

Transcription

Kakauia e Z. P. K. Kawaikaumaiikamakaokaopua.)

(Hoomauia mai.)

Mamua o ka pii ana i ke kalaiwaa, he pii mua e huli i ka laau [...] i ke kuahiwi. A ina aole loa [...] la mua, pii hou no e huli i kahi [...] ae; aia no ka pau o ka pii ana [...] he loa no ka laau koa. He laki [...] hoi ina ua loa elua a ekolu i [...] hookahi, he uku ia, he i'a no Kahoolawe; alaila, hookahi mea nui [...] o ka wai. Ina aole e loa ka [...] pono ole ke kalaiwaa ana.

Ina e loa he punawai o hapalua mile ka mamao mai ka laau mai, a i ka punawai, ua laki loa kela. Alaila, hookahi hana i koe lawai'a a nui ka i'a, e hoi ai i ke kalaiwa. A nui ka i'a, hoomo'a ka ai. He nui maoli ka ikaika i ka haawe i keia mau ukana. O na ko'i o ke hapa moe, o ka ai, o ka i'a, umeke huiwai, kaula, o ke kaula ka mea e pono ai ka waa i ka nahele, ina hookahi kanaka. Aole olelo ana ina he nui ka poe e pii ana i ke kuahiwi i ka huli laau waa! Maki'a o huli ka waha o ka waa ilalo, a he hana nui hoi ia i ka mea hookahi e hana ai.

I kou hiki ana i kahi o ka laau koa waa, o kau laau i makemake [...] ai e oki. No ka mea, o ka hale ka mea mua loa i ka wa e hina ai ka laau ilalo. Ina he laau kekee a pi'o, ua kapaia ia laau he ihoele. He laau hana nui keia ma [...] oki ana. Me ke akamai, ame ke [...] o ka noonoo.

O na kahuna kalaiaina apau, he [...] akua kalaiwaa ko lakou mai ke [...], a paa ka waa, a lolo, a [...] iloko o ke kai. Penei ke ano [...] oki ana, i na laau kekee a

Ma na aoao e oki ai ahiki i ka loa ana o ka iho. Me ka hookoeia mua, i mea nana e kaohi i ka hina ana o ka laau. E hana loa na papalina a lahilahi. E oki oe i ka ha-na me ka pololei a ma'ioi'o ole iluna, ilalo, elike me ke olo ana a ka pahilo, ka like o ka ha-na olalo o ke kumu.

Ina iluna, a ilalo ka ma'ioi'o e uwia ana. Nakaka ke poo o ka laau ke ike oe he kapuai ka nakaka, ua hiki aku ia ma kahi o ke anana a oi aku ka pino. Ia oe e maopopo ana e hina ana ka laau, hele mua oe e oki i pauku hapuu i uluna no ka laau. No ka mea, o ka rula ia

o ke oki ana o ka laau koa waa. He mea ia e uwia ole ai ka laau, a nakaka, a no ka mea, ua anai iho ka mea kaumaha i kela mea ma'u malalo.

I kou makemake ana e hina kela laau o ku ana iluna, a i kou lohe ua lahilahi loa kahi e kaohi ana i ka laau e ku ana ailuna, a i kou lohe ana i ka haku'i o ka laau, e pono oe e oki hou hookahi maka ko'i, a o ka hina aku la no ia me ka maikai. A ina aia no iluna ka la, pono paina liilii; aka, ina ua ahiahi loa, pono e haalele ka ai ana, a paa ka hale i ke kukulu. No ka mea, o ka hale ka mea nui. E pono e paa ia mamua o ka poeleele ana. No ka mea, aole like ka noho ana o ke kuahiwi me ko kahakai nei, ka pumehana. O ka noho ana o ke kuahiwi he ua liilii, aia iloko o ka ohu, he ua liilii aia iloko o ka noe, he ua liilii aia iloko o ke ao e po'ipu ana, ame ka ua u-he hana mao ole ana. Hele loa mai la ka moolelo a kakou imua.

I ka hina ana aku la o ka laau ilalo, o ia ka wa e ana ai oe i ka loloa o ka ili o ka laau koa, elike me kou makemake 8 kapuai paha a i ole 9 paha kapuai ka loa. Alaila, okioki paukuku apuni, alaila, mahele iho ma ke alo elike no me ka lole ana o ka ili bipi. A ina i hemo pono na ili elima a eono paha ua aneane no ia e lawa no na kanaka he umi. No ka mea, o ka laau waa e okiia ana he laau nunui o hookahi kanaka anana puni, a kapa'i ka lua o ke kanaka.

O ia hoi, he muku paha ke kapa'i a he iwilei paha. A makaukau keia mau mea, ooki na laau pou hana elua, e kau iho ai ke kaupoku, a hoomoe mai no hoi na wahi laau o'a ame na wahi laau kaola. Aole hoi o ke kaula, he nui ke kaula o ke ie; apau keia mau mea i ka paa hookau ka ili koa iluna o ka hale. Me ka hooponopono maikai ana i ka ili koa i mea e palahalaha maikai ai ka ili koa apau na ili koa i ka uhiia, hookau iho i mau laau kaola maluna iho i mea e mohala mau ai ka papaa ili, elike me ka piula hale. A hiki i kona maloo ana, aole ia e upiki hou. Ia maua e pii ana me kuu kaikuaana J. Au, o ke ahi no o ia manawa o ka wa kahiko, kila ame ka pala, a i ole o ka pohaku kalakala o kahakai, a o ka pohaku a-a ke kila, o ia ka pohaku malama loa ia; ame ka lole a-a a ua like no ia me ke kukaepele. Pahee loa aku la i ka welowelo.

I ka pau ana o keia mau mea i ka makaukau, alaila, hookahi mea i koe, o ka wahie e ho'a ai, a ao ka po. E kaka oe i mau wahie maloo, liilii ame na pauku nunui. Alaila, kii oe i ke kumu opiko nunui e oki, no ka mea, o ka laau nui loa ia iwaena o na laau apau o ke kuahiwi.

Ke ike mai la oukou i ka nui o ka hana a ke kahuna kalaiwaa, i ka la hookahi, no keia mau hana apau, he keu aku ka ikaika. Pehea i ikaika ai? O ka poe kahuna kalaiwaa apau, he poe akua kalaiwaa ko lakou.

Ekolu akua kalaiwaa. 1. Lea; he wahine akua kalaiwaa keia. 2. Kupaaikē; he kane keia akua kalaiwaa. 3. Mokuhalii; he kane keia akua kalaiwaa. A iloko o keia mau akua kalaiwaa oe e koho ai i kau akua e makemake ai. Aia a mahope hoike aku au i ka'u akua i koho ai i akua kalaiwaa no'u oia o Lea, pau kela. No ka ho-a ana i ke ahi, e ho-a oe i ka wahie maloo ame ka pauku wahie nunui me ia okoa no.

(Aole i pau.)

Translation

(Written by Z. P. K. Kawaikaumaiikamakaokaopua.)

(Continued.)

Before going up to the canoe carving, first go up to search for a koa tree in the mountains. If nothing is found on the first day, go up again to search another day; you only stop going up when the koa tree is found. It is extremely lucky if two or three are found in the same place; it is an uku, a fish of Kaho'olawe. Then, one important thing remains: water. If there is no water, the canoe carving will not go well.

If there is a spring located within a half-mile of the tree, that is extremely lucky. Then, one task remains. Go fishing until you have many fish to take back to the canoe carving. When there are many fish, cook taro. It takes great strength to carry these supplies: the adzes, sleeping quilts, taro, fish, water containers, rope. The rope is needed for the canoe in the forest if there is one person. Nothing need be said if a lot of people are going up to the mountains to find a canoe log! If the opening of the canoe should turn downwards, it is a lot of work for only one person to do.

When you reach the place where the canoe-worthy koa tree is, the first desirable tree should be cut. Because shelter is of primary concern when the tree comes down. If the tree is crooked and curved, then such a tree is called an iho'ole. This is a hard tree to cut. Skill and careful thinking are needed.

All land resource experts have canoe carving gods, from the mountain to when the canoe is complete, the lolo canoe launching ceremony, and putting it into the ocean. Here is how crooked and curved trees are cut.

Cut from the sides until you find the core. First scrape it, to control the tree when it falls. “Work the cheeks hard until dainty.” Cut notches straight and even above and below; like sawing with a saw is how even the notch must be at the bottom of the trunk.

If it is uneven up and down, then it will split. The top of the tree will crack open; if you see that the crack is a foot long, then the damage extends a fathom or more. When you know that the tree will fall, you first go to cut a piece of hāpu‘u as a cushion for the tree, because that is the rule for felling a canoe koa tree. It keeps the tree from splitting and cracking because the fall of a heavy thing is smoothed out by the moist thing below.

When you want that tree standing up to fall, and you hear that the section keeping it standing is weak, and you also hear a reverberation in the tree, you should chop one more adze blow, and it will fall well. And if the sun is up, you should have a light meal; however, if it is late evening, you should leave off eating until shelter is built, because the shelter is the important thing. It needs to be finished before dark, because staying in the mountains is not like staying at the shore, where it is warm. Staying in the mountains there may be light rain, it may be in the fog, a little rain in the mist, a little rain in the mist, a little rain in the engulfing clouds, or even a relentless chilly rain. Our story continues onward.

When the tree falls down is when you measure out the length of the koa tree’s surface, per your desire of eight or perhaps nine feet long. Then, cut pieces all around, taking off strips in the front like stripping off leather. And if five or six layers of bark came off completely, that is almost enough for 10 people. Because the canoe tree that will be cut is a huge tree, as wide around as a person’s arms will reach, it is called “the equal of a person.”

It might also refer to a muku or an iwilei. When these things are ready, cut two pillars for the roof to rest upon, and lay out rafters and rafter supports. Do not use rope, a large amount of rope made from the ‘ie vine; once all of this is set, place the koa bark onto the shelter. Carefully arrange the koa bark so that it spreads out completely flat; use all the koa bark for covering, placing wooden beams on top to keep the bark spread out, like corrugated tin roofing. When it is dry, then it will not roll up again. While I was going up

with my older brother, J. Au, fire in the days of old was steel and flint, or a rough stone from the shore with basalt as the steel, a kind of carefully-maintained stone; and with the sheath fiber of the coconut, it was just like a match. It flared smoothly.

When all of these things are ready, then one thing remains: the firewood to burn all through the night. You chop small dry firewood and big sections. Then, you fetch a large ‘ōpiko trunk to cut, because that is the largest tree amongst all the trees of the mountains.

You are seeing the great amount of work the canoe carving experts do in a single day, all of these tasks, and their strength is incredible. How are they so strong? All canoe carving experts have canoe carving gods.

There are three canoe carving gods. 1. Lea; this is a female canoe carving god. 2. Kūpā‘aike‘e; this canoe carving god is male. 3. Mokuhāli‘i; this canoe carving god is male. And from among these canoe carving gods, you choose the god that you want. Later, I will explain about the god that I chose as the canoe carving god for me, who is Lea; that is done. For starting the fire, light the dry firewood and the large piece of firewood with it, the whole thing.

(To be continued.)

Citation:

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Transcription

Kakauia e Z. P. K. Kawaikaumaiikamakaokaopua.)

(Hoomauia mai.)

Ua hiki aku nei kakou i ka hina ana o ka laau waa, a ua ihiia kona ili, i mea e uhi ai i ka hale, a o ka noho ana o ke kuahiwi, o ke ahi no ke kapa e mehana ai, a ua lawa kou noho ana i ka kuahiwi i kahi paa huluhulu hookahi.

Ina aole ahi e a mau ai a ao ka po, he mea makehewa i kekahi mea kino ikaika ke olelo ae, ina owau he mea ole ia anu, ina aole ahi. Oia ke loa ana i ka ma'i huki, ame ka lolo ua wehewehe mua aku au mamua i ka ho-a ana o ke ahi, aole e pono i wahie maloo wale no, e pono i wahie maka pauku nunui, i ao ka po a po ka la, ahiki i kou hoi ana i kahakai.

Ua hina ka laau ilalo a o ke oki aku koe i ka eulu, a ua kapaia ka welau o na laau waa apau he eulu Ina ua huli ka waha o ka laau ilalo e ulolohi ana a he hana nui no na ke kanaka hookahi e hana ai.

Me ke kaula wale no e pono ai, aia ma kau wahi i ike ai, o ia kahi e huli iki ae ana ia oe, alaila, hele oe e oki i laau nui a loihi kupono, e hiki ai ia oe ke hapai.

