylindrical tufts of feathers mounted on tall standards.

A white veil was thrown loosely across the face, and over the shroud were strewn a profusion of exotic island flowers that had been arriving throughout each day.

Under the great banyan tree in front of the house a hundred or more Hawaiians sat mostly in silence. At times groups of women about the house and grounds would break into the peculiar Hawaiian chants of mourning.

It was estimated that thirty thousand participants and spectators gathered at the services, which were held at Kawaiaha'o Church and the Nuuanu Mausoleum. On the day preceding the funeral the remains of Kaiulani were carried from Ainahau to the church, a distance of about five miles, in a hearse drawn by two hundred and thirty Hawaiian *poolas* (stevedores) in white trousers, blue jerseys, white hats, and wearing yellow capes. The route was lined all the way with spectators.

All through the night and until the funeral services began on the following day at two o'clock in the afternoon, the catafalque was attended by a guard of honor with *kahilis* in hand. Again an unceasing stream of mourners came to gaze for the last time on the face of their beloved Princess.

Long before the formal obsequies began, groups who were to be in the procession took the places assigned them. Along the King Street side of the church various civic and Hawaiian societies were in position near the pupils from schools and colleges. The Second Battalion United States Volunteer Engineers marched from its camp and formed on King Street between Punchbowl and Richards Streets. The First Regiment

National Guard marched from the armory and stood in formation along Punchbowl facing the church.

Blue jackets from the U.S. ships *Scandia* and *Iroquois* formed to the right of the engineers. Inside the churchyard, carriages were drawn up awaiting family members, friends, and officials who were to follow immediately behind the hearse. Major George C. King was Grand Marshal.

The catafalque, placed before the pulpit, was covered with a pall of red velvet on which rested a lesser one of yellow *ilimas* to designate the royal colors of Hawaii. On either side of the flower-banked casket, six *kahili* bearers wearing yellow feather capes waved their *kahilis* in rhythmic movement. On each side of the casket stood large royal *kahilis* on *koa* staffs, two large white ones at the head, two smaller white ones at the foot. Between them were scattered others—black, black and gold, and some of other colors. At the head of the coffin were lighted candles in a silver candelabrum. In the aisle near the head of the coffin were two large *ilima* and fern *kahilis* sent by her young distant cousin, Prince David Kawanakoa.

After impressive ceremonies, the pallbearers removed the casket to the hearse while minute guns boomed from the summit of Punchbowl, an extinct crater lying several blocks away. Marshal A. M. Brown, accompanied by Deputy Marshal R. H. Hitchcock and Captain Robert Waipa Parker, were mounted and in full uniform. Leading a detachment of the mounted and with carbines slung, they led the procession toward the vast valley of Nuuanu. A detachment of foot patrolmen in dress uniform, with crepe on their shoulders, followed.

Next came the civic bodies, followed by the military. Just ahead of the hearse were the Protestant clergy, the Catholic clergy, followed by the Bishop of Panapolis, the officiating clergy and the Bishop of Honolulu, the Right Reverend Alfred Willis, D.D.

Then came the hearse drawn by the two hundred and thirty Hawaiian *poolas*, with the pallbearers, *kahili* bearers, and torch bearers afoot on either side. As in ancient times these funerary torches of candlenuts were lighted despite the time of day. Alongside the hearse were carriages in which rode the mourners, the Queen's carriage with her *kahili* bearers on either side, and then the carriages of the President, his cabinet, the consular corps, and other officials.

When the casket was conveyed into the mausoleum and beyond the view of the populace, a wail went up from them—a final outburst of sorrow as they realized their beloved Princess was gone from them forever.

Few were permitted to witness the ceremony within the mausoleum.

The Crucifer, always leading, passed between the crowds through the gates of the stone crypt. The surpliced choir, the Bishop of Honolulu, and his clergy followed. Then the mourners, President Dole and his cabinet, and the clergy passed through the Gothic doorway.

The Episcopalian order for the burial of the dead was read by Bishop Willis. The hymn, "Resurrection Morning," sung by the surpliced choir, concluded the services. Then one by one the funeral party departed from the crypt, leaving the beautiful young Princess to her eternal rest among the "Tombs of the Kings."<sup>3</sup>



An Hawaiian pounding boiled taro root into poi, the traditional paste-like staple of native diet. This scene was rare throughout the islands by the turn of the century. By then the Chinese had mechanized the process. The author saw poi pounded in only three places during his stay on the northern island of Kaua'i in 1933. (From W. S. Bryan's *Our Islands and Their People*, vol. 2, 1899.)

PIONEER COMPANY

Brig *Thaddeus*, 164 days from Boston. Arrived at Kailua, April 4, 1820. Landed at Honolulu, April 19, 1820.



Rev. Aaron Brigham, W. Spill, Moses Brigham



Mr. Samuel Ruggles



Mrs. Nancy (Wells) Ruggles



Rev. Asa Thurston, Mrs. Lucy (Goodale) Thurston



Capt. Daniel Chamberlain



Mrs. Jerasha (Barnett) Chamberlain



Mr. Samuel Mahe



Mr. Thomas Loomis, W. Loomis, Charles Loomis



Mrs. Maria Theresa (Sartell) Loomis



Pioneer band of Boston missionaries who arrived in Hawaii aboard the tiny brig *Thaddeus* in March of 1820, to commence the propagation of Christian Gospel. (From A. P. Taylor's *Under Hawaiian Skies*, 1922.)

Robert W. Wilcox, brilliant graduate of the Italian War College. Known as the "Hawaiian Garibaldi," According to his granddaughter Helen W. Salazar, the great rebel was fed ground glass by powerful white men who feared his sway over the natives.

(From A. P. Taylor's *Under Hawaiian Skies*)





Captain George Beckley, able British great-grandfather of the author's revered preceptor, part-Hawaiian Prof. Frederick Beckley, M.D. The doughty captain was friend and military adviser to Kamehameha, and commanded the Honolulu fort in 1816. (From P. Taylor's *Under Hawaiian Skies*, 1922.)



Princess Likelike, sister of King Kalakaua and mother of Princess Kaiulani, both of whom are believed to have been destroyed by spells cast upon them by evil



Prince Jonah Kuhio Kalanianaʻole, last titular prince of the Hawaiian monarchy. Nephew of Queen Kapiolani, he was for twenty years Hawaii delegate to Congress. Legend has it that this charming and able champion of his people died of a *kahuna* curse January 7, 1922. (From A. P. Taylor's *Under Hawaiian Skies*, 1922.)

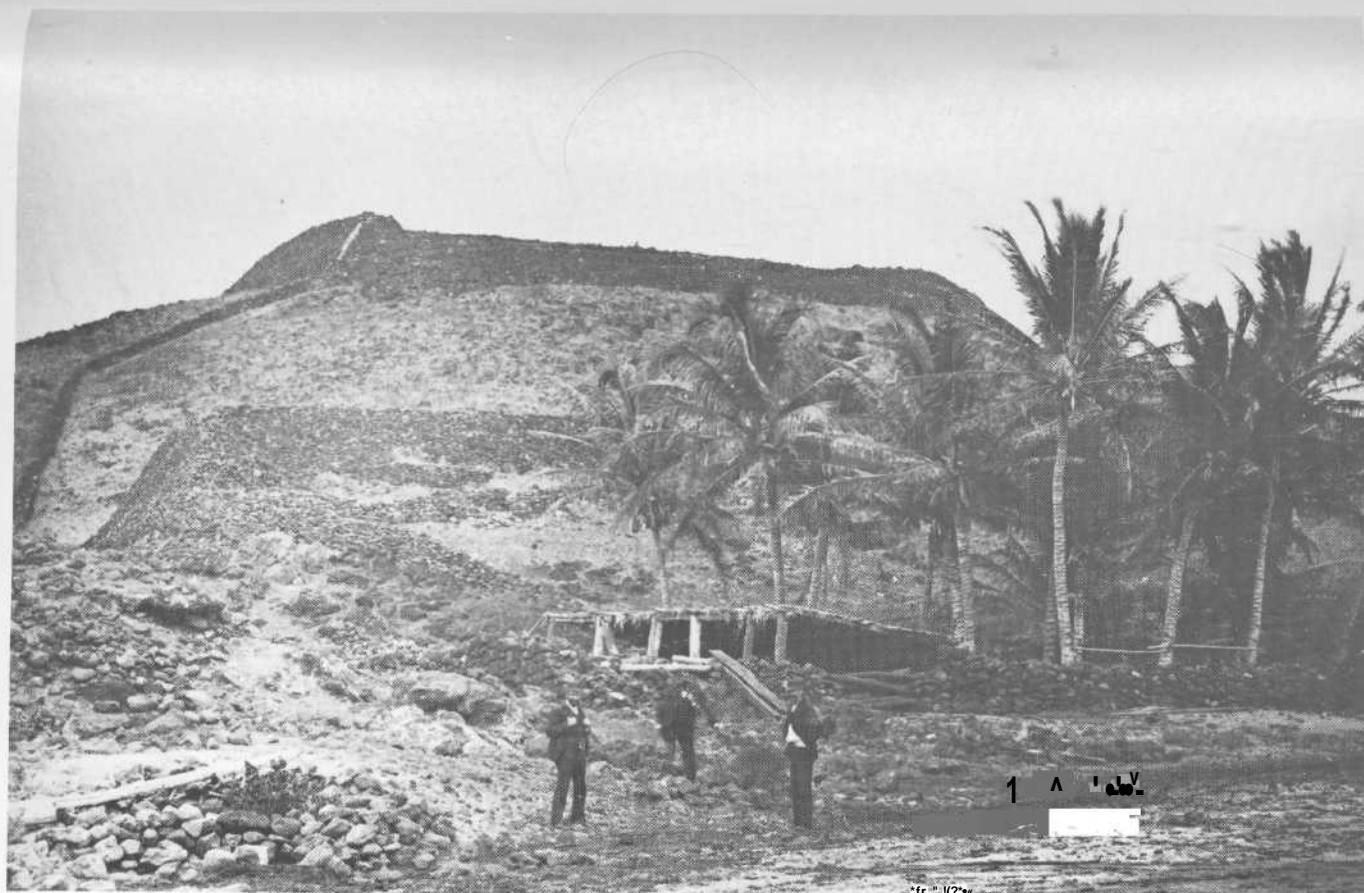
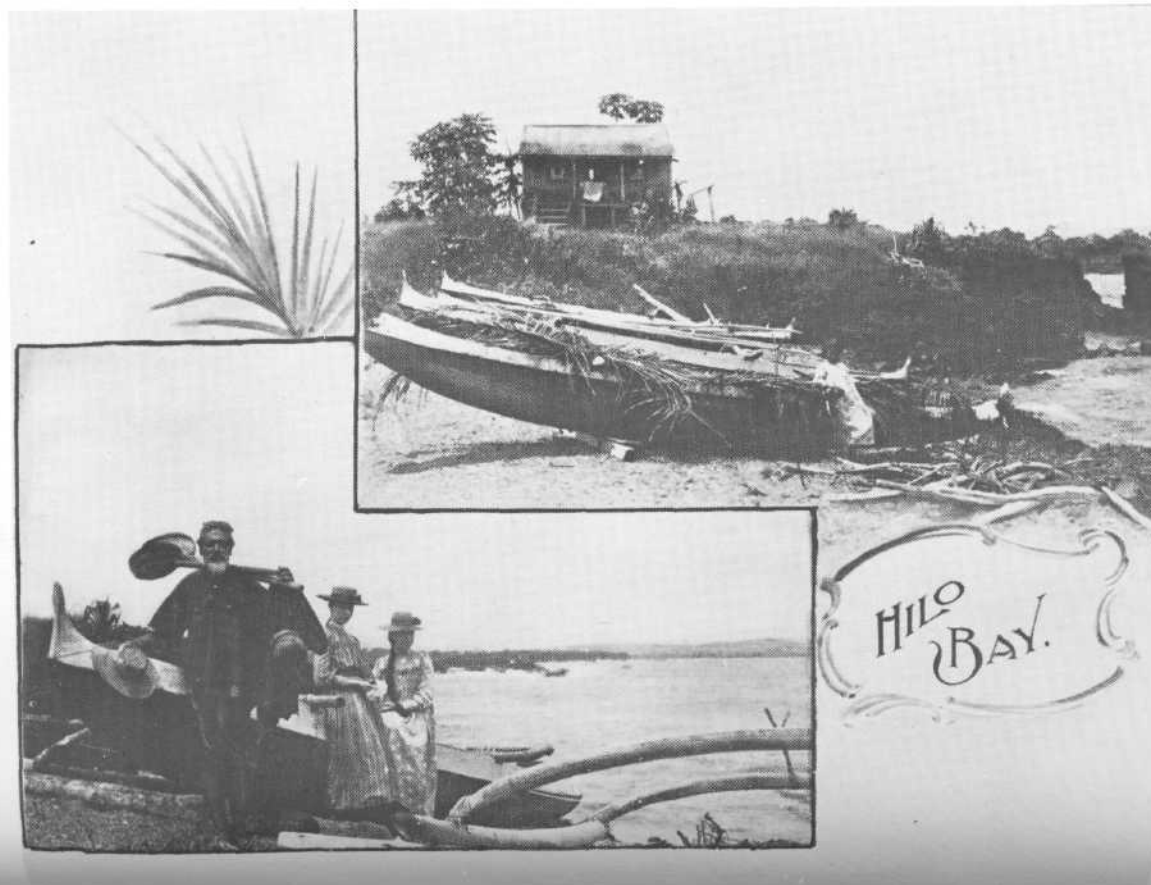


Mary Padeken, once noted priestess of the ancient healing arts and adept at the art of chanting, portrayed here as Hina, goddess of mist in the legend of *Pu-Ahuula*. (From A. P. Taylor's *Under Hawaiian Skies*, 1922.)



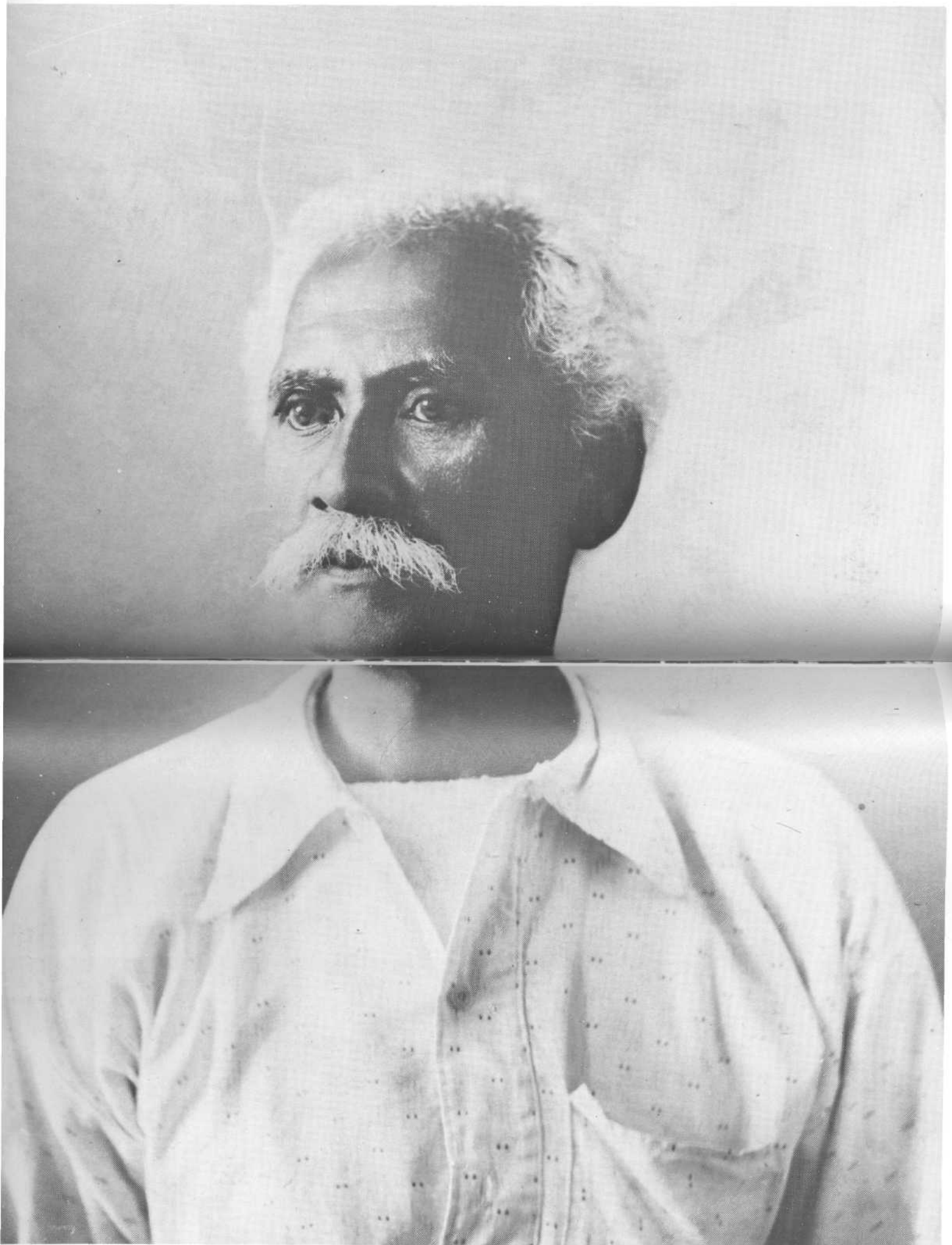
Rare photograph of aged Hawaiian master of the bamboo nose flute.  
(Photo by H. W. Henshaw about 1910. Courtesy of Smithsonian Institution  
National Anthropological Archives.)

An old fisherman near his wooden house on an inlet of the great Hilo Bay.  
 Taken near turn of the century by unknown cameraman. Into such coves friendly  
 guardian sharks were called. (Courtesy of Smithsonian Institution National  
 Anthropological Archives.)



Great Helewa or Temple of Kawaihae, Island of Hawaii, as it appeared in the  
 early 1800s. Thousands of slaves labored long to lift the lava rocks to the hilltop  
 and set them in dry masonry. Note wooden ruins of the guardian house,  
 (Photo by J. J. Williams. Courtesy of Smithsonian Institution National  
 Anthropological Archives.)





Portrait study of an old full-blooded Hawaiian mystic. Priests with such a commanding presence were still not uncommon early in the twentieth century.  
(Photographer unknown. Courtesy of Smithsonian Institution National Anthropological Archives.)



Author Rodman (*left*) on archaeological trek in the wastelands of Lana'i, in the summer of 1934, accompanied by James Clapper of Kapaa, Kaua'i. (Photo furnished by the author.)



Graphic profile of one of the last magnificent Nordic types the early missionaries confronted among the chiefly and *kahuna* classes, (Photo by A. Hrdlicka, 1921, Courtesy of Smithsonian Institution National Anthropological Archives.)



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Robert Lee Eskridge, artist-  
author, in Hawaiian rain forest,  
1952. Born in 1891, Eskridge  
graduated from the University of  
Pennsylvania and the Chicago  
Art Institute, then studied in  
Paris, and under Robert Henri.  
After sketching and exploring  
through most of the 1920s in  
French Oceania, he won the  
 coveted Martin Kahn prize, then  
wrote and illustrated his classic  
*Mangarva*. Arriving in Honolulu  
in 1932 where he and the author  
first wrote a series of  
books on Hawaii, the principal  
one being, *Umi, the Hawaiian  
Boy Who Became a King*. He  
died in Honolulu in 1975 at the  
age of eighty-three. (Photo  
furnished by the author.)



John Dominis Holt IV, scion of Hawaiian and Tahitian royalty and French and English nobility. A lifelong friend of the author, Holt has long been regarded as one of the Hawaiian race's most brilliant scholars of his era. Poet, historian, anthropologist, and novelist, he studied under Columbia University's Dr. Ralph **Linton** while married to the late Fredda Burwell Wright, noted portraitist and cousin of Jock and Harry Payne Whitney. Now married to Francis Damon Holt, he is a publisher and also co-manager of the vast Damon estate of Moanalua in Honolulu. His novel *Waimea Summer* was recently designated as one of the fifty Hawaii all-time classics. Holt is now fifty-seven years old. (Photo taken in Haiku Gardens, Oahu, in 1951.)



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Gentle yet possessed of vast power typical of the healing priestess. A splendid pure Hawaiian type. (Photo by A. Hrdlicka, 1921. Courtesy of Smithsonian Institution National Anthropological

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## Early Royal Mausoleums— Burial of the Last King, David Kalakaua

In 1864, when it was decided to relocate the "Tombs of the Kings," the spot chosen was in the great cool valley back of the city of Honolulu, called Nuuanu. Situated just below the sacred pool of Kaapena, the cemetery was laid out at the very heart of a region long celebrated in chants and legends. A number of the highest *kahuna* were brought in to exorcise malign spirits that were thought to haunt the place, to perform purifying rites, and finally to consecrate the soil to the tutelar gods of the *alii* who would be placed there after death.

A stone crypt of Gothic design was commenced in 1864, and, late on the night of October 30, 1865, most of the royal remains at Pohukaina Tombs were carried in a torchlight procession and reinterred in it.

Many burials were left in the Pohukaina Tombs, until, on the night of November 9, 1887, between the hours of 7:00 P.M. and 2:00 A.M., a second torchlight procession carried a number of them (all of the Kamehameha Dynasty) to a new crypt in the Nuuanu cemetery.<sup>1</sup> At this time Kalakaua, an elected sovereign, ruled Hawaii. Most of Kalakaua's ancestry was quite inferior to the Kamehameha family's, but he was linked to them through his great-grandfather, Keawe-a-Heulu, who was the founder of the Kamehameha Dynasty, and Keoua, father of Kamehameha the Great, who were first cousins. But such was his reverence for the older dynasty that he appointed, as witnesses to the reinterments, his sister Princess Liliuokalani, his sister-in-law Princess Poomaikalani, and the Scottish consort to his sister Princess Likelike, His Excellency, Governor Archibald S. Cleghorn.

Kalakaua, "The Merry Monarch," was himself to die three years alter initiating the macabre torchlight procession to the Nuuanu tombs. His remains were carried on a black-draped caisson by several hundred

*poolas* to a resting place in the Gothic crypt. The "Merry Monarch" expired in San Francisco's world-famed original Palace Hotel, January 20, 1891.

Embalmed and placed in a temporary casket, Kalakaua's corpse was returned to Hawaii on the United States cruiser *Charleston*. Downtown Honolulu was all but smothered for many days by miles of black crepe while the King lay in state in the throne room of Iolani Palace, which he had caused to be constructed. Williams Brothers had rushed to completion a coffin of exquisitely marquetryed *koa* wood—a coffin on a sufficiently grand scale to accommodate the massive bulk of the royal corpse.

Mourning, almost unprecedented in depth and universality, went on for days. Many of his most implacable enemies among the missionaries openly displayed their grief, and sent grandiloquent messages of condolence to the Palace. For the time being, at least, the white-skinned rascals seemed to have put aside their well-laid plot to usurp the throne, and to commiserate with the Hawaiians in their bereavement.

It was said there were even a few cases of mourners reverting to the archaic, almost forgotten practice of knocking out their front teeth to display their grief. Rumors were rife that weird nocturnal rites of a somewhat orgiastical nature were performed by a few fanatical members of the late King's cabalistic society of "Ka Hale Naua," against which many zealous bigots had long inveighed. Although the throne was in such an advanced stage of decay that it was to require only a slight push to topple it, barely two years after Kalakaua's demise, the illusion of its viability in the year 1891 no doubt contributed much to the splendid extravaganza of the obsequies tendered to its last male occupant.

From the 1890s through the first three decades of the twentieth century a curious revival of grandiose ceremony, combined with an almost desperate neoromanticism, gripped the Hawaiians. They engaged in a kind of frantic search for champions and heroes larger than life among the few surviving members of their ruling families. As never before they were aware that their race approached its doom and that the authentic members of their aristocratic *alii* were reduced to a mere handful in number. Within these four decades there died nearly a score of the *alii moi* who were of proved royal blood lines. They were nearly the last who could be legitimately addressed by royal titles. This was also true of the *alii aimoku*, or nobility.

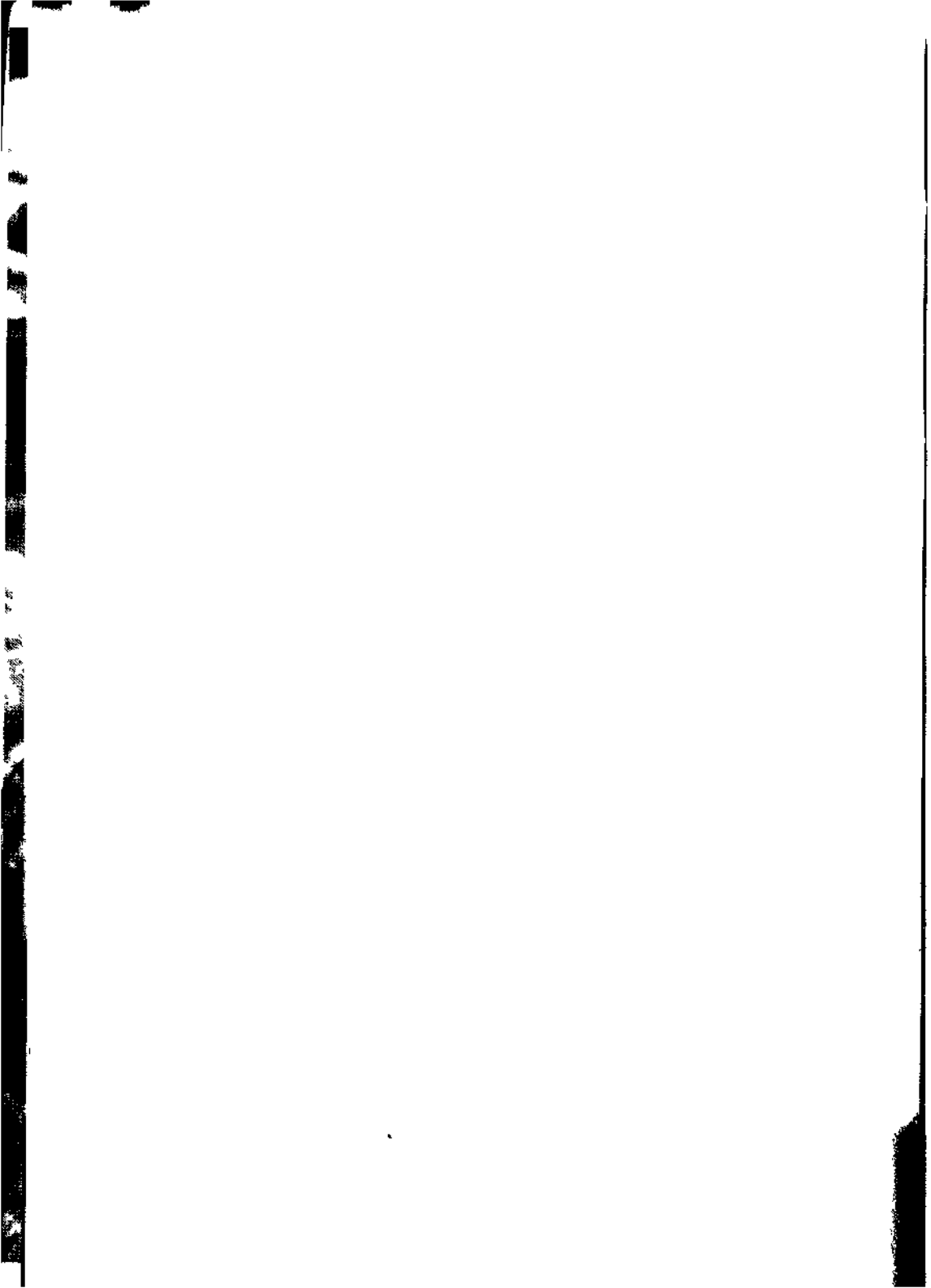
In pre-European times and until the conquests of Kamehameha the First brought the islands under one monarchy with the aid of European advisors, each of the eight major islands had its hereditary kings and a nobility composed of several classes of chieftains.

