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PELE'S JOURNEY TO HAWAI'I: AN ANALYSIS OF THE MYTHS

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I

The cycle of myths featuring the volcano goddess, Pele, is one of the most extensive myth cycles in Hawai'i,[1] if not in all of Polynesia. The traditional mythology of the goddess tells of her birthplace, her genealogy, her journey to Hawai'i, her quest for a suitable home in the islands, her love affairs, her quarrels, her mercurial moods, and her role in shaping geological formations throughout the Hawaiian archipelago. Contemporary believers, Hawaiians as well as non-Hawaiians, have continued the Pele cycle by adding stories of alleged encounters with the goddess of the volcano. Of all the traditional Hawaiian deities, Pele has most successfully survived the Christianization of Hawai'i and is an important ingredient in the contemporary culture of the islands (Luomala 1972; Nimmo 1986).

The first published accounts of Pele's mythological adventures appear in the writings of William Ellis, an English missionary who visited the island of Hawai'i in 1823. His book has several references to Pele and brief summaries of some of the major myths. Other European visitors to the volcanoes during this period mention the goddess, but it is not until the latter part of the nineteenth century that serious collecting of the Pele myths from native Hawaiians begins. In addition to European collections, accounts of some of the myths were written by Hawaiians and appeared in Hawaiian language newspapers. Collecting of this sort continued into the early twentieth century, and it is to these efforts that we

owe our present understanding of the Pele cycle. Although traditional stories of Pele continued to be published throughout this century, they are for the most part summaries or elaborations of the myths from earlier collections.

This paper discusses one aspect of the rich Pele mythology, namely the myths in English that deal with her journey from her birthplace to her eventual home in Ki-lau-ea on the island of Hawai‘i. Forty-eight versions of Pele’s journey to Hawai‘i were examined for this paper; they appeared over a 160-year period and range from academic accounts collected by conscientious researchers to journalistic accounts written for a popular audience. In some cases, the arrival myth is only a portion of a longer account of Pele’s adventures, whereas in other cases the entire account details her journey to Hawai'i. Unfortunately, most of the accounts are English language redactions of the original Hawaiian myths. Even the Hawaiian language accounts of the late nineteenth century, at least those that have been translated (for example, Kamakau, Kaawa, Manu, and Fornander), are redactions of a much more elaborate mythology now long forgotten. Thus, most versions of the myth are abbreviated, and often Europeanized, interpretations. Regrettably, such is the nature of much of the data available to the student of Hawaiian mythology.

Although most Hawaiians no longer know many of the traditional Pele stories, the goddess is, nonetheless, a significant part of contemporary Hawaiian culture. Stories of people seeing Pele, as well as summaries of the traditional tales, are frequently printed in the Hawai‘i media (Nimmo 1986). Consequently, the press has become an important disseminator of the myths, in many ways replacing the storytellers of old Hawai‘i. For this reason, I have not limited my investigation to only the myths that were collected when traditional Hawaiian culture was somewhat intact, but rather have included later accounts printed by various presses. The Pele myth is a dynamic and growing aspect of contemporary Hawai‘i, and to understand it one cannot end his investigation at some arbitrary point when traditional Hawaiian culture supposedly ceased to exist. Too little research has been done on contemporary Hawaiian culture to reveal the continuity and modifications of tradition in the islands. Certainly, any investigation into Hawaiian myth cannot overlook the role of the press during the past century.

A considerable literature in English has accumulated on Pele since the Hawaiian Islands were first visited by Europeans. It is a varied literature that includes the earliest observations by Europeans, translations of traditional Hawaiian chants and stories, accounts written by native

Hawaiians, traditional accounts collected by Europeans, traditional stories rewritten for children, traditional accounts reprinted and reworked by journalists, accounts that deal with the traditional and contemporary worship of Pele, and accounts of people who claim to have seen and talked to the goddess. My own bibliography of English language sources dealing with Pele consists of well over six hundred entries. This paper examines one aspect of that literature, namely the forty-eight English language versions of Pele's journey to Hawai'i. Some of these include translations from the Hawaiian, but there are doubtless other accounts that have not been translated. Their translation and comparison to the present investigation awaits a researcher fluent in the Hawaiian language.

The purpose of this paper, then, is to analyze the extant English language versions of the myth of Pele's journey to Hawai'i. The most extensive version of this myth is first presented in its entirety. It is then examined with forty-seven variants of the myth to discuss: 1) Pele's homeland, 2) her genealogy, 3) her itinerary to the Hawaiian Islands, and 4) her quest for a suitable home in the archipelago. I conclude with a discussion of the structural motifs of the myth, the relation of the myth to other Polynesian mythologies, and the changes that have occurred in the myth over the years.

II

One of the longest accounts of Pele's journey to Hawai'i and one that is frequently rewritten for contemporary audiences is that by Nathaniel Emerson, which appears in his book ***Pele and Hiiaka*** (1915), considered by many a classic in Hawaiian literature. Based on data from Hawaiian language newspapers, interviews with Hawaiians, and "papers solicited from intelligent Hawaiians" (Emerson 1915:v), the book is the story of the journey of Hi'iaka (Pele's youngest sister) from Hawai'i to Kaua'i to find Pele's lover, Lohi'au, in order to deliver him to the volcano goddess at Ki-lau-ea. Emerson uses traditional Hawaiian poetry as well as narrative passages to tell the story. The book's introduction tells of Pele's journey to Hawai'i, and since it is one of the most detailed traditional accounts, it will serve as a useful reference for discussing other accounts. It is reprinted below, with the Hawaiian language texts omitted.