Alaila, nakinaki oe i ke poo o ka laau au e huki ai me ka laau waa; nakuku oe i ke kaula, ma ka welau o ka laau loihi, alaila, huki mai oe ma ke kaula au i hoopaa ai i ka laau loihi, ina he waa ia eha elima ka loa, he mea liliu loa ia i ke akamai, ike o ka poe kahuna kalaiwaa.

I ke ano huli kapakahi ana o ka waa, e hana oe i kekahi lua poopoo ma ka waha o ka waa, alaila, wehe oe i kela laau a hookomo ma kela lua au i pao ai i ka laau, a hoomaka oe e huki, a me he mea la, aole i hanaia, a o ka huli ae la no ia o ka waha iluna. A no keaha mai ke kumu o na hana nui e hiki ai i ke kanaka hookahi ke hana? Eia he mau akua kalaiwaa ko lakou, aole i nele kekahi kahuna kalaiwaa, i ke akua.

I ka huli ana o ka waha o ka waa iluna, alaila, paukuku i ka laau waa mai mua mai a hala i hope, a i ole mai hope mai hele imua.

I kou paukuku ana, e paukuku oe a loa ka i'o ulaula, mai kahi niao a i kekahi niao, me kou malama loa i ke oki ana o moku loa auanei kekahi niao, a na ia niao e houuku i ka waa i ka wa e pahola aku ai i ka waha o ka waa. A ua kapaia kela paukuku, he momona, a he kea; a i ka pau ana i ka paukuku, e wawahi i kela paukuku me ke koilipi, mai mua a hope o ka waa.

Alaila, pahola oe i ka waha me ke ko'iholu, e hoiliwai ana a pololei. O ka maikai o keia hana ana, o ka maikai no ia apau ka waa. Ua pau ae la i ka pahola ka waha, o ka auwaha koe ialoko.

O ka hana ana iloko, e okioki huinakolu oe, mai kahi niao, a i kekahi niao, mai hope mai a mua. Aole okioki loloa i ka huinakolu, mahope pipili a ulolohi ka uhau ana a ke koilipi.

Aka, o ka poe akamai, ua like keia mea he waa, me he mea paani lealea la na lakou. Aka, ia kua ka mea akahi akahi, he hana nui maoli, ame ka hauhiliki o ke ko'u iloko o ka waa. Alaila, olelo mai la ke kahuna kalaiwaa, penei e hana ai oe, aole no e hiki e loa ia oe ka ike no ka mea, he akua kalaiwaa ko lakou la.

Aole o lakou maka'u i ka ahua a naha ole paha; apau iki oloko o ka waa, alaila, hili owaho o na aoao i kela momona, a kea hoi apau ka hili ana i na aoao elua, alaila, iho iho la ke ko'i kukulu, a ilaila oe e ike ai i ka poe akamai i ke kau o ka pa-ka o ke ko'i kukulu aole uuku a nunui kekahi pa-ka he like loa, a he nani oe ke nana aku.

O ua waa nui nei eha a elima ka loa, ua lilo loa ae la ia i mea mama no ka ma, ua hiki i ka laau mama e hoohulihuli i kau wahi e makemake ai. A pau na aoao i ke ko'i kukulu, mai mua ahiki ihope, alaila, o ka hoohuli koe o ka waha ilalo, pau ka iwikuamoo o ka waa a maikai a pololei owaho, alaila, huli hou iluna, i hoomaemae hou ia ai oloko.

E kala mai ia'u, no ke kupunakane kualua o Panila Kamauoha, o Palikauoha ke kualua, a o Panila ke kupunakane kuakahi.

(Aole i pau.)

Translation

(Written by Z. P. K. Kawaikaumaiikamakaokaopua.)

(Continued.)

We arrived at the falling of the canoe log, and its bark was peeled to be a covering for the shelter. While staying in the mountains, fire is the quilt to keep warm, and one set of flannel clothes will be enough for your stay in the mountains.

If there is no fire kept burning all night, it would be pointless for even a strong-bodied person to say, "If it was me, that cold would be nothing, even if there is no fire." That is how one gets convulsions and paralysis. I have already explained before how to light a fire. Dry firewood is not enough; large pieces of fresh firewood are needed all night and all day until you return to the shore.

The tree came down and was hewn, except for the ēulu; the top of all canoe logs is called the ēulu. If the opening of the log is turned downwards, it will be slow and a lot of work for one person to do.

All that is needed is toa rope, where you see fit, which would be spots slightly turned toward you; then, go and cut a large branch of suitable length that you are able to carry.

Then, you tie the end of the branch that you'll pull with to the canoe log. Tie the rope at the end of the long branch, and then you pull on the rope that you secured to the long branch. Even a canoe four or five spans long is only a small thing to the skill and knowledge of canoe carving experts.

When the canoe turns crookedly, you dig a hollow by the opening of the canoe, and then you take off that branch and insert it into that pit that you dug into the log, and you start to pull. Though it seems nothing was done, the opening turns upwards. And why can a single person accomplish so much? Here is why: they have many canoe carving gods, for no canoe expert is without a god.

When the canoe opening turns upwards, then you cut away sections of the canoe log from bow to stern, or from the stern toward the bow.

As you cut away sections, you do so until you get to the red grain from one edge to the other, being extremely careful when cutting lest you cut away an edge, and then that edge makes the canoe small when you smooth out the opening of the canoe. Those layers are called heartwood and sapwood. Once it is all cut away into sections, break off the sections with the adze, moving from the bow to the stern of the canoe.

Then, you smooth out the opening with the smoothing adze, making it level and straight. If this work is done well, then the entire canoe will be good. When the opening has been completely smoothed out, then the interior cavity remains.

When working within, you cut a triangle from one edge to the other, from stern to bow. Do not cut the triangle too deep or the adze will stick and the cutting strokes will be slowed.

Now, skilled people consider a canoe to be like a toy for them. But for us beginners, it is really hard work, with the adze getting stuck in every direction inside the canoe. And then the canoe expert says, "This is how you do it." You cannot obtain the knowledge because they have a canoe carving god.

They are not afraid of having no swell or curve; when the inside of the canoe is partly done, then the outer sides are struck to get to the heartwood and all the sapwood until the striking is done on both sides, then the straight-edged adze comes down, and that is where you see the skilled people as the slices made with the straight-edged adze come off. No slice is smaller or bigger; they are all the same, and it is a beautiful sight to see.

And this canoe of four or five spans has become something light enough for children, and you can use a light branch to turn it wherever you want. When the sides are finished off with the straight-edged adze from bow to stern, then what remains is turning the canoe downwards to finish the spine of the canoe and make it fine and straight on the outside. Then, turn it back upwards to clean up the inside again.

Excuse me: concerning the great-great-grandfather of Panila Kamauoha, Palikauoha is the great-great-grandfather, and Panila is the great-grandfather.

(To be continued.)

Transcription

(Kakauia e Z. P. K. Kawaikaumaiikamakaokaopua.)

(Hoomauia mai.)

Ua hiki aku nei kakou i ka huli ana o ka waha o ka waa ilalo, e hoomaikai ana a pololei, a o ka pololei ana owaho, o ka hoomaikai ana no ia oloko apau, a huli ka waha ilalo.

Ua hoakaka aku au i ke ko'i mua e hana ai i ka waa; o ia hoi ke ko'i paukuku, ko'i auwaha, ko'u pele, ko'i kuehu, ame kaholo, alaila, o Kupaaikē aku ka mea nana e hoomaikai a palahinu.

O ke ko'i keia e wili ana i ka akau, a wili i ka hema, a wili a pilipono i na aoao o ka waa, a o ke ko'i hoi e pau ai na pepeiao o waa.

O ke ko'i wale no keia nana e hana apau oloko o ka waa; a o na ko'i mawaho o ka waa, ua kapaia, ko'i milo, kukulu, a opaka, o na ko'i keia owaho, pau ka hana o ka waa. Hoomaikai no hoi ka makuu e hoopaa ai ke kaula no ka huki ana i kahakai.

O keia laau kekee a'u i hoakaka aku ai o keia ka laau helu ekahi, a e hauoli ai ka mea e loa keia laau; no ka mea, e pau ana kona iho i ke kalai ana, a ua kapaia ia waa, he ihoole; o ia ka waa pii o ka ihu iluna, ame ka hope.

E waiho iki hoi kakou i keia; a e hele ae hoi kakou maluna o ka poe i a'o me na kahuna kalaiwaa. Ua pii mau au i ke kuahiwi me na kahuna kalaiwaa, a ninau mai la lakou ia'u, pehea makemake oe i ke kalaiwaa?

Ko'u ae aku la no ia; ae, makemake au e ike i ke kalaiwaa. Olelo mai la ko'u wahi luaui makuakane ia'u, eia na akua kalaiwaa ekolu, o ka mua, o Mokuhalii, a o ka lua o Kupaaikē, a he wahine ke kolu, o Lea ka inoa. Aia no nae i ka mea a kou manao e lana ana. O ka lana koke ae la no ia o ko'u manao e koho au i ka wahine ia Lea. O ko'u i aku la no ia o Lea ko'u akua kalaiwaa. A ua hiki mai la no hoi kuu makuakane; a eia no keia poe kahuna kalaiwaa ke hoolohe mai nei. Palikauoha, Holualoa, oiai, ua lilo ae la ko'u makuakane he pookahuna.

Aia a hoi kakou i kahakai a pii hou mai, e hoomanao oe, mamua iho o ka pii hou ana mai o kakou, e loa mua ia oe keia mau mea apau, hookahi i'a ula, he weke ka i'a; hookahi malo ula, i ulamau, a ulapalani paha, na mea loa i keia au, a i hookahi puaa, a loa ia oe keia mau mea alaila, waiwai ka hoi ana o ke kuahiwi nei.

A pau kekahi mau waa a makou, hoohuli na waha ilalo. O ka hoi iho la no ia no kahakai. O ka noho ana no hoi o ke kuahiwi a hoi i kahakai, he ohu i ka lei maile.

Noho makou i kahakai elua pule, hoi hou iuka o kuahiwi. Ke noonoo a ke hoomanao la, i ka la e pii ai i loa na mea hana.

Ina a kakahiaka pii, i kahi la iho e imi ai ka i'a ula, a kapi i ka paakai a miko, i ole e pilau, a pono ole ka hana a kahuna. A loa no hoi ka malo ula, a loa no hoi ka puua, a kakahiaka ae, hoi hou i ke kuahiwi. A o keia hoi ana i ke kuahiwi, aole nui loa na ukane e hoi ai. O ka ai ame ka i'a wale no. Oiai, ua hala mua kekahi kaumaha iuka; ala ae la makou i kakahiaka pii me na kahuna kalaiwaa, ahiki iuka, pau na ukana i ka waiho i ka hale, alaila, hoowali ka ai, kunu ka i'a, ai a maona, a ina ua loa mua kau laau waa, e hele ana oe e oki, aia ka pono o ka hina ilalo, a oiai, e moe ana ka ihu o ka puua; a ina he laau ku pololei, e oki no elike me ka rula o ke oki laau waa, i ke oki ana e hana a nui ka ha-na, i hikiwawe ka moku o ka laau, he poaeae, a he iwilei paha ke kiekie o ka ha-na, a ina he haiki, aole moku koke ana.

E hoohalike ialalo o ke [...] me he olo ana la na ka pahilo, i mea e poino ole ai ka laau. E oki oe a loa ka iho, a lele loa ka iho o ka laau iwaho, alaila, maikai. A i ka wa i kokoke ai e hina, e hoomanao oe no kela pauku hapuu o paina auanei. A ke oki la no au me ko'u holohe i ka olelo a na kahuna; olelo mai la kekahi kahuna ia'u ua moku ko laau, ke oni nei, hookomoia ka pauku hapuu. Oki hou elua maka ko'i, a o ka hina no ia. O ko'u oki aku la no ia elua maka, ko'i a o ka hina aku la no ia me ka maikai.

I ka wa e hina ai ka laau, alaila, oki aku oe i ke kumu o ka laau i hina ai i ke ko'i lipi ahiki i ka wa i makemakeia ai ke ko'i no ka hana, kii aku oe e wehe mai. He rula ia no ke oki laau waa ana.

E kala mai ia'u, mamua o ke oki ana i ka laau waa e pule e mamua, a penei e pule ai:

E Lea ka wahine kua waa,
Akua kalaiwaa,
I pii mai nei au e kua,
E oki i kuu laau waa,
Eia ka'u uku, alana,
Mohai ia oe e Lea,
Eia ka i'a ula, malo ula,

E haawi mai i ka ike a nui,
Ka ikaika, ka noonoo,
Haawi mai ia'u i ke aholoa,
O na alalai o na ke'ake'a,
Mamua, mahope,
A ma na aoao o kuu laau e oki ai.

(Aole i pau.)

Translation

(Written by Z. P. K. Kawaikaumaiikamakaokaopua.)