Almost from the year of Captain Cook's arrival the powers and prerogatives of chiefly persons began to change—at first imperceptibly.

At the same time the chiefly classes experienced a decline in fecundity, so that with each year of cultural shock more and more family lines died out from lack of heirs. Royal and noble families were forced to merge for the first time because so few choices of the properly exalted liaisons were left to them.

There is much evidence that the *alii* hastened the extinction of their peers, and themselves as well, by calculated destructiveness. Although there had been a certain amount of internecine strife among the *alii* of both royal and chiefly clans from time immemorial, at the death of the last king directly descended from Kamehameha the First (in 1872), the few surviving members of the two royal dynasties seemed bent on destroying one another through implacable vendettas, and the casting of lethal *kahuna* curses, and themselves by profligate living and excessive dissipation.

The last king, Kalakaua, who left no issue, was himself destined to reign, through the prophecy of his grandfather, Kamanawa, at the deathbed of the clairvoyant High Chiefess Liliha, when he was age five (in 1841). At that time Liliha pronounced a malediction against the Kamehamehas, which was to be tragically fulfilled.<sup>2</sup> Many say that Kalakaua died by a *kahuna* curse, yet he himself prayed to death several of the *alii* whom he thought were threats to his crown.



# 35



## Turn-of-the-Century Burials of Lesser Royalty

In the mid-nineteenth century most major *alii* genealogies were garbled or tampered with, and at the same time the descendants of island kings who had been subjugated by Kamehameha took on the lesser titles of high chief and high chiefess. Even these royally bred persons were so few in number in the final decade of the nineteenth century that only one was exalted enough in pedigree that by popular acclaim he was accorded a near-royal funeral. This was the Honorable Joseph Nawahi, whose great-great-grandfather ruled one of the five original kingdoms of the big island of Hawaii.<sup>1</sup>

Prince or High Chief Joseph Nawahi died in Honolulu in October of 1896. About six hundred members of Hawaiian patriotic societies escorted the mortal remains to the steamer *Hawaii*, where the coffin was placed on board for the voyage to his native island of Hawaii. At the wharf a few thousand Hawaiians gathered to bewail his passing, and to chant the virtues of the deceased in the traditional manner.

Obsequies over the mortal remains of Joseph Nawahi, observed by the entire community of Hilo, were said to be the most elaborate ever to be accorded a native son of that region. At the old Nawahi house on the outskirts of Hilo there was a remarkable display of heirloom spears, calabashes, and *kapa* cloths. The coffin was overlaid with feather capes and *lei niho palaoa* that had been in the Nawahi family for untold centuries.

Joseph Nawahi, master of the Hawaiian language, legislator, journalist, orator, and historian, had long supported the claim of Hawaiians to control the government to the exclusion of dominating white politicians. He faithfully supported Queen Liliuokalani and fought for Hawaiian supremacy after her dethronement. His failing health, however, kept him from taking part in the royalist insurrection of 1895.

One other nearly royal idol of the Hawaiians was given a funeral in royal style—the famed revolutionary, Robert W. Wilcox, who died on October 23, 1903, aged forty-eight. His leadership of three revolutions, and his subsequent election as Hawaii's first delegate to the U.S. Congress in a heated contest with the able young Prince David Kawananakoa, would seem to have been reasons enough to ensure him a special place in the hearts of his people. It was also known that he had descended from a Maui king and, moreover, he had married a princess of the Kamehamehas.

Robert W. Wilcox's remains were carried to the King Street Catholic cemetery in a hearse drawn by two hundred *poolas*. Although two hundred more had volunteered to man the long ropes, it was decided by Colonel Curtis P. Iaukea, master of protocol through both Kalakaua reigns, that the rope pullers should not exceed the two hundred and thirty who had served in the funeral of Princess Kaiulani. Accounts indicate that nearly as many spectators attended the Wilcox funeral as that of the Princess.

Through his mother, Robert W. Wilcox was the descendant of Prince Lono-makai-honua of the ancient Maui *alii moi*. His marriage to Princess Theresa Awana Kaohelani, who was a direct descendant of Keoua, the father of Kamehameha the Great, and whose father was Prince Gideon Laanui, was widely believed to have conferred on his son, Robert Garibaldi, the title of Prince.

In his infancy and youth, Prince Roberto was virtually worshiped by a great number of Hawaiians. Each of his earlier birthdays was celebrated publicly at Moanalua Gardens, which was located on what had once been part of Laanui's estate. A thousand would assemble on these occasions, at which there were games, feasting, and orations in praise of the little Prince. Often some venerated *kahuna* of the *kilo kilo*, or divining order of sorcerers, would consult his auguries and predict that the Prince would some day be the savior of his people. But none of these predictions proved true. Prince Roberto's adult years were singularly devoid of achievement. At his death the simple funeral was attended by a small number of relatives and friends.<sup>2</sup>

Albert Kuniuakea, the last prince of the blood by virtue of his direct descent from Keliimaikai, brother of Kamehameha the Great by Kekuiapoiwa the Second, the second wife of Keoua, survived the elder Wilcox by a year and died without issue. Although his legitimacy was questioned, Prince Albert was allowed to take his seat in the House of Nobles during the reign of Kalakaua. But the sensitive and brilliant young man brooded over his clouded origin and sank into hopeless alcoholism, which undoubtedly hastened his untimely end. He was said to have had no enemies other than the handful of jealous disputants of his ancestry, and the

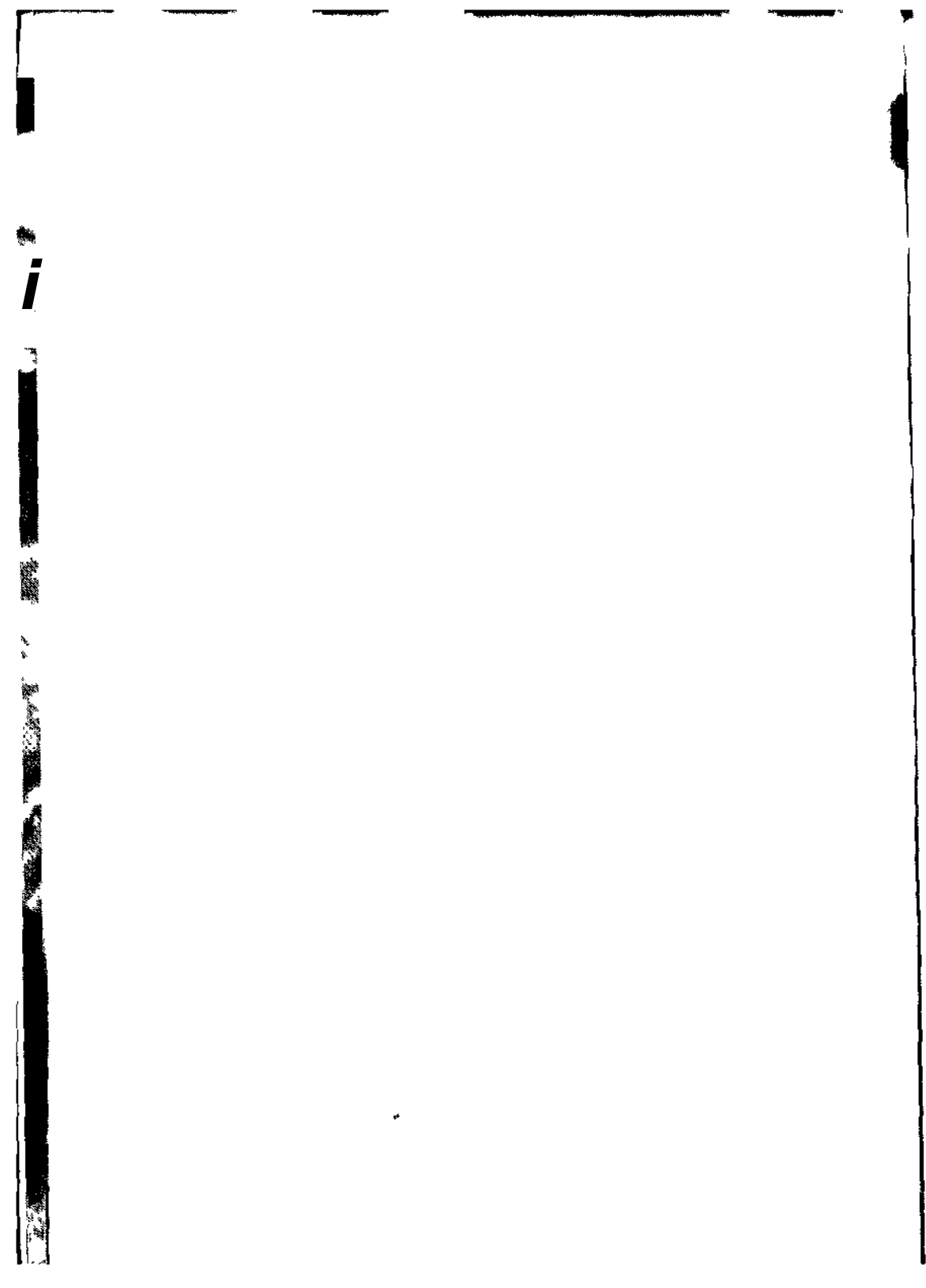


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affection and esteem in which he was held were shown by the imposing funeral he was accorded.

Prince Albert was on the warmest terms with King Kalakaua and his household. The two shared a mutual deference. The former never flaunted the superiority of his bloodline of *niau-pio*, who could claim the *kapu-moe* (prostration from the other *alii* and from the commoners), which was one of the many reasons he had a stronger claim to the throne. Few were surprised when the last lineal prince of the Kamehamehas chose to be entombed with the Kalakauas.

Prince David Kawananakoa's funeral, on June 21, 1908, was by all accounts a tableau rivaling the pageantry displayed when the remains of his uncle, King David Kalakaua, were immured in the Nuuanu crypt.<sup>3</sup> Much was made of the fact that his catafalque was surrounded by more *kahilis* than were displayed at the services of his imperial kinsman. Hawaiians were deeply moved by the circumstance of uncle and nephew having been struck down by the grim reaper in far-off San Francisco, the only royal persons to have died beyond Hawaii's shores since Kamehameha the Second and his Queen (London, 1824).



# 36



## The Funeral of Queen Liliuokalani

With the death of Queen Liliuokalani on November 11, 1917, there remained alive but one member of the immediate Kalakaua Dynasty—Jonah Kuhio Kalanianaʻole, who was actually a titular prince. Kuhio and his brother David Kawananakoa were third cousins of the late Queen and also nephews by marriage. Messages of condolence poured into the Queen's regal mansion, Washington Place, from heads of state the world over. There remained her nephew, Jonah Kuhio, and his princess, her only close relatives, to receive and acknowledge them.

Deposed on January 17, 1893, the proud and strong-willed Queen had lived on as a symbol, the very soul incarnate of Hawaiian hopes of independence. Stripped of vast Crown lands, she had gone scores of times to Washington to plead her case, in the twenty-five years since her throne and country had been usurped by a little group of greedy white businessmen. Token payments of indemnity by the U.S. government had finally enabled her to carry on extensive charities among her people, and to set up a trust, which was to grow into a multimillion dollar foundation dedicated to the uplifting of disadvantaged Hawaiians.

Reading through the many profusely illustrated pages of the special funeral editions carried by Honolulu's two major dailies, one is duly impressed by the awesome dimensions and incredible variety of tributes that characterized the proud old Queen Liliuokalani's last rites. It would appear by these accounts that the death-obsessed Hawaiians were joined by nearly all the rest of Hawaii's polyglot population in a grand display of necrophiliac passion. It is doubtful that the deceased in life was ever paid a tribute as impressive, or that she had witnessed a spectacle as vast and as solemnly conducted, unless it had been when she attended the Coronations in London (1910).

Monarchies were becoming anachronistic in 1893, when Queen

Liliuokalani lost her throne to white revolutionaries who soon set up a republic. From 1895, when the brown-skinned Queen of Madagascar was also deposed, by the French, until 1917, the year when Liliuokalani's life came to a close, and Russian Bolsheviks executed Czar Nicholas and his family, slightly less than a quarter of a century elapsed, a span of time that also encompassed what was most likely mankind's last era of romantic innocence. If the deposed Queen had lived another ten years, it is doubtful that a funeral so splendidly traditional would have been accorded her. Certainly it would not have been reported in the delightfully florid style and language of Mr. Howard D. Case, then a young ace reporter on the *Honolulu Star-Bulletin*. A great deal of charm is added to the account by the period journalese in which it was phrased by this late lamented dean of Hawaii's newspapermen.

Liliuokalani's passing was important enough to make waves that reached around the globe, evoking messages of condolence from many heads of state and assorted dignitaries. Only the Abyssinian crown vied with hers in antiquity, for it reached back historically to the eleventh century, and beyond that by genealogical reference to the time of Abraham.

Having occurred on a Sunday morning, the Queen's death could not be reported by the *Bulletin* until its usual evening edition the following day. Even if there had been a Sunday *Bulletin*, the sensational matter of the two wills would have had to await the opening of courts and business offices.

Monday's *Bulletin* was plastered with black-lettered scare heads concerning the two wholly conflicting wills, which vied with the sorrowful news of the Queen's passing for reader attention. During the week of mourning prior to her interment in the Nuuanu Royal Mausoleum, the then-small community was continuously rocked by shocking charges and countercharges between rival batteries of trustees, executors, and attorneys for each of the wills. Recriminations hour by hour and day by day grew more bitter as fresh items of testimony were added to support or detract features of first one will and then the other, proffered by witnesses of seemingly impeccable character.

As I thumb through musty pages printed more than sixty years ago, the case of the two wills seems to be inextricably linked to the obituary reports. Strictly speaking, the controversy does not fall within the scope of a discussion of European-style burials of Hawaiian royal personages in the twentieth century. But because the argument over the two wills was subsequently thrashed out in a court trial that became the first great *cause célèbre* in Hawaiian legal history, the first highlights from the *Bulletin* are included here, for the edification of history buffs, under the following headings:

"Alleged Will Of Queen Has Many Angles. Attorneys Hold Series of Conferences: Name of 'Princess' Theresa comes into rumors Concerning Manner in Which Document Was Conveyed to Lawyer: Crown Jewels Now Held in Trust Company's Vaults.

"Late News: Question Genuineness of 1917 Will Signature. Two objections to the appointment of John F. Colburn as temporary administrator of the estate of the late Lydia Liliuokalani were filed in circuit court this afternoon, one by Col. Curtis P. Iaukea and the other by Delegate Kuhio. Attorney D. L. Withington suggested that his side be allowed to put on testimony to show that the Queen's signature to the purported will of August 29 is not bona fide.

"Text of Queen's Alleged New Will Is Kept Secret: Brief outline of story behind appearance of unsuspected document given by attorneys and 'Princess' Theresa.

"Filing of Two Purported Wills of Late Queen Starts Triangular Fight, Beginning Involved Court Battle: Theresa Given Bulk of Estate by 1917 Paner. 1909 Document Gives Estate to Queen Trustees" (excerpted from *Honolulu Star-Bulletin* of November 12, 1917).<sup>1</sup>

In order to give a comprehensive report of the death and burial of Hawaii's last ruler, and to suggest something of the mood that prevailed in the Honolulu of six decades ago, the following series of excerpts from the *Honolulu Star-Bulletin* will commence on the day prior to her demise and run through the following week of obsequies, to reach a grand climax with the eight-page spread of November 19, covering the final ceremonies:

Saturday, November 10, 1917: "No Hope for Her Majesty, Says Doctor. Queen is sinking fast and not expected to survive day; favorite pet dog watches life of mistress slowly ebbing out; bells to toll dissolution.

"Hovering between life and death and still sinking, little hope was held by Dr. Hobdy at three o'clock this afternoon that the Queen would survive the day. He says she may continue to live until near daylight tomorrow, but after that he despairs of saving her life.

"Queen Liliuokalani remains unconscious and all attempts to give her nourishment are without avail. Her existence is sustained now only through the continued functioning of her heart.

"The death of Her Majesty Queen Liliuokalani may be expected at any hour.

"Such was the announcement made this morning to the *Star-Bulletin* by Secretary Iaukea following the morning visit to Her Majesty by her physician, Dr. W. C. Hobdy. The physician's report was that she was sinking rapidly and it was impossible that she would last another day.

"Word of the final dissolution will be announced to the public by the tolling of the bells of Kawaiahao church and St. Andrew's cathedral,

special arrangements having been made to inform the people of Honolulu immediately Her Majesty has breathed her last.

"With little perceptible change, except the continual weakening of the life force, the aged Queen lies today as she lay all day yesterday, in a state of half-consciousness, from which she arouses from time to time to turn tired, but still bright eyes, on those of her best loved friends who are permitted to go to her bedside. On the floor at the foot of the great koa bed lies Poni, Her Majesty's small dog and faithful friend, his woolly little head resting on his paws, and his big brown eyes looking out mournfully on a world that has gone all wrong for him, for his beloved mistress no longer speaks to him.

" 'She loved all dogs, but Poni best of all,' said Colonel Iaukea. 'The name "Poni" means Coronation. Poni was the king of dogs to his mistress.' "

"All morning long a stream of callers passed into Washington Place, but it has not been a stream of curiosity seekers, the entire public seeming to be in perfect accord in the wish to keep these last hours of this woman whose life has held so much of sorrow not of her own making, as peaceful as possible. The visitors who were not close friends have called out of the greatest respect, and there have been no annoying requests for admission by strangers.

"Early this morning, Senators Ashurst of Arizona, King of Utah, and Representative Gordon of Ohio, all members of the congressional visiting party, called and paid their respects.

"Mrs. C. J. Robinson, who was admitted to the sick room, returned with tears of joy in her eyes.

" 'She recognized me,' said Mrs. Robinson. 'I am sure the Queen knew me, for she shook my hand and said, "How are you?" But she is so weak.'

"Mrs. John O. Dominis, who lived all her married life with the Queen, and whose three children were born in Washington Place, took the two older children, John Owen and Sybil Francis, to Her Majesty. She smiled when she saw them, but did not speak to them, murmuring only a weak 'Thank you,' to Mrs. Dominis's 'God bless you!' John Owen, who is a sturdy youngster, will probably inherit Washington Place, which was deeded to his father before his death. Mrs. Dominis was accompanied this morning by Mrs. Leopold Kroll.

"Mrs. Walter MacFarlane, Mrs. A. P. Taylor, Mrs. A. N. Tripp, and Mrs. Ahrens, all close friends of Queen Liliuokalani, were visitors at her bedside today.

"Queen refusing Food' and Water. Brings End Close. Queen Liliuokalani in her last hours will take no food. She will not even drink the water that is placed to her lips. If she could be induced to take nourish-

ment, there might be some hope of her rallying, but without nourishment she cannot live, her physician says.

"Since her illness she has been in her favorite bedroom, which is on the first floor on the *mauka* side of the house. The doors of the beautiful old high-ceilinged room are wide open, letting in the sweet-scented air, and the pleasant chirp of the mynah birds in the shrubbery outside. Beside the bed is the faithful nurse, Mrs. H. H. Webb, (Lahilahi), who never leaves the room for more than a few minutes at a time."

By a curious coincidence, now long forgotten, throughout the day of the Queen's death the remains of yet another important member of the Hawaiian *alii*, the high chief Captain Lilikalani, lay in state at Kawaiahao Church. His funeral on that day, November 11, vacated the stately church so that it could be prepared for the far more elaborate royal obsequies. This lesser funeral was yet so impressive that, had it not been overshadowed by the Queen's, it would have been a legendary event. It was noted thus in the November 12 *Bulletin*:

"Grand Ceremony Marks Passing of High Chief. Impressive and beautiful were the final rites that marked the ceremonial funeral of Captain Edward K. Lilikalani, a high chief of Hawaii, held yesterday afternoon at Kawaiahao Church.

"The casket, covered in royal purple, and bearing the white helmet and sword of Lilikalani, was followed into the church, and later to the grave, by *kahili* bearers, who kept the feather symbols of loyalty to the high born constantly waving. A number of matrons of the order of the House of Nobles also accompanied the remains, all of the women wearing the black and yellow short cape of the order.

"Rev. H. H. Parker, pastor of Kawaiahao Church, delivered the funeral address. Benedictions, both inside the church and at the grave, were said by the Rev. S. W. Kekuewa of Waianae. The entire service, including the plaintive dirges and hymns sung by the choir, was in Hawaiian."

The following is the *Honolulu Star-Bulletin's*, November 12 report of Queen Liliuokalani's death:

"Kalakaua's Death Put Sister upon Hawaii's Throne: Princess Lydia becomes Ruler and Is Plunged into Trying Times: The death of Queen Liliuokalani on Sunday morning brought to a close a life crowded with varied scene and incident, a life rich in wide experience and, until she was deposed, one which moved in scenes of pomp and ceremony.

"America's only queen passed away at the age of seventy-nine years, two months and eight days. Her seventy-ninth birthday was celebrated on September 2 last.

"Her life and activities have been followed with international interest from the day, nearly 27 years ago, when she acceded to the throne left

vacant by the death of King Kalakaua. Few figures in recent American history have been given more attention than hers, though she had spent most of her life on an island in the Pacific, remote from the great mainland cities and the national capital.

"Lydia Kamakaeha Liliuokalani was born in Honolulu on September 2, 1838, the descendant of a long line of native Hawaiian chiefs. In conformity with the Hawaiian custom, particularly of the aristocracy, she was given away in infancy by her parents to another chiefly couple. Her foster parents placed her in the Royal School, established for royalties by American Protestant missionaries, where she received an excellent English education, besides being nurtured in the faith of the American Puritan fathers. As she grew up Princess Liliuokalani became a leader in the activities of the Hawaiian evangelical church. In 1866 she became leader of the choir of Kawaiaha'o Church, the old coral edifice erected by early converts of the missionaries which is still one of the landmarks of Honolulu, and while occupying the position composed the Hawaiian national anthem, '*Hawaii Pono*,' at the request of Kamehameha V. During her checkered career she composed hundreds of songs, among them the strangely pathetic melody, '*Aloha oe*,' which has become a world classic.

"While attending school the Princess fell in love with John O. Dominis, the son of an American sea captain, then a pupil in an adjacent school. This event has been described as 'courtship over the school fence,' Dominis and his schoolmates having been given to the sly habit of climbing the fence to catch a glimpse of the dark princes and princesses.

Dominis, who married her in 1862, held high military rank in the kingdom, and was for years governor of Oahu and a member of the house of nobles—the latter being of life tenure until the foreign revolution of 1887 made the upper legislative body elective under a property franchise. Princess Lydia and her husband had their principal residence at 'Washington Place,' Beretania Street, also maintaining a suburban mansion at Palama. Their home was graced with the presence of the governor's mother until her death, that lady enjoying the filial affection of the distinguished couple.

"Hospitalities extended by the Princess and her consort to notable visitors, including the officers of naval ships of all nations, added to those of the palaces of the sovereigns, contributed greatly to the social distinction of the Hawaiian capital. Princess Lydia was possessed of a grace of disposition, which in combination with a manner exceedingly unassuming made her intensely popular. While giving an informal reception for distinguished visitors, assisting at a charity or church fair, attending the rehearsal of a children's party, etc., it was not unusual for her personally to tender information to newspapermen present which she deemed they



might desire. This obliging trait continued even after she became the reigning sovereign.

"Proclaimed heir apparent by her brother, King Kalakaua, on his accession in 1874, Liliuokalani immediately assumed her royal place, touring the islands to announce herself to the people and receiving, as she has said, such an ovation as only Hawaiians know how to give. She twice became regent during her brother's absences, once when he toured the world and again when he visited California, only to be brought back a corpse in the U.S.S. *Charleston*."

The *Honolulu Star-Bulletin's* November 13 first report of the funeral plans:

"Army, Navy and National Guard in Majestic Funeral Procession. Full Regiment of the Infantry to Be in Line. Body in State Today at Kawaiahao Church, Viewed by People. Impressive military honors from the army, navy and national guard will be accorded the late Queen Liliuokalani, arrangements having been made for a representation from each of these in the funeral procession next Sunday.

"As the funeral procession begins its way from the former palace of the dead Queen the field artillery battery stationed in the grounds will take up the regulation salute of 21 guns. At intervals of one minute each the salute will be fired.

"The procession will form at Thomas Square, leaving promptly at 1 o'clock, and passing up King Street to Kawaiahao to present floral tribute to the dead. A floral offering will be laid by the bier by each of the classes. In the procession will also march the principals of the various schools and the teachers of the separate grades. It will disband at Central Grammar School.

"Friday morning will be given over to any private schools of the city to pay respect to the memory of Queen Liliuokalani. Formal request for a part in the funeral ceremonies was made today by Mr. (Leopold) Blackman to Major F. J. Green, who wirelessly at once to Governor Pinkham arranging the half holiday."

The *Honolulu Star-Bulletin's* November 13 account of the midnight cortege:

"Solemn Midnight Cortege Passes Through Streets to the Church. Remains of Last Monarch of Islands Borne to Kawaiahao, Escorted by *Kahilis* and Torch Bearers—Strange Spectacle Viewed by Crowds—Wavers of *Kahilis* Take Up Duty.

"In the darkness of midnight, under the fitful gleam of torches, emblematic of the Kalakaua Dynasty, the body of Queen Liliuokalani was removed last night from Washington Place to Kawaiahao Church where today it lies in state.

"The hundreds of watchers who had been waiting for this event, some of them for hours, saw first a procession of soldiers from the national guard, who were followed by four torch bearers, men wearing the short yellow and red capes of the chiefs of high order. Next came a group of *kahili* bearers, women in black *holokus*, and more men wearing the short capes.

"After this, immediately preceded and followed by the tabu sticks that marked the limits through which none but the elect could pass, came the slow-moving hearse with its royal burden. More *kahili* bearers followed, and immediately behind them, supported on either side by two strong men, an old, old woman in a white *holoku* dragged her time-tired feet, and chanted in a high, thin treble a '*mele*,' telling of Her Majesty's virtues and the good that had been done by her house.

"Long before midnight, in fact as early as 10 o'clock in the evening, the steps of Central Union church were packed full, and the streets approaching Washington Place were lined with people, all quiet, all solemnly waiting, a silence that was almost oppressive, the passing of the last of Hawaii's queens from her last home. Many automobiles held high army officers and their wives, but the crowd was made up of all classes and races.

"Just before midnight policemen cleared the streets of cars and people, but after the procession had passed, followed by hundreds of Hawaiian people who seemed really a part of the funeral cortege, many of the spectators found their way to Kawaiaha'o Church to witness the entrance into the church.

"At the vestibule the *kahilis* were lowered until they almost touched the steps, then were lifted upright, to continue the rhythmic motion that will not cease for a single minute until the body is taken from the church next Saturday night.

"The long vigil, which is broken into two-hour watches, is physically very trying, as no word nor smile must pass between the watchers, and no movement is allowable of any part of their body, except the arms, as the *kahilis* are kept in motion. Except for chants or wailing, the silence is never broken.

"The first watch on last night was an octette of women under the captaincy of Mrs. Aholo; this was from 12 midnight until 2 o'clock and then until four o'clock. This watch was succeeded by that captained by Fred W. Beckley, the Hale o na lii (Royal Dramatic Society) from 4 to 6. The other watches will be as follows:

"Oiwi Wahine, 6 to 8 o'clock; Daughters of Warriors, 8 to 9; Princess Kalaniana'ole, 9 to 10; Mrs. Jteomailani, 10 to 12; Young Men's League, 12 to 2 P.M.; Miss Mary Low, 2 to 4; Mrs. A. P. Taylor, 4 to 6; Kamehameha Cadets acting with this watch also; Ed Stiles, 6 to 8;

Kamehameha Lodge, 8 to 9; Court Lunalilo, 9 to 10; John Wilson, 10 to midnight.

