

A ka Luna o Pu‘uonioni

We continue to marvel over this scrappy little mele, this tongue-in-cheek wooing song of Kamapua‘a, this prayer of Hi‘iaka, this pebble hula. “It belongs to antiquity, to the wā kōli‘uli‘u” (what Aunty Maka Bacon liked to say in response to our niele questions of provenance), and yet here it is again,¹ resilient as ever, chosen from our ‘ūniki canon (as transmitted from Kawena to Lokalia to Maiki to Māpuana), and inspired by Noenoe Zuttermeister’s admonition at the last Merrie Monarch meeting; *Where are your teachers’ dances, your traditions, the things you’re supposed to honor and preserve? That’s not what I’m seeing anymore at Merrie Monarch, that’s not what’s winning.*²

Well, here is one of our old ones, delivered again with no other intention than to deliver it right. An unembellished, “prop-less,” dinky little hula ‘ili‘ili whose text would probably not get far in a Nā Hōkū Hanohano Haku Mele competition and whose apparent level of dance-difficulty renders it appropriate for keiki performances at the mall. It is, of course, much more than that. Its message of mālama i nā mea laha ‘ole applies to traditions, teachers, and hula as well as to hoā and kākāka. Ours is a sweet-sounding mele with fire in its gut, a flame that will never say “enough.” Kawena Pukui once wrote in defense of a little book she helped to write: “Let more famous chanters beat their own drums; this one, indeed, is ours!”³ We offer our defense of “A ka Luna o Pu‘uonioni” in this same spirit: it is not a big flame, but it illuminates our pathway on the sands of Care.

Background

Versions of “A ka Luna o Pu‘uonioni” (“Pu‘uonioni”) exist in both the Kamapua‘a and Pele literatures. Pukui notes that the chant might have been “first uttered by Kamapua‘a the hog god of Kaliuwa‘a when he went to Hawai‘i to see Pele...[It was also] chanted by Hi‘iaka as she was leaving Kilauea to go to Kaua‘i...A version of this chant is still used as a hula ‘ili‘ili or pebble dance to this day.”⁴

¹ We danced it to polite yawns and mediocre scores in the Merrie Monarch Festival of 1992.

² December 11, 2017. Our paraphrase. When she finished and sat down, we looked at each other and whispered, “Let’s change our competition mele to ‘Pu‘uonioni.’”

³ E.S. Craighill Handy and Mary Kawena Pukui. *The Polynesian Family System in Ka‘ū, Hawai‘i*. Rutland and Tokyo: Tuttle Co. 1972, p. 206. Our paraphrase.

⁴ Mary Kawena Pukui, Bishop Museum Archives Mele Index (old card catalog entry under “Pu‘uonioni”); also in Pukui’s notes for “Pu‘uonioni” in the BPBM Archives’ Mader Collection, MS GRP 81.9.48.

Mo'olelo no Kamapua'a

In its possibly original context, “Pu‘uonioni” is descriptive of Kamapua‘a’s arrival at Akanikōlea (a site on the cliffs of Kīlauea that the National Park Service has graciously renamed “Steam Bluffs”⁵), of his recognition of the Hi‘iaka sisters gathered in lei-making on the lava flats below, and of his acknowledgement of the goddess whose activity is evident in the spreading fires of Puna and the charred cinders of Malama.

A ka luna i(o) Puuonioni	At the top of Puuonioni
Noho ke anaina a ka wahine	The company of women sat
I ka luna o Wahinekapu	At the top of Wahinekapu
He oioina Kilauea,	Kilauea is the resting place
He noho ana (o) Papalauahi	Papalauahi sits
He(Ke) lauahi wale la no o Pele ia Puna	Pele’s lava flows devastates Puna
Ua one a kai o Malama	The lowlands of Malama is sand covered
E malama ana — e, aloha	Keeping watch, greetings. ⁶

This story of this encounter is told in various forms and varying degrees of detail in at least seven late 19th- and early 20th-century publications beginning with William Ellis’s *Journal* in 1825 and ending with the anonymous “He Moolelo Kaa Hawaii no Kamapuaa” of *Ke Alakai o Hawaii*, 2 August, 1926.⁷ “Pu‘uonioni” appears in only three of these – Kahiolo (1861), Fornander (1916-17), and Anonymous (1928) – but all three are invariably positioned at the very beginning of what John Charlot summarizes as “the basic Kilauea story – meeting, combat, and aftermath.”⁸ Kamapua‘a shows up at Akanikōlea with superficially good intentions; taking the form of an irresistibly handsome man, he attempts to gain, with pleasing words, the favor of Pele and her sisters. He describes the scene below him in language that is apparently honorific of the stature of Wahinekapu but which, in his mouth, is suggestive of arousal (*onioni* – jut, extend; *‘oni‘oni* – squirm; *‘oi‘oi* – protrude, jut out; *‘oi‘oina* – point, peak), dalliance (*o‘io‘ina* – resting place, shady spot) and passion (*lauahi* – greedy, lecherous, consumed by fire). He backs off, in the end, with a little Malama/mālama wordplay: Malama is a heap of fire consumed cinders, won’t you mālama me, your handsome guest?

⁵ Located next to “Steam Vents” on the crater side of the road between the visitor center and Kīlauea Military Camp. Calvin Hamilton, “Steaming Bluff, Vents, & Cracks,” *ScienceViews.com*, 2005-8. Web. 17 January 2017. Theodore Kelsey identifies ‘a-kani-kolea as “the highest point of the pit” in a 1957 hand-drawn map housed in the Hawai‘i Volcano Observatory files and shared with us by Jim Kauahikaua. Kelsey seems to locate Akanikōlea near the Volcano House rim, but that might just be where he found room for his note on an already note-crowded map.

⁶ G.W. Kahiolo. *He Moolelo no Kamapuaa*. Published in *Ka Hae Hawai‘i*, 24 Iulai and 31 Iulai 1861. Re-published and translated by Esther T. Mookini and Erin C. Neizmen, *He Moolelo No Kamapuaa*. Honolulu: University of Hawai‘i, 1978, pps. 52-74. Differences in the Fornander text are given in parentheses. Abraham Fornander, “Kaa no Kamapuaa,” *Fornander Collection of Hawaiian Antiquities...Vol. 4*, Bishop Museum Press 1916-1917.

⁷ See Appendix A of this essay for our complete list and documentation.

⁸ John Charlot, *The Kamapua‘a Literature*. Lā‘ie: BYUH, 1987, p. 43.