(Continued.)

We have come to turning the opening of the canoe downward, improving it until straight, and when the outside is straight, improve all of the inside and turn the opening downward.

I explained the first adze to use on the canoe: the adze for cutting sections, the adze for cutting furrows, the adze for carving out the inside of the hull, the adze for fine work, and the planing adze. Then, Kūpā'aikē'e is the one who will improve it until polished.

This is the adze that swivels to the right and swivels to the left, swiveling to be right up against the sides of the canoe, and also the adze for completing the lugs of the canoe.

These are only the adzes that do all the work on the interior of the canoe, and the adzes for the exterior of the canoe are called the curling adze, the adze with straight edges, and the prism adze. These are the adzes for the exterior, and then the canoe carving is complete. Then, improve the neck cut on the stern to fasten the rope for hauling to the shore.

This crooked tree that I explained about is the number one tree, which will please the person who finds it, because its core will be removed by carving. This canoe is called "without core"; it is the canoe that goes up at the bow and stern.

Let us leave this for a bit, and we will move to the people who learned with the canoe carving experts. I always went up to the mountains with the canoe carving experts, and they asked me, “So, you would like to know about canoe carving?”

I said yes: “Yes, I want to know how to carve a canoe.” My biological father said to me, “Here are the three canoe carving gods. The first is Mokuhāli‘i, the second is Kūpā‘aike‘e, and the third is a woman, named Lea. However, it is up to the one upon whom you place your hope and faith.” I quickly wanted to choose the woman, Lea. Then I said, “Lea is my canoe carving deity.” And my father approved. These are these canoe carving experts who were listening: Palikauoha and Holualoa, because my father had become a leader of experts.

“When we return to the shore and then climb back up, you must remember that before we climb up again, you first must have all of these things: one red fish, the fish is weke; one red loincloth, a strong red or vivid red, what is found in this era; and one pig. When you have all of these things, then it is worthwhile to return to the mountains.”

When we had completed several canoes, we turned the openings downward. Then we returned to shore. When staying in the mountains and then returning to shore, that is done wearing a maile lei.

We stayed at the shore for two weeks and then went back up to the mountains. On considering and remembering, it was in the daytime that we went up to get materials.

If you go up in the morning, take the day before to find the red fish and sprinkle it with salt until it is well-salted so that it does not go bad and spoil the work of the expert. When the red loincloth is obtained and the pig is also obtained, then the next morning, return to the mountains. With this return to the mountains, there are not a lot of supplies to bring back, just poi and fish, because a heavy load already went up; we got up in the morning and went up with the canoe carving experts, arriving upland, and all of the supplies were left in the shelter. Then, we mix the poi and broil the fish, and eat until satisfied. And if you already found your canoe tree, go chop it; all is well once it has fallen over, and once it is, the pig’s nose is laid alongside it. If it is a tree standing up straight, cut it like the rules of cutting a canoe tree; when chopping, make a large notch to hasten the cutting of the tree. The notch should be at armpit or collarbone height, and if it is too narrow, it will not be split quickly.

Work evenly on the bottom of the trunk as if sawing with a saw, so that the tree is not damaged. Cut until you find the core, and when the core of the tree flies out, then it is good. When it is about to fall, remember that section of hāpu‘u fern, lest you soon forget. And I am cutting while listening to the words of the experts; one expert said to me, “Your tree is cut through, it is moving, put in the section of hāpu‘u fern. Make two more cuts with the blade of the adze, and it will fall.” I made two more cuts with the adze blade, and it fell well.

When the tree falls, then you cut at the base of the tree that was felled with the sharp adze until you want the particular adze for the next task, then you fetch it and bring it out. That is a rule for cutting canoe trees.

Excuse me, before cutting the canoe tree, pray beforehand, and this is how the prayer goes:

O Lea, the woman who hews the canoe,
Canoe carving deity,
I have climbed up to hew,
To chop my own canoe tree,
Here is my payment, my offering,
My sacrifice to you, O Lea,
Here is the red fish, red loincloth,
Give me great knowledge,
Strength, concentration,
Give me great patience,
For the obstructions that obstruct me,
At the front, at the rear,
And on the sides of the tree that I will cut.

(To be continued.)

Citation:

Kawaikaumaiikamakaopua, Z. P. K. “Ke Kalaiwaa Ana ame Kona Mau Ano” [Canoe Carving and Its Qualities]. Translated by Iasona Ellinwood, Kapōmaika‘i Stone, and M. Puakea Nogelmeier. *Ka Nupepa Kuokoa*. Dec. 7, 1922, vol. 61, no. 49, p. 5. Institute of Hawaiian Language Research and Translation, University of Hawai‘i at Mānoa, 2019.

Original article retrieved from [Ka Nupepa Kuokoa](#) in Papakilo

Transcription

(Hoomauia mai).

E hoolilo ia lakou i opala,
E hoopili pono i ka maka o ke ko'i,
Ma kuu wahi i makemake ai,
Aole hoopaku-a i kuu ko'i,
Pa no lele ka mamala,
Ahiki i ka pau ana,
Amama ua noa.

Ua ike ae nei kakou mamua, ua hina ka laau ilalo, alaila, eli oe malalo o ke kumu o ka laau au i oki ai. O ko'u eli no ia a hohonu ka lua, ko'u waiho aku la no ia, a kanu i ka lepo a paa ka i'a ula, ame ka malo ula, a hoi i ka hale e kalua ai i ka puaa.

Kaka ka wahie a nui, kau ka pohaku kena na kahuna e ho-a ke ahi o ka imu puaa, a o ka ho-a aku la no ia, a enaena kupono no hoi, a kau ka puaa i ka imu, na kekahi mau kanaka i pii pu ai me makou i hana ka puaa apau a kalua.

Alaila, hele makou e oki i ka eulu; ua kapaia ka welau o ke koa he eulu iuka o ke kuahiwi. A moku no hoi, hoi i ka hale e kali ai i ka mo-a o ka puaa. A ua liuliu iki no hoi, mo'a ka puaa a ua makaukau hoi na pa laau i kalaiia, a laweia aku la kekahi palaau i hoomakaukauia no ka puaa.

Kauia mai la iluna olaila ka puaa, a laweia mai la imua o na kahuna kalaiwaa; a na kekahi kahuna i pule; aole i pule ke kahuna i ka'u akua i koho ai o Lea, aka, ua pule like ia i na akua kalaiwaa ekolu, Lea, Mokuhalii, ame Kupaaikē.

Penei ka pule ana: E Lea ka wahine kua waa, akua kalaiwaa, ame Mokuhalii, Kupaaikē, na akua kane kalaiwaa, eia ka puaa, he puaa uku, mohai, alana ia oukou na Kalokuokamaile e haawi i ka ike a nui, ka ike mana, ka mana palena ole, a nolaila, ke aie nei oukou i ka puaa a Kalokuokamaile, amama, ua noa.

Lalau aku la ke kahuna i ka iʻo ihu o ka puaa, huelo, ame na pepeiao, a haawi mai la iaʻu e ai, ame kekahi mau mea oloko o ka puaa; a noa ae la no hoi, ke ano o ke aʻo kahuna kalaiwaa ana o ka wa kahiko, i koʻu aʻo ana.

Eia no kekahi lolina o ke oki laau ana; ua hoakaka aku au mamua i ke oki ana o ka laau, o ka laau piʻo he laau maikai loa ia, o ke kalai kaele waa ana, no ka mea, e pau ana ka iho omua ame ka iho ohope, aole hoi e nakaka ka wa.

No ka laau pololei hoi, he kakaikahi na laau paa o ka iho, a ina laau paa o ka iho, a ina i paa he laki loa ia. Aia no apau ka iho o ka laau, aole e nakaka, a waiwai ka huki ana i kahakai e hooluhi ai.

Eia keia lolina e pili ana i ka laau waa. Ina paha he laau maikai elima ka loa, a eono paha, e oki kakou i keia laau ilalo, a i ko ka kou oki ana a moku a waiho ka laau ilalo, a hoomaha kakou, a i lele mai he manu, o ka inoa o keia manu he elepaio; e lele mai ana keia manu ma ka eulu mai o keia laau.

Iaia e hele maoli mai ana me he hele ana la no, a ke kanaka, ahiki i ke kumu i okiia ai, a huli hou ihope, a lele loa ka manu elepaio, alaila, maikai ka laau waa. Aka, ia huli hou ana ihope a kikokiko ma kana wahi e ku ana, alaila, ua maopopo i ka poe kahuna, he laau inoino a ua puhaia, aohe a kakou laau. Luhi makehewa ko kakou oki ana i keia laau, heaha hoi ka luhi o ko kakou oki ana? O ia ka olelo a ka poe i ike ole i na lolina; a i ka wa e olelo mai ai ke kahuna e hele oe e oki ma kela wahi ua puhaia; no ka mea, ua lele mai nei ka manu a kiko ma kela wahi, o ka laau waa a kakou; a ina hoopaakiki loa kakou, a e ake no a ike maka, e pololei ana ka olelo a ke kahuna, ua puha io no.

Ea, kupaianaha maoli no ka hana a ke Akua o ka haawi ana i ka ike i keia mea kino uhane ole, a i hiki ole i ke kanaka ke ike ka mea uhane ola.

Aole o ia wale, o ka manu no ia nana e hoike i ke ao ana; a he mele no ko keia laau hooluhi penei:

Aloha au i ka makani huʻe kapa o Kapalama,
Mai malama oe i ke kumupaa,
O luhi oe i ak pikai,
He makani hemo ole he unihipili,

E ao luau wale no oe aole hemo,
Eia iho no ka aumakua he lōina nui,
Aia na mea hana la i ke kuahiwi,
O Mokuhalii no ke kahuna,
O Lea no ka wahine kuaauwaa,
He inoa no Lea.

(Aole i pau.)

Translation

(Continued).

They will be turned to waste,
Put up against the face of the adze,
At the place I desire,
Never repetitive for my adze,
A chop, the chip flies,
Until the end,
The prayer is finished, freed of taboo.

We have already seen that the tree fell down and then you dug below the trunk of the tree you cut. I dug until the pit was deep, then I placed and buried in the dirt a red fish and a red loincloth, and returned to the house to bake the pig.

Chop a great deal of firewood, place the stones, and the priests order lighting of the fire of the pig oven. Then it is lit and once it's suitably hot and the pig is placed in the oven, others who went up with us make the pig and get it baked.

Then, we went to cut the ēulu, the tree top; the top of the koa is called an ēulu as it stands atop the mountains. When it has been cut, return to the house to wait for the pig to be cooked. After some time passes, the pig is cooked and the carved wooden dishes are ready, and a wooden tray that has been prepared is taken for the pig.

The pig is placed on top of it and brought before the canoe carving experts, and one of the experts prays; the expert does not pray to the god I chose, Lea, but instead prays equally to the three canoe carving gods, Lea, Mokuhāli'i, and Kūpā'aikē'e.

This is how the prayer goes: O Lea, the canoe-felling woman, goddess of canoe carving, and Mokuhāli'i, Kūpā'aikē'e, the male canoe-carving gods, here is the pig, a pig in tribute, an offering, offered to you three by Kalokuokamaile; provide vast knowledge, powerful knowledge, limitless power, and so you are indebted for the pig of Kalokuokamaile, the prayer is finished, freed of taboo.

The canoe carving expert grabbed the nose meat of the pig, the tail, and the ear, and gave it to me to eat, along with several things from inside the pig; and learning how to be a canoe carving expert in the manner of olden days was now free of taboo for me to learn.

Here is a custom for chopping trees. I explained before that when chopping a tree, a curved tree is excellent for carving the canoe hull, because the core part in front and the core part in back will be done away with, and the canoe will not crack.

For the straight tree, only rarely is the tree sound in the core section; if the tree is sound in the core part, then it is extremely lucky to be sound. Only when the core part of the tree is done away with, then it does not crack, then it is worth the effort to pull it to the shore.

Here is this custom concerning the canoe tree. If there is a good tree of five or six lengths, we cut this tree down, and when we completely cut it and lay the tree down, and we rest, if a bird flies over, the name of this bird is the 'elepaio; this bird flies from the top of this tree.

When it is really coming, coming like a person, and gets to the base where it was cut and then turns around and the 'elepaio bird flies away, then the canoe tree is good. However, if it turns around and pecks where it is standing, then the experts know that the tree is bad and hollow, and we have no tree. Our chopping of this tree was labor in vain, why did we bother with the chopping? That is what people who do not know the customs say; and when the expert tells you to go cut at that spot, it is hollow, because the bird came and pecked at that spot on our canoe tree, if we are really stubborn, and want to see with our own eyes, what the expert said will be true, it is really hollow.