"Queen Liliuokalani's Remains Lying in State at Kawaiahao Church. Kahili Bearers and the Death Watches. The Mourning Thousands. Coffin Sealed at Midnight. Artist Walden Paints Church Scene. King Kalakaua's Birthday Ignored: Funeral Plans Outlined:

"Kawaiahao Church, center of the Hawaiian religious observance and often the church home of Hawaiian royalty, is draped in mourning today, as it will be all this week. Thick folds of crepe, outlining the architectural design at the front, have been draped over the massive pillars above the steps, while inside the panelings running from the balcony toward the pulpit, the organ loft, the pulpit, and lectern, have all been covered with heavy, impenetrable crepe. The same sable hangings clothe the altar room.

"A little to the right of the approach to the altar from the royal pew has been placed a long *koa* table, over which is flung a covering of brocaded velvet of rich, royal yellow, and on the stand rests at full length the last of the Hawaiian monarchs.

"Wreaths and *leis* of island greenhouse flowers, set off by the sable background, give mute testimony of the respect and love in which the queen was held, for the flowers are all the gifts of loving friends, who will replace them with fresh offerings every day throughout the entire time of mourning.

" 'I have asked the florists who will receive most of the orders for flowers to limit their deliveries to six offerings a day, from each place,' said Ernest Parker, who has charge of all the decorations for the entire week. 'I have done this so that each day the flowers will be fresh. Hundreds of people are sending flowers, and I want all of the flowers that are not ordered through florists to be sent direct to Kawaiahao Church.'

"The decorations are simple, but rich, very beautiful and very effective. They have been arranged to call out the beauty of the many feather *kahilis* belonging to the queen's household which have been placed in pairs along the aisles and around the bier. The famous Tenney palms are scattered here and there among the *kahilis*.

" 'It has been our aim to center the effect in the decorations around the altar and the bier,' said Mr. Parker. 'Except for the palms, nothing but the *kahilis* will be used in decorating. No flowers at all, barring the floral offerings to Her Majesty, will be seen in the church. There are nearly 50 *kahilis*. A half dozen of them are the sacred *kahilis* that accompanied the royal remains here last night, and will go with Her Majesty to the tomb. The others are *kahilis* of the house of Liliuokalani, and will be returned to Washington Place.

" 'We have tried to arrange the *kahilis* and palms so that plenty of

room will be left for the people to pass around the bier. When the lying-in-state is over at 10 o'clock tonight I shall probably effect a slightly different arrangement of the decorations.

"I could not have done all this work without the splendid assistance I have had from my helpers, who are Mrs. James H. Boyd, Mrs. Annie Conrad, Mrs. Charles Chillingworth, Mrs. Ihilani Techara, Mrs. C. J. Robinson, and Mrs. Irene Boyd Mackenzie—all artists in decorating, and to them belongs much praise for their untiring and skillful aid in this last service we shall ever be able to perform for our Queen.'

"From the hour of the Queen's death Sunday morning to the hour of her removal to Kawaiahao Church, except Prince and Princess Kalani-anaole and Colonel Iaukea, no one inside the grounds at Washington Place had been allowed to pass in front of the building. The sentry at the *mauka* gate sent everyone who would have entered by that portal to the *makai* gate, where he or she was halted by the sentry there, until a password could be given that would allow admittance. Once inside, even those who were allowed to enter the house where the queen lay had to do so from the side *lanai*.

"An honor guard has been posted at Kawaiahao Church, those on watch today being S. H. Blake, corporal of the guard, Sam Napuli, William E. Maui, Andrew Kalehua, John C. McKeague, all of Co. L, national guard, of which Eddie Hopkins is captain, with William Miles, first lieutenant, and William Searle, second lieutenant. All of the members of the honor guard now on duty are of Hawaiian blood.

"From midnight last night until ten o'clock this morning no one could enter Kawaiahao Church without showing reason for his admittance, but in spite of having to pass the guard quite a crowd had collected, and many had been admitted and placed inside pews to wait the hours when they would be allowed to approach the bier.

"At ten o'clock the guns were grounded to allow the public to pass without question, but the guards remained at their post on either side of the door.

"At the meeting of the board of officers of Court Lunalilo, ancient Order of Foresters, last night, it was decided to detail 12 *kahili* wavers to Kawaiahao Church where the body of the late Queen Liliuokalani lies in state. Between 300 and 400 members of the order will march in the funeral procession next Sunday attired in their regalia. This action is taken in view of the fact that King Kalakaua, brother of the late queen, was the founder of the court. Special permission had been given him to found it during a visit to England.

"The Lei Mamu, a *hui* of women singers, will be one of the many *huis* to chant dirges over the queen. These requiem chants are biographies of the queen herself, or of some member of her family.

"Indescribably beautiful and impressive was the ceremony of the *kahili* bearers around the Queen's bier this morning from 8 o'clock to 10, when the Daughters of Hawaiian Warriors, with Mrs. Walter MacFarlane as captain, had the watch. On either side of the bier stood five members of the society, all clad in black *holokus*, with the short cape of yellow, red and black worn by the warriors, over their shoulders, and yellow feather *leis*, one or two of which showed the red of high warriors, around their heads.

"Mrs. Walter MacFarlane, as captain, wore a long black cloak that draped her stately figure from head to foot and over the top of this cloak she wore the yellow and red cape of the Warriors. She held no *kahili*, but stood immovable for the two hours of the watch.

"The other ladies of the watch, which will be on duty again before the work is over, are Mrs. Lele Duvauchelle, Mrs. Junius Kaae, Mrs. D. H. Lewis, Mrs. Annie S. Reist, Mrs. Mary Ann Makai, Mrs. R. Panee, Mrs. A. Woolley, Mrs. K. Bishaw and Mrs. J. K. Kamanoulu.

"The solemn and impressive chanting for this watch was led by Mrs. John P. Padaken.

"At exactly 10 o'clock, and before any of the visitors were permitted to approach the bier, the watch was changed, the black-robed watchers still waving *kahilis*, drawing back to be replaced by ten other watchers, in white *holokus*, with yellow feather *leis* around their dark heads. Before these watchers took their place around the bier they sang, with great feeling and infinite sweetness, the queen's own, '*Aloha oe*,' bringing tears to the eyes of everyone in the church, haole and Hawaiian alike. The captain of this watch is Mrs. Edward K. Kea.

"Mrs. Walter MacFarlane will be captain again this afternoon from 2 to 4 o'clock, when the order of her sister, the Princess Kawanakoa, takes the watch, the princess with her children being absent. The *kahili* bearers for this watch will wear black *holokus*, with yellow *leis* around their necks. Mrs. MacFarlane alone wearing the short cape of the warrior. The ladies of this watch, besides Mrs. MacFarlane are Mrs. John P. Padaken, who will lead the chanting, Mrs. Mary C. Beckley, Mrs. Frances Kunewa, Mrs. James Aea, Mrs. Sam Kamaiopili, Mrs. Lily Auld, Mrs. Charles Clark, Mrs. J. Mano, Mrs. J. Jennie Miles and Miss Ida Newton.

"Noted among the Hawaiian ladies who were seated in church this morning before the guards began to admit the public were Mrs. Lahilahi Webb, the Queen's faithful attendant for the long wearing months that preceded final dissolution, Miss Helen Maau, Miss Hattie Dwight, and many others.

"Nothing could be more beautiful than the effective arrangement of the *kahilis* used in the decorations. The upper portion of the church

looks like a waving forest of plumes and palms led up to by a green avenue of palms and *kahilis*. Inside this forest lies the body of the queen, surrounded by the watchers and the ever-waving emblems of royalty."

The *Honolulu Star-Bulletin's* November 14 Description of the Crowds of Mourners at Kawaiahao Church:

"Rich and Poor, Old and Young, of Lofty and Low Degree, They Do Honor to Dead Hawaiian Monarch. Official Respects Paid. Hour of Closing Chapel to Public Extended Until Late at Night:

"Thousands thronged the grounds of Kawaiahao Church last night and crowded the steps and vestibule awaiting their opportunity to enter and pay their last homage to Hawaii's Queen. Many there were whose long wait was unrewarded, and who had to go away without even a look inside the church.

"Long after 10 o'clock, the official hour for ending the lying-in-state, a continual procession was wending its way under the great *kahilis* around the uncoffined form of the queen, and down the aisles and out into the cool, sweet night again.

"It was not until a quarter past eleven o'clock that the church was finally cleared of its visitors. When only those who were very, very near and dear to the Queen remained to watch, *kahili* bearers backed out of the presence of the royal dead to wait until the steel casket should be sealed before resuming their watch around the bier.

"The procession that passed up the guarded aisles was one that could hardly be matched anywhere else in the world. Every kind and condition of man, every color, almost every division of the human family was represented. Old men and women whose time on earth is short, hobbled slowly up the aisles, followed by school children whose eyes, big with wonder, looked at something they could not comprehend. Laborers, fresh from their toil, walked elbow to elbow with professional men.

"Oriental fathers with babies in their arms were followed by society matrons and debutantes in filmy crepe de chine. A priest walked side by side with a captain of the Salvation Army, and a small boy, his blue denim overalls kept up by a single suspender, marched solemnly beside a tourist from the states wearing the latest creation in millinery. Japanese women in kimonos, Chinese women in trousers, Filipino women in big, bouffant skirts, and Korean women in costume of their lost land in a silent procession followed each other around the bier.

"All the island world was there to say a last *aloha* to the Queen, who, crowned once more with the diadem she had worn as reigning monarch of the islands, and wearing the jewels she had loved best while living, lay on her gold-covered couch, beautiful in the majesty of death. Singers who had charmed her living ear chanted the glories of the dead monarch to

a silent, listening multitude. The Royal Hawaiian Band, without horns or drums, sang softly to the accompaniment of stringed instruments.

"The King's singing girls, now grown old and tremulous, lifted their voices once more and for the last time in sweet cadence before their Queen, and the funeral marches that have been given for world raonarchs were played by a Russian orchestra.

"Beside the two tabu sticks that guarded the head of the Queen, the great golden globe with its standard that was the tabu stick of King Kalakaua, stood at the foot of the bier last night, having been placed there during the afternoon. Within the limits marked by these tabus not even the *kahili* bearers could pass.

"The Crown, whose absence was marked by so many in the early hours of lying-in-state, was at last secured from the safety deposit vaults by Colonel Laukea, who, assisted by Mrs. Maili Smithies, formal mistress of the Queen's robe and a life-long and intimate friend of Her Majesty, placed it on the royal brow about 11 o'clock yesterday morning, while the Kahili bearers rested with uplifted *kahilis* and the visitors in the church waited in breathless silence. At the same time the bracelet given to Liliuokalani by the Duke of Edinburgh was placed upon her wrist by Col. Laukea, who had been so close to the Queen during all the years since her ascendance to the throne and who guarded her interests and her health, safety and comfort during the later years of her life. As he clasped the bracelet around the thin wrist he bent his head and touched the cold hand with his lips.

"The watch which surrendered its *kahilis* to the Court Lunalilo watch at 8 o'clock yesterday evening, when the crowd was at its greatest, was made up of Ed. Boyd, W. K. Simerson, M. K. Cook, O. Stillman, I. Harbottle, M. J. K. Hopkins, O. Cummins, and Ed. Stiles, with C. Widemann as captain. All wore the yellow and red feather capes of the high chiefs. The captain of the watch supplied by Court Lunalilo was Joe Ordenstein. That watch, too, wore the yellow cape, longer than the cape worn by the preceding watch.

"It is not permissible for any one to speak to the *kahili* bearers while they are in their watching vestments, nor are they allowed to speak to each other—all speech being tabu until the watchers have removed their capes.

"The ushering of the visitors yesterday and last night was done by a number of young Hawaiians, superintended by High Chief Henry Hoalulu P. Beckley, wearing a rare feather cape, who had held his station near the great tabu stick of King Kalakaua at the foot of the bier. Last night Col. Laukea stood near the royal pew and directed the ushers.

"Chief Justice A. G. M. Robertson, Associate Justice R. P. Quarries and Associate Justice James L. Coke attended the ceremonies together. Prince Kalaniana'ole was present nearly all day and evening. Consul-General Moroi made the procession alone, and Major Francis J. Green, aide, appeared on behalf of the governor.

"Liliuokalani's funeral will be guided partly by old precedent. Following in careful detail the precedents set for royal funerals by other years, the last services for Queen Liliuokalani on Sunday next will be impressive and significant of the link now broken between the Hawaii of the old days and the Hawaii of the present.

"Those who have the funeral in charge have made a study of the old customs for such occasions and no effort is to be spared in this last tribute of all the people to the dead Queen.

"In this connection it is interesting to note the customs of old time for royal funerals and the organizations that took part in the procession. Always the procession followed the same course, out of the palace grounds to King Street, along King to Nuuanu and up Nuuanu to the mausoleum.

"Here is the proclamation of January 29, 1891, that announced the death of King Kalakaua and the taking over of the throne by Princess Liliuokalani:

"It having pleased Almighty God to close the earthly career of King Kalakaua on the 20th instant in San Francisco, California, U.S.A., we the members of the Cabinet of His Late Majesty hereby proclaim by virtue of the 22nd Article of the Constitution, Her Royal Highness the Princess Liliuokalani, Queen of the Hawaiian Islands, under the style and title of Liliuokalani. God Preserve the Queen. Given at Iolani Palace this the 29th day of January, A.D. 1891.

"The notice that was issued to designate the length of the period ordered that the court should wear full mourning until two weeks after the funeral and half mourning for two months after that. Ladies were to wear black and white trimming for full mourning and white with black trimming for half mourning. Government officials were to wear crepe on their uniforms. All representatives of the foreign countries were invited to observe the mourning period. The public wore badges of mourning."

The *Star-Bulletin's* November 14 issue brought its reporting of the Queen's prefuneral news up to date with the following brevities:

"Body of Queen Sealed in Coffin at Midnight:

"In the presence of only Prince and Princess Kalaniana'ole, Col. and Mrs. Curtis P. Iaukea, Mrs. Lahilahi Webb and a very old Hawaiian woman, the body of Her Majesty, Liliuokalani, was placed in a steel coffin just before the hour of midnight last night and sealed, probably forever from mortal eyes.



" H. H. Williams, who had charge of all the work connected with the final putting away of the Queen's remains, has acted as undertaker for all state funerals in Hawaii since the beginning of the Kalakaua Dynasty, with the single exception of Princess Kaiulani, whose burial arrangements were looked after by his brother.

"Some time before daylight Sunday morning, after the Queen's body has been removed to the throne room, the steel coffin will be placed in the splendid casket of *koa* wood now being made by Lucas Brothers.

"Lionel Walden to Put Church Scene into Color:

"Lionel Walden, noted artist, whose representations of Hawaiian scenes have met with great favor here and elsewhere, was occupied yesterday in making a sketch of the interior of Kawaiaha'o Church. The painting on which Mr. Walden will be at work again this morning will give to posterity a vivid and realistic picture of the lying-in-state of the last of Hawaii's monarchs. The sombre background, setting off in brilliant contrast the many beautiful flowers that are being sent to the dead queen, the tall *kahilis*, the graceful palms, the waiting people, will have proper place in the picture, and dominating all will be the royal casket, with its covering of feather cape, its tabu sticks guarding the queen in death as her proud station guarded her in life, while surrounding her stand the faithful *kahili* bearers, keeping the last vigil over the last ruler of a vanished kingdom."

Lionel Walden, a Connecticut-born artist who achieved world note, met Kimo Wilder in Paris in 1914 and he persuaded him to move to Honolulu and set up a studio. A student of the great Carolus Duran, and winner of many gold medal awards and, at the Paris Exposition, the silver medal for his masterpiece, *Claire de Lune en Mer*, Walden was acclaimed by many critics as the world's greatest painter of seascapes. Many historians and art collectors have searched for this painting of the Kawaiaha'o funeral scene, but its whereabouts remains a mystery to this day. Lionel Walden died in Honolulu in 1934.

On November 16, with the royal funeral still two days away, there was a sudden paucity of news concerning it. But the great event lost momentum only temporarily, for the following day saw the *Bulletin* again loaded with reports and speculations.

The *Honolulu Star-Bulletin's* November 16 reports of King Kalakaua's birthday, and further plans for the Sunday funeral:

"King Kalakaua's Birthday Today:

"With Queen Liliuokalani, his sister and the last of the Hawaiian monarchs, lying enshrouded on her bier in the old Kawaiaha'o Church, *kamaaina* Honoluluans today are quietly observing the birthday of King Kalakaua—one of the saddest anniversaries the territory has ever known. With the death of Kalakaua and the ascendancy of Liliuokalani to the

throne, Hawaii became engulfed in that historical period of chaos which finally ended with the establishment of a republic and the subsequent annexation of the islands to the United States.

"The old throne-room in the former palace, once the rendezvous of royalty and where King Kalakaua, known as the 'Merry Monarch,' and his sister, Liliuokalani, both waved the royal scepter, is soon to become the scene of the final episode in the picturesque drama of the Hawaiian monarchy, as the late Queen will be buried from there on Sunday.

"The miniature boat races, always a feature of Kalakaua's birthday, have been postponed this year. A year ago the birthday anniversary of Kalakaua was observed with a ball at the armory, but this year the day will pass without festivities or rejoicing. In the olden days the King's birthday was one of the gala days of the year, Kalakaua having received at the palace and at his boathouse in the harbor.

"It was on a visit to San Francisco that death laid him low, and it was a terrific shock to the people when, in January, 1891, the U.S.S. *Charleston* passed around Diamond Head with the ensign at half mast. The remains of the King were aboard and the rejoicing of the people was suddenly turned to mourning. There was no cable in those days to spread the news of the monarch's demise.

"Tonight, perhaps, some of the songs which the King loved so well will be sung by the sweet-voiced Hawaiians."

"Plans Are Made for Funeral on Sunday Morning:

"Final details for the order of the royal funeral procession next Sunday will not be completed until late this afternoon, possibly not until tomorrow as the selection of pallbearers has yet to be made.

"Kawaiahao Church will be closed Saturday evening at 6 o'clock to make preparations for the removal of the Queen's body to the throne room some time later in the evening, probably about seven o'clock.

"Sunday morning the capitol will be closed until about 9:30 o'clock. Besides the mourners, no one will be admitted into the grounds except those officially invited to attend the funeral ceremonies. The cards of admittance are to be shown at the palace gates, and retained by the holders to be presented again at the mausoleum, where they will be taken up by the guards.

"The band from Saint Louis college will represent that institution of learning in the funeral procession. King Kalakaua had great respect and liking for the brothers who have charge of this school, and it is out of respect to his memory that the college will have the privilege of being represented at the funeral of Liliuokalani, the King's sister."

The *Honolulu Star-Bulletin's* November 17 outline of final plans for the funeral rites:

"Week of Sad Ceremony to End Tomorrow. Funeral Plans for Tomorrow in Brief:

"At 7 o'clock tonight the body of the late Queen Liliuokalani will be removed from Kawaiaha'o Church to the throne room of the former palace.

"All societies and organizations participating in the procession must report to Captain Robert Parker, grand marshal, before 10 o'clock tomorrow morning.

"The honorary pallbearers are as follows: Governor Pinkham, Senator Miles Poindexter, Representative Jas. C. McLaughlin, Charles F. Chillingworth, President of the Territorial Senate; Speaker H. L. Holstein, Chief Justice Robertson, Attorney W. O. Smith, Col. C. P. Iaukea, E. Faxon Bishop, Brig. Gen. John P. Wissler, Captain George R. Clark and Brig. Gen. Samuel I. Johnson.

"A field artillery battery will fire a salute on the grounds opposite the mausoleum grounds. Persons are warned to stay out of the line of fire. Three salvos will be fired. . . ."

A great deal more space is devoted to listing the incredible number of organizations in their proper order of marching, all of which is omitted here, because they will be colorfully described through eight pages of the special November 19 edition. However, one other noteworthy feature in the November 17 *Bulletin* appeared under the heading "Hawaiians Wail for Dead Queen":

"This morning the walls of Kawaiaha'o Church resounded with the weird and unforgettable Hawaiian wail for the dead. There is no other sound that is quite like it; no other sound that has within it the same wild note of primal grief and storm, of outraged agony, that will never submit in spirit to the onrush of the ages, and all the changes they may bring.

"It is not like the death chants that have been heard so often this week in Kawaiaha'o Church, which begin as a low murmur, and rise in an ever-increasing crescendo, until the air is full of their melody. The wailing this morning had in it nothing of gentleness. It began as a shriek of agony, a protest against nature, and time, and man, and it ended as it began. It was like the death cry of a race."

The *Honolulu Star-Bulletin's* report of Queen Liliuokalani's funeral, November 19:

"Old Order and New Combine in Royal Rites. Hawaiian Customs Mingle with Military Observances as Body of Queen Liliuokalani Is Taken to Mausoleum:

"History was written in Hawaii for all time to come yesterday, when Liliuokalani, eighth and last monarch of the islands, was given burial with a state funeral whose beauty, vivid color and impressiveness com-

bined ancient and modern days—the regime of a Pacific monarchy and the democracy of a United States territory.

"High up in green Nuuanu Valley overlooking the city under its palms and its flowering trees, far above the harbor and the waters stretching out to a purple sea, the Queen was borne in a catafalque draped in the black of conventional mourning. But that crepe-hung catafalque was drawn to the royal mausoleum by two hundred brawny sons of Hawaii—men of the waterfront trade—'*poolas*,' who revived in their custom and attire memories of those far-gone days when kings and queens ruled their commoners in these islands of the sea.

"As the great cortege wound its way from that territorial capitol, which was the Iolani Palace of the Queenship, it passed over soil made historic by the battles and the processions of monarchs of long ago. It passed over soil once the fighting ground of clans, the fighting ground where Kamehameha the Great established supremacy, drove his enemies up the valley and over the precipitous Pali, and by his victory united the islands under one dominion. To that dominion Liliuokalani had succeeded; she had ruled for two brief years; and on Sunday the last ruler passed again over the path of victory, this time as the mourned sovereign who in later years had acquiesced in the march of political evolution that brought her dethronement.

"From Kawaiahao Church on Saturday night, after the week of lying-in-state the casket of the Queen was taken to the throne room of her regime—now the hall of representatives at the capitol. From 10 to 11:30 Sunday morning the funeral services were held, and just before noon of a brilliant Hawaiian day, the funeral procession wound slowly through lanes of silent people to the royal mausoleum up Nuuanu Valley.

"Here with the same impressive military honors that had marked the earlier services, the Queen was laid at rest in the vault of the Kalakaua Dynasty.

"At the throne room, while gorgeous *kahilis* made a kaleidoscope of colors; while from the high walls painted sovereigns of long ago gazed from gilded frames at this funeral of the last of their line; while the keen, heart-thrilling wailing of sad Hawaiian women penetrated the heavy air, there was also the stately Episcopal church service intoned by '*haole*' clergymen, and the music that is played over the bodies of Americans and Englishmen and Occidentals everywhere rose and fell even as the Hawaiians chanted of their royal departed.

"Handsome floral wreaths made by skilled florists, symbols of the grief as striking as the *kahilis*, shed over the room a wide fragrance, and through the mortuary atmosphere there came the sharp commands of uniformed officers outside, the clang of shod hoofs on the paving as

United States cavalry entered the grounds; an occasional beat of drums, click of rifles and the multitudinous tread of marching feet.

"For military honors were to be the Queen's as well as the tribute of her island race.

"Nowhere but in Hawaii could the picture be reproduced that was given to the sight of thousands as the Queen's casket was borne to its waiting catafalque through the south doorways of that which had been the Queen's palace. Stretching from the crepe-hung catafalque to the very edge of the grounds were lines of Hawaiians bearing torches flaming and smoking under the sun. These torches of the oily *kukui* nut bound in *ti* leaves represented the burning torch of the Kalakaua Dynasty, and they burned low and flickered to extinction as the catafalque passed to the mausoleum.

"It is estimated that 40,000 people witnessed the procession, and there were thousands of strangers who saw a sight they will never see again.

"Indeed, time moved backward three decades when the old throne room, its present-day fittings replaced with the emblems of the glory of other years, formed the setting for the wonderful casket of polished *koa* and *kou* woods, which, resting on a bier of royal yellow and guarded at head and foot by *puloulous*, or tabu sticks, sign always of *alii* rank.

"Tall *kahilis*, most of them made from the feathers of birds no longer seen nor heard by man, stood watch over the still form, and mingled their exotic loveliness with the myriads of flowers that loving hearts had sent as a final offering to a Queen.

"High chiefs and chiefesses of the olden days, their garb of mourning overtopped by the cape of royal yellow, stood living sentinels over the dead, while others, mindful of the honor that must always be paid to royalty, stood near, and waved, with unceasing undulation, the royal *kahilis* over the bier.

"From the black-draped entrance of the capitol to the most remote corner of the throne room, there was not one jarring note in the color scheme, which embraced practically every shade and shadow of shade that is known in the world of colors.

"All the decorations of the throne room were in the hands of Ernest Parker, as were all the funeral decorations of the week. In the arrangement of the many *kahilis*, which gave such regal loveliness to the scene, the decorator was guided by the custom of ancient Hawaii in giving proper place to royal standards, creating a surpassing loveliness in perfect keeping with the solemn grandeur of the occasion.

"In sharp contrast with the Kawaiahao decorations, the throne room's only crepe was draped about the great portrait of Liliuokalani. The pre-

dominant note was yellow, the Queen's own choice. The pall was yellow, the capes of the *kahili* wavers and the *kahili* bearers were yellow, and countless flowers were yellow. Oddly, all the other colors, royal purple, lavender, black, salmon pink, shades and nuances of blue, red and green, all seemed to harmoniously lend of their beauty to bring out the color of royal yellow. No other color that might have been chosen could have been so splendidly beautiful and fitting.

"Except for the two thrones on the dais there were no seats in the room, all the invited guests—save the Governor's party, the Congressional party, military officers of high rank, and high chiefs and chiefesses of the old regime—being seated in rows of chairs on the *lanai*, where they could look through the French windows into the open throne room.

"A time of wailing, such as probably will never again be heard in the throne room, was followed by the soft, sweet chanting of Queen Liliuokalani's name song, which was sung for the first time when the name 'Liliu' was given to the baby by her father.

"As this chant died away on the flower-perfumed air, at 10 o'clock the clergy, consisting of the Rev. Henry Bond Restarick, D.D., Rev. Leopold Kroll, pastor of the Hawaiian congregation, and Rev. Henry H. Parker, pastor of Kawaihau Church, who were the officiants, and the Rev. Canon Osborne, Canon Ault, Rev. M. Merrill, and the Rev. M. Tracy entered and took their stand at the right of the dais, where R. Rudland Bode was already seated at the organ.

"Immediately following the clergy came the vested choir from the Hawaiian congregation of the cathedral, augmented by eight Kamehameha School boys, and by Mrs. Leopold Kroll, Mrs. R. Rudland Bode and Mrs. John O. Dominis all wearing the veils of the Hawaiian choir.

"Near the foot of the casket, on either side of the great gilt *puloulou* of King Kalakaua, stood two officers of the old regime, bearing the crown jewels and decorations of Liliuokalani—Col. Henry F. Bertelmann on the right and Col. John T. Baker on the left, each wearing capes made of the now priceless yellow feathers of royalty. Between them, and immediately behind the tabu stick, stood Lieutenant Oku, bearing the Order of the Rising Sun presented to Her Majesty by the Mikado. Beside the royal standards, their yellow *ahuulas* adding to the weirdly beautiful solemnity of the scene, stood the sentinel standardbearers, while close around the bier, on either side, were the faithful watchers, waving the *kahilis*, whose ceaseless motion proclaimed to the world, and to the departed spirit of the Queen, that Liliuokalani would be loved and honored so long as a single Hawaiian was left to recall the glories of her vanished kingdom.