As pleasing and polished as his greeting sounds, it falls on Pele’s deaf-feigning, ho‘okuli ears. Despite her sisters’ infatuated protestations (“A oe hoi oe e ala mai he oi ka hoi oe o ka wahine hookuli, e ala mai paha oe e nana i kela kanaka maikai e ku mai la iluna o Akanikolea”⁹), Pele will have none of it. In the Kahiolo version, Pele attempts to set her sisters straight (“O kela puua ka oukou e kuhi nei he kanaka, aohe kanaka o kela, he puua”¹⁰), calls out the imposter (“Ua ike no wau ia oe”¹¹), identifies his baser motivations (“Hele mai nei oe e kinai i kuu ahi, e kii mai nei oe a kaua ia’u”¹²), and offers the following insult:

O kama hoi oe,	You are indeed Kama,
Ke keiki puua a Hina ma,	The pig-child of Hina and her husband,
Moopuna puua a Kamauluaniho,	The pig grandchild of Kamauluaniho.
O ko pa la, o Lelepa,	Your pen is easy to jump over;
O ko opu ia, o Opuohua,	Your belly is a passenger belly;
O ka aha o ko ihu, o Halekaaha,	The cord on your nose is a cord house.
O Kama hoi oe,	You are indeed Kama —
O ka elemu kakani,	Your anus squeaks,
O ka ihu i hou ia i ka aha,	Your snout is pierced by a cord,
O ka huelo kahili i ka elemu,	The tail wags at its buttocks,
O ka mai pili i ka opu,	The penis is joined to the belly.
E-o Kamapuaa.	Answer, Kamapuaa. ¹³

There follows an escalating exchange of chanted insults, a battle in which each is nearly destroyed, a short-lived “marriage,” and a truce that divides the island between them. Kahiolo includes a chase-to-the sea episode that is reminiscent of the mo‘olelo of Kahawali and his holua. Fornander leaves this out of his version, touches on their marriage, and concentrates on treaty-making. Anonymous 1928 ends his account somewhat abruptly with the humanization of the hog-god: although Kamapua‘a gains the upper hand in battle, his akua hoalohalo softens his heart with affection for Pele. As a consequence:

Aole i pio o Pele, aole no hoi i pio o Kamapuaa. Mahope o keia kaua loihi ana a laua, mahele ia iho la o Hawaii iloko o na mahele elua, hookahi no Pele a hookahi no Kamapuaa penei: Ekolu aina ia Pele oia o Puna, o Kau ame na Kona, he mau aina a loa

⁹ Kahiolo, 24 Iulai 1861. “You, you get up, you ultimate of deafness-pretending women, won’t you get up and take a look at that fine man standing up at Akanikōlea.” Our translation.

¹⁰ Ibid. “That pig that you are thinking of as a man is not a man, he is a pig.” Our translation.

¹¹ Ibid. “I definitely know who you are.” Our translation.

¹² Ibid. “You’ve come here to extinguish my fires, you’ve come here to do battle with me.” Our translation.

¹³ Ibid. Fornander and Anonymous (1925) follow Kahiolo’s lead in developing this chant-infused narrative of rising tensions between Pele and Kamapua‘a.

lakou. O Kohala, O Hamakua ame Hilo, no Kamapuaa hoi ia mau aina, he mau aina a ole keia, aka he lepo. Pela i pa uai [pau ai] keia kaula mawaena o keia mau kupueu a elua.¹⁴

Mo‘olelo no Hi‘iakaikapoliopole

To the best of our knowledge, “Pu‘uonioni” appears in three distinct Hawaiian language newspaper accounts of the mo‘olelo of Hi‘iakaikapoliopole as written in 1862 by J.M. Kapihenui (“He Moolelo No Hiiakaikapoliopole,” *Ka Hoku o ka Pakipika*), in 1906 by the pseudonymous Ho‘oulumāhiehie (“Ka Moolelo o Hiiaka-i-ka-poli-o-Pele,” *Ka Nai Aupuni*), and in 1908 by Joseph M. Poepoe (“Ka Moolelo Kaa o Hiiaka-i-ka-Poli-o-Pele,” *Kuokoa Home Rula*). A fourth newspaper version published in 1893 by John E. Bush and Simeon Pa‘aluhi (“Ka Moolelo o Hiiakaikapoliopole,” *Ka Leo o ka Lahui*) is almost identical to that published thirty-one years earlier by Kapihenui; we include it in the attached Appendix B but not in the body of this discussion.¹⁵

Kapihenui’s 1862 version appears as the last, unanswered chant in a protracted go/come-back, go/come-back exchange between the sisters that includes Pele’s selection of Pā‘ūopala‘e as a travel companion for Hi‘iaka, Hi‘iaka’s mention of a name she shouldn’t yet know (Lohi‘au), and Pele’s bickering over whether or not Lohi‘au has died and whether or not Hi‘iaka will have to “pi‘i ma ka lani” to get him.¹⁶

By the time Hi‘iaka and Pā‘ūopalae climb up to Pu‘uonioni, Hi‘iaka has lost faith in Pele’s good will. Hi‘iaka looks down at her kaikua‘ana’s work – her devouring of Puna all the way to the sea – and she realizes that: “e pau ana no ke aikane i ka ai ia a Pele, a pau io no i ka ai ia o Hopoe ma, aole o Pele e malama i ka ke kaikaina kauoha, no laila, uwe keia i ke aikane ma ke mele penei.” – “Her aikāne will be completely consumed by Pele; Hōpoe and her groves of lehua will be absolutely devoured; Pele will not honor her younger sister’s request to care for Hōpoe, therefore Hi‘iaka mourns her friend’s impending death with the following mele:

A ka luna i Puuonioni,
Noho ke anaina a *ke‘kua*,
Kilohi a kuu maka i lalo,
I ka *ulu* o Wahinekapu,
He oioina Kilauea,

Up at Pu‘uonioni
The women of the goddess reside
My eyes gaze down
At those assembled at Wahinekapu
Kīlauea is a resting place

¹⁴ Anonymous. “He Moolelo Kaa Hawaii No Kamapuaa,” *Ke Alakai o Hawaii*, 9 Aukake 1928. “Neither Pele nor Kamapua‘a was extinguished. After their long conflict, Hawai‘i was divided in two, one part for Pele and one for Kamapua‘a, as follows: three districts for Pele, namely Puna, Ka‘ū, and the Konas, lands of volcanic activity. The lands of Kohala, Hāmākua, and Hilo were Kamapua‘a’s, lands of dirt, not of volcanic activity. Thus was the battle between these two kupu‘eu resolved.” Our translation.

¹⁵ John E. Bush and Simeon Paaluhi. “Ka Moolelo o Hiiakaikapoliopole,” *Ka Leo o ka Lahui*, 10 Pepeluali, 1893.

¹⁶ J.M. Kapihenui, “He Moolelo No Hiiakaikapoliopole,” *Ka Hoku o ka Pakipika*, 9 Iuanali, 1862. Because Nathaniel Emerson’s *Pele and Hi‘iaka* relies almost entirely on Kapihenui without giving any credit to the ‘ōiwi original, we see no reason to include either Emerson or his book in this discussion.