Listen, the work of God is truly wondrous, giving such knowledge to this thing with no soul, while man, with a living soul, cannot see.

Not just that, the bird is the one that reveals the teaching; and this laborious tree has a song, which goes:

I love the tapa-lifting wind of Kapālama,
Do not tend to the family god,
Lest you be tasked to sprinkle salt water,
A wind that does not come undone, a spirit of the dead,
Offer only young taro leaves, not undone,
Here is the lineage deity, an important custom,
The laborers are in the mountains,
Mokuhālī‘i is the carver,
The woman Lea fells trees for fleets of canoes,
A name song for Lea.

(To be continued.)

Citation:

Kawaikaumaiikamakaokaopua, Z. P. K. “Ke Kalaiwaa Ana ame Kona Ano” [Canoe Carving and Its Nature]. Translated by Iasona Ellinwood, Kapōmaika‘i Stone, M. Puakea Nogelmeier. *Ka Nupepa Kuokoa*. Dec. 07, 1922, vol. 61, no. 49, p. 4. Institute of Hawaiian Language Research and Translation, University of Hawai‘i at Mānoa, 2019.

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Transcription

(Kakauia e Z. P. K. Kawaikaumaiikamakaokaopua.)

(Hoomauia mai.)

O kekahi ano waa i kalaiia, o ia no ka waa i hanaia i ka waa no kona mau laau moo; e hanaia ana no iuka o ke kuahiwi, a kohu laau moowaa maoli. A o ka maikai a pololei mai i ke kuahiwi, pela no e maikai ai ke hana i kahakai.

O ka oi loa aku keia o ka waa helu ekahi o ka paa, oiai, o kona mai moo he maloeloe mai imua a hala iho; a aia wale no mamua a mahope na laau maka, i kapaia manu waa, a i kapaia aku kekahi inoa a ka poe kalaiwaa ku-pe.

He waa luhi ole keia i ke kapili kaele ana i kahakai. I ka wa kahiko, he hana luhi a inea keia o ka hele huli ana i ka nahele i moowaa, a i mau maka no ka waa. He laau kolea, ame ke kawa-u na laau e huli ai. A o keia mau laau, he mau laau maikai keia o ko laua ulu ana a loloa me ka nunui kupo a pololei no hoi, a o keia no hoi na laau e huliia ai i mau kua kuku kapa a ka poe wahine o ka wa kahiko. Kekahi lona no ka laau koa waa.

Ina i loa i kekahi kanaka ka laau koa waa i kanahale, a ua oki oia a no ka momona kea, a ua hoopau oia i kona oki ana, a he mau makahiki ka loihi o ke ku ana a loa i kekahi, aole oia e oki ana e iho ana oia i kahakai e ninau i ka mea nana ka laau.

I ka ninau ana o ka mea i loa ai o keia laau, a i hoike mai kekahi i kana hoailona elua ana maka ko'i, aia ma ka aoao hikina ame ke komohana, ame na laau e ae e kokoke mai ana malaila, a ua kuniia no nae i kekahi o ia mau laau kekahi maka koi, alaila, ua maopopo loa nana i'o no ia laau.

He rula keia mai ka wa kahiko loa mai ahiki no i kela wa. Koe wale no ka laau ua loa i kekahi, aole oia i ma-ka, a iho ola i kahakai e olelo ai, ua loa iaia kekahi laau nui maikai. A i ka loa ana i kekahi mea a okiia, aole ia i pili i na lona kalaiwaa.

Eia no keia lona no na laau waa. I noho oe i ke kuahiwi a i lohe oe i kekahi leo po-ha ko'i ma ka hikina paha, a i ole ma ke komohana paha, i ka po, he haawina laki ia nou.

E ala ae oe, a e hele pololei ma kahi au i lohe ai i ke kani o ke ko'i, a e loa no ia oe he laau nani ame ka maikai. Aole no e pau ia mau hana ahiki i keia la, a mau aku. Eia keia lona no na laau koa waa.

O ka laau e ku pololei ana, a mana elua lala ma ka hikina paha, ame ke komohana paha, ua kapaia aku ia laau waa he hi-u-awa.

O ka laau e kupololei ana a manamana ekolu lala a eha, ua kapaia aku ia laau e ka poe kahiko, he huhui.

O ka laau e ku pololei ana a lilo ma ka ka laula ke palahalaha, ua kapaia aku ia laau he ku-palaha.

O ka laau e ku pololei ana a nui pu'ipu'i, aole loihi loa, ua kapaia aku he no'u (poupou).

O ka laau e ku pololei ana a ano lapalapa no mamua a mahope, he ku-keelewaa.

O ka laau e ku pi'o ana, ua kapaia aku he iho ole.

O ka laau e ku pololei ana, a moe pololei iwaho kona lala i ka hikina komohana, akau ame ka hema, he lala kamahale ia. I kou wa e oki ai oe i keia ano laau, ma kahi a keia lala e moe ana, malaila no e hina ai keia laau.

O keia mau mea i hoikeia ae la maluna he mau inoa ia i kapaia no ke ano o ka laau.

Elua no mea ano nui, o ia hoi, na laau koa au e kii ai e oki. Oiai, aia i keia mau laau au e oki ai, e ike ai oe i ka waa maikai, a maikai ole. O ka ili o kekahi laau he eleele, a ua kapaia aku ia laau he ma-ua.

O keia ano laau he ano uaua a oolea oe ke oki. A he awiliwili ka i'o o ka laau imua a ihope; a he waa hana nui keia; oiai no nae ua ike mua no oe i kona ano; a no kona maikai wale no kou kii ana e oki. A ua kapaia aku ka i'o o keia laau, he i'o ohia no ka eleele ame ke kaumaha pu.

Aole e pau ke kaumaha o keia waa ahiki i kona nahaha ana, a o ka lua o ka laau koa he keokeo kona ili, a he nani no oe ke nana aku. O keia laau ua kapaia he kaekae, he laau mama loa keia o ka hana ana, aole wiliwili kona i'o, a ua kapaia aku ka i'o o keia laau he lau-maia.

He memele kona i'o he kohu lau maia no ke pulu i ka ua, he mama loa keia ano waa, a he lana hoi ke paa i ke kapiliia a hoolanaia i ke kai; a e malama loa oe; no ka mea, he moekahi ka i'o o ka laau.

(Aole i pau.)

Translation

(Written by Kawaikaumaiikamakaokaopua.)

(Continued.)

Another kind of canoe that is carved is the canoe that is made into a canoe with gunwale strakes, side planks on the middle section; it is made up the mountain, and resembles real gunwale strakes. If all is well and correct in the mountains, then the work will go well at the shore.

This is the superior, number one canoe for sturdiness, since its gunwale strakes are firm from the front to the back; the only thing in front or behind are the maka, ornamental endpieces, called manu wa'a, and called another name by canoe carvers, kupe.

This is a canoe that is not burdensome when assembling the hull on the shore. In the days of old, this task was a laborious hardship, searching the forest for gunwale strakes and maka for the canoe. Kōlea and kāwa'u are the trees to look for. And these trees are good trees; they grow to a suitable height, size, and straightness, and these were also the trees sought for making anvils to beat tapa on by the women of olden times. Here is a custom for the canoe type of koa tree.

If someone finds a canoe-worthy koa tree in the forest, and he cuts to the soft sapwood, then he stops chopping; for if the tree has been standing for several years and had been found by someone else, then he will not cut it, he will go down to the shore to ask who the tree belongs to.

When the person who found this tree asks, and someone else says that his sign is two adze marks on the eastern and western sides, and can identify the other trees close to there, some of which had been branded with a different adze mark, then clearly that tree belonged to him.

This was a rule from the days of old until now. The exception is the tree that someone found but did not mark, and just went down to the shore to say that he had found a good large tree. When someone else finds it and cuts it, that is not bound by the canoe carving customs.

Here is this custom for canoe trees. If you are staying in the mountains and you hear the cracking sound of an adze in the night, to the east or perhaps the west, that is a lucky blessing for you.

You must get up and go straight to where you heard the sound of the adze, and you will find a fine, beautiful tree. These activities have not ceased to this day, and continue on. Here is this custom for the koa canoe tree.

The tree that stands straight with two branches forking out on the east or west side: such a canoe tree is called a hi-u-awa.

The tree standing straight that has three or four branches forking out: such a tree was called a huhui by the people of old.

The tree standing straight whose branches spread out widely: this tree is called a kūpalaha.

The tree standing straight that is extremely wide but not tall is called a no‘u (portly).

The tree standing straight that is somewhat ridged in front and in back is a kū-ke‘elewa‘a.

The tree standing curved is called an iho ‘ole.

The tree standing curved whose branch lies straight to the east, west, north, or south, is a lālā kamahele. When you cut this kind of tree, the place where this branch lies is where this tree will fall.

These things shown above are several names given to the quality of a tree.

There are two pretty important things, which are the koa trees you find to cut. Since it is by these trees that you cut that you know whether the canoe will be good or bad. The bark of one kind of tree is black, and this tree is called a ma-ua.

This type of tree is a hardwood and difficult to cut. The grain of the tree is twisted back and forth, and this is a canoe that is difficult to make; however, you already knew its nature, and only because of its good quality have you gone to get it and cut it. The grain of this tree is called an ‘ōhi‘a wood grain, because it is black and heavy.

The heaviness of this canoe does not cease until it is broken apart into many pieces; the second type of koa tree has white bark, and is quite beautiful in appearance. This tree is called a kaekae; this a very light wood to work with; its grain does not twist, and the grain of this tree is called a lau-mai‘a.

Its grain is yellowish, resembling a banana leaf when soaked by rain; this kind of canoe is quite light, and it floats when fully assembled and launched into the sea; you must be very careful, because the grain of the wood all runs in the same direction.

(To be continued.)

Citation:

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Transcription

(Kakauia e Z. P. K. Kawaikaumaiikamakaokaopua.)

(Hoomauia mai.)

O ke ana ana i ke kiekie o ka waa; mawaenakonu o ke kuaiako mua, ame ke kuaiako hope. Ma ke kikoolima ke ana ana; ina ekolu kikoo a hapa, aole e olelo ana ka poe kahiko, ekolu kikoo ame ka hapa, aka, eia ka lakou olelo, ekolu poho. Pohihihi ka poe aole i lohe i keia olelo.

A ina paha ekolu kikoo ka aoao, aole oe e lohe ana, e olelo mai ana, ekolu kikoo ka aoao.
O ka lakou ekolu ka aoao.

Eia keia ano e pili ana i ka waa, ina i ke kuahiwi. O ka hope o ka waa iuka o ke kuahiwi, ua kapaia he makuu. Ahiki i kahakai loli ae la a kapaia aku la he moamoa. A omua hoi o ka waa, ua kapaia he ihu, a he eku. O na aoao o ka waa e iho ana ilalo a pi'o ae, ua kapaia aku he pa'ihua.

Eia keia ano e pili ana i kekahi ano waa i ka wa kahiko; o ia hoi na waa loloa, aole kiekie loa na aoao a i hanaia hoi ia mau waa he mau waa heihei, a kukulu pea; ua kapaia aku ia mau waa, he waa Kialoa kona inoa. Aole he loa o ia ano waa i keia wa, a no keia waa ka olelo ana, o ka holo a ka waa Kialoa, aole pa-ki kai ma ke ama.

No ka huki ana i ka waa i kahakai e kapili ai; i ka pau ana o na waa i ka huli ilalo ka waha, alaila, e hoi ana i kahakai, no ka hoomakaukau ana i na mea e pono ai ka waa ke huki. O ke kaula ka mea nui, he kaula nunui, a loihi, i mea e nui ai na kanaka ke huki. A makaukau ke kaula, a akaka no hoi ka la e huki ai i kahakai nei, alaila, lawai'a i i'a a nui, kahu ka ai a nui, alaila, ha'i aku i na kanaka i ka la e huki ai ka waa.

Ina a kakahiaka oe huki, he poe kanaka okoa ka poe na lakou e lawe ka ai, ka i'a, i kahi o ka punawai e kokoke ana i kahi o ka waa e kauo mai ai. Alaila hoomaha; he ai okoa no keia, a he ai okoa no ke hiki i kahakai.

I ka hiki ana o ka poe kanaka kano waa i kahi o ka waa, e hele mua ana e uu maile na mea apau, a akoakoa na mea apau i kahi o ka waa, alaila, o na pale waa ka mea nui. Aia i keia mau kanaka ka pono o ka waa, ame ka poino. O keia mau kanaka, elike laua me ka manu ka mama, aole i poe lolo.

O keia hana, ua waiho mua oe kou ola i ka hale a hele kino wale no kela i kanahele. O ke ano o ke kauo ana, ame ke kahea ana; e kaheaia ana ma na aina ma ka akau ame ka hema.