"Nothing but the impressive and very beautiful service for the dead from the English church was said in the throne room, supplemented by

two hymns and by a special prayer for Her Majesty. The prayer was reverently intoned by the Rev. Henry Bond Restarick, Bishop of Honolulu, and Dean of St. Andrew's Cathedral, of which the Queen was a com-municant from the time of her dethronement.

"The service, which began promptly after the arrival of Gov. Lucius E. Pinkham and his escort, and the placing of the various members of the congressional party, opened with organ voluntary, Handel's 'Dead March in Saul.' With the notes of the funeral march still echoing began the intoning of the opening sentences from the Anglican Service for the Dead. Following this the full choir chanted a portion of the 90th Psalm. This was followed by a reading from St. Paul's epistle to the Corinthians, read by the Rev. Henry Parker. Very effective and impressively beautiful was the hymn that followed.

"The moving lips of the people present showed that all the congregation joined silently in the Apostle's Creed uttered by the clergy and the choir, which preceded the special prayer for Liliuokalani.

"With the final Amen, the Governor turned and slowly left. This was the signal for the breaking up of the congregation. Inside the throne room several members of the Congressional party remained standing in solemn silence until it was emptied of its royal dead and the *kahili* bearers, taking with them the royal *kahilis* on standards so high they had to be inclined forward to pass through the high doors.

It was not until the *kahili* bearers had passed into the corridor and taken their stand to await the signal for the procession to start, that the torches, symbols of the Kalakaua Dynasty, were lighted, and their bearers placed at the head of the catafalque. The bearers of the decorations had their place immediately in front of the catafalque, while the sacred *kahilis* and the tabu stick were placed just behind.

"Wailing and chanting of Hawaiians in the grounds and just outside the palace gates accompanied the placing of the casket in the catafalque, while the *poolas* tightened their long black corded ropes and made ready to start with their royal burden toward its last resting place.

"Only Two of Queen's Staff Officers Living:

"Besides Colonel Curtis P. Iaukea, Colonel Henry F. Bertelmann is the only staff officer of the reign of Liliuokalani who is still living. Col. Bertelmann was first a major on the staff of Hon. John Dominis, when he was governor of the island of Oahu. From this he passed to the staff of King Kalakaua as colonel, and upon the death of that sovereign became one of Liliuokalani's staff, with the same rank.

"Colonel Bertelmann showed his devotion to the Queen, when, after the overthrow of the monarchy, he became one of the revolutionists who would have restored the deposed monarch to her throne. His home at Diamond Head was the first to be attacked by the government.

"During the last illness of the Queen, Colonel Bertelmann had been frequently in attendance at the bedside.

"Hawaiian 'Mele' Sung for the Queen:

"One of the *meles* arranged for King Kalakaua, which has been chanted over Liliuokalani (N.B. Emerson's English translation):

<p><i>O Kalakaua, he inoa, O ka pua tnae ole i ka la; Ke pua mai la i ka mauna, I ke kuahiwi o Mauna Kea; Ke a la i Ki-lau-<i>ea</i>, Malamalama i Wahine-kapu, I ka luna o Uwe-kahuna, I ka pali kapu o Ka-au-<i>ea</i>. Ea mai ke alii kia-manu; Ua wehi i ka hulu o ka mamo, Ka pua nani o Hawaii; O Kalakaua, he inoa.</i></p>	<p>Kalakaua is a great name, A flower not wilted by the sun; It blooms on the mountains, In the forests of Mauna Kea; It burns in Kilauea, Illumines the cliffs of Wahine-kapu, The heights of Uwe-kahuna, The sacred <i>pali</i> of Ka-au-e-a. Shine forth, king of bird-hunters; Resplendent in plumage of <i>mamo</i>, Bright flower of Hawaii; Kalakaua, the illustrious.</p>
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"Hawaiian Chapter No. 1, Order of Kamehameha, Wears Gorgeous Capes:

"Among the Hawaiian lodges that were represented in the funeral procession Sunday was the Hawaiian Chapter No. 1, Order of Kamehameha, of which Prince Cupid is *Alii aimoku* (chief). The men wore their *ahuulas* (capets), the *alii*, or descendants of chiefs, wearing yellow, and the *mamos* or descendants of warriors wearing red.

"Red was the color of the ancient Hawaiian warrior. The capes in the olden days were made of the feathers of the *i'wi*, a scarlet bird that has become extinct since the advent of the white man, as has also the *oo*, the tiny bird of royalty.

"All Branches of Government Represented at Ceremonies:

"Following is a list of the federal, territorial, legislative and county officials who were present at the services in the throne room and rode to the masoleum in automobiles as part of the cortege:

"*Territorial Officials*: Lucius E. Pinkham, governor; Curtis P. Iaukea, secretary; Ingram M. Stainback, attorney-general; M. G. K. Hopkins, auditor; Charles J. McCarthy, treasurer; W. R. Hobby, acting superintendent of public works; Allan Burdick, assistant superintendent of public works; M. K. Cook, chief clerk, public works; L. G. Blackman, principal, Honolulu Military Academy and acting superintendent of public instruction; Walter E. Wall, surveyor; and Dr. J. B. S. Pratt, president of the board of health; Dr. Charles B. Cooper, surgeon-general, N. G. H., on governor's staff.

"*Territorial Senate*: Charles Chillingworth, president, Oahu; A. L.



*European-Style Practices in Hawaii*

Castle, Oahu; M. C. Pacheco, Oahu; S. P. Correa, Oahu; S. L. Desha, Hawaii; J. H. Coney, Kauai; W. T. Robinson, and H. A. Baldwin, Maui.

*"House of Representatives:* T. H. Petrie, G. P. Wilder, Clarence Cooke, Oahu; H. L. Holstein, speaker, Hawaii; W. G. Paschoal and Edward Waiaholo, Maui; J. K. Lota and J. K. Kula, Kauai.

*"Territorial Supreme Court:* Alexander G. M. Robertson, chief justice; J. L. Coke, and R. P. Quarries, associate justices.

*"Territorial Circuit Courts:* C. W. Ashford, first judge of the first circuit; S. B. Kemp, second judge of the first circuit; W. H. Heen, third judge of the first circuit; Henry Smith, chief clerk, first circuit; Clement K. Quinn, judge of the fourth circuit, Hilo.

*"District Magistrate:* W. A. McKay, first magistrate, Wailuku, Maui.

*"Public Utilities Commission:* A. J. Gignoux, W. T. Carden, and William Thomas.

*"Board of Archives:* R. C. Lydecker, librarian.

*"High Sheriff:* William P. Jarrett.

*"Registrar Public Accounts:* H. C. Hapai.

*"City and County Officials:* J. J. Fern, mayor; C. H. Rose, sheriff; James Bicknell, auditor; D. L. Conklin, treasurer; David Kalauokalani, clerk; Lester Petrie, and B. F. Hollinger, supervisors.

*"Hawaii County Officials:* Sam Kauhane, chairman, board of supervisors; and William H. Beers, county attorney.

*"Federal Officials:* R. H. Halsey, inspector in charge of immigration service; Dr. F. E. Trotter, surgeon in command of U.S. public health service; A. E. Arledge, inspector in charge of lighthouse service; Horace W. Vaughan, United States district judge; and D. H. MacAdam, Honolulu postmaster.

*"Internal Revenue Department:* Ralph Johnstone, acting collector.

*"Cortege Marshals:* Captain Robert Parker Waipa, chief marshal of the cortege; J. K. Mokumai, Dick Lane, Oscar Cox, Bruce Hopkins, George Holt, Jr., and Duke Holt, Jr.

*"Jewel and Order Bearers:* John Baker, former governor, island of Hawaii; Col. Henry F. Bertelmann, and Sub-Lieut. Oku from the cruiser *Tokiwa*.

"Many of Honolulu's citizens and families were in the throne room as invited guests and a large number motored to the mausoleum afterward. Among those thus noticed were former governor Frear, Charles H. Atherton, A. Lewis, Jr., David Hoapili, Sr., A. A. Young, A. F. Cooke, former Senator Albert F. Judd, E. Faxon Bishop, Frank E. Thompson, Riley H. Allen, Rev. William Westervelt, Y. Soga, editor of the *Nippu Jiji*, Charles King, Charles Hopkins, Rev. O. H. Gulick, Dr. John T. Gulick, A. N. Campbell, Judge W. L. Stanley, F. J. Lowrey, Bruce Cart-

wright, D. C. Lindsay, of Maui, Col. H. H. Morehead, N. G. Hilo, and Major D. C. Bowman, N. G. H., Hilo, who came down from the national guard camp at Kawailoa.

"History Rolls as Procession Escorts Queen:

"Magnificently picturesque was the procession that bore to her final resting place Liliuokalani, last ruler of a race. Past and present combined in it people of all races, little children and feeble men and women united in it to pay final tribute to that woman who through life had known both Hawaii of yesterday and today.

"It was a cavalcade of history, that preceded or followed the body of Hawaii's last Queen from the gray, crepe-draped building that had been her palace in the bright golden days of life's summer up leafy Nuuanu valley to the royal mausoleum within whose heavy walls rest the rulers of the Kalakaua Dynasty.

"Over the scene the same kindly Hawaiian sun that has seen kingdoms rise and wane, thrones come into being and crumble, historic eras follow one another—the same sun that has glinted on the feather robes and standards of many a royal funeral—filtered through the feathery cloud racks in the blue above.

"Old men and women who had known Queen Liliuokalani in the carefree days of childhood, tottered on feeble limbs up the steep, hot slope, keeping their places through sheer determination and will power.

"Children, too, marched in the long column—children who in a future time will hold their children's children on their knees and tell them of that long-distant Sunday when Liliuokalani was borne on her bier to her final resting place.

"It was the tribute of a whole race deeply significant in the walls of watchers at the tomb as the clanging gates shut the interior of the vault from mortal view.

"One felt the significance of it all in the throngs of Hawaiian people that turned out with robes and *kahilis*, observing all the old customs for such occasions that had come down to them from their forefathers.

"The long, long line of *poolas*, two abreast, too long to extend straight out into King Street, had turned and re-turned in the broad roadway that leads out from the palace yard.

"Suddenly from the *lanai* of the palace building singers of the Young People's League struck up Liliuokalani's own song—'Aloha oe.' Never had it held such significance to those who heard it, never with deeper feeling, it seemed, had it been sung. Tears sprang to the eyes of strong men who stood in waiting. Deeply impressive too were the notes of the 'Star-Spangled Banner,' -and a little later, 'Hawaii Pono.'

"As the last of that section of the procession preceding the catafalque

passed by the King Street gate, the *poolas* at the catafalque ropes, headed by a little boy, marched in stately column through the gate.

"At the persuasion of these 204 stalwart men, the black and white draped catafalque moved off, just as the salute of 21 guns was commenced by Battery D, of the 1st Field Artillery, commanded by Capt. B. Frankenberger, salvos from four guns being fired at one-minute intervals.

"Crowds packed the street sides for the entire distance from the palace grounds to the cemetery, silent watchers who bared their heads as the royal burden passed by on the catafalque that was preceded and followed closely by *kahili* bearers with *kahilis* of all colors. Directly behind were the bearers of the Queen's decorations.

"A detachment of 20 members of the police, with the advance group mounted, came first in the procession. Behind them was the Hawaiian band in charge of Drum Major Alfred Alohikea, but with Capt. Henri Berger, its leader in the old monarchical days, at its head. Besides the hymns they played during the march, the band rendered 'Dead March in Saul,' 'Pauahi,' 'Queen Emma,' 'Laube,' 'Queen Liliuokalani.' At the mausoleum the national anthem and '*Hawaii Pono*' were played, and 'Taps' were sounded on a wailing bugle as the casket was lowered into the vault.

"Cadets from Kamehameha Boys' School marched behind the band—gray-uniformed young fellows with broad white stripes over their right shoulders, black crepe on their sleeves and white gloves.

"Major W. Dower was in command of the cadet battalion, with Lieut. A. Hussey, regimental adjutant, and 2nd Lieut. G. Dawson, quartermaster.

"Back of these came Troop V, Boy Scouts, the 'Queen's Own.' They wore yellow ties and carried a beautiful wreath of yellow chrysanthemums. Organized five years ago by James A. Wilder, the troop gained the attention of the Queen by always standing at attention whenever she passed. They had been called to Washington Place where the Queen presented them with a silk Hawaiian flag upon which was embroidered the royal crest and Her Majesty's motto.

"Led by Scoutmaster J. P. Morgan, 33 members of Troop V marched fourth in line. The troop was headed by a color-bearer with the silk flag that was the queen's present. A bit of crepe was tied around the silken folds. The original members of Troop V who were scouts when the Queen named them "her own," in the troop yesterday were, Rudolph Duncan, Charles Copp, Leo De Roo, Nelson Robinson, Walter Akana, Norman Taylor, Victor Boyd, Henry Thompson, Charles Akana, and James Holstein.

"Throughout the funeral hours, the Boy Scouts were stationed along the line of march assisting the police and military in keeping the crowds orderly. Each carried a small capsule to be used in case of fainting by any of the spectators, and each one was ready to give first aid in case of an accident.

"Scout Robert Maconnel and Scout Gay Harris were detailed as aides to Major Green, and these boys assisted the officer in doing messenger work throughout the day.

"Troop VI, commanded by R. K. Thomas, guarded the mausoleum. The remaining troops aided the police in watching the crowd. During the morning, just after the artillerymen wheeled the field pieces into position beside the capitol building, preparatory to firing the twenty-one guns, crowds of Scouts gathered about them and were greatly interested in the stories the regulars had to tell them. The regulars were eager to teach the boys the use of the big guns.

"Every scout in Honolulu was in uniform, and each one was living up to their motto, 'Be Prepared.' They were ready for every contingency. Their bearing and manliness impressed the spectators, who were willing and prompt to recognize them and their authority.

"The next section of the parade was made up of a large number of Hawaiian societies, the first of these being the St. Louis Alumni, the Kamehameha Alumni Association, and next the Court Lunalilo in suits of black. Back of these came Ka Hale o na Alii in yellow capes and black suits, followed by the Ahahui Poola wearing red shirts with blue sashes at shoulder, trimmed with white, and black trousers. After the Hui o na Hawaii, and a group of women in black *holokus* with black feathered hats, came the first *kahili* bearers, men with red caps and capes preceded by three little boys. Women in black *holokus* and plumes walked among them.

"St. Louis Band Plays Again at Royal Funeral:

"For more than 30 years the St. Louis College Band has been in attendance at the funerals of members of the royal family, and during all that time Brother Francis has been in charge of it. The members were dressed in blue uniforms with white caps. They played the funeral dirge during the procession.

"The late Queen had been a warm friend of the college, and King Kalakaua, Queen Emma, Queen Kapiolani, Princess Kaiulani and Princess Likelike were also very much interested in the school, often attending the military drills and exercises." (This band was followed by more Hawaiian societies.)

"Many Descendants of Those of High Rank Under Monarchy in Line. Blood of Chiefs and Chiefesses Represented in the Funeral Cortège:

"The long sections of the procession which were made up of the

society members were typically Hawaiian, and among the marchers were many who were of royalty themselves. Many had been retainers in royal households. Others were sons and daughters of chiefs and chiefesses and retainers.

"They marched with solemn tread, some with heads bowed, some weeping. The thoughts of the older Hawaiians apparently were far away from the great crowds that lined the streets; centered, perhaps, on the still form of their beloved ruler, friend and advisor.

"Great *kahilis* waved in the breeze, and splashes of color dotted the sombre line of marchers as the red and yellow cloaks and helmets came into view. The day was warm and the road to the mausoleum long, yet there was not a faltering step. A symbol of that old-time devotion that has not died despite the changes the years have wrought.

"Impressively solemn yet spectacular were the Sons and Daughters of Warriors, all descendants of the *alii*—of the chiefs, chiefesses, kings, princes and the sturdy warrior class. Nearly 50 members marched under the direction of Mrs. Walter MacFarlane, their president, but nearly a hundred marched in this section, all in costumes symbolic of the days of the Kamehamehas. Every marcher was the descendant of some royal line, and their costumes denoted the several ranks. A majority of the women wore black *holokus* with feather cloaks draped about their shoulders. Ancient spears and war implements, precious relics which have been treasured for years, gave an air of dignity to the section.

"In the lead was Mrs. Manuel Reis, a venerable Hawaiian lady of royal parentage. Following her were men, women and children of high birth, each wearing a small ribbon with the inscription '*Ona Paa,*' which means 'Be Steadfast.' Mrs. MacFarlane led the Oahu group, and Mrs. Niaukea that representing Lanai. Four little girls represented the people of Lanai, and one little one was styled 'the mischief boy of Lanai', who could do away with any evil spirits which might prevail.

"King Liloa of Waipio, was portrayed by Joseph Kaalele, who was resplendent in cloak and helmet. Mr. Kaalele is said to be a direct descendant of this famous *alii*. The island of Maui group was led by Mrs. K. Hyacinth, a comely young lady who marched between two retainers bearing the sacred tabu sticks. Mrs. Reis was also in the Oahu group.

"Just before the coffin was removed from the throne room and placed on the catafalque, wailing was heard in the ranks of the Sons and Daughters of Warriors, the weird chant being taken up by a group of venerable Hawaiian women, former retainers of royalty, who were near the entrance of the grounds.

"One of the oldest of the women's societies to march was the Kaahu-manu, of which Miss Lucy Peabody is president. About 30 members were

in line. Each wore a black *holoku* and yellow feather *lei*, aside from the blue and gold emblem of the organization. Among the officers who marched were Mrs. Lahilahi Webb, secretary, Mrs. Lydia Aholo, treasurer, and Mrs. E. Dwight, auditor. Members of the Hui Kokua Hookuonoona o na Wahine OIwi Hawaii were dressed in white and wore yellow *leis*, and numbered nearly a hundred, led by Mrs. Samuel Dwight.

"Laie sent a large delegation, the Latter Day Saints Hui Manawalea o na Wahine. Numbering about 100, and led by Mrs. L. K. Kanae, they wore white dresses and *leis*.

"Henry Williams led members of Chapter No. 1, Order of Kamehameha, which followed the catafalque. The members in full dress, with yellow and red capes, numbered 35, including Mayor John C. Lane, Senator Stephen L. Desha, and Benjamin Kahalepuna, circuit court clerk.

"Mrs. L. C. Kealoha led the Koahelalani, which bears the name of a royal chiefess, a group of seven, clad in royal purple and wearing yellow feather *leis*. Fifty members of the Hui Kokua Hookuonoona o na OIwi Hawaii were led by Sam Dwight, clad in white uniforms and caps. Twenty-five girls of the Kamehameha Alumnae were led by Miss Momi Koloa. They wore white. Twelve women in white and black, with feather capes, represented the Kahaleonalii, or "House of the Kings." Thirty-five members of the Kalama Society were in line, led by Mrs. Hattie Peck. They were dressed in black and wore the society emblem of blue and gold. More than fifty members of the Hui Kokua Ame were near the head of the procession, attired in the red shirts that have long been the symbol of their organization.

"Many of the more than fifteen hundred members of these societies were personal friends of the late Queen, some distantly related to her. The late Queen was not a member of any of them. She had been asked to join some of them on several occasions, but had been found too ill to respond. But the interest the Queen took in these organizations was keen; she was a true friend of all of them and often their advisor."

All branches of the military were strongly represented, the most impressive in the martial pageantry being the cavalry. High military officers rode in carriages, a mode of conveyance that, in that far-off year, was still popular in Hawaii. Because the nation was then on a wartime footing, the funeral took on a singularly martial aspect. Most members of the military services being nonresidents and so numerous that their mere listing took up many rather tedious columns, they have been omitted from this account. However, the National Guard companies composed of members of local families are included, as follows:

"The provisional battalion of national guardsmen was commanded by Lieut. Colonel Gustave Ross, and Lieut. Alex May was adjutant. The

battalion was composed entirely of Hawaiians, each of the companies representing one of the four major islands. The officers were as follows: Company D—Captain Luther Evans; 1st Lieut. Lono McCallum, 2nd Lieut. Harry Kauhane. Company B—Capt. George H. Cummings, 1st Lieut. John Kanaeholo, 2nd Lieut. Foster Robinson. Company A—Capt. George Desha, 1st Lieut. Julian Yates, 2nd Lieut. Alfred Patten. Company C—Capt. Richard Oliver, 1st Lieut. William Wright, 2nd Lieut. David Desha. Each company was composed of 103 men. They came in by train from Kawaiiloa early Sunday morning, and returned in the afternoon on the same train.

"Captain Fred Patterson was in charge of the company of Punahou cadets that marched. The first platoon was commanded by Lieut. William Mahikoa and the second by Lieut. Herman Alexander. Other officers were Major John Rollins, Capt. Dudley Pratt, Captain Donald Larnach, adjutant, Lieut. Ronald Higgins, Lieut. Sanford Wood, Lieut. Abraham Gurney, Lieut. Curtis Turner, Serg. Noble Kauhane, and Serg. Dumont Stanley.

"After the Punahou cadets marched the Queen's physician, Dr. W. C. Hobdy. Next came the Queen's retainers, followed by the choirboys of St. Andrew's, the clergy, honorary pallbearers and then the 204 *poolas* drawing the queen's catafalque."

"*Poolas* Pay Last Tribute to Queen in Unique Observance, carrying Out Customs of Other Days. Lighted *Kukui* Torches Emblematic of Liliuokalani Dynasty:

"With solemn tread stevedores marched through the streets of Honolulu to the Royal Mausoleum, Nuuanu Street, drawing by long ropes the somber catafalque upon which rested the handsome *koa* coffin. It was a unique, a fitting portion of the elaborate ceremonies. The *poolas* in the lines were all Hawaiians, members of that sturdy race from which Liliuokalani sprung.

"The *poolas* were dressed in white and each wore a small cape of red and yellow, colors of the organization that load and unload the steamers. The leaders wore long cloaks. Samuel Kipi was in charge, assisted by Joseph Pua, John Lono, Benjamin Ross, John Kaponu, Jr., David Kekuewa, and Hookani, Kapele Napua, and Kawaipaoa.

"Two long lines of rope bound with black and white ribbon, formed the harness. Just before the coffin was removed from the throne room, the *poolas* formed a double line, each man taking hold of the rope. After the ceremonies at the entrance to the palace were over, they began their steady march to the mausoleum. The catafalque, draped in black and trimmed with narrow lines of white, rolled slowly behind the marchers. A large canopy of black was supported by four posts, and at the four comers, on top, were black plumes. Before the *poolas* moved out of the

palace grounds, torches of *kukui* nuts, bound in *ti* leaves, were lighted, a final honor to the royal dead.

"Many of the *kukui* nuts contained in the torches dropped to the ground as the procession moved along. These were eagerly seized by tourists and others as souvenirs.

"Prince and Princess Kalaniana'ole had a prominent part in the Queen's funeral. Each dressed in deepest black, they stood at the head of the capitol steps while the casket was being placed on the catafalque, and then rode in a black limousine directly behind.

"With the removal of the great *koa* casket containing the body of the Queen, the throne room took on an air of desolation. The tall *kahilis* that had stood about the bier, the picturesque Hawaiians in their gorgeous capes, and the numberless wreaths and floral designs that had stood all about the large room—all were gone and it was silent and almost tenantless.

"Not quite. Two Hawaiian women, faithful in their devotion to the Queen, remained behind. After a while, when the procession had left, they too departed and the room was empty except for the fragments of flowers, a few chairs, some standards and tamourets that had been used for various purposes, and the faint perfume of the flowers, still hanging fragrant in the air.

"The beautiful *koa* and *kou* wood casket in which the body of the Queen reposes is the work of the Honolulu Planing Mill, and was built under the supervision of Jack Lucas.

"The order was given at four o'clock on Monday afternoon, and workmen labored night and day until late Saturday when the casket was completed. The *koa* wood is common, but *kou* is very rare and that which was used is part of the same material as was employed when Prince David Kawanakoa's coffin was made. The specifications for the Prince's coffin were brought out and consulted when the order was given for the Queen's coffin.

"As the great casket was carried from the throne room, it weighed somewhere between 1500 and 1700 pounds. The steel casket inside the wood was responsible for most of the weight, which made the bearers stagger as they walked. Men were under and around the casket as thickly as they could stand as the task of carrying the heavy box was enormous.

"Honorary and Active Pallbearers. Many Near Great Casket:

"*Honorary Pallbearers:* Governor Pinkham. U.S. Senator Miles Poin-dexter of Washington. U.S. Representative Jas. C. McLaughlin, of Michigan. Hon. Charles F. Chillingworth, president of the Territorial Senate. Hon. M. L. Holstein, speaker of the house. Chief Justice A. G. N. Robertson. Hon. W. O. Smith. Col. C. P. Iaukea, secretary of Hawaii.



*European-Style Practices in Hawaii*

E. Faxon Bishop. Brig. Gen. John P. Wisser, U.S.A. Capt. George R. Clark, U.S.N. Brig. Gen. Samuel I. Johnson, N.G.H.

"*Active Pallbearers*: F. W. Beckley. Jesse P. Makainai. David Hoapili. Albert K. Hoapili. David Maikai. William Simerson. G. K. Kealoha-pauole. Fred H. Iaukea. J. H. Boyd. Henry F. Bertelmann. A. N. Alohikea. T. P. Cummins. Edwin Kea. A. K. Nahaolelua. H. P. Beckley.

"Aged Hawaiian Walks with Her Queen to Tomb:

"Withered with age, but with a tireless and loyal spirit to her dead Queen which age could not daunt, one Hawaiian woman who must be nearly at the century mark in years, walked from the capitol to the mausoleum.

"The age and endurance of hundreds of Hawaiian women in the cortege was admired by the silent crowd of thousands, but this woman's aged zeal brought tears to the eyes of all who saw her. Although bent and frail of body, her eyes reflected her determination. As her part in the impressive ceremony, she portrayed a religious custom of the early Hawaiians, perhaps taught to her as a child.

"Marching like a marshal at the side of the *kahili* bearers, and with a step steadier than some of her younger sisters, she would occasionally stop and turn slowly to the four points of the compass with a stately obeisance, in accord with the chant of another marcher.

"Wonderful Floral Display Attests Honors to Queen. Rare Flowers Used Till Local Supply Is Exhausted:

"Not within the memory of most residents of Honolulu has there been such a profuse and rarely beautiful floral display as that which gave to the Queen's funeral on Sunday a spectacular setting of grace and fragrant loveliness.

"The flowers mentioned are only a few of the hundreds of offerings. All the florists in town have worked overtime throughout the week making these designs and filling the orders and, at the last, a great many orders had to be declined, the particular flowers desired being unprocurable.

"Queen Liliuokalani is the first sovereign of Hawaii who has had flowers used to any appreciable extent as funeral decorations. At the time of Kalakaua's death there was no professional florist in Hawaii and no one nearer than San Francisco to execute the orders that might be given. Only the great *kahilis* with *leis* of *maile* and native flowers, formed the special decorations for his time of lying-in-state.

"Conspicuous among the floral offerings at Kawaihāo Church, where it was placed on a standard at the head of the bier, and appearing again in the throne room, was a crown made of *hala* fruit, the gift of the teachers of Kaiulani School.

"Untiring patience and perseverance were required in securing enough *hala*, which is no longer plentiful on Oahu, to make the crown, just as infinite nicety of touch and delicacy of perception were required in perfecting the work, which was the design of Mrs. Ethel M. Taylor. The *hala* was chosen by the teachers of Kaiulani School, not only because it is the color of royalty, but because the *hala* was a tree and fruit beloved by both the former Queen and Princess Kaiulani, for whom the school in *kalihi* is named. '*O ua mau pua kahala,*' 'Bring forth the wreath of *kahala*, the wreath of our beloved princess, a beautiful crown for Kaiulani,' runs one of the many songs which Charles E. King has set to unforgettable harmonies.