He noho ana o Papalauahi—e,
Ke lauahi la,
 Ke lauahi la Pele ia Puna,
 Ua one a kai o Malama
 E malama—e.

Where Papalauahi sits
 Devouring
 Pele is devouring Puna
 The sea of Malama is covered in cinders
 Won't you care for us."¹⁷

Ho‘oulumāhiehie’s 1906 version of the mele appears near the outset – not the end – of a shorter chant series that leads to Hi‘iaka’s equally frustrated departure. After she is fitted with her pā’ū, she climbs up to Pu‘uonioni, turns to look back at her aikāne Hōpoe, and is overcome with love for her. When Hi‘iaka’s kahu-companion Pā‘ūopala‘ā asks why she is weeping, Hi‘iaka replies: I am leaving at the request of our older sister, Pele, to “kii i kana aloha; a pehea ana la kana malama ana ae i ka‘u mea aloha. A oia ka‘u i kaniuhu iho la” – to “get her lover; but what about her taking care of the one I love; that’s what I’m grieving over.”¹⁸ Then she turns again, looks into the crater at her Hi‘iaka sisters sitting below, and gives voice to this kau:

Kau Elua O Ka Moolelo O Hiiaka

A ka luna i Puuonioni	Atop Pu‘uonioni Hill
Noho ke anaina a ka wahine	Dwells the assembly of the woman
Kilohi aku kuu maka ia lalo	My eyes turn to gaze down
I kaulu o Wahinekapu	To the lava shelf, Wahinekapu
He oioina o Kilauea	Kīlauea is a rising headland
Noho ana o papalauahi	Where Papalauahi resides
Ke lauahi la o Pele ia Puna	Pele devastates Puna with her lava
Ua one a o kai o Malama	The sea of Malama is covered with cinder
<i>Malama ia kua hoa kanaka</i>	May you and I, human companions, be cared for
<i>O kipa hewa ke aloha i ka ilio</i>	Lest love be wasted on a dog
<i>He ilio ia, he ike ma ka huelo</i>	A dog showing recognition with its tail
<i>He kanaka au he mea laha ole</i>	I, though, am a person, something rare. ¹⁹

Where Kapihenui’s version of the mele does not vary significantly from the three that appear in the Kamapua‘a stories, Ho‘oulumāhiehie’s “Pu‘uonioni” concludes with four previously unpublished lines that add a Hi‘iaka-specific request to the earlier versions. Although we are not quite comfortable with the Nogelmeier translation above and unable to parse the text to our own satisfaction (particularly “ia kua hoa kanaka” and “he ike ma ka huelo”), the message is

¹⁷ J.M. Kapihenui, “He Moolelo No Hiiakaikapoliopole, *Ka Hoku o ka Pakipika*. 9 Iuanali, 1862. “Therefore she mourned for her friend in this mele as follows...” For ease of reference, we have italicized the differences between the Kapihenui and Kamapua‘a texts. Our translation.

¹⁸ Ho‘oulumāhiehie. “Ka Moolelo o Hiiaka-i-ka-poli-o-Pele,” *Ka Nai Aupuni*, 7 Iulai 1906. Republished by Puakea Nogelmeier in Hawaiian as *Ka Moolelo o Hiiakaikapoliopole* and in English as *The Epic Tale of Hiiakaikapoliopole*, Honolulu: Awaiaulu Press, 2006, p. 36 and p. 35 respectively. This prayer of supplication was danced as a hula noho, hula ‘ili‘ili (with a melody that, for the most part, is the same as Maiki’s) by students of the Kamehameha Kapālama Middle School on May 11 11, 2013: <https://www.youtube.com/watch?v=oXgQDWq8S9A>.

¹⁹ Ibid. For ease of reference, we have italicized the differences between the Kapihenui and Ho‘oulumāhiehie texts.

certainly clear enough: *kānaka* are not dogs on which to squander one’s affection; we *kānaka* are more precious and worthy of care; please take care of *Hōpoe*.

Ho‘oulumāhiehie seems to recognize the unfamiliarity (and perhaps difficulty) of these lines because he repeats them with the following explanation: “O na lalani hope o keia kau a Hiiaka, e kahea maoli aku ana no ia i ke kaikuaana, ia Pele, e malama i ke aikane, ia Hopoe; oia kana i paeaea aku ai” – “The last lines of this kau of Hi‘iaka actually call out to her older sister Pele to care for the companion *Hōpoe*, and this is why she offered her prayer of supplication.”²⁰

Joseph Poepoe follows Ho‘oulumāhiehie two years later (in 1908) with his *Kuokoa Home Rula* rendition of “Ka Moolelo Kaa o Hiiaka-i-ka-poli-o-Pele.” His is the most detailed of the three departure sequences, and he positions “Pu‘uonioni” in the middle of an ever more frustrating, frequently one-sided, ho‘okuli conversation between Hi‘aka and Pele. It begins after the pā‘ū-fitting episode when Pele orders her *kaikaina* to be on her way, rolls herself up in her “paahu moena” (heap of sleeping mats), refuses to offer a parting *honi*, and turns a deaf ear on three chants in which the departing Hi‘iaka expresses her affection for Pele and attempts, in vain, to elicit a response.²¹ “Pu‘uonioni” is the fourth of these no-response attempts; it is voiced from the edge of the crater at *Akanikōlea*²² and comes after Hi‘iaka and Pā‘ūopala‘e have observed, at various resting places on their climb, the worrisome smoke that is rising out of the pit. Hi‘iaka looks down into the crater at the gathering of her Hi‘iaka sisters and at the sleeping form of a mat-rolled Pele; she chants:

Helu 10—Na Hiiaka Keia.

A ka luna i Puuonioni,
Noho ke anaina a ka wahine,
Kilohi aku kuu maka ia lalo,
I kaulu o Wahinekapu,
He oioina Kilauea,
Noho ana Papalauahi,
Ke lauahi la Pele ia Puna,
Ua one a kai o Malama,
Malama ia kua hoakanaka,
O kipa hewa kou aloha i ka ilio,
He ilio ia, he ike ma ka huelo,
He kanaka hoi au, he pua laha ole,
E nana ia ‘u i ke kanaka,

Acknowledge me as kanaka, as human

²⁰ Ibid.

²¹ Joseph M. Poepoe. “Ka Moolelo Kaa o Hiiaka-i-ka-Poli-o-Pele.” *Kuokoa Home Rula*, 28 Iune and 3 Iulai 1908.