Elike me Kohala ma ka akau, ame Kau ma ka hema; a o Kona mawaena. A i ke kahea ana o keia mau kanaka e kahea ana i Kohala, i Kau. Aole kahea i ka akau, a ka hema.

I ka hoapaa ana o ke kaula huki i ka makuu o ka waa, aia ma kela kaula i hoopaaia ai i ka makuu, he kaula kekahi i hoopaaia; a ua kapaia ka inoa o ia kaula, he kaula kailiili; a e paa ana ke kanaka o ka makuu i keia kaula he kaula nana e huki ai i ka akau ame ka hema o ka waa.

I ka hoomaka ana e kauo i ka waa, ina he pali, eia ke kahea ana. Hoolana. E hapai ae oe i ka ihu o ka waa iluna, a e kaomi ana ke kanaka omua ilalo i ka hope o ka waa i ole e haule ino ilalo omua. A ina no he pali ia, aole oe e hookuu, no ka mea, aia ia oe ka holo o ka waa, ame ka paa.

Ina he uhakee i Kohala, e kahea ana oe, i Kau kai keia kaualakoia ana o ka waa, ua lilo ka ihu o ka waa, he ka; a o ia kau kahea mau, aole e paa ka waha o ke kanaka omua.

E kahea mau ana oia i na manawa apau. I Kau ke ka, i Kohala ke ka, hoolana. He puuhanau, o ia ka hoopiina pali, mokua ke kaula. O ke ano o kela e hoomalo i ke kaula aole hoalu. Ina alu, o ka paa iho la no ia; ame ka hana nui e huki liilii ai, ahiki i ka hiki ana o ka waa.

O ka mea e kahea mau ai kela kanaka omua, mahope eha ke kanaka ohope i na uhakee, e ka-ia ia ana a he laki ke eha, a i pono no hoi ke kanaka omua i ke kanaka ohope.

(Aole i pau.)

Translation

(Written by Z. P. K. Kawaikaumaiikamakaokaopua.)

(Continued.)

Measuring the height of the canoe is done right between the front outrigger boom fastening and the rear outrigger boom fastening. The measuring is done with the span of the hand; if there are three and a half spans, the people of old would not say, “Three and a half spans,” but instead, here is what they would say: “Three and a poho.” People who have not heard this term are baffled.

And if the side is three spans, you will not hear it being said that the side is three spans. What they say is, "The side is three."

Here is this characteristic concerning the canoe, if in the mountains. Up the mountain, the stern of the canoe is called the maku'u. And when it gets to shore it changes and it is called the moamoa. And the prow of the canoe is called the ihu, or the 'eku. The sides of the canoe that go down and then curve up are called the pa'ihua.

Here is this characteristic concerning a certain type of canoe in days of old; namely, the long canoes. The sides are not very high, and these canoes are made as racing canoes and can put up sails; these canoes are named the kialoa canoe. This type of canoe is not found at this time, and of this canoe it is said that as the kialoa canoe sails, the sea does not splash on the outrigger boom.

About hauling the canoe to the shore to assemble it: when the canoes are done and the opening is turned downward, then return to the shore to prepare the things necessary for hauling the canoe. The rope is the important thing, a rope that is thick and long, so that a lot of people are able to pull. When the rope is ready, and the day when the canoe will be hauled to shore is clear, then catch a lot of fish, cook a lot of taro, and then tell people the day to haul the canoe.

If you haul in the morning, then there are different people who bring the taro and fish to the spring, which is nearby the canoe to be hauled. Then rest; this is a separate meal, and there will be other food upon reaching the shore.

When the people hauling the canoe get to where the canoe is, they first all go to strip maile, and everyone assembles where the canoe is, and then those protecting the canoe are the important ones. It is up to these people whether the canoe is taken care of or gets damaged. These people are fast like birds; they are not stupid people.

For this work, you first left your life at home and just took your body up to the forest. About the nature of the hauling and the calling: it will be called out in regards to the lands to the north and the south.

Such as Kohala being to the north, and Ka‘ū to the south; Kona is between. And when these people shout directions, they call out, “To Kohala,” “To Ka‘ū.” They do not call, “To the north,” or “To the south.”

When the hauling rope is fastened to the maku‘u of the canoe, another rope is fastened to this rope, named the kā‘ili‘ili rope; and the person at the maku‘u holds this rope as a rope to pull to the right and left of the canoe.

When starting to haul the canoe, if there is a slope, here is the call: “Float.” You lift up the prow of the canoe, and the person in front is pushing down on the stern of the canoe so that the prow does not fall down dangerously. And even if it is a cliff, you do not let go, because whether the canoe moves or gets stuck depends on you.

If there is a bend in the path towards Kohala, you call out that this dragging of the canoe will go towards the sea of Ka‘ū, and the prow of the canoe has become a bailer; and that is what you continually call; the mouth of the person in front will not be shut.

He will always be calling. “The bailer to Ka‘ū”; “The bailer to Kohala”; “Float.” A real obstacle is bringing it up a cliff, lest the rope break. The nature of that one is to make the rope taught, not to allow slack. If it is slack, it will get stuck, and then it is a lot of work just to pull a little, all the way until the canoe arrives.

The reason that this man in front is continually calling is to keep the one behind from being hurt at the crooked areas, being swung about, lucky to only be hurt. The person in front relies on the person behind.

(To be continued.)

Citation:

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Transcription

(Kakauia e Z. P. K. Kawaikaumaiikamakaokaopua.)

(Hoomauia mai.)

O keia mau kanaka a elua, elike loa ko laua mama, ma ka lele ana mao a maanei o ka waa e kauoia ana e na kanaka; a ua hiki loa i ke kanaka omua ke ku iluna o ka makuu o ka waa elike me ke ku ana o ke kanaka iluna o ka papaheenalua; a he hana lealea ia na ia poe.

Ina e holo ana ka waa i kahi papali, a ua ano pau ke aho o ke pale omua, alaila, e kahea ana oia i Kau ke ka, a i ole ole i Kohala. E paa ana ka waa iloko o ia holo nui. A ina aole ke pale ohope, aole paa ana no ka mea, aohe mea nana hoolewa ae ke ka i kahi i makemakeia.

A ina he waa liilii ua hiki no i ke kanaka omua ke hoopaa, no ka mea, he uuku kona memenetu. A akahi, no ke alanui e kauoia ai ka waa mai ke kuahiwi mai, aole ia he alanui laula, elike me na alanui e ae, O ke kupono no i ke kanaka, mai ka makuu aku, a i kapaia hoi kela kaula, kaula pu; o ia hoi ke kaula e hukiia ana e na mea apau mai mua mai ahiki i hope.

Pololei no ka olelo a kahiko. He aliki ko kahuna. Oiai ma o kau hana ia o ka hana a akea, oiai, elua no paha waa ma ia wahi, luhi poho ka hana ana a maikai a akea, a nolaila, o ka hiki wale no o ke kanaka ke huki i ka waa.

O keia hana o ka huki waa, he mea lealea loa keia i kekahi poe, a he pii pu no me na wahine, no ka lealea i ke kau waa ke hiki ma ke kahua akea, a maikai, e kau ana na wahine. Oiai, o ka huki ana na wahine. Oiai, o ka huki ana a ke kanaka i ka wa kahiko, he ko like; aole elike me keia au na ka lio e huki a he huki anuunu, a he huki ino i kekahi manawa. Pau ka pii ana o ka wahine.

Ahiki no hoi ka waa i kahi i waiho ai ka ai i kahi o ka punawai, alaila hoomaha. Ai a maona, hoonaha liilii. O kahi i maa i ka waihoia o ka ai, ina ma Kahauloa 1, ka huki ana o ka waa, o ka punawai o Maunalei kahi e waiho ai na meaai, a malaila e ai ai. A ina hoi no Kahauloa 2, ka waa, ma Waipahoehoe e waiho ai na meaai.

Ina hoi no Kealakekua ka waa e hukiia ana, ma ka punawai o Kauluwai e waiho ai na meaai. A ina no Kaawaloa, ma Welealii e waiho ai. Onouli ma Waiakumakua, Kainaliu, ma Kahakuwai.

O keia mea o ka huki ana o ka waa, he kanaka okoa no ka mea nana e pa-ha, e olioli ana me ke mele; ma ke mele wale no ia e kahea ai.

Aole i paa ia'u ke oli ana e kahea ai i ka waa. Oiai, ua pau loa ka poe kahiko, a he poe hou wale no. A i ka hiki ana mai la i kahi akea, aole loa e haalele ana kela mau kanaka pale waa i ke kahea ana i Kohala ke ka, i Kau ke ka, hoolana mokua ke kaula, he puuhanau aia wale no ka pau o ke kahea ana, a he hiki no ka waa i ka hale.

Ea aku no hoi ua makaukau na meaai o ka hale, a he ai wale no. O keia hana o ka huki waa i ka wa kahiko, he kaluaia ka puaa. He mau puaa nunui.

Ua a'o au i ke pale waa ana. He manawa mahope mai, oiai ua pau kekahi mau waa a maua me kuu wahi luau makuakane no ia i pale, a koe na waa nunui a maua. A ninau mai la kuu wahi makuakane ia'u, e hiki ana no ia oe ke pale i keia waa?

Ae, hiki no ia'u; a ina pela ua pono. Ua ike mai oe ia'u ua nawaliwali, a o ka poe opiopio wale no ka poe hiki o keia hana, o ka poe mama o na wawae i ka lele mao a maanei. A he mau meaai no kekahi a makou i pii ai; oiai ua loa hoi he mau wahi lio i kekahi poe, a na ka lio hoi i lawe kekahi mau meaai iuka i kahi o ka waa.

Ai no hoi makou apau ka ai ana, hana mai la kuu wahi makuakane i ke kaula e hoopaa ai i ka makuu ame ka'u kaula kailiili, a paa no hoi.

Makaukau ke ko ana, a owau no hoi ma ka makuu, a o Kahoopai mahope ma ke ka. A e kahea mau ana no hoi oe elike me na mea i hoikeia mamua. A he ku maoli no keia hana i ka weliweli. Ua like loa oe me he wahi opala la ke kau oe iluna o ka waa nunui; he poino nou ma na wahi apau o ka waa, he pilikia nou mamua, a he poino nou ma na aoao.

E aho ka poe paniolo bipi, he mamao ko lakou poino mai ka bipi mai. Ia makou e iho nei, ke noke la no au i ke kahea, a ke hoolohe la no ka mea mahope i ka'u kahea, ahiki makou i Maunalei, ai makou apau a maona; hoomaka hou ke ko ana, a ia makou i hiki

mai ai i kekahi wahi kupono e kau ai ka poe makemake kau waa, ua kau ae la na mea apau, a o keia wahi e holo mai ai ka waa, he pali, a he mau aina pali keia ouka.

A ia makou e nanea ana i ka holo malie, ua hoomaka iho la ka holo ana o ka waa aole o kana mai; ua like me ka holo ana a ka moku kopiko. Alawa iki ae la ae i hope e ahumokaki mai ana iluna o ka mauu kukaepuaa ka poe kau waa. Aole no hoi e hiki ia'u ke lele, no ka mea, ua oi loa aku ka holo e hiki ole ai ia'u ke lele.

Ahiki he alanui holopuni ia e hele nei i Hilo, a i Hamakua, a makai o keia alanui, ua paaia i ka lakana (pinika), ua holo aku la keia waa iloko o ka lakana, a no kuu manao e pilikia ana au, ua ulu koke ae la kekahi manao, e moe au iloko o ka waha o ka waa i pakele ai au a ua moe aku la au iloko o ka waha o ka waa.

(Aole i pau.)

Translation

(Written by Kawaikaumaiikamakaokaopua.)

(Continued.)

These two people have identical speed in jumping everywhere around the canoe being hauled by the people, and the person in front is fully able to stand upon the front of the canoe like a person standing on a surfboard; it is something fun for these people.

If the canoe is traveling along a slope and the breath of the forward protector is somewhat spent, then he calls out, "The bailer towards Ka'ū," or "Towards Kohala." The canoe will be secure in spite of its great movement. And if not for the rear protector, the canoe would not be stable, because there would be no one to lift the bailer to the place desired.

And if was a small canoe, then the person in front could make it still, because its momentum is slight. And first, about the road where the canoe is being hauled from the mountain: it is not a wide road, like other roads. It is enough for one person to pull from the front, and that rope is called the pū rope; it, then, is the rope being pulled by everyone from front to back.

The old saying is correct: “The expert has a narrow path.” Because if you make it wide, it may be enough for two canoes, yet it is a tiresome waste to make it good and wide just so someone can pull the canoe.