"Other offerings fashioned by Mrs. Taylor were for Mrs. Julia Afong, a wreath of magnolia leaves and orchids. A list of other outstanding floral offerings includes those of: Mr. and Mrs. McGuire of Hilo, a beautiful floral harp. Kamehameha Schools, royal yellow chrysanthemums. The Japanese Consulate, presented by Viscount Ishi at Kawaiahao Church, a wrought wreath of yellow chrysanthemums. Mr. and Mrs. B. F. Dillingham, a design of chrysanthemums tied with a silver ribbon. Mr. and Mrs. J. P. Cooke, a wreath of royal chrysanthemums. Mr. and Mrs. Clarence Cooke, a vase of yellow lilies. Mr. and Mrs. Julian Monsarrat of Hawaii, a wreath of chrysanthemums. N. S. Sachs and Company, Ltd., a wreath of royal yellow chrysanthemums on an easel decorated with maidenhair fern. Dr. McNeil of Niagara, a casket spray of chrysanthemums. Dr. and Mrs. H. H. Williams, a wreath. Dr. and Mrs. I. J. Shepherd, a casket spray. McKinley High School, a wreath made of pine leaves on an easel. Leahi Chapter No. 2, Order of Eastern Star, casket spray. Chinese Society, a wreath. Central Grammar School, a wreath of *ilima* and magnolia leaves.

"Mr. and Mrs. George Ii Brown, Frances Brown and Irene I. Holloway, a circle of yellow chrysanthemums with a purple center. Mr. and Mrs. J. F. Woods, a basket of mixed daisies with pink tulle. Mrs. L. A. Coney, purple asters and yellow chrysanthemums. Gordon Manailani Norrie, whose first name was given him at birth by Queen Liliuokalani, yellow chrysanthemums with white asters. Frank F. Stark, Lahaina, a wreath of yellow chrysanthemums. Mrs. C. A. Long, purple asters. Mrs. Harriet Castle Coleman, and Miss Mary Errmine Cross, roses. Mrs. S. L. B. Hair, purple asters and yellow chrysanthemums. The Honolulu Military Academy, white chrysanthemums and purple sweet peas, tied with white and yellow tulle. Academy of Sacred Hearts, violets and sweet peas. Mr. and Mrs. Hugh McCorriston, purple asters with white and purple tulle.

"Mr. and Mrs. J. M. Dowsett, a cross of yellow chrysanthemums tied with red tulle. Hackfeld and Co., a wreath on easel. Miss Bernice Cooke, a basket of chrysanthemums. Chiefs of Hawaii, magnolia leaves and

roses. Miss Victoria Ward, a spray of orchids. Miss Edith Williams, magnolia leaves and orchids. Mrs. R. W. Shingle, yellow chrysanthemums and maidenhair ferns. Mrs. Charles Chillingworth, purple asters. Mrs. A. N. Campbell, orchids, velvety black magnolia leaves, and maidenhair ferns. Mrs. L. H. McWayne, chrysanthemums. Mrs. Karl Du Roi, magnolia leaves and roses. Mrs. F. M. Swanzy, royal yellow chrysanthemums. Mrs. Robert Lishman and family, a wreath of chrysanthemums. Mr. and Mrs. E. D. Tenney, royal chrysanthemums. Mr. and Mrs. W. F. Dillingham, yellow chrysanthemums.

"Long streamers of gold or silver ribbons or of fine tulle in harmonious colors were used in finishing all these designs, adding their touch of beauty to each. All last week the windows of Mrs. Taylor's floral parlors held only those flowers most beloved by Liliuokalani, and in one of them, in a frame of yellow chrysanthemums, was a beautiful colored photograph of Her Majesty by Bonine.

"Many orders for flowers came from distant points, Jacob Schiff, the noted banker, and Col. George W. MacFarlane, cabling from New York to Ely Synder for a princely offering of roses. While from San Francisco came a cable to Kunikiyo florists in Fort Street, for an expensive offering from Bernice, George and Arnold Aldrich.

"40,000 Estimate of Street Crowds as Casket Passes:

"Forty thousand people are estimated to have thronged the line of march and witnessed the procession of the Liliuokalani funeral cortege.

"Early in the morning the bleachers in front of the capital grounds were filled with silent spectators, the streets were lined with people waiting to pay their last respects to the beloved Queen. According to Capt. H. Baker, Chief of Detectives, Arthur McDuffie, and Sergeant John Kellett, who were charged with the control of the crowds and traffic, there were no arrests, not once did the crowd overstep the police lines or give trouble to them.

"Several motion picture cameramen were perched on the small ticket booths which were to have been used for selling tickets to the bleachers. It was decided Saturday night to abandon the proposed selling of bleacher seats, and the booths were used only for refunding money to early purchasers. An operator from the Jesse Lasky Film Company held the vantage point atop the booth directly opposite the main gate of the capital grounds, while beside him was another movie camera man. Inside the grounds were two more motion picture operators. These cameramen will ship the films of the funeral cortege to the mainland, where they will be released throughout the United States, an invaluable record of the solemn and historic occasion.

"Even in the branches of the trees lining the capital grounds small boys and men had picked out vantage points from where they could

watch. Every window along the entire line of march was crowded with spectators, and even the picket fences were jammed with people. Along Nuuanu Street the residences were packed with people, and most of the property owners along this residential street had thrown open their grounds to the public.

"When the body of the Queen was borne from the throne room, a silence fell upon the crowd, broken only by the crying of a small child, and the heart-touching wailing of a group of Hawaiian women standing near the entrance gate. No one spoke, no one moved, as the catafalque passed slowly from the capitol grounds into King Street.

"Along the line of march the flags were at half-mast, and every consulate flew the half-masted flag of the nation it represented. In front of the Imperial Japanese consulate on Nuuanu Street, a guard of honor composed of sailors from H.I.J.M. *Tokiwa*, the cruiser now in port, were lined up and stood at attention when the catafalque passed them. The majority of flags throughout the city remained at half-mast during the entire day, for no formal announcement was made of the hour for changing the colors.

"*'Aloha Oe'* of Queen's Own Song Goes with Her into Resting Place. Hawaii's Musical Farewell and Sacred Hymns Sung at Mausoleum. Wailing of Women Blends with Voices of Clergy as Remains Are Lowered into Vault Where Repose Others of Island Royalty. Military Salvos Add Martial Tinge. *'Hawaii Poni'* Is Heard:

"*'Aloha oe Aloha oe.'* Slowly and softly chanted the sorrowing members of the Hawaiian band as the *koa-wood* casket containing the mortal remains of Her Majesty the late Queen Liliuokalani was lowered into the vault of the Royal Mausoleum on Nuuanu Street Sunday afternoon.

"Amid the wailing of a score of Hawaiian women who surrounded the sepulchre, her own plaintive farewell song caught in the gentle breeze that breathed over the scene of splendor. The royal *kahilis* waved for the last time and were carried down into the vault. Col. C. P. Iaukea and Prince and Princess Kalaniana'ole bowed their heads over the casket as the *kahilis* were raised above the vault. Quietly the three withdrew. Then iron gates clanged to, for a moment drowning out the wail of the women above. Hawaii's last monarch was at rest.

"The burial services were held just before the casket was lowered. The catafalque drew up near the entrance to the sepulchre and as the Sons of Kamehameha tenderly lowered their burden to the ground the Hawaiian band struck up 'The Star-Spangled Banner,' the army and navy officers present standing at attention, while the remainder of the people bowed uncovered heads.

"A moment later as the pallbearers wheeled the casket to the top of the stairway to the vault the band rendered *'Hawaii Pono.'* The mourners

drew closer. On either side of the casket the *kahili* bearers waved their farewell. Between the vault and the crypt stood the members of the choir. Beneath the Kalakaua shaft were the three bearers of the late Queen's decorations. Beyond stood the Daughters of Hawaiian Warriors and the Hui Manawalea. Ranged on either side of the entrance to the vault stood the Hui Kaahumanu and the Hui Kalama members. Near them were the members of the Congressional party and the territorial and county government officials.

"The Right Reverend Henry Bond Restarick, Bishop of Honolulu, and the Rev. Leopold Kroll took their positions at the foot of the casket, the latter opening the impressive burial services.

" 'Man that is born of woman,' he said, 'hath but a short time to live and is full of misery. He cometh up, and is cut down like a flower: he fleeth as it were a shadow and never continueth in one stay.

" 'In the midst of life we are in death; of whom may we seek for succor, but of Thee, O Lord, who for our sins are justly displeased?

" 'Yet, O Lord God most holy, O Lord most mighty, O holy and most merciful Saviour, deliver us not into the bitter pains of eternal death.

" 'Thou knowest, Lord, the secrets of our hearts; shut not Thy merciful ears to our prayer; but spare us, Lord most holy. O God most mighty, O holy and merciful Saviour, Thou most worthy Judge eternal, suffer us not, at our last hour, for any pains of death, to fall from Thee.'

"Following this part of the service the bishop pronounced the committal, and at the words, 'Earth to earth,' etc., the The Rev. Leopold Kroll formed a cross of the earth as he sprinkled it on the casket.

"At the last words of the committal the choir, led by R. Rudland Bode, organist of St. Andrew's Cathedral, sang:

" 'I heard a voice from Heaven, saying unto me, write, From henceforth blessed are the dead who die in the Lord; even so sayeth the Spirit; for they rest from their labors.' "

"Rev. Leopold Kroll intoned the Kyrie:

" 'Lord, have mercy upon us. Christ, have mercy upon us. Lord, have mercy upon us.' After which all intoned the Lord's Prayer.

"Intermingled with the weird wailing that continued throughout the performance of the last rites, was the Bishop's final graveside prayer for the late Queen; ending with 'The grace of our Lord Jesus Christ, and the love of God, and the fellowship of the Holy Ghost, be with us all evermore. Amen.'

"As the casket was placed upon the slide to the vault the choir chanted:

'Peace, perfect peace, in this dark world of sin?  
The blood of Jesus whispers peace within.

Peace, perfect peace, with sorrows surging round?  
On Jesus' bosom naught but calm is found.  
Peace, perfect peace, our future all unknown?  
Jesus we know, and life is on the throne.  
Peace, perfect peace, death shadowing us and ours?  
Jesus has vanquished death and all its powers.  
It is enough; earth's struggles soon shall cease.  
And Jesus call us to heaven's perfect peace.'

"And then rose the chant of '*Aloha oe, Aloha oe*' from the members of the band, to be taken up in a lower key by the royal *kahili* bearers. The notes of the late Queen's own farewell song eddied over the heads of the hushed assemblage and were swirled aloft by the swaying fronds of the royal palm trees.

"Beyond the barred gates of the mausoleum grounds the huge throng of people who had followed the procession from the palace was still a moment under the spell of the plaintive poem of sound. Within the gates, beneath the pillarlike stately palms, the members of the various Hawaiian societies stood reverently gazing toward the green mound topped by the granite Kalakaua shaft which overlooks the entrance to the vault.

"Ranged about the driveway that encircles the crypt and the vaults, the soldiers of the National Guard clicked their heels to attention. Above the entrance to the sepulchre the *kahili* bearers moved their plumes in fond farewell; the women wailed their sorrow, and the members of the Congressional party, the army and navy officers reflected in their gaze the sympathy they felt for the Hawaiians in their loss.

"The Sons of Kamehameha gently lowered the casket down the steps to the vault. Overhead the bright subtropical sun beamed from a blue sky flecked with white fleecy clouds, and through the trees traced weird patterns upon the scene of bright colors. The vivid greens of the grass, the blood-red shirts of the old volunteer firemen, the black attire of the women, the gleaming yellow cloaks of the Hawaiian men, the multi-colored *kahilis*—all set in the gray-white pillars of the palm trees—presented a picture never to be forgotten.

"And as the dying notes of '*Aloha oe*' passed away, from out of the blue there dropped a snow-white butterfly that fluttered down over the yawning chasm of the vault, hovered a moment and then flew away. The little white fairy of another world had come and called the Queen's soul to that land 'from whose bourne no traveler ever returns.'

"Once more the wailing of the Hawaiian women broke out. The *kukui* torch bearers snuffed out their lights. The pallbearers walked slowly up the stairs from the vault, some with tears making fresh grooves

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on their perspiring faces. Colonel Iaukea together with Prince and princess Kalaniana'ole passed into the depths of the sepulchre. The royal *kahili* bearers moved slowly into the vault. Four Boy Scouts carried the stands for the *kahilis* and the plumes were placed about the bier. A moment after the *kahili* bearers had returned from the vault, the Prince and Princess came out.

"From across the street boomed the artillery firing a graveside salute, three reverberating concussions, and as the last salvo died away, the gates of the vault clanged to and Colonel Iaukea with bowed head climbed slowly up the stairs.

"As the wailing of the women about the parapet came anew, the members of the societies crowded about the head of the stairway for one last look at the casket that held their Queen. Then the formations of the various societies about the grounds broke up. The bearers of the *kahilis* of other household moved away and the torch bearers gathered up their poles and marched to the gate. The members of the Congressional party sauntered to their waiting automobiles whose chauffeurs had already cranked the engines into life. And the clergy who had performed the last rites departed.

"A Hawaiian woman became so overcome with grief that she could hardly be induced to leave. Her sobbing affected many others so much that the grief partly suppressed during the final ceremony broke out afresh in sobbing wails from those who were nearest and dearest to the queen.

"The long double line of *poolas* that drew the catafalque to the cemetery did not see the end of their task when the casket had been deposited at the mausoleum. The entire line kept order and pulled the carriage back into town.

"Significant to some, of the passing forever from this earth of the last monarch of Hawaii was the accidental severing of the crown from the crest of the royal catafalque as it was being moved from the mausoleum. Passing beneath a tree, this pinnacle crown was caught on a limb. A slight change in the direction in which the vehicle was being moved released it only to be caught again a few steps further along. This time a heavier limb broke it free from the catafalque. It was picked up and placed upon what a few minutes before had been the bier of the departed Queen.

"Apropos of Queen Liliuokalani's life, a thoughtful observer remarked of the incident:

"'Crowned a Queen, to be dethroned within a short time, and gone forever from her former realm.'

"Coming down the Nuuanu hill with the catafalque in tow, one of the *poolas* left the line and clambered aboard it for a free ride, smiling

cheerfully at the apprehension written on the face of some spectators of other races.

"Hawaiians do have their superstitions, as have all other races, but fear of the dead or anything suggestive of the departed are not among their superstitions, which are really traditions often based on occurrences of nature that to them portend of some future event, to which they look calmly forward with little evidence of fear. So often have Hawaiians predicted coming events that it is difficult for old foreign residents to be skeptical of their prophecies.

"As is well known, the more ancient Hawaiians predicted the passing of an *alii*—someone of royal blood—a few months ago, when school after school of little red fish began to come into the island bays from the deep sea. Only on rare occasions does this happen, and Hawaiians always look upon their coming as a sign that an *alii* is to pass to the great beyond."

The following article, a rather anticlimactic but quite interesting finale to Queen Liliuokalani's burial ceremonies, appeared in the *Honolulu Star-Bulletin* on November 26:

"Body of Queen Is Sealed Away in Royal Crypt:

"*'Pau, Liliuokalani; pau alii!*" wailed the old retainers of the Queen yesterday, as the casket containing the royal remains was rolled into the niche reserved for it, and sealed behind a wall of solid masonry.

"Every night last week, while the Queen's casket rested on its bier in the mausoleum, awaiting final interment, those two faithful souls, Myra and Wakeke, accompanied and strengthened in their watch by Mrs. Lahilahi Webb, have remained near the crypt, the two of them always keeping the vigil, while perhaps one of the three found a few hours' needed sleep on the grass under the trees. A policeman, too, has been on guard throughout the week.

"Yesterday, just after sunrise, the active pallbearers, accompanied by Colonel and Mrs. Curtis P. Iaukea, Prince Kalaniana'ole, Charles F. Chillingworth, Mrs. Lahilahi Webb, Mrs. Mana and the two loyal old servants, followed by the undertaker, Henry H. Williams, and John Walker and his masons, went down into the crypt. The casket was swung into the niche that awaited it, and with the work of the masons the wailing of the women began.

"Queen Liliuokalani rests beside her husband, the late Prince Consort and Governor, John Owen Dominis. Immediately opposite are the tombs of Kalakaua and his Queen, Kapiolani. Only three niches remain to be filled. It is over, the old regime, the old glory of old Hawaii.

*"Pau, Liliuokalani; pau alii!"*



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## The Obsequies of Kuhio Kalaniana'ole, Titular Prince of Hawaii— The Last Splendid Pageant of Royalty

When Prince David Kawananakoa's remaining brother, Jonah Kuhio Kalaniana'ole, died of a massive cerebral stroke on January 7, 1922, the last titular prince of the Hawaiian monarchy vanished from this earth.<sup>1</sup> Two authentic royal personages were left: Princess Theresa Awana Wilcox Cartwright of the collateral Kamehameha lineage through her descent from the royal house of Kalanikupuapaikalaninui Keoua, the father of all the Kamehamehas,<sup>2</sup> and Prince of Keawe and High Chief Kapiika'inamoku, Samuel Crowningburg Amalu.<sup>3</sup> One other, Abigail Maipinepine Campbell Kawananakoa, relict of Prince David, bore the honorific title of Princess. Descendants of yet another exalted royal house, the de Fries family, make no claims and are known to only a few expert genealogists.

In a colossal spasm of anachronistic splendor, Prince Kuhio's funeral procession, five miles in length, wended through palm-fringed roads from Kawaihāo Church (the Westminster Abbey of Hawaii, so-called) to the distant royal tombs of Nuuanu Valley. It was led by two tall, bronze-skinned marchers, one holding aloft a Christian cross, the other carrying a tabu stick of sacred *kauwila* wood on which was mounted a golden globe, an emblem of the ancient rulers. Behind the standard-bearers walked the various governmental, diplomatic and military corps, and the clergy. Then came companies of Hawaiian warriors clad in bright yellow and black feather cloaks.

The Prince's coffin, resting on a caisson, was illuminated by candlenut torches, guarded by royal *kahilis*, and drawn by three hundred members

of the Poola Society of Hawaiian longshoremen. In accordance with a custom dating back to the interment of Kamehameha the Second, the coffin lid bore a silver plate inscribed "*Ke Alii Makaainana*" (Prince of the People). Among the active pallbearers were the highest chiefs, the former President of the Hawaii Republic, Sanford Ballard Dole, and three former Governors of the Territory.

Among the floral tributes that filled the open tonneau of many touring cars were offerings from President Warren Gamaliel Harding, the United States Senate, and the House of Representatives, of which body the Prince had been Hawaii's lone member since 1903. Beside the automobiles marched the chanting mourners, who wailed their cadenced history of the great exploits of the Kuhio family. Prince Jonah Kuhio Kalaniana'ole's own achievements had been many, but the one that had most endeared him to his people was his fathering of the Hawaiian Homestead Act, which made vast tracts of land available to the disenfranchised Hawaiians on several islands.

This royal interment was made in what is still referred to as the "new" tomb of the Kalakaua Dynasty, authorized by the Territorial Legislature for the sum of \$25,000, and which was completed in June, 1910. Much of this sum, which then was considered very large, was spent for the interior marble and the twenty-two-foot granite monolith topped by the Hawaiian crown.

Excavated from solid rock about fifty feet away from the mausoleum, the new vault forms a Greek cross, with three uniform arms, each containing niches, branching out from a central vestibule twelve feet square. A flight of steps down the west section points to the east section, which contains the earthly remains of King Kalakaua and his queen, Kapiolani.

The following account is excerpted from the *Honolulu Advertiser* of June 25, 1910:

"Weird, yet interesting, were the ceremonies attending the removal of the bodies of the members of the Kalakaua Dynasty on the evening of June 24, 1910, from the royal mausoleum in Nuuanu Valley to the vault nearby, chiefs and retainers wearing the ancient feather *ahuulas* of their rank, while participating in one of the most solemn ceremonies that has taken place of late years. In the presence of a throng of Hawaiians who represent today the remnants of a once powerful sovereignty, with the eye of their deposed Queen watching the transfer of each casket, the dead of the last reigning dynasty were consigned to their last resting places in an underground vault, where, sealed in with cement and marble, no other eyes are expected to ever behold them again.

"Amid the peculiar o//ing of old-time chanters, the ever tuneful voices of Hawaiian women singing the pathetic melodies composed in former days for members of the royal family, and at the last with *kukui*

and cocoanut fiber torches illuminating the brilliant feather capes of the bearers and the rich palls covering the caskets, the dead were given their last burial. There was deep feeling shown by both men and women, for most of the mourners had followed each casket from palace to mausoleum during the period marking the accession of the Kalakaua Dynasty to the throne.

"Contrary to anticipation the removal of all the caskets was accomplished in about two and a half hours. The arrangements were complete at both the mausoleum and to and in the vault, and with strong men, all volunteers among the Hawaiians, the heavy caskets were handled without mishap. The general arrangements were in the hands of John F. Colburn, representing Prince Kuhio and the Kapiolani Estate; Col. Curtis Iaukea, acting for and on behalf of Queen Liliuokalani; ex-Governor Cleghorn and Superintendent of Public Works Campbell, for the Territory of Hawaii. The Queen had taken a deep personal interest in all arrangements, and the manner in which the bodies were to be placed in the crypts was left largely to her selection. The method of arrangement was completed some time previous, subject to one or two changes at the last.

"At eight o'clock the mausoleum, brightly lighted, presented a strange interior. The caskets, lying upon platforms, were arranged in open view, the magnificent silk and plush palls, with festoons of *ilima leis*, and the tall feather *kahilis*, lending a strange aspect to the scene. Seated in the center of the main hall were Queen Liliuokalani, Princess Kawananakoa, ex-Governor A. S. Cleghorn and daughters, Mrs. James Boyd and Mrs. James W. Robertson; Acting Governor and Mrs. Mott-Smith, Hon. W. O. Smith, President of the Senate; Superintendent of Public Works and Mrs. Marston Campbell; Col. Samuel Parker; Mrs. C. S. Holloway; Mrs. John F. Colburn; Mrs. Walter MacFarlane, Mrs. Robert Shingle, Miss Beatrice Campbell, Mrs. Frank Woods, and Mrs. Mana, attending upon the Queen.

"At the hour mentioned the first casket, that of Kapaakea, father of King Kalakaua, was placed upon the draped truck and wheeled out of the mausoleum, while Paaloka, the chanter, *oli(ed)*, and members of the Lei Mamo Club sang a plaintive Hawaiian melody. The truck was run down an inclined platform to the roadway and then wheeled to another inclined way to the top of the steps which led to the vault below, runways having been placed over the steps and platforms erected in the vault. John Wise superintended the transfer of the caskets from the top of the vault, where he was assisted by a dozen stalwart Hawaiians. The caskets were each slid down and elevated to their niche in the following order:

"Kapaakea, father of King Kalakaua, died November 13, 1866, aged 51 years.

"Keohokalole, mother of the King, died April 6, 1869, aged 53 years.

"Kaiminiaauao, sister of King Kalakaua and Queen Liliuokalani, died November 10, 1848, aged 3 years.

"Governor John O. Dominis, husband of Queen Liliuokalani, died August 27, 1891, aged 60 years.

"Leleiohoku (Wm. Pitt), brother of the King, died April 9, 1877, aged 22 years.

"Likelike, sister of the King and Queen Liliuokalani, and wife of ex-Governor A. S. Cleghorn, and mother of Princess Kaiulani, died February 2, 1897, aged 36 years.

"Kaiulani, niece of King Kalakaua and Queen Liliuokalani, died March 6, 1899, aged 23 years.

"Naihe *et al.* Casket containing remains of Kalakaua's grandfather and great-grandfather and Kailimaikai, brother of Kamehameha.

"Poomaikalani, sister of Kapiolani, consort of King Kalakaua, died October 22, 1895, aged 57 years.

"Kekaulike, sister of Kapiolani and mother of Princes David Kawananakoa and Kuhio Kalaniana'ole, died January 8, 1884, aged 41 years.

"Kawananakoa (David), nephew of King Kalakaua and Queen Liliuokalani, and husband of Princess Abigail Kawananakoa, died June 2, 1908, aged 40 years.

"Keliiahonui (Edward), brother of Princes David and Kuhio, died September 21, 1887, aged 28 years.

"Kapiolani, consort of King Kalakaua, died June 24, 1899, aged 64 years.

"His Majesty King Kalakaua, died January 20, 1891, aged 54 years.

"The weather which has often appealed to the superstitions of the Hawaiian race at the burial of a member of the royal family prevailed to the extent of slight rain.

"When the casket of Governor Dominis was brought out, the widow did not follow, as she was too feeble to walk out and back again, as it was her duty to remain until the last casket was removed.

"Behind the casket of Princes Likelike walked ex-Governor Cleghorn, Mr. and Mrs. Boyd, and Mr. and Mrs. Robertson. Previous to its removal a part of the top covering was removed that the plate might be seen by relatives, and was then covered. There was *oli*(ing) as the casket was lowered to the vault, but when that of Princess Kaiulani, whose death was one of the most pathetic of the Kalakaua Dynasty, was brought out, the music of the women singers seemed more tender and heartfelt.

"Then came the beautiful casket bearing the remains of Prince David Kawananakoa. Behind it walked Princess Kawananakoa and her sisters. After the casket was placed upon the vault runway it rested there for some time while singers sang a song composed for the Prince, a beautiful

sad melody, called '*Helemakahiki*.' As the last strains were sung the casket was lowered.

"During all this time the grounds were illuminated by incandescent lights. These were suddenly turned out, and then amongst the trees appeared torchlights composed of *kukui* nuts and coconut fiber, copied after the ancient methods. Eight lined the steps of the mausoleum as the remains of Kapiolani were brought out. The bearers this time wore *ahuulas*, and the scene reminded all of the funerals in the old days.

"At this juncture the Queen left the mausoleum supported by Colonel Iaukea and John Sea and entered an automobile which was moved to a position where she could closely watch the transfer.

"Last of all came the transfer of the casket of King Kalakaua with its magnificent palls and decorations. The sad ceremony with the torches and darkened grounds prevailed although the moon then pierced the bank of clouds and added to the picturesqueness and solemnity of the scene. Queen Liliuokalani, who was attended by Princess Kawanakoa, leaned forward in the auto, her eyes strained to catch every change in the scene, for to her it meant the last glimpse of all that were dear to her in the past. What thoughts must have crossed her mind as she gazed upon this the second funeral of her royal brother. What memories it must have brought to her of the first funeral ceremony when she was the reigning monarch of the Hawaiian Islands, just then in the first flush of her supreme rule. What memories it must have brought when she compared those days to her present. She presented a pathetic figure, for the glory of the old days has long since departed from her life.

"But one casket remained in the mausoleum, not honored by interment in the tomb. This is the casket containing the remains which were once accredited by royal favor with those of Kamehameha the Great. The Casket, however, bore another name."

Taken from the author's file of many interrogations of long-dead Professor John H. Wise regarding historical matters is the following account, dated early in 1935, when the old-time editor and ex-senator was still teaching at the University of Hawaii:

"How did I happen to be chosen to handle the caskets when the transfers were made to the new royal crypts? Let's see. We are going back over twenty-five years, to 1910 when that took place. At the time I had somewhat of a prominent position, editor of a Hawaiian paper named *Hawaii Holomua*, that, as its name indicated, advanced the cause of Hawaiian progress. I had long known the Queen, John Colburn and Colonel Iaukea quite intimately. In my youthful years I knew all but three or four of the deceased *alii* whose remains were moved, some in fact, quite well.

"I had served in some original funerals of State as a *kahu* under

those older men who were masters of such protocol. They could trust me, and it was left to me to bring enough very strong men to move around those coffins. Those which Williams made of *koa* wood weighed from six hundred to a thousand pounds. Prince David had the heavy one. He had only been deceased two years and his corpse added much to the problem of my pallbearers.