²² Poepoe gives evidence of having incorporated bits of the *Kamapua‘a* narrative into his own story of Hi‘iaka-ikapoliopole. *Akanikōlea* is a frequently used place-name in the *Kamapua‘a* tradition; it only appears here in Hi‘iaka’s. There is a similar correspondence between the *Kahiolo* and Poepoe descriptions of a Pele playing deaf while rolled up in her sleeping mats; they alone provide that “owili paahu moena” detail.

Poepoe’s “Pu‘uonioni” is the longest of the six versions (Kamapua‘a and Hi‘iaka) in our discussion. As indicated by italics above, he expands Ho‘oulumāhiehie’s 10-line offering by adding two previously unpublished lines to the four that Ho‘oulumāhiehie had introduced two years earlier. Like Ho‘oulumāhiehie, Poepoe seems worried about the difficulty of understanding all six of these closing lines, particularly the opposition of ‘īlio and kanaka. He offers an even lengthier explanation of these lines than does his predecessor, and we admit to struggling as much with this explanation as with his text.

He elua no manao nui o keia kau a Hiiaka i paeaea aku ai ilalo o Kilauea, oia hoi, ka mua; e kau aloha aku ana no oia i na kaikuaana, o ka oi aku nae ia Pele, e akahele hoi ia aole e hana ino i ke aikane a lakou, ia Hopoe. Oia kona olelo ana ‘ku i ke kaikuaana, e malama i ke kanaka elike me laua ke ano, o noho auanei hoi a mahope lilo wale aku ka hoomoamoa ana ame ka malama ana i ka ilio ka mea hoi nona ka ike aia ma ka huelo. A olelo aku la nohoi oia i ua kaikuaana nei, he ilio no ka ilio, aole ia e loli ae ana i kanaka, a he mea loaa wale ka ilio i ka lalau ae ma o a maanei, aka o ia mea he pokii, elike no me ia (Hiiaka) aole ia he mea loaa wale i ka lalau ae ma o a maanei, a oia kana i kau aku ai ma ke mele, he mea laha ole ke kanaka.

O ka lua o na manao a Hiiaka i kau aku ai i keia mele, oia kona makemake ana e ala mai ke kaikuaana a kahea mai la hoi iaia e hoi aku, a i ole, e haawi mai la hoi i wahi aloha iaia; eia nae, he ole hoi ka maliu mai o ua kaikuaana nei i kana uwalo aku.²⁴

We have, to the best of our old-brain, poeko ‘ole ability, unpacked this explanation as follows:

- The mele has two purposes, two “mana‘o nui”: 1- to express Hi‘iaka’s love for her sisters and to warn Pele to take care of Hōpoe (“akahele...aole e hana ino i ke aikane”), and 2- to wake Pele up and get her to either call Hi‘iaka back (abort the mission?) or show Hi‘iaka some affection as she leaves.
- Hi‘iaka asks, as part of the first mana‘o nui above, that Pele not treat people like dogs lest they become little more than pets to boss around (“mahope, lilo wale aku ka hoomoamoa ana...i ka ilio”). Dogs are dogs and can never be human; they can be identified by their tails and cannot rise above that condition; they must seized and taken control of. Kānaka, on the other hand, have qualities like our own and should be cared for accordingly.
- Poepoe drives the point home with a sentence that does, in fact, assure us that we’ve made reasonable sense of what precedes it: “He mea loaa wale no ka ilio i ka lalau ae, aka, o ia mea he pokii e like me no ia (Hiiaka) aole ia he mea loaa wale i ka lalau ae ma o

²³ Ibid. 3 Iulai 1908. Our emphasis and translation.

²⁴ Ibid.

a maanei, a oia kana i kau aku ai ma ke mele, he mea laha ole ke kanaka.” – “A dog is controlled by grabbing it, but this favored little sister (Hōpoe), like Hi‘iaka herself, is not something that can be grabbed and yanked here and there, and this sentiment is what Hi‘iaka advances in her mele: kānaka are unique, rare, precious.”

Mele ‘Ōmou ‘ole

There are a number of “unpinned” versions of “Pu‘uonioni” in the mele manuscript collections of the Bishop Museum Archives and another that we’ve found in an early 20th century nūpepa. These are mele that are not embedded in the mo‘olelo of either Kamapua‘a or Hi‘iaka; they are loose-leaf, unattached – but also unanimously identified by their collectors as prayers voiced by Hi‘iaka to Pele. Four of these are worthy of note; we collected them in the 1990s when the archives were still open to walk-ins and commoners. We notice that several more are now listed in the archives’ online index, but we haven’t had the energy to access the actual archived materials because of the museum’s new policies.

James Kapihenui Palea Kuluwaimaka’s 11-line text of “Pu‘uonioni” is entitled “He Kau na Hiiaka” (A prayer-chant by Hi‘iaka). Except for the missing line, “He ilio ia, he ike ma ka huelo,” it varies in only small details from the Ho‘oulumāhie version discussed earlier.²⁵

A ka luna i Puuonioni
Noho ke anaina a ka Wahine;
Kilohi a kuu maka ilalo
I kaulu o Wahine-kapu;
He oinaina Kilauea;
He nohoana o Papa-lauahi e.
Ke lauahi mai la o Pele ia kai o Puna;
Ua one a kai o Malama e.
E malama ia kua hookanaka,²⁶
O kipa hewa ke aloha i ka ilio a;
He ilio ia; he kanaka hoi au a.

Z.P. Kalokuokamaile’s text of “Pu‘uonioni” appears in a letter he submitted to the editor of *Kuokoa* in which he explores the meanings of various Kīlauea place names as taught to him by

²⁵ “He Kau na Hiiaka,” Kuluwaimaka Collection, H.I.M.1.2 Bk.2, pps. 69-70, Bishop Museum Archives. Further identified in Kelsey’s accompanying notes as “A kau addressed by Hiiaka to Pele.” The term “kau” is explained by Betty Tatar as “a sacred prayer used as a personal (and often humble) offering” (Elizabeth Tatar. *19th Century Hawaiian Chant*. Honolulu: Bishop Museum, 1982, 34-35). Tatar (135) gives the text for lines 6-12 of a Peter Kalaiwa‘a version of “Pu‘uonioni” from the Roberts Collection. It ends with almost the same words in a slightly different arrangement of lines: “E malama i ke kanaka, / O kipa hewa ke aloha i ka ilio, / He ilio ia, / He kanaka wau.”