This work of canoe hauling is extremely pleasurable for some people, and women come up too, for the fun of boarding the canoe when reaching a good wide area, where the women board. Because the hauling by people in days of old was an even pull, not like now where the horse pulls and the towing lurches, with bad jerking sometimes. Women do not go up anymore.

When the canoe arrives at the place where the food was left by the spring, then rest. Eat until satiated, and take a little break. If the canoe hauling were in Kahauloa, then the Maunalei spring would be the usual place to leave the food—that is where to eat. And if from Kahauloa 2, food would be left in Waipāhoehoe.

If the canoe was being hauled from Kealakekua, food would be left at the Kauluwai spring. And if from Ka‘awaloa, leave it at Weleali‘i. Onouli at Waiakumakua; Kainaliu at Kahakuwai.

For this task of hauling the canoe, there is a separate person who performs the chant, chanting the chant; calling is done only with chant.

I do not know the chant to call the canoe because the people of old are all gone and there are only new people. And upon reaching a wide place, those people protecting the canoe will certainly not stop calling out, “The bailer toward Kohala,” or “The bailer toward Ka‘ū,” “Float,” “The rope is broken,” “An obstacle”; the calling is only over when the canoe reaches the house.

Smell says that the food in the house is ready and to just eat. For this activity of canoe hauling in the old days, pigs were cooked. Several huge pigs.

I learned how to shield the canoe. Some time later, after several canoes had been made by me and my dear natural father, for the first canoes, my beloved father shielded them, except our big canoes. Then my beloved father asked me, “Will you be able to protect this canoe?”

“Yes, I certainly can.” “If that is the case, then that is good. You have seen me, I have grown weak, and only young people can do this work, the people light on their feet to jump about.” And food is also what we went up for since some people had horses, and the horses carried the food up to where the canoe was.

We ate until finished, and then my dear father fastened the rope to the stern and to my pulling rope, securely.

The hauling was ready, and I was at the stern, and Kahoopai was behind the bailer. And you would continue calling as presented earlier. And this work is truly dangerous. You are exactly like a little piece of trash when you get on a huge canoe. You can get injured at all spots on the canoe; you have danger in front, and you can get injured at the sides.

The cattle ranchers are better off; their danger from cattle is remote. While we are going down, I continue calling, and the one behind is listening to my call until we reach Maunalei, and we all eat until satiated; the hauling resumes, and when we reached a suitable place for the people wanting to board the canoe to get on, everyone got on, and this place where the canoe slides is a slope, and these are sloped lands of the uplands.

And while we were enjoying the gentle slide, the canoe began to slide with incredible speed, like a racing torpedo. I glanced backwards and the people riding the canoe were scattered about on the kūkaepua‘a grass. I could not jump, because the sliding had increased and prevented me from jumping.

Upon reaching a belt road going to Hilo and to Hāmākua, below this road was thick with lantana (pinika); this canoe slid into the lantana, and because I thought that I would be injured, I quickly had the idea to lie in the opening of the canoe to stay safe, and I laid down in the opening of the canoe.

(To be continued.)

Citation:

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Transcription

(Kakauia e Z. P. K. Kawaikaumaiikamakaokaopua.)

(Hoomauia mai.)

Ua hoike aku au mamua, no kuu kau ana iluna o ka waa, ame kuu komo ana e moe iloko o ka waha o ka waa. I hoike ae la au i keia pale ana o‘u i ka waa, oiai, ka poe i ike maka e ola mai nei, o waiho auanei apau keia poe e ola mai nei i ka hala mao, alaila, hoike ae la au i ko‘u ike pale waa, lilo ia i mea wahahee a hoopunipuni.

Oiai, iloko o ka makahiki 1890, a i ka mahina o Augate, i hukiia ai keia mau waa i kahakai; a iloko o ia manawa o ka aina mai o a o, he mauu kukaepuaa wale no ka mauu, aole he mea ke‘ake‘a mai mamua, a ua nui loa ka holo o ka waa.

O ka loihi o kahi i holo mai ai o ka waa, ahiki i ke alanui holopuni, 120 anana. A o keia iho ana mai o ka waa, he aina pali keia ouka; a aia makai o keia alanui holopuni ua kanuia ia wahi e kekahi kanaka i ka lakana, mai ia Rev. J. D. Paris mai, no ka makemake i ka pua i ka memele. Na Timoteo Palau i kanu i ka A. D. 1862. O keia ka Palau kahuna kalaiwaa a‘u i hoolaha aku ai keiki a Kanoio. A mai keia wahi aku i laha aku ai ka lakana ma na Kona nei; a ua paa maoli keia mau wahi i ka lakana, a maluna o keia lakana i holo ai keia waa, a‘u e moe nei a komo aku ana iloko o ka lakana, a no ka nui ake‘ake‘a o ka lakana i paa ai lea holoana o ka waa.

He mau anana wale no koe elima a puka mawaho o ka lakaua aole loihi loa he 30 paha anana o ka hiki no ia i ke alanui kahiko loa e hele ana i Hilo, hele i Hamakua; a o ka loihi o kahi a‘u i moe ai iloko o ka waa, 80 anana. Aia ma kahi a‘u i holo mai ai me ka waa, he hale waiho kope ia no ko Kepani ma ke alanui pii kuahiwi o Napoopoo amo mahiai.

I hele na malihini kaahale, a hoomanao ae i ka hale e ku ana i ke alanui, a nana aku no hoi ia pali, eia nae aole e ikeia ka pali kaha-ko, no ka mea, ua paa loa i ke kanuia i ke kope, a he elua anana ma ka akau o ka hakala o ka hale, a ma ia wahi ka holo ana, o ka waa; a hoomanao ae la au i kekahi mau lalani mele hooheno.

Owau no ka ihu pani o ia nahele,
He aloalo kuaua au no Hanalei,
He hueu eueu no ka Manomano,
He puko'a ku au no ia nahele,
He laau ku kanono i ka manowai.

A paa iho la no hoi ka holo ana o ka waa o ko'u hemo ae la no hoi ia iwaho, aole no i liuliu iho, puka ana o Kapule Kualau, J. Au, Moehihio, Kahoopai, Henry Mahi, ame Henry Napua, a e ku ana au iluna a ninau no hoi lakou la ia'u, pehea oe? Maikai no. Hookahi wale no a'u mea maka'u o ka lala kihele ia'u iloko o ka waa.

Elua a makou waa ia la; he wahi waa uuku ia. Aole pilikia no ka waa liili, aole ikaika kona holo ana, a ua hiki loa ia e paa i na manawa apau, no ka mea, ua uuku kona momenetu. A akoakoa ae la makou, a huki like i na waa elua, a puka i kahakai. A puka aku no hoi ua makaukau na meaai i hoomakaukauia e ka poe o ka hale, a ua ai a lawa. A i ka hiki ana hoi i kauhale ua lilo aku la ka hana na kuu wahi luau makuakane. Aole no i pau ka pii ana i ke kuahiwi; no ka mea, o na ma-ka waa [...], ame na moowaa koe.

He kolea, ame ka laau kawa'una laau e huli ai. O na waa elima a eha anana ame iwilei, he hana nui ka imi ana o ka laau. E huli ana oe i laau pololei, a e loa pu me ona mau maka, au e nana ai i ke kumu o ka laau, a ina hoi he kumulaau nui, e loa ana elua maka ka laau hookahi he laki loa ia; no ka mea o kekahi mau laau loloa a nunui, aole e loa ke a-a nunui olalo; o ia ka mea i makemake loa ia e loa ka manu.

Aka, e loa ana na moo waa ka laau aa ole olalo, aka aole o ia ka mea i manao nui ia e na kahuna kalaiwaa. Aia no ka hoi i kahakai kai a he loa no na laau apau makemakeia, ua lawa kekahi mau waa. Eia no kekahi mea nui, o ka auamo ana i kahakai; he kaumaha maoli; a o ke kalai ana o keia ano laau he hana nui loa ke kalai ana o ka wa kahiko, a he hoopilipili hookahi laau me kekahi laau.

Aole oe e kalai a lahilahi iuka o ke kuahiwi, mahope pili [...] ke hoopilipili i kahakai, no ka mea, e lahilahi aku ana ke kaele waa i ke kalaiia.

Me ia maka no o ka laau e auamo ai i kahakai, a makaukau na pono o ka waa i kahakai, kalai ke kaele waa. A e hala ana no ka [...] i ke kalai ana i ke kaele waa no ka mea, aole nui na wahi mea hana ia au o kahi ko'i lipi no, holu ame kahi ku-pa, pau ae la no. Aole elike me keia au, ka loa o na mea hana ano hou.

I ka hana ana apau ke kaele waa, alaila, hoomaka e hoopilipili na laau manu waa; a o ia ka mea hana nui loa; me ke akamai maoli hookomokomo ai i kekahi laau me kekahi laau, a ike ke kahuna ua pili me ka hakahaka ole, alaila o kekahi mea ano nui, he pao i na laau me ka hao kakaki liilii, i hookalaia a oo ia iho la ka mea e pao ai i ka laau, pau ka pao ana i na laau, a laila, pao aku o ka niao o ka waa a pau na niao elua mai mua mai a hala iho, a he manawa loihi keia e hana ai.

A o ka mea maa mau i na laau moowaa, he hoomau-ia na laau i ke kai, iloko o na kaheka kai loloa, a he mau pule alaila kii aku e kalai. I hana ka poe kahiko pela, i oni ole ka laau i ka wa e kapili ai, a maloo ka laau, o ia mau no. Ia au o ka poe kahiko, he poe okoa no ia e hana ana i na puluniu, a he kakaikahi loa oia poe i a'o i ka hana ahapuluniu.

Ia lakou wale no e loaa ai ia mea o ka ahapuluniu. Aole no he minaminaia o ka puaa anana, o ka uku iho la no ia o ka poe hana ahapuluniu; oia, aole e loaa ke kii ole oe i ka mea hana ahapuluniu.

(Aole i pau.)

Translation

(Written by Z. P. K. Kawaikaumaiikamakaokaopua.)

(Continued.)

I explained before about my getting on the canoe, and my entering to lie down in the opening of the canoe. I explain my protection of the canoe while people who witnessed it are living, or else these people will pass away, and then when I explain my knowledge of protecting the canoe, it will be seen as lies and falsehoods.

During the year 1890, in the month of August, these canoes were hauled to the shore; and during this time, the land everywhere had only kūkaepua'a grass; there was nothing obstructing in front, so the canoe traveled along extremely well.

The span of area the canoe traveled until reaching the circle road was 120 fathoms. And this descent of the canoe, this was a steep hilly area upland; and below this circle road is where somebody planted lantana from Rev. J. D. Paris because the flower was desired

for its yellowness. Timoteo Palau planted it in A.D. 1862. This is the canoe carving expert Palau that I wrote about, the son of Kanoio. And from this place, the lantana spread here in the Kona districts, and these places were truly covered with lantana; and upon this lantana traveled this canoe, which I was lying, but once it entered the lantana, due to the great obstruction of the lantana, the travel of the canoe was stopped.

Only about five fathoms remained before leaving the lantana, and it was not far, perhaps 30 fathoms, before reaching the ancient road going to Hilo, going to Hāmākua; and the distance that I lay inside the canoe was 80 fathoms. Where I traveled with the canoe, there is a coffee storehouse for the Japanese on the road going up to the mountain of Nāpo‘opo‘o and to the farms.

Tourists can go and remember the building standing by the road, and look at this steep hill. However, the sheer cliff is not seen because it is covered by planted coffee. Two fathoms to the north of the gable of the house, that is where the canoe traveled, and I recall some lines of an affectionate song.

I am the expert of that forest,
I am one who follows rain showers of Hanalei,
A lively rogue for greatness,
I am a standing coral head of those woods,
A resonant tree standing at the water source.

When the travel of the canoe was done, I got out; it was not long before Kapule Kualau, J. Au, Moehihio, Kahoopai, Henry Mahi, and Henry Napua emerged, and I was standing up and they asked me, “How are you?” “Very good. I was only afraid of one thing, a branch hooking me inside the canoe.”

We had two canoes that day; the other was a small canoe. There was no problem for the small canoe; its travel was not forceful, and it would stop all the time because it only had slight momentum. Then we assembled and hauled the two canoes together and emerged at the shore. When we emerged, the food that was prepared by the people of the house was ready, and we ate until satisfied. Upon arriving at the house, the work went to my own father. The trips up the mountain were not done because the canoe’s bow and stern pieces and gunwale strakes remained.

Kōlea and kāwa‘u are the woods to search for. For canoes that are five or four and a half fathoms, it is a lot of work to search for wood. You are looking for a straight tree, and to also get its maka, you look at the trunk of the tree, and if it is a large trunk, two maka will be obtained from the same tree, which is very lucky, because some trees that are tall and wide do not have large roots below; that is the thing desired to get the bow and stern pieces.