"You bring up secret rituals. I think you refer to ceremonies and prayers of a special kind that have to do with purification, with offerings to mollify the *aumakuas*, . . . reconsecration of the remains and the consecration of the new tomb and the site where it stands. The Queen was deeply versed in such matters and she insisted that proper rites be carried out in every detail, in the fashion of our forebears. This was why the whole thing was private, only letting into the grounds, relatives, selected friends, and officials who had to be so honored. What could be carried out of these sacred matters at prior times, had been done, to avoid profane eyes. There were yet certain steps to be taken in secrecy, by light of moon, after officials had departed from the grounds. Of these things I cannot speak further.

"Of the viewing of remains, some of this had occurred before the ceremonies. I recollect Williams's man had obliged the Queen by loosening and raising the lid of the King's casket. His embalming by San Francisco undertakers early in 1891, to preserve the remains for the voyage home, was evidently done with great effectiveness. We looked down at a face that was very familiar to us, . . . little changed in twenty years since he was on view at Iolani. There was a scent, not unpleasant, from the corpse which I was told came from herbs and preparations applied by Williams before the viewing.

"Now you ask about the emotions shown by the Queen at the sight of her brother's corpse. I believe she was deeply moved, but I think she kept composed. A greeting in Hawaiian in a low voice of reverence, a long look, and a farewell came from both the Queen and myself. She moved slowly away and brushed aside those who stepped forward to take her arm.

"You of the *haole* race think such things are morbid and much to be avoided. We Hawaiians feel in a different way. In times not long past, the remains of those beloved by us were often preserved by a lost science, and long kept in veneration before burial."

# 38



## Duke Kahanamoku, the Last Hero of Hawaii— White Men Made Royal Hawaiians in Death— Manulani, Keeper of the Royal Crypts

After Prince Kuhio's death one popular hero remained on the Hawaiian scene—the famed world's champion swimmer, Duke Kahanamoku. Duke's given name did not refer to a high birth.<sup>1</sup> He told the author his antecedents had been from time immemorial of the *Makaainana*. When the great swimmer and exponent of surf-riding died a few years ago, he was accorded the powerfully moving funeral service for Waikiki beach boys. His ashes were taken at sunset in a *koa* outrigger canoe and scattered in the distant Queen's surf to the singing of old farewell songs in his native tongue. Since Prince Kuhio and Duke Kahanamoku, Hawaii has had no popular hero. There may never be another one.

A rather curious anomaly has long existed in all Polynesian societies, but especially in Hawaii and Tahiti, where liaisons of native women with Europeans have occurred on all social levels to a greater degree than elsewhere in the Pacific; this is the elevation of white men married to royal princesses to a kind of quasi-aM status. In the case of the brilliant Scotsman Robert Crichton Wylie, a revered prime minister of the old kings, he was so honored although he never married.

The remains of five white men who married Hawaiian princesses lie buried beside their wives in the Nuuanu Tombs of the Kings. Late in the night of March 28, 1904, the coffins of Dr. T. B. Rooke and R. C. Wylie were placed in the new crypt beside the Kamehameha family.<sup>2</sup>

Set apart from the two royal tombs within the Nuuanu Valley necropolis, beside the roadway to the right as one faces the chapel, is a long,

horizontal slab of weathered brown Chinese granite on which is the fading epitaph of the English John Young, the most able friend and advisor of Kamehameha the Great among the seven Anglo-Saxons who became the great warrior's aides during his wars.

Young, who was boatswain aboard the ill-fated *Eleanor*, escaped the massacre of her crew because he was ashore at the time she was attacked, having been kidnapped by Kamehameha (March 17, 1790). As boat builder, gunsmith, and military advisor, John Young was extremely instrumental in bringing about Kamehameha's successful consolidation of the islands under his rulership. He was given the hand of a princess in marriage, great tracts of land, and the governorship of the island of Hawaii, an office he held until his death on December 16, 1835. Some time after 1850, when Honolulu became the capital city of the group, the remains of John Young were exhumed and brought from Kailua, Kona, the old seat of government, to their present resting place in Nuuanu Valley.

On his tombstone is the following inscription:

*Beneath this stone are deposited  
the remains of  
John Young  
(of Lancaster shire, England)  
The friend and companion-in-war of  
Kamehameha,  
who departed this life  
December 17 th, 1835,  
in the 93rd year of his age  
and the 46th of his residence  
on the  
Sandwich Islands.*

One of the most interesting examples of the persistence of traditional Hawaiian practices in modern times that I encountered in the 1930s was that of the hereditary *kahu*, or caretaker of the royal tombs of Nuuanu. Among my most cherished friends was the late Manulani Beckley Kahea, then in charge of the tombs by virtue of his descent from the *kahus* who buried Kamehameha the Great in 1819.

Manulani was an aged, white-haired man when we first met in 1934, but he was still official repairman of royal feather cloaks and *kahilis*. He was also the last master of the bamboo nose flute. I was first drawn to his small house in the rear of the cemetery when the strange sweet notes of his flute floated to my ear a mile or so farther into the valley. It was then I learned that he had toured America in John Philip Sousa's band, and had been told by Sousa that he was the world's finest flute player.

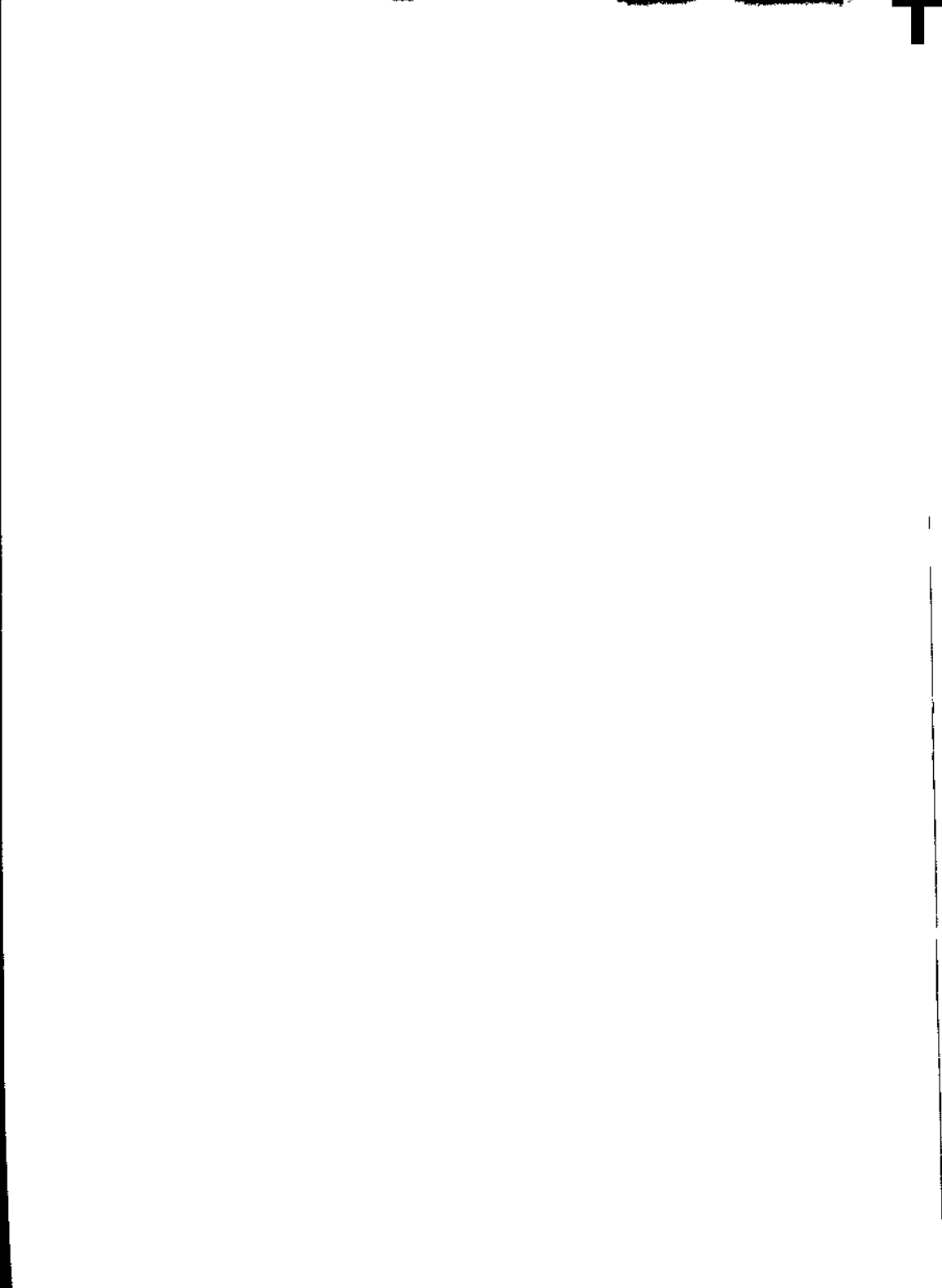


The great bandsman attributed Manulani's superior skill to the extraordinary power of his buccal muscles, which he said surpassed any he had ever known.

Eventually, when I had gained his confidence, Manulani recited for me his genealogy, starting in historic times with his first *kahu* ancestor, Hoolulu, the son of Kameeiamoku by his second wife, Kahikoloa, who was the grandfather of old Governor Frederick W. Kahapula Beckley.<sup>3</sup> Kamehameha the Great entrusted Hoolulu and his half-brother, Hoapili, with the task of hiding his bones according to the ancient custom in a secret cave. The two brothers carried out this sacred mission at his death in 1819. Hoapili entrusted Hoolulu with the bearing away of the corpse of the great Kamehameha. The ceremony was performed in the dark of night.

Old Manulani was not going to reveal to anyone all that he claimed to know of Kamehameha's secret burial place. He left me to puzzle over whether the corpse of the great warrior was hidden in a secret cave of the Kona District, as is popularly believed, or consigned to the deep sea. He did confide that a direct ancestor he knew in his early boyhood bore the name of Kahaawelani, meaning "the bearing on the back of Hoolulu the corpse of Kamehameha the First."<sup>4</sup>

After the death of my wonderful old friend Manulani Beckley Kahea, I learned from his cousin Professor Beckley that he was a *kahuna* of *Nana-uli*, who forecast the weather by observing winds, clouds, stars, and sea waters. What could have been a more fitting priesthood for that gentle mystic who sent forth into the valley of the dead a most haunting music on his own little winds?





## H Notes and References on Source Material

### CHAPTER 1

1. *Kahuna* is plural in this context. The author made no attempt to pluralize the Hawaiian words by using a final *s*, because this consonant does not occur in the language. Even the word *Hawaiian* is not legitimate, because every Polynesian word must end in a vowel.

2. The author is privileged to know the most powerful of the five authentic and effective *kahuna la'au kahea* who currently practice their incredible healings arts on the island of Oahu. This woman is known to have accomplished many sensational cures during her long career. She is Morna Simeona, daughter of the late Lilia, whose healing feats had become legendary throughout the islands by 1920.

Lilia first came to the author's attention in 1934, when he first met Mr. Leinani Melville Jones, a former patient, who related the story of his case substantially as it appears here:

Early in 1921, when L. Melville Jones was a boy of twelve, he fell from the top of a tall coconut tree at Waikiki and broke his right arm at the wrist, elbow, and shoulder. Dr. \_\_\_\_\_, then a leading Honolulu surgeon, set the arm and placed it in splints. But for nearly twelve months the bones refused to knit or to heal. The arm soon stiffened, withered into disuse, and turned black. Bits of suppurating flesh and dead skin barely covered the bones, which could actually be seen in places that were kept open for drainage. The fingers locked and the elbow would not bend, so that he lost complete control of the arm and could not move it even from the shoulder. There was such an offensive odor from the draining pus that family members and friends kept their distance.

The day came when the doctor told his father that the boy's arm would have to be amputated in order to save his life. It was at this critical

juncture that his mother persuaded his skeptical father to send for Lilia, who was a close friend of the family, although he had always been chary of engaging her services.

In one of his letters to me in recent years, he described his impressions of the treatment:

"I had always regarded Lilia with awe because she had the flaming red eyes of a *kahuna makaula* (seeress). Whenever she looked at me, even with a friendly smile, I always felt as though her sight was penetrating to the very core of my being, which somewhat frightened me.

"She came up to me with only a glance at the arm, gazed at me for a long moment and asked, 'How would you like to go swimming with me before we have lunch tomorrow?' I laughed at her and replied, 'You're nuts if you think I can even move my arm tomorrow, let alone use it to swim.'

"Mother begged me to let Lilia treat the arm, saying that she was one of the last great healers left among our people. Maybe it was Lilia's hypnotic smile that completely dissipated my boyish fears, for I relaxed and began to hope that she could save my arm from amputation. I told Lilia to go ahead and look it over.

"After she removed the bandage and made a careful examination of my arm, the healing priestess announced that she would start the treatment right then in our yard, if I assured her that I had absolute faith in her powers, and I would agree to follow her instructions in every detail. These terms I assented to and we repaired to the back yard.

"The whole process was too lengthy to record here, and some of it I shall never reveal. First Lilia fell into a trancelike state and offered prayers for her own purification. Then I was sent for water from the nearby sea. After the water was heated I was required to soak my arm in it while she did a great deal of chanting and sprinkling about of various things. Finally the arm was bound up in a poultice of herbs.

"Suffice it to say, when we lunched together at noontime of the next day, I used my knife and fork with ease, and swam in my usual style a little later on with little discomfort.

"By the ninth day after the knitting of the bones the flesh and skin had returned completely to normal, so I picked up my surfboard of heavy Hawaiian mahogany (*koa* wood) and swam out to ride the high Queen's surf, which starts on the reef some distance off Waikiki beach. As I emerged from the water near the old Outrigger Club pergola and threw my board onto my shoulder in a seemingly effortless movement, I was hailed by my *haole* doctor, who had come down for an afternoon swim.

"That meeting with the doctor, who had believed there was no alternative to depriving me of my good right arm, was one of the most dramatic

incidents of my lifetime. When he got over his state of shock and disbelief, he plied me with questions about the treatment I had received from Lilia. Born in Hawaii, the grandson of a medical missionary, in his long practice he had seen more than a score of to him, inexplicable healings by practitioners of *kahuna la'au kahea*. As had his grandfather, he vainly sought to learn the secrets of medical arts, and was beginning to think there was much more to it all than the quackery of a people who had reverted to heathen practices after it was assumed they had long been civilized by the Boston zealots."

Not long after this doctor's death in 1949, L. M. Jones met his widow aboard a steamship bound for the Far East. She confided to him that his own case was the most baffling her late husband had ever confronted. The deep despondency he suffered from at the time of his death, was, by the doctor's own statement, attributable to his lifelong failure to find the key to *la'au kahea* healing. Her trip through China and India was to be a fulfillment of a promise she made to the doctor that she would seek for ancient origins of *kahuna* lore in Asian lands.

L. M. Jones added this interesting sequela to the healing of his arm in a letter:

"Lilia, as a result of her saving my life, became for me a parental figure I grew to love and admire. One day she spoke of teaching me the art of spiritual healing, in these words that have never faded from my memory:

"I can tell by the aura you radiate that you are ready to be taught, and when the pupil is ready the teacher will appear. I can make you the greatest *kahuna la'au kahea* of this century if you will let me teach you, because you are ready to receive and fully comprehend that which is purely spiritual.'

"Lilia's words were beyond the grasp of my child mind. But the regimen of training she described was clear enough. It meant I would have to travel in the wilds with her, living on the bounty of nature while she taught me to recognize the hundreds of medicinal herbs, and how to concoct them into medicines, and imparted to me the techniques of invoking healing angels to provide their divine aid in practicing pure spiritual healing.

"I turned down Lilia's offer partly because it frightened me, but mostly for purely selfish reasons. We lived a block from the beach in a comfortable home and wanted for nothing. And now that my arm was cured I could share the sports I loved—swimming and surfing every day with my many friends in the neighborhood. I was not about to give up such a pleasant life to go into a lonely wilderness and live on plant foods while being taught the exacting disciplines of an ancient science.

"My parents were greatly disappointed by my decision not to give

up a pleasant way of life to endure the harrowing period of apprenticeship in the rain forests, through which I could perpetuate a dying *kahuna* art. But, in years to come, I was bitterly to regret being so stubborn and heedless as a child, when I eagerly sought knowledge of the gods of Hawaii, their roles and their relationships with each other, with mankind and with nature. Now, as my life draws to a close, I need only complete a written record of all this lore, which Lilia would have freely imparted to me and which I have at last gained through my own researches. With this record finished, my mission on earth would be fulfilled. I was told by a great spiritualist years ago, 'If you fail you will have failed your mission on earth and all that has been given you would be taken away, and you would be sent back to the bottom of the class to learn all your lessons from the very beginning.' "

3. *Awa* root is derived from the Piper Methysticum, a mildly narcotic plant dispersed throughout the Pacific islands. In pre-European Hawaii, girls were assigned the task of mascerating this licorice-flavored root with their teeth, and the salivated juice would be spat into ceremonial bowls. Excessive drinking of *awa* juice causes premature wrinkling of the skin, kidney trouble, and marked reddening of the eyes.

4. Abraham Formander settled in Honolulu in 1842, married a Hawaiian princess, Pinao Alanakapu of Moloka'i, and occupied a number of high positions in the royal court. His major work, *An Account of the Polynesian Race*, is the most accurate record of Hawaiian history and folklore. While a judge on Maui, the Swedish scholar induced learned Hawaiians such as S. N. Kamakau, Kepelino Keauokalani, and S. N. Haleole to record for him all they knew of traditional lore.

5. Mr. S. N. Haleole stated that he spent eighteen years assembling his notes on early Hawaiian history and culture, and chants, legends, and poetry. At the culmination of this long period of intensive research and recording, Haleole spent the years of 1862-63 with Judge Fornander translating the information into English. We are indebted to this brilliant Hawaiian for his masterly translations of some of the finest and most comprehensive accounts of the ancient Hawaiian religion drawn from native sources.

## CHAPTER 2

1. One of the first Western scholars to make detailed studies of the closely related fields of ancient Polynesian navigating methods and weather prophecy was Mr. Harold Gatty, who flew as navigator with Wiley Post on the historic round-the-world flight of the *Winnie May* in 1931. By the time Gatty was seventeen he had spent three years in the

Australian Naval College, and for the next seven years, from 1920 to 1927, he sailed on freight ships that plied between Australia and New Zealand and scores of ports among the islands of Polynesia and Micronesia.

When the author and Harold Gatty were co-directors of the Coman-Pan American Airways Oceanographic Expedition to the equatorial islands aboard the sailing ship *Kinkajou* in 1935 en route to the dry coral islets of Baker, Howland, and Jarves, the flyer spoke of the salient data of his forthcoming book on Polynesian weather lore.

"The islanders of the South Seas," said Gatty, "were fearless navigators who ranged at will over waters that cover a third of the earth's surface. Among Polynesians and their island neighbors the Micronesians were powerful priests (in Hawaii known as *kahuna nana-uli*) who, in the absence of a written language, handed down a vast lore of navigation, by rote, through countless centuries. This lore was based on careful studies of wave movements, of the subtle action of wind on clouds and waves, of the patterns of vast interisland eddies, of the flight patterns of seabirds, of the stars, of changing colors of the water, of drifting seaweeds, and of changing water temperature.

"Navigating priests among the brown Vikings concentrated much of their incredible powers of observation on the flight habits of the golden plover, the Solomon island cuckoo, which was known to make twenty-five-hundred-mile flights, boobies, gannets, kittiwakes, terns, petrels, skuas, x sheerwaters, albatrosses, and frigates.

"Pigs were often carried by the Tahitians on long voyages because this animal would smell land and react with excitement, some time before it could be seen by birds in flight."

*Kahuna nana-uli* of old Hawaii, as did the priests of many other cults of *hoomanamana*, relied on their superior powers of observation and heightened intuitive senses. To maintain their ascendancy as masters of occult and magical forces, these priests led the populace to believe that all their insights were clairvoyant.

2. In a remarkable essay on the ancient origin of royal land claims, which appeared in a 1909 issue of the *American Examiner*, Queen Liliuokalani wrote about the priests who guided the first settlers to Hawaii's shores:

"Tradition says that the first colonists from Tahiti reached the Hawaiian Islands with a fleet numbering fifty or perhaps one hundred sail. These craft were huge double canoes that held seventy or more persons. Such a fleet as I have described was conducted by one vessel, which served as a pilot boat. On board of the pilot boat were a chart-reader, a stargazer and an official trumpeter. Their charts were made of cane splints tied together so as to form a sort of framework about a yard square, with little shells fastened at intervals. The shells repre-

sented islands, while the sticks are supposed to have indicated 'streams in the sea'—that is to say, well-defined currents."

3. *The Friend*, Honolulu, Hawaii, June issue, Volume 49, Number 6, page 46.

4. Mr. Henry Machado is the *kahuna lomi-lomi* now practicing in Honolulu. He is of Portuguese-Hawaiian ancestry, and is age sixty-six. *Kahuna* Machado is an equally gifted composer of music and poetry.

### CHAPTER 3

1. Dr. William Tufts Brigham first came to Hawaii in 1864 as a botanist and geologist for Harvard university. When he became the first director of B. P. Bishop Museum in 1890, his researches turned toward ethnology. He may have been the only Caucasian to have gained mastery of *kahuna ana'ana* powers. Dr. Brigham died at Honolulu in 1924 at the age of eighty-four.

2. Mormon missionaries who first arrived in Hawaii in 1850 made little headway with their proselytizing of the native people until they announced that the Polynesians had descended from the lost tribes of Israel. While inveighing against the evils of *hoomanamana*, Mormon elders made serious studies of *kahuna* techniques.

3. Since 1933, Kenneth Yuen, the Mormon exorcist, moved from Kaua'i and by 1968 was operating an apiary on the island of Hawaii near the town of Volcano in Kona district. He is now deceased.

4. During his short reign, Liholiho Kamehameha II profoundly influenced the course of modern Hawaiian history when he caused the *kapu* system to be overthrown and forbade the worship of the old gods. When the brig *Thaddeus* arrived at Honolulu in April of 1820 with the first band of Boston Missionaries aboard, scarcely a year had elapsed since Liholiho had commenced his destruction of the ancient religion.

5. Although Kamehameha the Great was frequently told of Christianity through interpreters, and shown the Bible by pious ship's masters, he remained faithful to his ancient gods. However, he was enough impressed by Western culture to want his ablest son to be educated in New England. The old King arranged to send his son to Yale aboard the vessel of the New Haven skipper named Brintnall, but the Prince never embarked.

Liholiho, Kamehameha II, flirted with Christianity but never embraced it. A frequent backslider, Liholiho held out against the demands of missionaries that he issue a ban against the dancing of *hula* on the Sabbath. Hiram Bingham and his little band of Congregationalist zealots might never have been permitted to stay in Hawaii if they had arrived while the elder Kamehameha was alive. Liholiho, yielding to strong



pressure from John Young, who had been the conqueror's chief military advisor, and Kaahumanu, the Queen Regent, relaxed the strict rules his father had imposed on all foreigners. The Boston sky pilots were reluctantly granted a year's stay on certain islands and given the freedom to build as they chose.

Were it not for the fact that the arrival of the missionaries precipitated Hawaii's first women's liberation movement, which went hand in glove with the conversions of the exalted chiefess Kapiolani, and Queen Kaahumanu, Christian evangelism would have fared poorly. The latter had become so enthralled by the Gospel that she expired with the first translated copy of the New Testament clasped to her ample bosom. Some forty years after the death of Kaahumanu, the long sponsorship of the Church of England by Queen Emma, the wife of Kamehameha IV, came to fruition when the cornerstone of the Anglican Cathedral was laid in Honolulu (March 5, 1867).

All five Kings who followed Liholiho gave strong support to either the Congregationalist or Anglican faith, or to both. And the last two, Lunalilo and Kalakaua, were metaphysical scholars.

#### CHAPTER 4

1. By the median year 1935, the younger of the Hawaiian authorities consulted, who were then about sixty years of age, had been either in their teens or early twenties during the last decade of the nineteenth century. Many older Hawaiians who were then alive were between the ages of eighty and ninety; they had seen the courts of Kamehameha V, and his successors to the throne, Lunalilo, Kalakaua, and finally Queen Liliuokalani. Their personal recollections of the sinister workings of *kahuna* curses in the deaths of prominent persons in those distant times are corroborated by many contemporary reports that appeared in Hawaii and California newspapers. Of course many of these accounts were apocryphal.

2. An excellent full-column reference appeared in the *San Francisco Examiner*, February 5, 1893.

3. This data is substantiated in the *San Francisco Examiner*, February 9, 1895.

4. Mr. William Whittle, now aged seventy, related this story to the author. He is descended from an Irish artist who went to the island of Moloka'i in the 1880s and married an Hawaiian lady of high rank.

5. King Kalakaua's genealogical collection is believed by a great number of living descendants of *alii* families to have been made so that he could alter or destroy the records of many royal and chiefly houses

that were superior to his own. When his sister Liliuokalani's autobiography appeared in 1898, many Hawaiians were enraged to see that she had quoted from many of the genealogical tables that had been twisted by her royal brother. A classical repudiation of Liliuokalani's garbled charts was made by the High Chief Robert W. Wilcox.

Wilcox's revision, which appeared in the *Honolulu Pacific Commercial Advertiser* of May 25, 1898, drew freely from the works of such reliable historians and genealogists as S. M. Kamakau, J. Unauna, P. S. Pakekukulani, and Abraham Fornander. Wilcox made many scathing denunciations of the Queen for what he termed her "gross mistakes" and cited her "inexplicable errors."

6. Captain John Carey Lane's journal seems to contradict the claim of the Beckley and Kahea families to descent from the hereditary *kahu* of the Kamehameha family. The author, however, was informed by Manulani Beckley Kahea and Lot K. Lane that they shared a common bloodline reaching back to the chief *kahu*, Hoolulu, who bore the great Kamehameha's corpse to its place of burial.

## CHAPTER 5

1. A little-known and fascinating portrait of Kalakaua as the serious scholar, featured on the society page of the *San Francisco Chronicle* of December 13, 1890 was entitled "A Royal Author. How Kalakaua Spends His Spare Time. A Book Written and Another Under Way. Completing a Theological Work That Will Startle the World."

2. In a full-page Sunday feature of the *San Francisco Examiner*, March 26, 1899, Lillian Ferguson wrote an excellent version of the death by *kahuna* curses of the royal mother and daughter. Versions the author gathered from Hawaiians are substantially the same as Miss Ferguson's. The late Prince David Kawananakoa II, a grandnephew of Princess Likelike, whose private collection contained the Ferguson correspondence regarding this data, vouched that his family legends supported most of her remarkable newspaper story.

Kalakaua made no secret of his fear that one of his sisters, or his niece Kaiulani, might usurp his throne. Eugene Burns, in *The Last King of Paradise* (New York: Pellegrini and Cudahy, 1952), has Liliuokalani accuse him of praying to death his old rival Queen Emma.

According to Burns, Both Liliuokalani and the priestess Maria Alapai advised the King that the great eruption of Mauna Loa could be stopped only by sacrificing a member of the ruling dynasty, to Pele, goddess of fire. The wily Kalakaua chose Likelike, who had returned from the volcano exhausted by prolonged efforts to appease Pele by chanting and

offering her sacrifices, and obsessed by the belief that she had failed and thus was ordained to die.

There is a well-authenticated story of Kalakaua's convening the cabalistic society of Ka Hale Naua on the night before Likelike died, and, after a sacrifice of blood by each member on the altar of Lono, his intoning the most powerful of death chants the prescribed three times. Meanwhile, Likelike was at Ainahau resignedly composing her song of death.