²⁶ “Hookanaka” might be a typo for “hoakanaka” (fellow human), the word used in Ho‘oulumāhie and Poepoe. If not, the line becomes more problematic: mālama i [ko] kāua ho‘okanaka – care for our servant? helper?

the Pele priests (“poe kahu, a kaula Pele”) of old. He introduces the mele with the short explanation, “Eia ke mele a Hiiaka e pili ana me ka lua o Pele,” and he adds a longer note to the end of his text suggesting that the priests who knew the mele and how to chant it could thereby make the lava erupt in times of no volcanic activity: “o ka wa a ole, o ke kanaka ike wale no i ke oli, e a ai ka pele.” Kalokuokamaile’s article is also valuable for his description of Pu‘uonioni and Kīlauea as they relate to the mele: “O puu onioni... he puu ia aia a oliia e ka poe ike oli...Aia iluna o keia puu e noho ai na ‘lii wahine o ka lua” (“Pu‘uonioni is a hill where the oli experts chanted; the ali‘i wāhine of the pit dwelled here”); “He oioina [o Kilauea] he wahi hoomaha no ka lehulehu na kamaaina ame na ‘lii e makaikai ana; e nana ana ilalo o ka lua” (“Kīlauea is a resting place, a place where the multitudes, the kama‘āina, and the chiefs could relax and look down into the crater when they traveled from place to place”). Kalokuokamaile’s 11-line version of the mele, like Kuluwaimaka’s, is essentially that given earlier by Ho‘oulumāhie with the same missing “dog tail” line.

A ka luna i Puuonioni,
 Noho ana ke anaina a ka wahine,
 Kilohi aku kuu maka ialalo o Wahinekapu,
 He kaulu o Wahinekapu,
 He oioina o Kilauea,
 He hale noho ana o Papalauahi,
 Ke lauahi mai la o Pele ia Puna,
 Ua one-a kai o Malama–e,
 E malama i ke kanaka,
 O kipa hewa ke aloha i ka ilio
 He ilio hoi ia, he kanaka hoi au–e.

Z.P.K KAWAIKAUMAIKAMAKAOKAOPUA,
 Keiki o ka makakila niho Elepani.
 Napoopoo, Kona, Hema.²⁷

Peter Pakele, Sr.’s 8-line version of “A ka luna i Puuonioni” was collected by Helen Roberts in 1923-24, and like the Kuluwaimaka version, it is accompanied by notes written by Theodore Kelsey who defines it as a “kanaenae” – a chanted prayer of supplication. Roberts’ own note corroborates this point: she says that Pakele’s contribution is one of several given to her in a lengthy series of “Mele Kaneae no Pele, Hiiaka, a Laka.” Although Pakele’s text seems considerably shorter than our previous versions, this can be accounted for, in part, by Pakele’s penchant for collapsing separate lines of the other texts into single lines of his own. His first two lines, for example, are lines one, two, and three of the others. And his third line combines lines four and five of the others. This renders everything up to “Ke lauahi mai la o Pele ia Puna” (Pakele’s line 5) as consistent with the first eight lines of Kalokuokamaile and

²⁷ Z.P. Kalokuokamaile (who contributed frequent letters to the nūpepa under the pen-name “Kawaikaumaiikamakaokaopua”), “Aole i Maopopo ka Manao o ka Inoa o ‘Kilauea’ ame ‘Halema‘uma‘u’ a Nawai i Kapa Aku?,” *Kuokoa*, 1 Nowemapa 1923. His text is also recorded as “A ka luna i Puuonioni,” Roberts Collection, Ms SC Roberts, Bk.17, Box 4.2, 1923-24, Bishop Museum Archives. Our translations.

Kuluwaimaka, but the similarities begin to fall apart at this point. “One a kai o Malama” drops completely out of his text, “Malama i ke kanaka” is retained, and the closing “dog love vs. kanaka love” couplet is replaced by a difficult-to-parse description of the kanaka loved-one as our “haakua” (struggle to right oneself?) and “kua” (burden, husband, child to carry on the back).

A ka luna i Puuonioni noho ana ke anaina
 A ka wahine kilohi a kuu maka ia lalo
 O ke kaulu o Wahine-kapu he oinaina Kilauea
 He nohona Papalauahi ke lauahi
 Ke lauahi mai la o Pele ia Puna
 Malama i ke kanaka i ka mea aloha
 O kakou haakua no ia
 He kua ke hoa e.²⁸

Mary Kawena Pukui shared her version of “Pu‘uonioni” with Jean Erdman in 1947; Erdman shared it, in turn, with Vivienne Huapala Mader who then included it in what has become the Mader Manuscript Collection of the Bishop Museum Archives. As touched on earlier in this essay, Pukui was well aware of the history of this mele, and she explains that our Pele-oriented texts are adaptations of the older Kamapua‘a mele: they follow the descriptive framework that we have noted in Kahiolo and his successors, and they diverge most significantly from that model in their addition of concluding lines that address Pele in prayerful entreaty for the goddess’s favor.²⁹

It doesn’t require an especially keen eye to recognize that Pukui’s version takes the mele one step further in its evolution away from the mouth of Kamapua‘a at Akanikōlea. In Pukui we no longer have free-form oli; we have, instead, a carefully constructed mele hula of the late 19th century: two-line verses of regular length, line- and verse-contained meaning, evenly paced phrasing and rhythm, and the formulaic “ha‘ina” conclusion.

A ka luna o Pu‘uonioni	From the heights of Pu‘uonioni
Ke anaina a ka wahine	(I saw) the company of women (sisters of Pele)
Ki‘ei kaiaulu ia Wahinekapu	I peered with fear over Wahinekapu
Noho’ana Papalauahi	At the lava bed of Papalauahi
Lauahi Pele i kai o Puna	Pele goes devouring down to Puna
One‘a kai o Malama	Making black cinders at the sea of Malama
Malama i ke kanaka	Take care of your people (O Pele)
A he pua laha ‘ole	For they are your choicest possessions
Ha‘ina mai ka inoa	This ends the name chant

²⁸ Peter Pakele, Sr. (contributor), Roberts Collection, MS SC Roberts, 3.7, pps. 43-44, 79b-80a, 1923-1924, Bishop Museum Archives.

²⁹ Mary Kawena Pukui (contributor), Mader Collection, MS GRP 81.9.48. Bishop Museum Archives.

The differences between Pukui’s text and its kānaena predecessors can also be defined in terms of collapsed detail and grammar in conjunction with a softening of voice. The place-name insistent Kalokuokamaile text, for example, takes four lines to describe the Hi‘iaka sisters gathered on the floor of Kīlauea crater:

Kilohi aku kuu maka ia lalo o Wahine kapu	I cast my eyes below into Wahinekapu
He kaulu o Wahine kapu	Wahinekapu is a ledge
He o-io-ina o Kilauea	Kīlauea is a resting place
He hale noho ana o Papalauahi	Papalauahi is a dwelling house

The Pukui text, on the other hand, compresses the same scene into half its earlier length by removing Kīlauea and the second Wahinekapu from its visual inventory, by dismissing all traces of Kalokuokamaile’s subject (kilohi aku kuu maka), by replacing “kilohi” (gaze) with “ki‘ei” (peer into) so that “aku” and “lalo o” become unnecessary, and by expunging all three of Kalokuokamaile’s “he” constructions. The editing, to say the least, is masterful.