However, the gunwale strakes can be obtained from a tree without roots underneath, but that is not the thing desired by canoe carving experts. Only when they are at the shore and have all of the woods they want, then there is enough for several canoes. Here is another important thing: carrying to the shore is truly heavy, and carving this kind of wood was a great deal of work when carving in the days of old, and joining one board to another.

You do not carve it thin up in the mountain and then join it together at the shore because the canoe hull will be even thinner once it is carved.

Carry the wood on the stern and bow pieces down to the shore, and when the supplies for the canoe are ready at the shore, carve the canoe's hull. And the [...] will pass with the carving of the canoe hull because there were not many tools at that time, just the sharp adze, smoothing adze, and swivel adze, and then it would be done. Not like these days, with new kinds of tools.

Complete the canoe hull and then begin to assemble the bow and stern pieces; this is a great deal of work; with true skill, put one piece of wood into another piece of wood, and when the kahuna sees that they are connected without gaps, then another important thing is to gouge the wood with a small piece of hoop iron, sharpened and poked in as the thing to gouge the wood. When the gouging of the wood is done, then gouge the edge of the canoe until both sides are done from front to back; this takes a long time to do.

And the usual thing for the gunwale strakes is that the boards are soaked in seawater, in the long tide pools, and after several weeks, they are fetched to be carved. The people of old did it that way so the board would not move when it was being joined, and once the wood is dry, it stays just like that. In that time of the people of old, there were different people making the coconut husk, and these people who learned how to make coconut husk cord are extremely rare.

Only from them could one get coconut husk cord. There was no regret for even a fathom-long pig which would be payment to the people making coconut husk cord, since you could not get it without going to the coconut husk cord maker.

(To be continued.)

Citation:

Kawaikaumaiikamakaokaopua, Z. P. K. “Ke Kalaiwaa Ana ame Kona Ano” [Canoe Carving and Its Nature]. Translated by Iasona Ellinwood, Kapōmaika‘i Stone, M. Puakea Nogelmeier. *Ka Nupepa Kuokoa*. Jan. 18, 1923, vol. 62, no. 3, p. 4. Institute of Hawaiian Language Research and Translation, University of Hawai‘i at Mānoa, 2019.

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Transcription

(Kakauia e Z. P. K. Kawaikaumaiikamakaokaopua.)

(Hoomauia mai)

I ka pau ana o na laau i ka hoopilipili, a pili maikai na moo ame na manu omua ame hope, a ua pau hoi i ka paoia na puka o na moo, ame na manu omua, ame hope, ame ke kupono i ka aha puluniu e komo ai, i ekolu aha puluniu i ka puka hookahi.

No na waa liilii nae keia, a ina he mau waa nunui eha a elima elike me na waa peleleu.

He hookomokomo no ka ho-o ana o ka aha puluniu, mai ka puka laau iho, a i ka puka o ka waa. E hana me ka pololei loa i ka puka maluna, me ka puka malalo o ka niao o ka waa; i ole ai e hio ka moe ana o ka aha o ka waa, a inoino ka nana ana, aole i kupono.

Aia no maloko o kahi o ka aha e hookomokomoia ana e hoopaaia ai ke kaula aha puluniu, i ka wa e piha pono ai na puka, a elike no hoi me ka poe akamai i ka hana o ka i‘a lawalu, ka hikiikii ae i ka apua o ka wa-hi i‘a, a huki ae, pela no ke kaula aha puluniu e huki ai a paa; alaila, ooki ae; aole oe e ike ana i kahi i hoopaaia ai, ua nalowale aku la.

I ka paa ana o ka waa i ka humu aha, mai mua a hope, alaila, o ke pena aku. O ke pena a ka poe kahiko, o ka pauku wiliwili maloo; he puhi i ke ahi a nanahu eleele, alaila, o ka wai o ka hili kukui, o ia ka wai e au ai a aea-e like me ke pena a ka haole ka eleele. A i mea e paa loa ai ka eleele me ka hemo ole, alaila, e kii aku i ke ki, a ku'i a wali, uwi i kona wai, a hoau like me ka hili kukui i ke po'i hookahi.

E paa loa ana keia eleele aole hemo; a no ka makemake e noho ke aka o ke kanaka ma ka aoao o ka waa, a ua hanaia no ia mea no ka waa o na 'lii, o ia hoi ka huamoa, ame kekahi laau e ae nana e hoopaa loa aku i ka hinuhinu. Aole o ka wiliwili wale no ke pena hanaia ai, i hanaia no paha ka wiliwili ma na Kona nei, no ka mea, o ka laau nui ia manawa ma Kona nei. O ke akaakai o na lo'i, o ia ka mea oi loa aku o ka maikai, ame ka na-ku, no ka mea, he hikiwawe ko laua pau i ka a ia e ke ahi. A o ka hulu e pena ai a ka poe kahiko, o ka puluniu no i hanaia no a kolu hulu pena hale maoli.

O ka wae o ka waa, o ke a-a ohia no e nana ai, a o ke a-a pi'o maikai no e kupono ana i ka waa oki no; aole luhi i ka hana a pi'o. A o kekahi no he wae hau, a he wae koa; eia nae he luhi i ke kalai hou aku. Apau koia mau mea i ka loa, hoopilipili a pili pono i na pepeiao o ke kuaiako mua, a pela no hoi na pepeiao o ke kuaiako hope.

Apau keia mau hooponopono ana ialoko, alaila, o ke kuapo'i aku. O ke koa no ke kuapo'i, a i ole ia, o ka ulu no; a o na nohoana, o ke koa, a i ole ia he ulu alaila, pau na hooponopono ialoko o ka waa.

O na hana nui i koe o na iako, ame ke ama. O na iako no ka wa kahiko, o ka hau no; e nana ana oe a na iako pi'o maikai i ole e pa aku ke kai i keia mau iako a pupu ka holo ana a ka waa. A ina aole pa ke kai i keia mau iako elike ana ia me he mahimahi la.

Ina aole loa na iako i na laau liilii kupono, o na laau nunui pi'o maikai no, a e mahелеheleia kela laau mawaenakonu i elua iako. Alaila, kalai a kupono i ka waa me ka hoopilipili a pili pono i ole ai e halokeloke, a pau na kaula i ka mokumoku, o ia hoi ke kaula i hau hoaiia ai na iako.

Apau keia mau mea i ka makaukau, o ke ama aku ia mea hana nui i ka huli; no ka mea, o ke ama makemake loa ia, o ia no na ama wiliwili no ka hoe ana, aole e komo iloko o ke kai ke hoe a pupu hoi, no ka mea he lana loa iluna, a he oi loa aku hoi ma ke kukulu pe'a ana, o ia mau ia.

(Aole i pau.)

Translation

(Written by Z. P. K. Kawaikaumaiikamakaoka‘ōpua.)

(Continued)

When the boards have all been joined, the gunwale strakes and the ornamental elliptical expansions at the bow and stern are well attached, and all the holes in the mo‘o and manu at the bow and the stern have been dug out, ready for the coconut husk cord to enter, then three coconut husk cords go in one hole.

However, this is for a small canoe, and if they are large canoes, such as the peleleu canoes, then four or five go in.

Insert the coconut husk cord from the hole in the board down to the hole in the canoe. Make the hole above extremely straight, with the hole below in the edge of the canoe, so that the cord of the canoe does not lie slanted and give a bad appearance; that is improper.

In the place where the cord is inserted, that is where the coconut husk cord rope is made fast once the holes are filled; it is done like those skilled in wrapping fish with tī leaves do, tying the handle of the fish bundle and pulling it up tight, thus is the coconut husk cord rope pulled until tight, and then trim it; you will not see the place where it was made fast; it disappeared.

When the canoe is firmly lashed together with cord from the bow to the stern, then paint. The paint of the people of old was a section of dry wiliwili wood burned in the fire to charcoal, mixed with dye from kukui bark, the dye being the liquid to mix the charcoal smooth, as black as the paint of foreigners. And in order to keep the black on so that it does not come off, get tī leaf, crush it until soft, wring out its juices, and mix it with the kukui bark dye in that same container.

This black will be set and not come off; and because a reflective gloss on the side of the canoe was desired, this being done for the canoes of the chiefs, egg and another plant

kept the shine on. The wiliwili is not the only paint to use; the wiliwili was probably used by those here in Kona because it was the prevalent tree here in Kona at that time. The ‘aka‘akai rushes of the taro patches are the best, and the naku reeds, because they are quickly burned by the fire. And the brush the people of old used to paint was the coconut husk, and it was formed like a real house paint brush.

The spreader of the canoe: the ‘ōhi‘a root is what to look for, and the root with a good curve suitable for the canoe is what to cut; it is not hard to shape when it is curved. And there is also a hau wood wae, and a koa wood wae, but that is tiresome to carve. When all of these things are acquired, join them to the lugs at the front boom lashing until firmly fastened, and the same is done at the pepeiao on the rear kua‘iako.

When these arrangements of the inside are done, then build the weatherboard. Use koa wood for the kuapo‘i, or breadfruit wood, and the seats can be of koa wood or breadfruit wood, then the assembly of the interior of the canoe is complete.

The main tasks that are left are the booms and the outrigger float. The ‘iako in days of old were hau wood; you will look for ‘iako with a good curve so that the sea does not touch these ‘iako and slow the canoe’s sailing. And if the sea does not touch these ‘iako, then it will be as fast as a mahimahi fish.

If the ‘iako are not found in suitably small branches, then use large branches with a good curve, and that branch will be split in the middle into two ‘iako. Then, carve until suitable for the canoe, and join them securely so that they are not loose-fitting or the ropes can break, namely the rope binding the ‘iako.

When these things are all prepared, the great task will be finding the ama, because the ama that is desired for paddling is the wiliwili wood ama. When paddling, it will not go down into the ocean and slow the canoe down because it floats up high, and even more so when a sail is used all the time.

(To be continued.)

Citation:

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Transcription

(Kakauia e Z. P. K. Kawaikaumaiikamakaokaopua.)

(Hoomauia mai)

No ke ama o ka waa; aole i makemakeia na laau e ae i ka wa kahiko i ama no ka waa. O ka laua wiliwili wale no; a he kakaikahi wale no na aina i uluia e keia laau. Ua olelo mai ka poe kahiko ma ka apana o Kona Hema, ma Kapua e loa ai na ama wiliwili maikai, a ma Kona Akau hoi, mai ke a aku o Kahilinai ahiki aku i Napuu.

O ia hoi o Puuwaawaa ame Puuanahulu. Ia mau ama e hele ai ka poe huli ama. Aia ma na kula a-a e ulu ai keia ano laau. He kakaikahi loa ka ulu ma na aina lepo. A ua hele aku kekahi poe i Kau, a i ua olelo mai kekahi poe kahiko i i hele i Kau, he oi aku ia o ka aina wiliwili i ka wa kahiko, a i keia wa, ke nalowale loa aku nei keia laau; mamua he ike aku oe i ka laau wiliwili.

O ka loa ana o ke ama wiliwili i kekahi kanaka, like ia me he keiki hanau maoli ana nana. E malama loa ana oe i ke kaikai ana; elike no me ke kaikai ana o ka waa, no ka mea, he minamina loa lakou o uluulu a manumanu. I makemake loa ka poe kahiko no ka holo ana i kahi loihi no ke kukulu pea ana.

Pehea ka nui o ia makani, aole ia he mea e piholo iho ai ke ama ilalo; o ia mau ia elike me ka lana o ka waa. I keia wa, aole ike iki ia ma na Kona nei. Ikaboda, wahi a ka hunona wahine a Eli, wahine a Pinehasa. Ua hala ka nani mai ka Isaraela aku, a ua nalowale loa keia laau maikai.

Ua kahe loa aku la ka wai o ka moolelo a kakou imua, aka, he mea ia e maikai ai a maopopo. I ka loa ana o ke ama, alaila, pau loa ae la na hemahema, a ua loa hoi na iako, a hookahi hana i koe mahope o ka pau ana o keia mau hemahema; o ka hoe ka mea i koe, e pili ana i ka waa.

Elua ano o ka hana ana i ka hoe; o kou kalai pakahi no i ka hoe apau; a pela aku ana; a o ka lua, a i makemake oe i kahakai e hana ai, a penei e hana ai:

E ana oe i ka loihi o ke kuau o ka hoe, mai ke palaulau mai; he muku ka loihi.

Aia no i kou makemake, ekolu paha au hoe e lawe ai i kahakai, alaila, oki oe i kekahi kumulaau, a i ole, he laau koa maloo mua paha. E kalai oe ma kahi o na kuau o ka hoe me he kalai kua ana la, a no lahilahi kupono, e kahilihili wale ae no ke hiki i kahakai.