3. Dr. Georges P. Trousseau, the physician most frequently consulted by the royal household during much of Kalakaua's reign, also treated the tubercular Scottish poet R. L. Stevenson during both his Hawaii visits. Son of the illustrious French surgeon Henri Trousseau, Georges had married a pure Hawaiian, from whom it is said that he contracted the dread *mai pake* (leprosy). By some accounts the colorful doctor had very mixed opinions of the powers of *hoomanamana*.

4. *San Francisco Examiner*, February 9, 1895: One of the many versions of the appearance of *kaia uluulu*, the red fish, in Honolulu harbor at the time that Kalakaua died in the original Palace Hotel, San Francisco, January 20, 1891.

5. *San Francisco Examiner*, April 21, 1893: The full text of a letter from Queen Liliuokalani appeared under the heading "May Become A Mormon. Liliuokalani's Regard for the Latter Day Saints."

6. In *Anatomy of Paradise* (New York: William Sloan Associates, 1947), Mr. J. C. Furnas gives us a succinct statement on Queen Liliuokalani's downfall, on page 173. Substantially Furnas sets forth the opinion that from the beginning of her brief reign, which commenced on January 29, 1891, she was plagued by the opium and lottery schemes. She was widely suspected of scheming with the so-called nativists, to enforce a constitution of her own making, more arbitrary than that advocated quite unsuccessfully by her late brother. Once and for all Hawaii was to be reserved for the Hawaiians, non-Hawaiians would be disfranchised, and her ministers were to be answerable only to herself. Unrest prevailed among whites and native moderates. In this climate of unrest, revolution was much talked of, although it did not occur until January 17, 1893.

7. *San Francisco Examiner*, April 6, 1893: Liliuokalani's reply to the charges of Rev. Sereno Bishop in the *Review of Reviews* was given in her extensive letter to the paper.

8. Dr. Arthur Mouritz, who died in 1943, wrote five books, but he is known in medical annals as the author of the first treatise on leprosy in which there were photographs of afflicted persons; it was entitled *In the Path of the Destroyer* (Honolulu, 1916).

9. *San Francisco Examiner*, April 24, 1893: Lending credence to a mass of *kahuna* lore and to Dr. Mouritz's opinions, a front-page feature

by Mr. W. W. Naughton, entitled "Poison as a Weapon. Soldiers of the Provisional Government Made Sick by a Secret Drug," said, in part:

". . . The belief is general that the milk was doctored by enemies of the Provisional Government, but it is thought most probable that '*kahunas*' or medicine men were at the bottom of it. I have referred in previous dispatches to the methods of these *kahunas* and their act of praying men to death. Hawaiian history shows that in order to have these prayers successful these *kahunas* generally resort to poisoning, so it is thought that one of the many 'medicine men' who have been offering incantations against the Provisional Government and the soldiers endeavored last night (April 11) to bring his prayers and wishes to completion."

## CHAPTER 6

1. In *Anatomy of Paradise*, J. C. Furnas made some terse comments on the arbitrary powers of chiefs in eighteenth-century Hawaii (pages 116 and 117):

"Theoretically the chief was solicitous of his people's welfare because his military strength and supplies depended on their affection. But . . . the commoner possessed few rights to curb irresponsible exactions on his food supply, his time or his life. Cook certainly got the impression that things could be ruthless. The tabu against standing higher than a chief was so rigid that, if a chief went below on board, all commoners on deck instantly dived overside; and the list of possible breeches calling for summary death in connection with chief's persons read like an eighteenth-century penal code in Europe."

The author submits the opinion that commoners a mere span of four generations removed from the oppressive conditions witnessed by Captain Cook at Waimea would tend to harbor a rather strong distrust for their rulers, despite their benign policies. There would be many who refused to give the modern-day *alii* rulers uncritical allegiance.

2. *San Francisco Examiner*, August 18, 1898: Under the heading "Ardent His Wooing of Kaiulani. Hawaiians Gossip of Captain Strong's Attentions," a Honolulu dispatch dated August 4 describes the courtship of Captain Putnam Bradley Strong, U.S.A. It is typical of many accounts of this romance.

3. *San Francisco Examiner*, September 21, 1898: Under the heading "Princess Kaiulani's True Love. It is a Handsome Young New Englander She Adores," a Honolulu dispatch, dated September 3, tells of Andrew Adams's dallying with the royal Princess. This account is essentially the same as many others.

4. Until her death in 1944 the aged Princess Theresa Owana Cartwright Wilcox asserted her claim to the highest royal title in Hawaii.

Many thought Princess Theresa was somewhat pixilated and that she suffered from delusions of grandeur. But the best genealogists treated her with deference.

In Robert W. Wilcox's genealogical treatise, published in the May 25, 1898, issue of the *Honolulu Pacific Commercial Advertiser*, he made the following statement of his wife's lineage:

"There is only one undisputed branch of the great house of Keoua living, through the primogeniture of the issue of Keoua with his Hana, East Maui, wife through Kalokuokamaile by his only descendants the High Chiefess Elizabeth Kakaaniau (Pratt) and the issue of her brother Gideon K. Laanui, called Theresa Owana Kaohelani. It is a matter of historical note handed down to this day that Kamehameha I in fact during his reign on several occasions of gathering of chiefs and chiefesses, Kaohelani, daughter of Kalokuokamaile and wife of Nuhi the son of the great reigning Chief Hinai of Waimea, Hawaii, was always recognized by the conqueror as the seniority line of the Keoua family, and she was always treated with a special distinction than all the other chiefesses of his Court."

5. *San Francisco Examiner*, June 1, 1892: Mr. John E. Bush, the outspoken Hawaiian editor of *Ka Leo*, a liberal Hawaiian language daily, was quoted as saying about Marshall Charles B. Wilson: "'King Bola Bola,' as he is sarcastically termed by the natives . . . is well known to have been intimately associated with Liliuokalani for fifteen years or more. This favored individual, who alone shares with the Queen a seat at the royal breakfast table, essays to play a role about midway between Richelieu and Bombastes Furioso, with a share of Brigham Young thrown in by way of fragrance."

6. San Francisco Associated Press dispatch dated December 16, 1891, and sent from Honolulu, December 4: Robert W. Wilcox's speech condemning the Queen's present government before the Hui Kalaiaina and a report of the stormy meeting detailed.

7. *Paradise of the Pacific* magazine carried, in its issue of November, 1903, a full-page obituary of "The late Honorable Robert W. Wilcox," which best expressed the esteem in which the brilliant revolutionary was held:

"The death of the Hawaiian political leader, Robert W. Wilcox, on October 23rd, is a notable event in the history of this country. He died in the field of action. The exertions he made in the recent campaign were greater than his weakened constitution could sustain, and on the day of his death he suffered six hemorrhages.

"Robert W. Wilcox was almost idolized by his race. No other man ever had such a firm hold on the hearts of the Hawaiians. Even Kamehameha the Great, greater after death than in life, was not so generally esteemed among his countrymen as Wilcox."

## CHAPTER 7

1. Frederick Beckley was one of six gifted young Caucasian-Hawaiians who were sent by King Kalakaua to universities in England, Germany, and Italy during the 1880s. His studies at Heidelberg kept him away from Hawaii during most of the revolutionary turmoil that preceded annexation. Having matured in *fin de siècle* Victorian times, he was destined to flourish in the Edwardian decade, choosing politics as his métier in 1900, when the first elections of Territorial legislators occurred.

When the author first met Professor Beckley in the mid-1930s, he was retired from a long career as a teacher of the Hawaiian language and deeply immersed in searching flawed land titles.

2. Although the morganatic marriage of Queen Liliuokalani and the Prince Consort, John O. Dominis, produced no issue, the belief persists among Hawaiians that she had several offspring by her lovers, whom she never publicly acknowledged. It is also said that her brother Kalakaua who had no official offspring, left several of his issue, and, like his sister, settled sums of money on them and gave them title to income properties.

The old Hawaiian custom of having children out of wedlock was heartily practiced by the parents of Liliuokalani and Kalakaua. Although official genealogical records allot them only a brother and sister, in her autobiography, *Hawaii's Story* (Boston: Lothrop, Lee & Shepherd Co., 1898), the Queen mentioned ten other siblings.

3. *San Francisco Examiner*, January 31, 1895: A detailed account of the *Elbe's* sinking, in which Henry N. Castle and his small daughter, Dorothy, were listed as missing.

4. *San Francisco Chronicle*, August 22, 1897: An obituary of Captain A. G. S. Hawes based on a dispatch from Honolulu dated August 15, accompanied by excellent portrait.

Besides serving ably in the British diplomatic service, Captain Hawes spent the years from 1871 to 1884 organizing the imperial marine for the Japanese government. And in 1888, while commander of the African Squadron, he stopped the slave traffic of Zanzibar.

## CHAPTER 8

1. An example of the decadent *kahuna* in late nineteenth-century Hawaii, was Pulolo, the sorceress of Lana'i, who involved fourteen accomplices in several sadistic murders. See the *Pacific Commercial Advertiser*, Honolulu, June, 1892, for the announcement of her sentence to life imprisonment, after a long trial that was something of a *cause célèbre*.

2. Known also by his Maori tribal name, "*Te Rangi Hiroa*," Sir Peter Buck was knighted by King George V for his outstanding medical service in the Cook Islands. Besides a great volume of monographs in ethnology Sir Peter wrote *Vikings of the Sunrise* (New York: Frederick A. Stokes Co., 1938) and *An Introduction to Polynesian Anthropology* (Honolulu: B. P. Bishop Museum, 1945).

## CHAPTER 9

1. The Great Mahele was an outgrowth of the constitutional government established by Kamehameha III, who appointed a commission to devise a master plan for the partition of the lands of his kingdom, all of which belonged to himself. In 1847 the subject was brought before the Privy Council, when the principles of the division among the King, the chiefs, and the government were finally adjusted. A committee was appointed to bring about this division, and the work was finished within forty days. Dr. Gerrit Parmelee Judd, a medical missionary turned politician, was the chairman.

Professor W. D. Alexander, in his *Brief History of the Hawaiian People* (New York: American Book Company, 1891), wrote of the Great Mahele:

"The day after the first partition with the chiefs was closed the King again divided the lands which had been surrendered to him, setting apart half of them for the Government, and reserving the remainder for himself as his own private estate. The former are now known as Government land and the latter as crown land. By this grand act Kamehameha III set an illustrious example of liberality and public spirit. Most of the chiefs afterwards (in 1850) gave up a third of their lands to the Government in order to obtain an absolute title to the remainder. The common people were offered fee simple titles for their house lots and the lands which they actually cultivated for themselves, commonly called *Kuleana(s)*. The number of claims finally confirmed amounted to 11,309. The awards for these were deposited in the Land Office. Aliens were not allowed to own land in fee simple until July 10, 1850."

2. William Lunalilo, sixth ruler of Hawaii, whose brief period on the throne was terminated by his death in February, 1874 (aged thirty-nine), founded the Lunalilo Home for aged and indigent Hawaiians. The institution was not built until 1881. The old man referred to in the story who died in the home was undoubtedly a relative of the famous swimming champion Duke Kahanamoku, but the author was unable to trace the connection between the two.

3. Apela Kanae's story and the preceding one involving the farmer Kahanamoku were selected from among a score of similar ones, as typical of the kind that had their genesis in the late nineteenth century.

## CHAPTER 10

1. Although there were *kahuna* functioning as political terrorists to some extent all through the nineteenth century, and this became much more frequent during the many crises of the 1890s, such terrorism by sorcery or the threat of sorcery had its great efflorescence from 1900 to about 1920.

2. Hawaii had been within the sphere of American influence for nearly a century prior to the Spanish-American War, but its annexation at the time coincided with United States imperialistic expansion elsewhere in the Pacific. Because the new territory was several thousand miles nearer to California ports than Manila or Guam, opportunists, some down at the heels and others with respectable funds, converged on it in hopes of preempting an easy niche for themselves. A substantial number of these latecoming carpetbaggers carved out their fortunes, or raised themselves through marriage to Hawaiian heiresses.

## CHAPTER 11

1. What transpired in Naone's bedroom between him and the *kahuna* will probably never be known. More than likely he was frightened into promising his tormentor that he would resign from the Annexation Club and join forces with his own people to campaign for Hawaiian candidates. This explanation would account for the phial taken away from Naone by the nurse. It would have contained a potion that the *kahuna* had convinced him would reverse the curse and enable him to get the red devil off his shoulder in time to save his life.

## CHAPTER 12

1. Legend strongly supported by early records indicates that *kahuna* hurled fireballs onto the premises of Colonel Henry F. Bertelmann and Captain Samuel Nowlein, who, with the dashing rebel Robert W. Wilcox, led insurgent forces in the abortive revolutionary coup of 1895 against the provisional government that had dethroned Queen Liliuokalani. Both men were of German-Hawaiian extraction.

Early in their trials for misprision of treason, government prosecutor William Kinney stated that both Bertelmann and Nowlein would have their lives spared if they made a "clean breast" of it (*Honolulu Evening Bulletin*, January 28, 1895). Subsequently both conspirators turned state's evidence, and their sentences of death were reduced to imprisonment for



thirty-five years, with a fine of \$10,000; these penalties were in turn suspended.

The Hawaiian community almost unanimously condemned the turn-coats. *Kahuna* were quick to hurl their dark powers against them. On February 1, 1895, the *Evening Bulletin* reported that an "incipient fire" started in Henry F. Bertelmann's King Street office was supposedly of incendiary origin. The Colonel's health failed rapidly and, by the twenty-third, this paper reported that he was a very sick man, so weak he needed the support of Mr. Pua Mio, a long-haired royalist in his employ.

On February 2 the *Evening Bulletin* reported that "Samuel Nowlein's house on King Street opposite to J. B. Atherton's was set on fire, apparently by incendiary means."

After the fire struck his house, Captain Nowlein lived in mortal fear of meeting disaster at the hands of *kahuna*. He had hidden out during his trial, in a room given him by Captain Parker in the rear of the deputy marshal's office. The *Evening Bulletin*, on February 26, reported that "Samuel Nowlein, like the Arab, 'folded his tent and silently stole away,' by the steamer *W. G. Hall* this morning (bound for Maui). He was accompanied by his wife. It is reported that he spent a greater portion of last night at the Station House, being afraid of an attempt by someone to take his life."

2. In 1958 I began to think of India and Pakistan and for the first time in my life had a strong urge to visit these countries. As if guided by some powerful force beyond myself I took passage on a vessel of the American President Line for a voyage around the world. In the course of time I stepped ashore in Karachi early one afternoon and set out to explore that city. As I walked into the downtown area, my attention was arrested by a man in the act of buying a newspaper at a corner newsstand. He was short in stature, thin and gray-haired, and dressed in a wrinkled European suit. At first glance I thought he was a suntanned Englishman, but on closer scrutiny it was evident that he was a man of India whose Aryan genes were very dominant, while the black Dravidian aboriginal were recessive.

As I drew near him the distinguished man suddenly looked up from his paper and greeted me in faultless Oxonian. "How do you do, sir?" he said. "You are the American I have been expecting to meet here on this corner." We shook hands and introduced ourselves, and he invited me to join him for tea or a late tiffin, saying, "You perhaps have little time here, and I have much of great importance to say to you." I assented and we entered a small cafe close by. This was the way I met the man who gave me the nine castings of steatite seals from ancient Mohenjodaro.

Professor Janat Q. Mohammed Moneer had retired some four years

earlier after being thirty years with the British Archaeological Survey of India. In the late 1930s Professor Moneer had been in charge of the excavations of the ancient Larkana city of Mohenjodaro. After his retirement he had moved to Karachi from Bombay and spent four years locating the tombs of the Persian dynasties who ruled over Sind, which, for many centuries, encompassed most of what is today known as Western Pakistan. He had taken hundreds of large, clear photographs of these tombs and the epitaphs inscribed on them. Being one of the three or four language scholars in the world who could translate the archaic language of the poems that accompanied each of the epitaphs, he declared, he had done so, and had bound photostats of the original inscriptions and corresponding translations into massive volumes. These volumes and the photographs I saw in his house later on that evening.

When we were seated in Professor Moneer's study, which was crammed with books so that it barely accommodated both of us, he told me of his explorations of Mohenjodaro and the work among the Persian royal tombs. The latter project had exhausted his life savings and seriously affected his health, which had been frail since contracting liver fluke from drinking bad water during the work at Mohenjodaro. He reckoned his remaining time on earth to be, at the most, two years, and during this time he hoped to sell the Persian tombs material to a Pakistan museum for sufficient money to finance his eldest son's medical education and leave a modest fund for his widow and several minor children. He had asked for the sum of five thousand dollars, but the director had offered a paltry twelve hundred.

Professor Moneer requested me to help him get the larger sum from the museum by engaging in a harmless little game whereby the director would be induced to pay his price for the tomb collection. Thus it transpired that when I returned to New York I set up "The American Institute for Special Asian Archaeological Researches," made myself the Director, and commenced negotiations to purchase the Persian collection. It required seven months and five letters to reach an "authorization" of five thousand dollars, which persuaded the Pakistan museum to make a slightly better counteroffer.

When I returned to Pakistan on a second world tour to visit Professor Moneer, his son had nearly completed his first year in medical school and he had set up a small trust for his wife and children. My reward consisted of the nine plaster castings, which the Professor had selected from among the thousands of steatite seals excavated in Mohenjodaro, as representative, and a rare book by Mr. T. G. Aravamuthan, *Some Survivals of the Harappa Culture* (Bombay, 1942), along with forty-five small but clearly detailed photographs of the seals. He explained that these articles were my reward. He felt that I would refuse to accept a

cash commission if he offered it, although he added that if his intuition were mistaken in the matter he would gladly pay me in money. I assured him that his intuition was indeed correct.

Mr. Aravamuthan's opening paragraph says, in part:

"The Harappa Culture, found in full blossom about 2800 B.C., appears to have vanished in a short while. To judge by what may be deduced from the antiquities of the next period of which remains have survived to us—the period of about four centuries immediately preceding the beginning of the Christian era, that is, more than two thousand years later—it looks as if it left little of a trace. Reminiscences are however found, both in the symbols appearing on the 'punch-marked' coins found all over India, which are definitely known to have been current from about 400 B.C., and in the standard weight to which they conform. The figure of deer carved on the pedestals of the images the Buddha from about the second century A.D. and also at the feet of the images of Siva as Dakshinamurti seem to be survivals of a motif known to this culture. If the suggestion that the Brahmi script is descended from the writing on the seals of this culture is found to be correct, the Indian systems of writing now in vogue would all be the direct, though remote heirs of this culture. If the contention that the script of Easter Island bears so close a similarity to that of Harappa as to be deemed to be a descendant, and a very near one too, turns out to be well-founded, at least one feature of this culture would seem to have voyaged away an incredibly great distance and to have survived there till recently. The religion of the culture has, however, left a deep and permanent impress, for among its bequests are the cults of a Yogi-God, in all probability the prototype of Siva, and of a Mother-Goddess, probably not very different in origin, but quite distinct in development, from the similar goddess of other early cultures. It may be that worship of the phallus and baetyli are also the bequests of this culture."

With the castings came two pages written in Professor Moneer's fine scholarly holograph, which read as follows:

"This small carton contains the plaster casts from nine typical steatite seals recovered from the ruined remains of the prehistoric city site of Mohenjodaro in the Larkana district of Sind region in the West Pakistan Province. This site is one of the more than forty sites of the same prehistoric antiquity which have been definitely located and tested in Sind during the last forty years. Besides Mohenjodaro only a few other sites of this series have so far been brought under the archaeologist's spade pretty intensively, as a result of which it has been established that they represent the remains of a highly advanced civilization albeit of Chalcolithic type which flourished throughout Sind and in the adjoining tracts some three thousand years before Christ, of which fact next to

nothing was known to modern antiquarians until forty years ago. From the vast and varied range of portable objects of domestic use and personal armament, etc., which have been recovered from the excavations of the ruined sites, it is now universally recognized that the civilization of which they are the relics was one of the most magnificent Prehistoric civilizations transcending in not a few aspects the splendours and maturity of the prehistoric civilizations of Egypt, Elam, Babylon and Sumer to which it was more or less contemporary between B.C. 4,000 and 2,000.

"While this generalization holds good as far as it goes, it is a pity that we are still in the dark about the history of the people who made and lived in that civilization, so that this wonderful civilization of prehistoric Sind continues to present an historical enigma for the modern scholar and students of antiquarian lore. This enigma might prove less intractable if the pictographic symbols and the variety of familiar and strange animal figures with which the steatite seals and other finds are found exquisitely engraved would unfold their meaning and purpose. So far, the conclusions of great palaeographers of international repute who have tried to read and interpret the pictographic writing and figural representations associated with the Sind seals agree only in differing from each other with irreducible margins of divergence. The writer of this brief note understands from a knowledgeable source that pictographic seals of exactly identical symbols and artistic treatment as those found in Sind have been discovered in the ruined remains of antiquity excavated in Easter Island and have been reproduced in a book entitled *Mystery of Easter Island*. The writer of these lines has yet to come by a copy of this book and till then must not add to his foregoing observations.

"The nine seals, plaster casts of which accompany this note, are remarkable not so much for the pictographic legends engraved on them, as for the variety of figural representations of animals and human beings which each of them shows. Some of these animals are mythical such as chimeras and unicorns, but most of them are of animals likely to be familiar, for instance elephant, humped bull, and dew-lapped bull. In the vast range of animals found engraved on all the many pictographic seals of prehistoric Sind, cat and horse are conspicuous by their complete absence, while camel is of rare occurrence.

(Signed) Q. M. Moneer

Karachi, Pakistan, August 2, 1959."

## CHAPTER 13

1. Swami Narendra Nath Vivekananda was born in Calcutta on January 12, 1863, six minutes before sunrise as the constellation Sagittarius appeared in the east, the moon was in the constellation Virgo, the

planet Jupiter was in the eleventh house, and Saturn was in the tenth from that of his birth. Commencing life under such auspicious signs it was inevitable that Vivekananda should have become one of the greatest holy men of his age.

In 1893-94-95, the Swami Vivekananda lectured in the United States and made occasional trips to Canada and Europe. Returning to America in the summer of 1899, he lectured again for nearly a year. Among the western devotees of the great mystic were Robert Ingersoll, William James, Sir Hiram Maxim, Sarah Bernhardt, Ella Wheeler Wilcox, Ole Bull, Nicolas Tesla, and Elisha Grey.

## CHAPTER 20

1. It has been said that a white person born in Hawaii, or one who lives there a long time, invariably absorbs a certain amount of belief in *kahuna* lore through acculturation. Dr. Nils P. Larsen had lived in Hawaii eighteen years, and John M. Warinner for thirty at the time they entered the burial cave on the island of Moloka'i. The author knew both men well enough to vouch for the fact that neither excluded the possibility they had suffered from the effects of an old curse on the cave, or from the machinations of *aumakua*, or family guardian spirits of the persons interred within the cave, who keep vigil over the remains through the ages.

Moloka'i for centuries has been known as the "Dark Island." It is the traditional home island of Uli, the goddess of sorcerers, and the dwelling place of Hawaii's most powerful *kahuna*. Undoubtedly the sinister reputation of Moloka'i was influential in the speculation over causes of the illness that befell the explorers.

Having been in close touch with both men during the weeks after their return from the cave venture, the author gathered from them substantially the same account which the late Senator George P. Cooke published in his informal history of Moloka'i, *Moololo o Moloka'i* (Honolulu, 1949, pages 157-58), which he dated September 21, 1949.

The cave in question, which had probably been sealed with a hard plaster of mud and *pili* grass in the interstices of its lava stone frontal wall, had been closed for at least a century. It had been discovered by a sharp-eyed deer hunter who reported it to the district sheriff. Breaching the wall, Larsen entered the cave and found, besides fifteen skeletons, a great variety of primitive artifacts, such as gourds and calabashes, a *tapa* paint receptacle, and a *kuula*, or fish god. Before long the doctor became dizzy and nauseated. He hurriedly withdrew from the cave, and soon severe retching and diarrhea commenced, which lasted several hours.

During the next week he was barely able to walk and lost ten pounds. Warinner, who had only briefly poked his head inside the opening, had a mild seizure, from which he recovered within two days.

When the author questioned Rev. Andrew Iaukea Bright about the incident he said, very gravely:

"Our cave-robbing friend Dr. Larsen is damned lucky to be alive today. Anyone who goes into a Hawaiian burial cave and takes anything at all away from it, as he did, gets sick just like that, and soon they die. He is still living because he is not one of our race. Hawaiians who do such things are sure to die. He thinks that a protein compound from the corpses was mixed into the dust he stirred up by crawling around in that cave. *Auwe!* Let him believe what he wants to. We Hawaiians know better."

## CHAPTER 21

1. An ancient art that died out in the nineteenth century was that of plastering the chinks in the lava rocks that walled the mouth of burial caves. A mixture much like adobe, containing *kukui-nut* oil and dried strands of *pili* grass for cohesion, were artfully laid into interstices to keep out dampness and vermin and to blend the cave into its surroundings so as not to be easily discerned by vandals.

## CHAPTER 22

1. Steamer travel between the islands commenced in 1854 with the arrival of the *Sea Bird* and the *West Point*. By the 1880s there were two rival fleets plying island waters, Wilder's Steamship Company and Inter-Island Steam Navigation Company.

In 1928 a small but fast luxury liner, the *Waialeale*, was put into operation, and in 1929 a sister ship, the *Hualalai*, and a combination passenger and cattle carrier, the *Humuula*, completed a modernized fleet. These three vessels, and on occasion the much smaller all-purpose trawler *Hawaii*, carried the author on his voyages among the eight major islands throughout the 1930s. Finally, by the end of 1942, arbitrary wage demands by local maritime unions, coupled with overwhelming competition from plane service, drove the steamer fleet from interisland waters.

## CHAPTER 23

1. Although the author found that the so-called disappearing cave of Kahua Ranch put a severe strain on his credulity, he made several

intensive searches for it, afoot and on horseback, on the off chance that it did exist and could be found through persistent effort. The likelihood that Mr. Von Holt was duped by his own cowhands was great. His Hawaiian cowhands had first seen the cave and reported it to him. It would have been natural for them to have agreed among themselves to thwart the exploration of the cave by falsifying its location, and by seeming to cooperate in the searching, but always making sure that none among them ever found it.

## CHAPTER 24

1. Human settlements on Lana'i in Neolithic times, as on other islands, were concentrated near the sea. A barren island, its poor material culture was evident in the scarcity of finely crafted artifacts around the scores of long-uninhabited village sites along the shores. An upland adze manufactory yielded more specimens than all the coastal sites combined.

## CHAPTER 25

1. Chests and metallic locks were unknown to the Hawaiians in pre-European times. The chest in the Niihau cave could have arrived on a ship as early as 1779, or at the time of the Russian settlement on nearby Kaua'i, which commenced in 1815. The author thought that the thick mantle of dust that covered the chest would have taken at least a century to sift through the few cracks in the entrance wall.

## CHAPTER 26

1. Charles Furneaux was one of the most colorful figures of late nineteenth-century Hawaii, but little is known of his life. Sometime in the early 1870s Furneaux appeared in Honolulu and soon went to the large southern island of Hawaii, where he commenced to paint scenes of the volcanic craters Halemauau and Kilauea. In the late 1880s a fellow Frenchman, Jules Tavernier, one of America's finest delineators of Indians and the Old West, vied with Furneaux in sketching spectacular volcanic scenes. The former's most ambitious work was a 420-foot cyclorama that was shown at the Chicago World's Fair in 1893, at the San Francisco Midwinter Fair of 1894-95, and at the Buffalo Exposition of 1901, where it disappeared.