Ki‘ei kaiaulu ia Wahinekapu	(I) peer (at the) gathering (of women) at Wahinekapu
Noho ana Papalauahi	Residing (at) Papalauahi

The Kuluwaimaka, Kalokuokamaile, Poepoe, and Ho‘oulumāhie texts all make specific and exclusive reference to an individual, first-person supplicant. “Kilohi aku ku‘u maka” – (I) cast my eyes. “[Ko] kaua hoakanaka” – your and my human companion. “He ilio ia, he kanaka au” – that is a dog, I am a person. This is consistent, we think, with the context of the earlier chants: either Hi‘iaka is praying to Pele or, as Kalokuokamaile explains, the “poe kahu, a kaula Pele” are voicing that same prayer. The Pukui text takes a softer, less pointed tack. It is entirely pronoun free in the Hawaiian, and Pukui’s English translation employs only two “your”s to indicate the addressee (Pele) and a “they” to indicate the kanaka/pua who are deserving of care: “Take care of your people (o Pele) / For they are your choicest possessions. Pukui offers no English reference to the supplicant who voices the request, and we are left with the impression that the new “Pu‘uonioni” has been freed not only of its pronouns but of its formerly esoteric nature. This softening is further accomplished by the removal of the argumentative ‘ilio verse from the Pukui text and by its collapsing of Poepoe 8-12 into a more humble couplet:

(Poepoe)	(Pukui)
Malama ia kaua hoakanaka,	Mālama i ke kanaka
O kipa hewa kou aloha i ka ilio,	
He ilio ia, he ike ma ka huelo,	
He kanaka hoi au, he pua laha ole.	A he pua laha ‘ole.

³⁰ Ibid. The translation provided is the second of two by Pukui; it is labeled “best one.”

We find this particularly interesting because “pua laha ‘ole” occurs only in Poepoe; none of the other texts we’ve examined – Kamapua‘a, Hi‘iakaikapoliopole, and ‘ōmou ‘ole – employ this phrase. This suggests that Poepoe, who has long taken a back seat to Emerson (and more recently to Ho‘oulumāhie), may actually be the most po‘e-hula connected of the po‘e mo‘olelo.

Pukui’s ha‘ina ending further reinforces our belief that the mele has now made a significant transition from kapu to noa. “Ha‘ina ka inoa” – tell the name; tell the name-chant – very clearly defines the text as mele inoa not as oli kau/kānaenae/paeaea. It is a name chant for Hiiaka of the sacred back; she is the healer, the interceder, the accessible one. We can now celebrate her request and ask, in her name, that we be taken care of – without having to pretend to a status and training that is not ours. As Kalokuokamaile reminds us at the close of his letter: “Pehea i maopopo ai na Pele ma? Ma ka hoike a na kahu Pele and me na kaula Pele...Aole kaula Pele o keia au.” – “How do we understand Pele mā. Through the instruction of her priests and prophets. But there are no kaula Pele in this day.” So how do we ask?

Pukui, who herself descends from a long line of kahu Pele, provides us with an appropriately humble and indirect means of asking. Although it might be argued that her version represents a dilution of the earlier form and therefore a concession to Western influences on Hawaiian belief and poetry, we contend that this most recent “Pu‘uonioni” represents a carefully crafted effort by the keepers of our traditions to ensure that its voice will not fall silent, regardless of time, regardless of loss, in defiance of change. Pukui mā have given us something we can chant and dance.

Our Version

Our version is the Pukui text, the version that has enjoyed continued life over the last century. Our motions and melody are those shared by Kawena with Lokalia Montgomery and then taught by Lokalia to her students, among them Maiki Aiu Lake and Lani Kalama. Aunty Nana (Lani Kalama) has explained to us that the version taught by Maiki to Māpuana is “very close” to what they learned from Lokalia, the main variation occurring in the position of hands and eyes in “Ki‘ei kaiaulu.”³¹ This congruence of text, voice, and motion indicates a continuity of tradition which reaches back into the 19th century and is perhaps directly connected to those who originally transformed “Pu‘uonioni” into mele hula. In addition, Maiki’s dance is especially pili to us because it was assigned by Maiki to Māpuana as the hula Māpuana would lead at the 1975 ‘ūniki of Maiki’s Papa ‘Ilima. “That mele is branded in my mind; it’ll never go hazy on me; I started teaching it as soon as I opened my hālau, and I haven’t stopped teaching it in the 42 years since.”

³¹ Elizabeth Kekau‘ilani Kalama (Aunty Nana) in discussion with the authors, January 1992, in preparation for our MM performance that year of “Pu‘uonioni).

A ka Luna o Pu‘uonioni

A ka luna o Pu‘uonioni Ke anaina a ka wahine	From the heights of Pu‘uonioni (I saw) the company of women (sisters of Pele)
Ki‘ei kaiāulu iā Wahinekapu Noho ana Papalauahi	I peered with fear over Wahine kapu At the lava bed of Papalauahi
Lauahi Pele i kai o Puna One ‘ā kai o Malama	Pele goes devouring down to Puna Making black cinders at the sea of Malama
Mālama i ke kanaka A he pua laha ‘ole	Take care of your people (o Pele) For they are your choicest possessions
Ha‘ina mai ka puana Kuakapu o Hi‘iaka	This ends my chant For Hi‘iaka of the sacred back.

He inoa no Hi‘iakaikapoliopole³²

Notes to our Text

Pu‘uonioni. The literal meaning is “extending hill.” Other meanings of “onioni” which can be seen to reflect either the sexuality of the earlier Kamapua‘a versions of this mele or the supplicatory nature of the Pele versions include: “reach out, jut, extend.”³³ Kuluwaimaka’s text of the mele provides the following geographical note: “O Pua-onioni he puu kiekie makai o Kilauea kahiko” (“As regards Pu‘uonioni, it is a tall hill seaward of ancient Kīlauea”).³⁴ A hand-drawn map from the Theodore Kelsey files (labeled 1957) identifies “Pua-onioni (slurred, and not ‘oni‘oni) [as] a high place projecting sharply upward, on the side farthest seaward. There is a road there. (Aia ma ka aoao makai loa, Kiekie, ‘oi‘oi iluna. He alanui ma ia wahi).” Jim Kauahikaua, who supplied us with a copy of this map, further locates Pu‘uonioni “as just above Kilauea Iki and Devastation Trail. Of course, the original pu‘u is long gone.”³⁵ Puakea Nogelmeier remembers a conversation with Aunty Alice Namakelua and Aunty Edith Kanaka‘ole in which both “were adamant that [the meaning of Pu‘uonioni] was not about motion, but emerging.” Nogelmeier also remembers sitting at Kīlauea with Anakala Kamuela

³² Pukui in Mader Collection, second translation. Orthographic editing: Kīhei de Silva.