O ka laau Naia kekahi laau hanaia i hoe, he oi aku kona nani. He laau memele keia o kona i'o, me he lau maia pala la. O ka poe pii kuahiwi ua ike ke kuhikuhiia. Ina aole e kuhikuhiia, aole e ike; o ka poe kahuna kalaiwaa wale no ka poe ike i na laau o ke kuahiwi, a mai keia poe kahuna kalaiwaa i loaai ia'u i ke kuhikuhi mai, he mea kela laau, a paa ia'u ko lakou mau inoa, mai ke kuahiwi mai, ahiki i kahakai nei, 400 a oi laau me ko lakou mau inoa pakahi.

Elua no ano hoe e hana mau ia; o ka laau koa no ame ka ulu, i ka wa kahiko. A i keia au, o kela laau o keia laau; o ka laau e loaai ana. I ka loaai ana o na hoe, pau loa ae la na hemahema. O ka lolo wale no koe, a lana ka waa i ke kai.

He puaa no ka mea e lolo ai ka waa; hoomakaukau na mea apau e pili ana i ka waa, i kahi hookahi o ia hoi ke ama, na iako, ke kaula e hauhoa ai na iako, i na wae o na pepeiao o ka waa.

Ho'a ka imu o ka puaa a unuunu apau kalua. Elua ano lolo ana o ka puaa. Ina owau ke kahuna, a na ka mea i lilo ai ka waa nana e lawe mai i ka puaa na ke kahuna, a i kalua ole ia kela puaa, e hookuuia ana e ke kahuna iloko o ka waha o ka waa.

Ina i hele ka puaa, mai hope aku nei ahiki i ka ihu o ka waa, a i lele iwaho, ua maikai ka waa, alaila, ola no ka puaa. A i hele ahiki i ka ihu o ka waa a moe, alaila, e kaluaia ana. A i ke kalua ana o ka puaa uhi no hoi a paa, alaila, hauhoa na iako a paa, oiai, ua hoopilipili mua ia a pili.

A hauhoa no hoi na lanalana o ke ama, ame na iako, a pau i ka paa, kali aku o ka mo'a o ka puaa. A mo'a no hoi ka puaa, e akoakoa ana na mea apau e manao ana e ai puaa. Aole

e kaheaia kekahi mea i ka wa e ai ana ka lehulehu. Aia no na ka mea i hele mai a komo a noho no e ai, ua maikai kela, i ka wa e mo‘a ai ka puaa, a laweia mai i kahi e ai ai, e olelo aku ana ke kahuna i ka mea nana e okioki ana ka puaa, e oki ae oe i ke poo o ka puaa i ke pa okoa; a moku aku la ke poo o ka puaa, a kaawale na ke kahuna, alaila, okiokiia ka puaa holookoa na ka lehulehu e akoakoa ana.

I ka makaukau ana iluna o ke pakaukau na mea a pau, ina he poe kahuna kekahi i hiki mai, o lakou ke ai like ana i kela poo puaa.

I ka pule ana o ke kahuna, e nonoi ana no i na poo akua kalaiwaa, oia o Mokuhalii, Kupaaikē, ame Lea ka wahine kalaiwaa. A penei e pule ai ke kahuna:

E Mokuhalii, Kupaaikē, Lea, eia ka puaa, he uku, he makaua, he alana, he mohai ia oukau. Ua paa ka waa, a e hoolanaia aku ana i ke kai, o kona aina ia e huli ai i ka loa ame ka waiwai.

E nana pono loa oukou, e makaala i na pukoa, na puupohaku o kahi laupapa, na nalu, na ale o ka moana. Hooholo no oukou i ka waa ma kahi hohonu o ke aki; i hele ai ka waa a nalukai, a apulu, a ulu ka limu pakaiea, a kanikookoo.

(Aole i pau)

Translation

(Written by Kawaikaumaiikamakaoka‘ōpua.)

(Continued.)

About the outrigger float of the canoe; other woods were not desired in days of old as an ama for the canoe. Only wiliwili wood, and the lands where this tree grew were rare. The people of old said that in the district of South Kona, in Kapu‘a, the ama of good wiliwili were found, and also in North Kona, from the lava rock of Kahilina‘i to Nāpu‘u, at Pu‘uwa‘awa‘a and Pu‘uanahulu.

It is for these ama that the ama gatherers came. This kind of tree grows on the lava fields. It rarely grows on lands with soil. And some people went to Ka'ū, and some old people who had gone to Ka'ū said that it was more of a land of wiliwili trees in the days of old, and in this time, these trees are disappearing. Before, you saw wiliwili trees.

When someone finds a wiliwili ama, it is really like a child being born to him. You take extreme care when lifting it, like lifting the canoe, because they take good care or else it gets snagged or nicked. The people of old desired it for long voyages using a sail.

No matter how strong the wind, it will not sink the ama down; it continues like the floating of the canoe. In this time, it is not seen at all here in the Kona districts. "Ichabod," said the daughter-in-law of Eli, wife of Pinehasa. "The glory has left the Israelites, and this fine tree disappeared."

The water of our story has flowed onward, but it is something to improve it and make it clear. When the ama is found, then the needs are fulfilled, and the outrigger booms are obtained, and there is one task left to fulfill these needs; the paddle is the thing remaining, regarding the canoe.

There are two ways of making a paddle; you carve the entire paddle at once, and so forth; and the second, you want a shore area to work at, here is what to do:

You measure the length of the handle of the paddle from the flat blade; the length is a muku—from the fingertips to the other elbow, as both arms are extended to the side.

It is up to your preference; perhaps you take three paddles to the shore, and then you cut a tree, or perhaps koa wood that was already dried. You carve out the handles of the paddle like carving a rafter, until suitably thin, and just brush it when you get to the shore.

The naia tree is another wood made into a paddle, and is more beautiful. This tree has a yellow grain, like a yellow banana leaf. The people who go up the mountain know it if it has been pointed out. If it has not been pointed out, it will not be known; the canoe carving experts are the only ones who know the trees of the mountain, and from these kahuna kālaiwa'a I found it, from them pointing out, saying, "that tree is a X," and I

have memorized their names, from the mountain to the shore; over 400 trees with each of their names.

There are two types of paddle made: the koa wood and the breadfruit wood in the days of old. And in this time, any wood, whatever wood is found. When the paddles are obtained, the needs are all met. The lolo ceremony is the only thing left, and then the canoe floats in the sea.

A pig is the thing used for the canoe's lolo ceremony; prepare all of the things related to the canoe in the same place, being the ama, the 'iako, and the rope to lash the 'iako to the spreaders of the lugs of the canoe.

Light the oven for the pig and prepare the pit. There are two types of lolo ceremony with the pig. If I am the kahuna, and the one who will get the canoe is the one who brought the pig for the kahuna, and that pig is not baked, it will be released by the kahuna inside the opening of the canoe.

If the pig goes from the stern to the bow of the canoe and jumps out, the canoe is good, and then the pig lives. And if it goes to the bow of the canoe and lies down, then it will be baked. And when the pig is baked, it is completely covered, and then the 'iako are securely lashed, since they have already been closely joined.

When the lashings of the ama and the 'iako have been securely tied, wait for the pig to be cooked. When the pig is cooked, everyone who wants to eat pork will assemble. No one is called when the crowd is going to eat. It is only for the one who comes in and sits to eat, and that is good; when the pig is cooked and taken to the place to be eaten, the kahuna will say to the one carving the pig, cut the head of the pig on a different plate. When the head of the pig is cut off and set aside for the kahuna, then the entire pig is carved for the assembled crowd.

When everything is prepared on the table, if some other kahuna arrived, they would also eat that pig head.

When the kahuna prays, he appeals to the head canoe carving gods, who are Mokuhālī'i, Kūpā'aikē'e, and Lea, the canoe carving woman. And this is how the kahuna prays:

O Mokuhāli‘i, Kūpā‘aika‘e, Lea, here is the pig, a payment, a gift, an offering, a sacrifice to you. The canoe is complete, and it will be launched into the ocean; that is the land where it will seek gain and wealth.

Watch carefully, watch out for the coral heads, the rock outcrops of reef flats, the waves, the billows of the ocean. Propel the canoe in the deep place of furling so that the canoe becomes weatherworn and worn out, until the pakaiea seaweed grows, until old age when the walking cane sounds.

(To be continued)

Citation:

Kawaikaumaikamakaokaopua, Z. P. K. “Ke Kalaiwaa Ana ame Kona Ano” [Canoe Carving and Its Nature]. Translated by Iasona Ellinwood, Kapōmaika‘i Stone, M. Puakea Nogelmeier. *Ka Nupepa Kuokoa*. Feb. 8, 1923, vol. 62, no. 6, p. 6. Institute of Hawaiian Language Research and Translation, University of Hawai‘i at Mānoa, 2019.

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Transcription

(Kakauia e Z. P. K. Kawaikaumaikamakaokaopua.)

(Hoomauia mai.)

Ua hiki aku nei kakou i ka lolo ana o ka waa; a o ka hoolanaia aku koe iloko o ke kai; i ke ka‘ika‘i ana i ka waa ahiki i ke awa, alaila kuu ilalo, a olelo aku ke kahuna i ka poe e kau ana i ka waa, e holo iki aku a mawaho, alaila, lana mai. Aole holo loa aku a mamao, o lohe ole auanei i ke kahea aku a ke kahuna.

E a‘oa‘o mua aku ana ke kahuna ia oukou pehea ka waa? Ua maikai ka waa? Ae mai oukou. Ae, ua maikai ka waa. Hoolohe pono loa oukou, i kuu kahea aku, a mai holo loa aku no oukou a mamao.”

Pau keia a‘oa‘o ana a ke kahuna, alaila, hapaia ka waa, a kau aku la na kanaka iluna o ka waa, a mawaho iki aku no, hoohuli mai ia i ka ihu o ka waa iuka, i kahi a ke kahuna e ku aku ana, alaila, kahea ke kahuna.

“Pehea ka waa! Ua maikai ka waa?”

“Ae, ua maikai ka waa,” o ka pau ana keia o ka hana ana o ka waa.

Nolaila, ua hiki mai la kakou i ka hopena o ke kalaiwaa ana, ame kona mau ano.

E lawe nui i ka Nupepa Kuokoa, i ike i na hana a ka poe kahiko, a e hoopukaia aku ana he moolelo hou; o ia hoi na upena like ole o ka wa kahiko, ame ko lakou mau inoa pakahi. Aole i ike keia au hou i ke ano o keia mau inoa pakahi. Aole i ike keia au hou i ke ano o keia mau upena, ame ka lakou mau hana pakahi.

He pomaikai keia no oukou; he lohe wale no ko oukou i ka inoa o ka upena o ka hana ana o ia mau upena, a pehea e hana ai!

E lawe nui i ka Nupepa Kuokoa!

Translation

(Written by Z. P. K. Kawaikaumaiikamakaokaopua.)

(Continued.)

We have now reached the launching ceremony for the canoe, and all that remained was to float it in the sea; carry the canoe to the harbor and then let it down, and the canoe carving expert would say to the people boarding the canoe to go out a little, then float there. Not to go out far, or else the call of the kahuna would not be heard.

The kahuna will first ask you, “How is the canoe? Is the canoe good?” You agree. “Yes, the canoe is good.” “Listen very carefully for my call, and do not go out too far.”

When this advice of the kahuna is complete, then the canoe is lifted and the people board the canoe, and a little ways out, turn the bow of the canoe toward the shore toward where the kahuna is standing, and then the kahuna calls.

“How is the canoe! Is the canoe good?”

“Yes, the canoe is good.” Then “the making of the canoe” is done.

So, we have reached the end of canoe carving and its characteristics.

Always subscribe to the Nupepa Kuokoa in order to know the works of the people of old, and a new story will be published, one about the various nets of the days of old and each of their names. This new era does not know the nature of each of these names. This new era does not know the nature of these nets, and their individual uses.

This is a benefit for all of you; you have probably only heard the names of the nets, the making of these nets, and how to make them!

Subscribe to the Nupepa Kuokoa!

Citation:

Kawaikaumaiikamakaokaopua, Z. P. K. “Ke Kalaiwaa Ana ame Kona Ano” [Canoe Carving and Its Qualities]. Translated by Iasona Ellinwood, Kapōmaika‘i Stone, M. Puakea Nogelmeier. *Ka Nupepa Kuokoa*. Feb. 15, 1923, vol. 62, no. 7, p. 8. Institute of Hawaiian Language Research and Translation, University of Hawai‘i at Mānoa, 2019.

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