## CHAPTER 27

1. Everett Brumaghim (1901-1944) was taught Hawaiian botany and the ancient science of herbal therapy by a pure Hawaiian grandfather who was a *kahuna lapaau*. Because of his unusual knowledge of indigenous plants, he was employed several years by the Forestry Service. At the time he appeared at Warinner's grass hut with the tattooed arm he was making a freelance study of ancient native embalming methods. Shortly after the expedition into Forbes's cave Brumaghim's health failed. The author took him to Dr. Nils P. Larsen, then Director of Queen's Hospital, who undertook to prolong his life. During his terminal illness the doctor employed him to create the first herbarium of Hawaiian medicinal plants, which was located on the grounds of the hospital.

2. Tattooing was practiced among all the Polynesians but notably by the Maori and Marquesans. Few references to this art appear in legend or literature. An extremely rare sketch of a tattooed Hawaiian appeared in William Ellis's excellent work, *A Narrative of a Tour Through Hawaii* (in 1823), The Advertiser Historical Series No. 2 (Honolulu: Hawaiian Gazette, Ltd., 1917).

## CHAPTER 28

1. John F. G. Stokes had retired from Bernice P. Bishop Museum in 1932, as Curator of Anthropology. His comparative studies of Polynesian cultures dating from 1899 were matched by few scholars in the field. Hawaiian authorities who later were informed of the funerary grass hut of Koaia unanimously supported Stokes's opinion that it was unique in all of Polynesia. It is regrettable that Dr. Kenneth P. Emory, his successor at the Bishop Museum, showed little interest in studying and preserving the author's find, during the short period that remained before the Hawaii wilderness was overrun by hordes of backpack vandals.

## CHAPTER 29

1. If legends of treasure trove from wrecked Spanish galleons did not come from so many sources and with such persistence, the whole idea of Kamehameha's secret silver hoard would be too incredible for publication. Much evidence has been set forth in learned treatises purporting to prove that the Spanish discovered Hawaii in the sixteenth century, and that for a time the Manila galleons stopped at island ports for fresh



water and provisions. Accounts of these Spanish contacts also appear in Hawaiian legends.

It is supposed that ships laden with treasure were lured onto treacherous shores by false lights, and their cargoes preempted by all-powerful chieftains before Kamehameha became the first king of the archipelago. John F. G. Stokes said he found evidence that sixteen ships were lured onto the shores of Hawaii by acts of barratry between the time of Captain Cook's death in 1779 and the second and final visit of Captain George Vancouver in 1794. As Kamehameha I subdued island after island he would surely have seized what remained of this seaborne plunder from the conquered kings and high chiefs, placing it in his ample warehouses along with the Spanish booty, there being few trading outlets for it within his lifetime, which ended in 1819.

### CHAPTER 30

1. In a continental society the kinship of John Lane, the Puna woman, and Lono would be thought coincidental, but the aboriginal people of insular Hawaii are linked together by blood ties so extensive that they are like a large family. Consanguinity has an almost sacred meaning to Polynesians; they make little distinction between a first cousin and one who is ten times or more removed.

### CHAPTER 31

1. Hawaii's rain forests can be as impenetrable as any in equatorial regions, and for different reasons the same might be said of thickets along Kona's semiarid shores. Kona's old lava beds adjacent to the sea support a heavy mantle of alien vegetation, principally the algarobillo tree (*Prosopis dulcis*), lantana shrubs, and cactus, which choke out nearly all indigenous plant life. Added to the difficulty of movement in this thorny wilderness is an intense midday heat and high humidity. Not even Kamehameha's treasure cave offered a strong enough incentive for Mr. Von Holt to extend the expedition beyond his scheduled three days.

### CHAPTER 32

1. In *Paradise of the Pacific* magazine, Honolulu, Volume 41, No. 6, June, 1928, Emma Ahuena Taylor gives us a very detailed account of the building of various mausoleums, with names, dates, and circumstances of each burial or reinterment. Again, in *Paradise of the Pacific*

magazine, Volume 44, No. 10, October, 1931, Mrs. Taylor wrote of the transfer to the Nuuanu Mausoleum of nearly all the royal remains that had been in the Pohukaina tomb at Iolani Palace in downtown Honolulu.

2. In an interview with ex-Senator Thomas Fitch, May 7, 1921, Miss Evelyn Wells, the California historian, reported:

"Thomas Fitch happened to be present at the funeral of the last of the Kamehamehas (Lunalilo). Among the gorgeous trappings of woe were to be seen signs or symbols of royal heritage blazoned by golden embroideries. Of kingly possessions there were none. 'He had them all destroyed the night before he died,' someone whispered. 'Alien touch shall not finger my crown or traitor breath stir the feathers upon my raiment,' the King had said."

Thomas Fitch was for many years a Senator from Nevada, where he was dubbed "Gentleman Tom, the Silver-Tongued Orator of the West." Fitch made and lost many fortunes in Nevada and California before he went to Hawaii in the early 1870s. His second venture in Hawaii occurred early in the twentieth century when he sank his last stake in an unsuccessful attempt to develop Marcus Island, with its discoverer, Captain Andrew Rosehill, and the distinguished naturalist Dr. William Alanson Bryan.

### CHAPTER 33

1. *San Francisco Examiner*, March 18, 1899: First dispatch from Honolulu, dated March 10; an account of the obsequies up to date. The heading read: "Kaiulani, the Fair Young Princess of Hawaii, Is Summoned by Death in Her Island Home."

2. These tributes to Kaiulani appeared in the *San Francisco Examiner* obituary dated March 25, 1899, under a Honolulu dateline of March 17, 1899.

Years earlier the *San Francisco Examiner* of March 19, 1893, carried a full-page interview in Washington, D.C., by Mr. S. E. Moffett. The democratic spirit of Princess Kaiulani and her genuine fondness for her people, which endeared her to them, are reflected in a recollection of her adolescent years among them:

"My favorite occupation was riding. I liked to mingle with the natives, especially of the lower classes. I was with them much more than with persons of higher position. They are such an affectionate, generous, simple people that it was a pleasure to be in their company. . . . They were always just as glad to see me and to give me whatever they had that was good to eat."

3. Termed by the author a classic account of Kaiulani's funeral services, the *San Francisco Examiner's* report of March 25, 1899, dis-

*Notes and References on Source Material*

patched from Honolulu March 17, 1899, was essentially as it appears here, opening with Robert Louis Stevenson's poem to her and his note concerning it, and continuing to the last paragraph, in which the services among the "Tombs of the Kings" are concluded by the surplined choir rendering the hymn "Resurrection Morning."

The reading of the *Examiner's* obituary read as follows:

"Kaiulani Now at Rest with Hawaii's Kings. Impressive Funeral of the Lamented Princess in Honolulu. Distinguished Representatives of Many Nations Participate in Ceremonies. American Troops in Line. Twenty-five Thousand Spectators Gather at the Church and Mausoleum."

## CHAPTER 34

1. Mrs. Emma Ahuena Taylor, in her excellent article "Royal Tomb of Hawaii" (*Paradise of the Pacific*, Honolulu, Volume 41, No. 6, June, 1928), wrote a graphic account of torchlight procession to the new Kamehameha crypt in Nuuanu, on the night of November 9, 1887.

2. For a detailed account of the prophecies of Kamanawa and Liliha, see *The Last King of Paradise*, by Eugene Burns (New York: Pellegrini and Cudahy, 1952), Part 1, Chapter 3, "Liliha's Dramatic Prophecy."

## CHAPTER 35

1. The Nawahis were one of the few high-ranking families that had kept their ancient status aloft and unsullied by infusions of lesser bloodlines, throughout the great changes that occurred between 1800 and 1900.

Careless practices growing out of the Constitution of 1845 threw many noble lineages in doubt. During the next forty years a multitude of persons were to claim dubious hereditary rank and status. Intercalating history and falsifying genealogies became a universal preoccupation with untitled individuals fabricating an illustrious lineage for themselves, and lesser noblemen moving into higher status by manipulating ancestral charts.

In 1883 two Hawaiian language papers, the *Elele Poakolu* and *Kuakoa*, engaged in a fierce argument over the divisions of the old noble classes and the prerogatives of each. Controversy between two families became so intense that the Legislature of 1884 appointed a committee to establish the genealogy of royal and noble persons. The committee worked nearly three years on a report that was never released; it was preempted by King Kalakaua, who felt that his personal interests could best be served by its suppression.

From 1886 until the present time, *alii* genealogy has been in a hope-

less state of chaos. Largely as a result of the fraudulent genealogies trumped up between 1845 and the 1880s, which were never officially expunged, or, if possible, purged of errors, multitudes of Hawaiians today boast of a noble lineage that is spurious. In Hawaii it is still remarked by outsiders that it seems impossible to find a Hawaiian whose ancestry is common. They are all "Royal Hawaiians," which is of course a monstrous absurdity.

Without doubt the High Chief Joseph Nawahi was of the *papa alii*, with unassailable claims of descent from the exalted *niau pio* order of nobility.

2. During the 1930s many old Hawaiians who had witnessed a celebration of Roberto Garibaldi Wilcox's birthday gave their recollections to the author. This account of Roberto's adulation by the Hawaiians substantiates the testimony of his daughter, Helen Wilcox Salazar of Honolulu, and a first cousin, the eighty-two-year-old Edith Kalanihiapo Moore, who now lives in San Francisco.

3. For detailed accounts and photographs of Prince David Kawananoa's funeral, consult the *Honolulu Advertiser* and *Honolulu Star-Bulletin* editions of June 21, 1908.

## CHAPTER 37

1. For detailed accounts and photographs of Prince Jonah Kuhio Kalaniana'ole's funeral, consult the *Honolulu Advertiser* and *Honolulu Star-Bulletin* editions of January 16, 1922.

2. In the genealogical treatise dated May 25, 1898, which Robert W. Wilcox wrote to correct many gross errors Liliuokalani made in *Hawaii's Story by Hawaii's Queen* (Boston: Lothrop, Lee and Shepherd Co., 1898), the royal ancestry of Princess Theresa Owana Kaohelani Wilcox is traced through her father, Prince Gideon Laanui, to a brother of Kamehameha the Great by the same father, Keoua. From the union of Keoua with his second wife, the most exalted *kapu* chiefess Kahikikalakalani, there was Prince Gideon's father, Kalokuokamaile.

Princess Theresa, the great-grandniece of Kamehameha the Great, was a proud and extremely beautiful woman in her younger days. When her husband, Robert W. Wilcox, was Hawaii's first Delegate to the United States Congress (1901-1902), Theresa accompanied him to Washington, where she captivated President Theodore Roosevelt and moved in the most elegant circles.

The author saw her often throughout the 1930s—an aged dowager regal and imperious to the last. A great many ill-informed persons both Hawaiian and non-Hawaiian assumed she was a pretender and looked

upon her with amused tolerance. But older Hawaiians who knew their royal genealogies knew that she was truly a Kamehameha whose lineage was far superior to the many collateral members of the Kalakaua family who had assumed royal titles.

The white community, mindful of the roles he and Princess Theresa had played in three revolutions, looked with jaundiced eyes on them when R. W. Wilcox was elected to Congress. Typical of scores of scurrilous attacks on them that appeared in Honolulu's several organs of white imperialism, and that lend credence to her claim that the able revolutionary was poisoned by the "missionary crowd" because they feared he might lead another attempt to restore the monarchy, is an editorial in *The Friend*, Volume 58, No. 12, December, 1900, which was evoked by his victory at the polls:

". . . In the Revolution of 1893, when the Queen was dethroned, she was then engaged in reviving and establishing on a despotic basis, the Heathen Party of Hawaii (Hale Naua Society), which was powerfully promoted by the late King Kalakaua. Hon. R. W. Wilcox now appears to be leading his Independent Home Rule Party into an identification with that defunct Heathen Party—embracing a base and degraded past.

"On the night of the 21st of October, he held a *luau* banquet in the Drill Shed, with donations solicited by Mrs. Wilcox. Over 1,000 natives attended. At the close of the feast, a heathen hula hula was enacted of the grosser lascivious description. Mr. Wilcox personally conducted the females on the stage. By this act he publicly identified himself with the ancient heathen lewdness which has destroyed the bulk of the unhappy Hawaiian people, and continues to waste the surviving remnant. During the election campaign, he continually denounced the 'Missionaries.' Inflated by victory, he now seeks to lead his people in a downward orgy of vice and debauching."

We may be sure that, during and after the election campaign, the missionaries and their sugar planter henchmen denounced R. W. Wilcox with equal fervor. They started an agitation to prevent his credentials from being accepted by Congress. The *Honolulu Republican* said that "Hawaii is disgraced by the election of an adventurer and bigamist as her first delegate to Congress." And the *Evening Bulletin* referred to the election of the royalist Wilcox as: "a startling and deeply disappointing fact."

3. Prince Samuel Crowningburg Amalu traces his royal lineage through six generations to Kaleimamahu, a son of Keoua by Kamakaheikuli, who was the fourth of Keoua's seven wives. Kaleimamahu was thus a half brother of Kamehameha the Great. He descended collaterally from Kaleimamahu's son, Charles Kanaina, who was the father of William Lunalilo, the sixth king of Hawaii.

Prince Samuel now fifty-six, met the author first in 1938 at the Uni-

versity of Hawaii. At that time he was the only claimant to the Hawaiian throne other than Princess Theresa Wilcox. Since the death of Theresa in 1944, he has been the only one among the many living descendants of the seven wives of Kamehameha the Great's father, the prolific High Chief Keoua.

Truly a believable prince, urbane, widely traveled, scholarly, an authority on Hawaiian history and folklore, and even a master of *kahuna* sorcery, Prince Samuel for the past seven years has written what is perhaps Hawaii's most widely read column, "The World of Samy Amalu," which appears regularly in the *Honolulu Morning Advertiser*.

## CHAPTER 38

1. Duke Kahanamoku, the late great swimming champion, bore the given name of his father who was named for the royal Duke of Edinburgh, commander of H.M.S. *Galatea*, which brought that royal personage to the Hawaiian Islands in 1868 on a cruise of the Pacific, a generation before Duke Kahanamoku was born. In the course of his quite uninhibited reveling, which became legendary, the Duke is said to have fathered many English-Hawaiian children. But Duke Kahanamoku and his many brothers are universally regarded as exceptionally fine examples of the classical pure Hawaiian man in both physique and temperament.

In 1931 the sculptress Malvina Hoffman came to Honolulu to cast the model of the most representative Polynesian, for her hundred figures of racial types for the Hall of Fame in the Field Museum, Chicago. Duke being unavailable she chose his brother Sargent for the model of her magnificent "Bronze Surf Rider."

2. *The Friend*, Honolulu, Volume 61, Number 5, May, 1904:

"On March 28, 1904, the remains of nine of the Kamehameha family were moved from the old vault to the new one; Dr. T. B. Rooke and Hon. Robert C. Wylie included. April 1st; night removal of 13 caskets of Kalakaua Royal Family from temporary shelter, back to the Royal Mausoleum newly renovated."

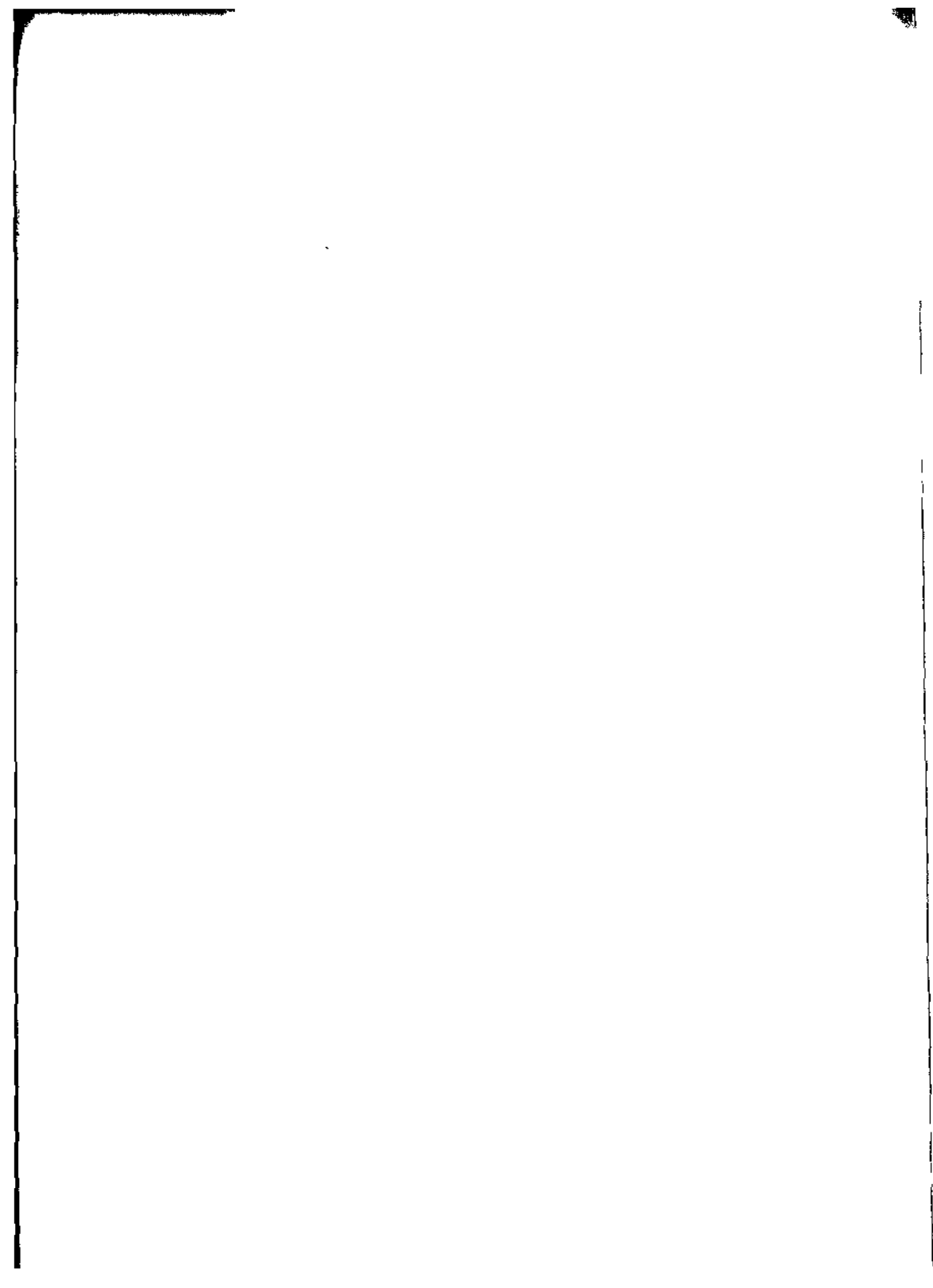
3. Manulani Beckley Kahea was a cousin of Professor Frederick Beckley, who was adopted and reared by a family with the surname of Kahea. He was proud of his Beckley ancestry and had always been on the best of terms with Frederick. Manulani and Frederick had a mutual ancestor in the distinguished Governor Frederick Kahapula Beckley, who took office when remarkably young.

4. Of the royal *kahu* Hoolulu and the secret burial place of Kamehameha the Great, Robert W. Wilcox wrote as follows:

"It is inexplicable how the ex-Queen (Liliuokalani) used Fornander

as her authority, and yet Fornander's pedigree or genealogy of Kepoo-okalani is very far from the same.

"Kameeiamoku took his second wife, Keliiokahehili, a daughter of Kanekapolei. But Kameeiamoku's first wife was Kamakaeheikuli; their issue was Kepoo-okalani, the great-grandfather of Liliuokalani; and Kameeiamoku's last wife was Kahikoloa, and their issue was a son, Hoolulu, grandfather of the late governor, Frederick W. Kahapula Beckley. Ulumaheihei Hoapili was one of the few chiefs in whom Kamehameha I had the greatest confidence, in fact the only one he entrusted with his bequest to hide his bones according to the ancient custom. Between Hoapili and his half brother Hoolulu, accordingly, this sacred mission was carried out; and at his death in 1819, Hoapili entrusted Hoolulu with the bearing away of the corpse of the great Kamehameha. The ceremony was performed at dark of night. It is only surmised that the corpse of the great conqueror was put in one of the secret caves of Kona, Hawaii, but some say it was consigned to the deep sea."







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#### ABOUT THE AUTHOR

JULIUS SCAMMON RODMAN is descended from the whaling Rodmans of New Bedford, Massachusetts. He went to sea at the age of seventeen, and in 1930 landed in Honolulu, where he made his home and continued his studies of Polynesian history and culture, while attending the University of Hawaii and numerous California and eastern universities. From 1930 to 1940 he roamed the islands in his motor vessel *Silver Cloud*, supplying museums and collectors with artifacts from caves and ruins and writing articles on Hawaii. In 1935 he was co-director with the famed global flyer Harold Gatty of the Coman-Panairways Oceanographic Expedition to survey the Equatorial Line Islands.

The author of the only book ever bound in *koa* wood (Hawaiian mahogany), Mr. Rodman was master and managing owner of the square-rigger *Baldutha* and was co-founder and director of the Museum of Chinese in America, in Tiburon, California. In 1977 he married the widow of his long-time friend the late artist-author Robert Lee Eskridge. Now editing his autobiography and preparing an illustrated catalogue of prize-winning canvases, Mr. Rodman has settled down with his wife, Helen, in Olympia, Washington, in an old Dutch Colonial farmhouse built in 1914 by General Hazard Stevens, son and biographer of Isaac I. Stevens, the first territorial governor of Washington.



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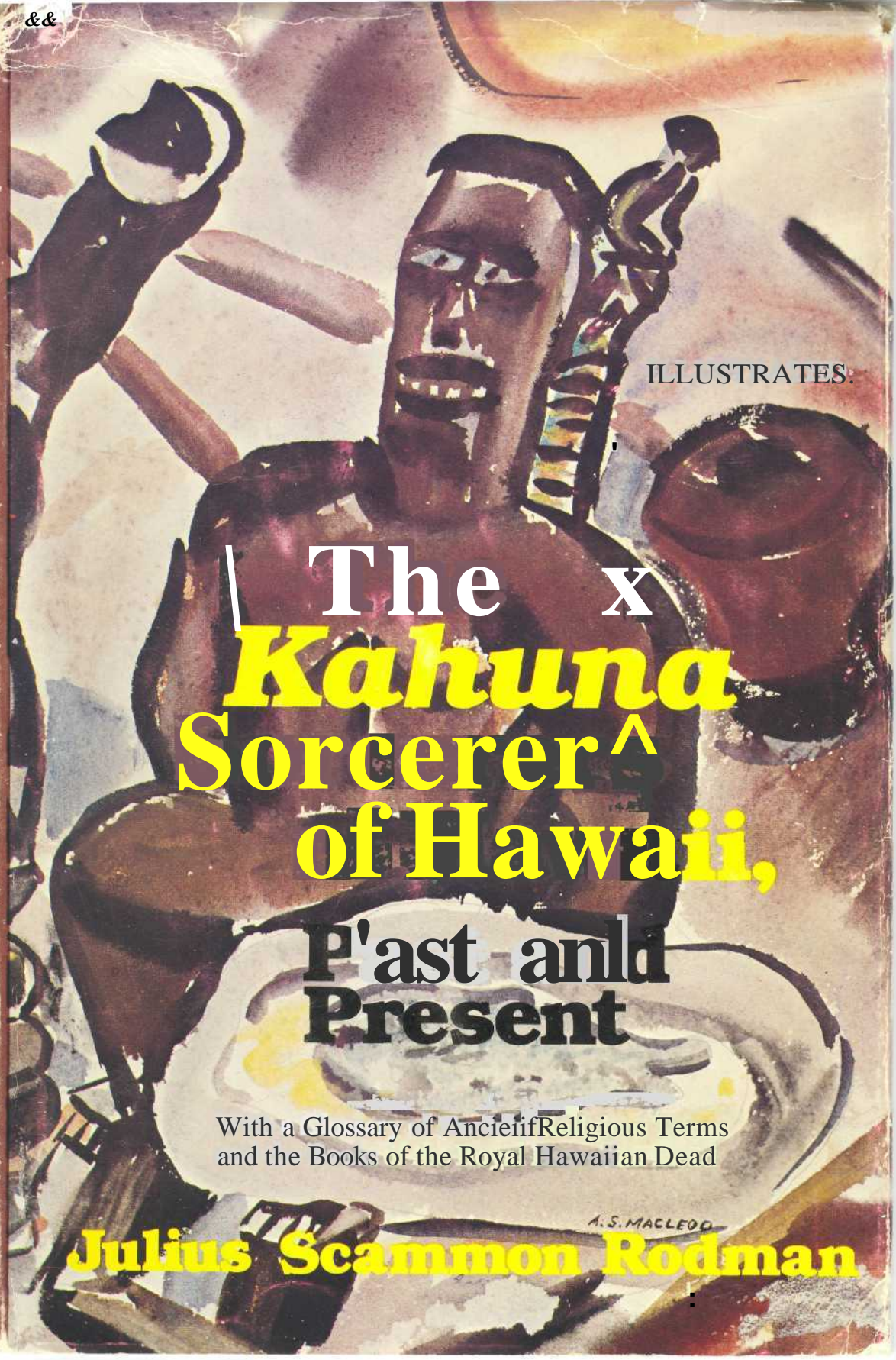
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# The *Kahuna* Sorcerers of Hawaii, Past and Present

*With a Glossary of Ancient Religious Terms  
and the Books of the Royal Hawaiian Dead*

**Julius Scammon Rodman**

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"*KAPUI STOP! DANGER!* In these caverns of Koaia are the tombs of a high chief and his beloved *wahine*. This spot is held sacred. A curse could fall upon all who come as robbers. Look upon the dead, but touch nothing!"

These were the words of a sign that Julius Scammon Rodman set up on an ancient burial site in the beautiful Hawaiian Islands, Mr. Rodman had good reason to set up such a sign. As he reveals in this exciting book, his far-flung explorations of Hawaii, and his intimate knowledge of the traditions of the Hawaiians, had taught him reverence for their beliefs. And he knew the power of the dreaded death-dealing sorcerers—the *kahuna ana 'ana*—who, like the voodoo wizards of Haiti, had the power to pray their victims to death with a powerful curse: "O the Lizard, give birth to idiocy, to palsy, the unexplained sickness; bathe him in blood, twist his back in front. Here is my death sentence, crazy one!"

To the early Christian missionaries, who came to Hawaii in the 1820s, such beliefs were the "primitive superstitions" of "benighted savages"—but how would they explain the horrible illnesses and fearful deaths that befell the enemies of the *kahuna ana 'ana*, particularly at the end of the nineteenth century, when these sor-

*(continued on back flap)*

*(continued from front flap)*

cerers became a type of political terrorist, "praying to death" those who favored the annexation of Hawaii by the United States and casting "red devils" on the shoulders of Hawaiian "turncoats"?

Mr. Rodman has too much respect for Hawaiian tradition to consider these powers mere superstition. In his detailed study of the *kahuna* he describes their rigorous training and the miraculous healing arts that many of them practiced and still practice today. He shows their role in the beautiful Hawaiian religion, with its worship of the living water and the life-giving breath of the sun.

Interwoven with his story of the *kahuna* is a magnificent pageant of Hawaiian history, from the mythical origin of the Hawaiians in the lost continent of Ka Lua to the immense power of the famed King Kamehameha the Great and to the tragic death of the much-loved Queen Liliuokalani, the last native sovereign of Hawaii.

A notable feature of the book is the glossary of *kahuna* terminology, compiled by the Hawaiian scholar Leinani Melville Jones. This, with Mr. Rodman's vivid text and his thrilling accounts of his own explorations, makes this book a priceless contribution to the story of Hawaii's glorious past.

*The jacket design is from an original watercolor by the late artist Alexander Samuel MacLeod, 1888-1976, entitled Polynesian God and Stone Fish. His works are in such permanent collections as the National Gallery, Library of Congress, New York Public Library, and Stanford University,*

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**EXPOSITION PRESS, INC**  
Smithtown, New York 11787-0817

ISBN 0-682-49196-9