³³ Elbert and Pukui, *Dictionary*, 289.

³⁴ Kuluwaimaka Collection, Bishop Museum Archives. Our translation.

³⁵ James Kauahikaua (formerly the lead scientist at the Hawai‘i Volcano Observatory), personal communication shared with us via our student Mele Look, 30 August 2004. Our translation.

Kumukahi who “pointed out Pu‘uonioni, Uekahuna, Ka‘auea and a bunch of other sections of the vicinity. Pu‘uonioni isn’t inside the crater, but is visible at the edge. I’ll look and see if I wrote that down or if I trusted it to memory. That would be dangerous.”³⁶

Ki‘ei kaiāulu iā Wahinekapu. The Pukui text substitutes “ki‘ei” for the older “kilohi” and translates “kaiāulu” as a fearful action. This definition of “kaiāulu” does not appear in the Elbert-Pukui *Dictionary* and must be understood as a connotative interpretation of the word within the context of the complete chant: one peers into Pele’s home with a certain amount of awe. We should note that Pukui’s first translation – “Peering down into Wahinekapu” – does not include this connotation. We should also note that Pukui’s “in fear I gaze” appears in the Maiki translation, a sure indication of Pukui’s influence on Maiki’s instruction.

The Kuluwaimaka version of the mele offers this sometimes helpful explanation of the place name Wahinekapu: “...he wahi e noho ai; a ledge on the side of a cliff, which may be used as a resting place. Wahine-kapu, ilalo o Kilauea, kela lua i waena e ‘a la ke ahi. Hele a hiki i ka lua e ‘a la ke ahi, a iho aku ilalo a hiki i ua kaulu la, wahi e noho ai. Aia ilalo aku o ka hokele; makai aku o ka hokele e iho ai ilalo.” (“Wahine-kapu is down at Kīlauea, that central crater in which the fires blaze. When you arrive at the crater where the lava erupts, go down until you reach the aforementioned ledge, the resting place. It is below the hotel, just ma kai of the hotel from which one descends.”)³⁷ A note in the margin of the Kelsey map of 1957 identifies Wahine-kapu as a “kaulu, or ledge,” but its location does not appear on the map itself.³⁸

Papalauahi. Kuluwaimaka gives this usually vague place name a specific location: “Aia o Papalauahi i lalo o kahi a ke ahi e ‘a la...O Papalauahi oia ka papa-ku o Halemaumau.” (“Papalauahi is down below at the place where the fires burn...it is the floor of Halema‘uma‘u.”)³⁹

One‘ā kai o Malama. Kuluwaimaka’s commentary includes the following discussion: “one‘a, lilo i ‘a wale no -- pahoehoe...O ka pahoehoe he laumania ia, palahalaha. Ke ‘a‘a he nunui a he li‘ili‘i kekahi. Ke ‘a, he nunui ho‘i ia. Pahoehoe wale no ma Malama. Ke ‘a a ka pohaku.” (“One‘ā means to become only ‘ā, which is pahoehoe. Pahoehoe lava is spread smooth and flat. ‘A‘ā lava is both large and small. ‘Ā lava is expansive. There is only pahoehoe at Malama. The rock is ‘ā.”)⁴⁰

³⁶ Mele Look, email communication with Nogelmeier, shared with the authors, 13 September 2004.

³⁷ Kuluwaimaka Collection. Our translation.

³⁸ Kauahikaua.

³⁹ Kuluwaimaka Collection. Our translation.

⁴⁰ Ibid.

Pukui offers a contrasting explanation; she defines “one‘ā” as black sand, gravel, or cinder made of ‘a‘ā lava.⁴¹ In the same *Dictionary* entry, she provides this line and translation: “Lauahi Pele i kai o Puna, one‘ā kai o Malama (chant), Pele swept her many fires down to Puna; seaward of Malama is a cinder heap.”

Pukui’s descriptions of Malama in a pair of *‘Ōlelo No ‘eau* entries also run counter to Kuluwaimaka’s explanation. We suspect that these differences are not contradictory of each other; rather, they are reflections of the changing face of the landscape ma kai of Kīlauea. In the long lives and memories of both these masters of Hawaiian tradition, that Malama landscape must have been altered many times by Pele’s work.

Lauahi Pele i kai o Puna, one ‘ā kai o Malama.

Pele spreads her fire down in Puna and leaves cinder down in Malama.

There are two places in Puna called Malama, one inland and one on the shore where the black sand (one‘ā) is found. (#1950)

Pōhaku ‘ai wāwae o Malama.

Feet-eating rocks of Malama.

Said of sharp ‘a‘ā rocks that make walking with bare feet very painful... (#2673)

Kuakapu o Hi‘iaka. In addition to Pukui’s *Dictionary* definition of *kuakapu* as “Taboo on approaching a chief from behind...,”⁴² she has written that the word applies to “a person whose back is so kapu that no one is permitted to walk behind him,”⁴³ and that it often refers to “Pele’s back, which was so kapu that to stand behind or approach it was punishable by death...[Pele’s] priests, chiefs, and certain of her devotees had a similar kapu.”⁴⁴ Pukui’s treatment of the word seems more affectionate than threatening in her second translation of the closing line of “Pu‘uonioni” – “my chant / for Hi‘iaka of the sacred back” – and it is softened even further in her first translation of the same line: “The *sacred name* of our goddess we’ll mention.” A note attached by Pukui to her Hawaiian text repeats the same translation: “kuakapu - the sacred name.”⁴⁵ It occurs to us that Pukui might just be offering us a quiet lesson in her own Wahinepo‘aimoku heritage. Hi‘iaka’s sacred name is “Kuakapu.” And “Kuakapu,” in the context of “Pu‘uonioni,” is not meant to strike fear in our na‘au; it is meant to invoke the pu‘uhonua of her protection, the peace in which pua laha‘ole might flourish. Indeed, when we look back at the second part of Pukui’s *Dictionary* definition, we read: “...Fig., quiet, safe, peaceful, so called because of the protection and security offered by the taboo.” Let us sing a name chant in honor of the kuakapu who shelters us.

⁴¹ *Dictionary*, 289.

⁴² *Ibid.* 169.

⁴³ Mary Kawena Pukui, *‘Ōlelo No ‘eau*. Honolulu: Bishop Museum Press, 1983, #704.

⁴⁴ *Ibid.* #1757.

⁴⁵ Mader Collection, MS GRP 81.9.48.

Appendix A

Pele and Kamapua‘a at Kīlauea Sources in Chronological Order

1825

1. William Ellis. *Journal of William Ellis*. Rutland and Tokyo: Tuttle Co., 1979, pps. 173-174. First published in 1825 after his 1823 survey of Hawai‘i Island.

1861

2. G.W. Kahiolo. *He Moolelo no Kapapuaa*. Published in *Ka Hae Hawaii*, 4 Iulai and 31 Iulai 1861. Translated by Esther T. Mookini and Erin C. Neizmen, *He Moolelo No Kamapuaa*. Honolulu: University of Hawai‘i, 1978, pps. 52-74.

A ka luna i Puuonioni,
Noho ke anaina a ka wahine,
I ka luna o Wahinekapu,
He oioina Kilauea,
He noho ana Papalauahi,
He lauahi wale no Pele ia Puna,
Ua one a kai o Malama,
E malama ana – e, aloha.

At the top of Puuonioni,
The company of women sat,
At the top of Wahinekapu,
Kilauea is the resting place,
Papalauahi sits.
Pele’s lava flows devastate Puna,
The lowlands of Malama is sand covered.
Keeping watch, greetings.

1865

3. P.W. Kaawa. “Ka Hoomana Kahiko,” *Nupepa Kuokoa*, 2 Pepeluali 1865.

1891

4. Anonymous. “He Moolelo Kaa no Kamapuaa,” *Ka Leo o ka Lahui*, 3 Iulai, 1891.

1915

5. William D. Westervelt, “Kamapuaa Legends,” *Hawaiian Legends of Old Honolulu*. Rutland and Tokyo, Tuttle Co., 1963, pps. 267-277. First published in 1915.

1916-1917

6. Abraham Fornander. “Kaa no Kamapuaa,” *Fornander Collection of Hawaiian Antiquities and Folk-Lore. Memoirs of the Bernice Pauahi Bishop Museum Vol. 4*. Honolulu: Bishop Museum Press, 1916-1917. Republished in Samuel Elbert. “Legends of Kamapuaa,” Selection from *Fornander’s Hawaiian Antiquities and Folk-Lore*. Honolulu: University of Hawaii Press, 1959, pps. 215-226.

A ka luna i Puuonioni,
Noho ke anaina a ka wahine,
I ka luna o Wahinekapu,
He oioina Kilauea,
He noho ana o Papalauahi,
Ke lauahi wale la no o Pele ia Puna.
Ua one a kai o Malama
E malama ana e, aloha.

On the heights of Puuonioni
The company of women sat,
On the heights of Wahinekapu
On the peak of Kilauea.
Where sat Papalauahi,
For Pele throws her flames in Puna,
For the lowlands of Malama are covered with sands,
Keep watch over them. Aloha.

1928

7. Anonymous. “He Moolelo Kaa Hawaii No Kamapuaa.” *Ke Alakai o Hawaii*, 2 Aukake 1928.

A ka luna i Puuonioni,
Noho ke anaina a ka wahine,
I ka luna o Wahinekapu,
He oioina Kilauea,
He noho ana o Papalauahi,
He lauahi wale la no o Pele ia Puna,
Ua one a kai o Malama,
E malama ana e, aloha.

1987

8. John Charlot. *The Kamapua‘a Literature*. La‘ie: Brigham Young University, 1987, pps. 41-47.

Appendix B

Nūpepa versions of Hi‘iaka’s “Pu‘uonioni” at Kīlauea
Sources in chronological order

1862

J.M. Kapihenui. “He Moolelo No Hiiakaikapoliopole,” *Ka Hoku o ka Pakipika*, 9 Ianuali 1862.

A ka luna i Puuonioni,
Noho ke anaina a ke‘kua,
Kilohi a kuu maka i lalo,
I ka ulu o Wahinekapu,
He oioina Kilauea,
He noho ana o Papalauahi—e,
Ke lauahi la,
Ke lauahi la Pele ia Puna,
Ua one a kai o Malama
E malama—e.

1893

John E. Bush and Simeon Pa‘aluhi. “Ka Moolelo o Hiiakaikapoliopole.” *Ka Leo o ka Lahui*, 10 Pepeluali 1893. Almost identical in context and language to Kapihenui’s 1862 version.

A ka luna i Puuonioni,
Noho ke anaina a Ke‘kua,
Kilohi a kuu maka ilalo,
I ka ulu ohia o Wahinekapu,
He oioina Kilauea,
He noho‘na o Papalauahi—e.
Ke lauahi la,
Ke lauahi la o Pele ia Puna,
Ua one a kai o Malama,
E malama e—.

1906

Ho‘oulumāhiehie. “Ka Moolelo o Hiiaka-i-ka-poli-o-Pele,” *Ka Nai Aupuni*, 7 Iulai 1906. Republished by Puakea Nogelmeier in Hawaiian as *Ka Moolelo o Hiiakaikapoliopole* and in English as *The Epic Tale of Hiiakaikapoliopole*, Honolulu: Awaiaulu Press, 2006, p. 36 and p. 35 respectively.

Kau Elua O Ka Moololo O Hiiaka

1. A ka luna i Puuonioni	Atop Pu‘uonioni Hill
2. Noho ke anaina a ka wahine	Dwells the assembly of the woman
3. Kilohi aku kuu maka ia lalo	My eyes turn to gaze down
4. I kaulu o Wahinekapu	To the lava shelf, Wahinekapu
5. He oioina o Kilauea	Kīlauea is a rising headland
6. Noho ana o papalauahi	Where Papalauahi resides
7. Ke lauahi la o Pele ia Puna	Pele devastates Puna with her lava
8. Ua one a o kai o Malama	The sea of Malama is covered with cinder
9. Malama ia kua hoa kanaka	May you and I, human companions, be cared for
10. O kipa hewa ke aloha i ka ilio	Lest love be wasted on a dog
11. He ilio ia, he ike ma ka huelo	A dog showing recognition with its tail
12. He kanaka au he mea laha ole	I, though, am a person, something rare.

1908

Joseph M. Poepoe. “Ka Moololo Kaa o Hiiaka-i-ka-Poli-o-Pele,” *Kuokoa Home Rula*, 3 Iulai 1908.

Helu 10—Na Hiiaka Keia.

1. A ka luna i Puuonioni,
2. Noho ke anaina a ka wahine,
3. Kilohi aku kuu maka ia lalo,
4. I kaulu o Wahinekapu,
5. He oioina Kilauea,
6. Noho ana Papalauahi,
7. Ke lauahi la Pele ia Puna,
8. Ua one a kai o Malama,
9. Malama ia kua hoakanaka,
10. O kipa hewa kou aloha i ka ilio,
11. He ilio ia, he ike ma ka huelo,
12. He kanaka hoi au, he pua laha ole,
13. E nana ia’u i ke kanaka,
14. E hea aku e o mai no—e—