> According to Hawaiian myth, Pele, the volcanic fire-queen and the chief architect of the Hawaiian group, was a foreigner,

born in the mystical land of Kuai-he-lani, a land not rooted to one spot, but that floated free like the Fata Morgana, and that showed itself at times to the eyes of mystics, poets and seers, a garden land, clad with the living glory of trees and habitations —a vision to warm the imagination. The region was known as Kahiki (Kukulu o Kahiki), a name that connotes Java and that is associated with the Asiatic cradle of the Polynesian race.

Pele's mother was Haumea, a name that crops up as an ancestor in the hoary antiquity of the Hawaiian people, and she was reputed to be the daughter of Kane-hoa-lani.

Pele was ambitious from childhood and from the earliest age made it her practice to stick close to her mother's fireplace in company with the fire-keeper Lono-makua, ever watchful of his actions, studious of his methods—an apprenticeship well fitted to serve her in good stead such time as she was to become Hawaii's volcanic fire-queen. This conduct drew upon Pele the suspicion and illwill of her elder sister Na-maka-o-ka-ha'i, a sea goddess, who fathoming the latent ambition of Pele, could not fail to perceive that its attainment would result in great commotion and disturbance in their home-land.

Her fears and prognostications proved true. Namaka, returning from one of her expeditions across the sea, found that Pele, taking advantage of her absence, had erupted a fiery deluge and smothered a portion of the home-land with aä.

It would have gone hard with Pele; but mother Haumea bade her take refuge in the fold *(pola)* of Ka-moho-alii's malo. Now this elder brother of Pele was a deity of great power and authority, a terrible character, hedged about with tabus that restricted and made difficult the approach of his enemies. Such a refuge could only be temporary, and safety was to be assured only by Pele's removal from her home in the South land, and that meant flight. It was accomplished in the famed mythical canoe Honua-i-a-kea.

The company was a distinguished one, including such godlike beings as Ka-moho-alii, Kane-apua, Kane-milo-hai and many other relations of Pele, the youngest, but not the least important, of whom was the girl Hiiaka, destined to be the heroine of the story here unfolded and of whom it was said that she was born into the world as a clot of blood out of the posterior fontanelle *(nunoi)* of her mother Haumea, the other sisters having been delivered through the natural passage.

The sailing course taken by Pele's company brought them to some points northwest of Hawaii, along that line of islets, reefs, and shoals which tail off from Hawaii as does the train of a comet from its nucleus. At Moku-papápa Pele located her brother Kane-milo-hai, as if to hold the place for her or to build it up into fitness for human residence, for it was little more than a reef. Her next stop was at the little rock of Nihoa that lifts its head some eight hundred feet above the ocean. Here she made trial with the divining rod Paoa, but the result being unfavorable, she passed on to the insignificant islet of Lehua which clings like a limpet to the flank of Niihau. In spite of its smallness and unfitness for residence, Pele was moved to crown the rock with a wreath of kau-no'a, while Hiiaka contributed a chaplet of lehua which she took from her own neck, thus christening it for all time. The poet details the itinerary of the voyage in the following graphic lines: . . .

PELE'S ACCOUNT TO KAMOHOALII
OF THE DEPARTURE FROM KAHIKI

We stood to sail with my kindred beloved
To an unknown land below the horizon;
We boarded-my kinsmen and I-our craft,
Our pilot well skilled, Ka-moho-alii.
Our craft o'ermounted, and mastered the waves;
The sea was rough and choppy, but the waves
Bore us surely on to our destined shore-
The rock Nihoa, the first land we touched;
Gladly we landed and climbed up its cliffs.
Fault of the youngster, Kane-apua,
He loaded the bow till it ducked in the waves;
Ka-moho-alii marooned the lad,
Left the boy on the islet Nihoa
And, pilot well skilled, he sailed away
Till we found the land we christened Lehua.

When they had crowned the desolate rock with song and wreath, Ka-moho-alii would have steered for Niihau, but Pele, in a spasm of tenderness that smiles like an oasis in her life, exclaimed, "How I pity our little brother who journeyed with us till now!" At this Ka-moho-alii turned the prow of the canoe

in the direction of Nihoa and they rescued Kane-apua from his seagirt prison. Let the poet tell the story: . . .

Ka-moho-alii turned his canoe
To rescue lad Kane from Nihoa.
Anon the craft lies off Nihoa's coast;
They shout to the lad, to Kane-apua,
Come aboard, rest with us on the pola.
Ka-moho-alii turns now his prow,
He will steer for the fertile Niihau.
He sets out the wizard staff Paoa,
To test if Kauai's to be their home;
But they found it not there.
Once more the captain sails on with the rod,
To try if Oahu's the wished for land:
They thrust in the staff at Salt Lake Crater,
But that proved not the land of their promise.

Arrived at Oahu, Ka-moho-alii, who still had Pele in his keeping, left the canoe in charge of Holoholo-kai and, with the rest of the party, continued the journey by land. The witchery of the Paoa was appealed to from time to time, as at Alia-pa'akai, Puowaena (Punchbowl Hill), Leahi (Diamond Head), and lastly at Makapu'u Point, but nowhere with a satisfactory response. (The words of Pele in the second verse of the kaao next to be given lead one to infer that she must for a time have entertained the thought that they had found the desired haven at Pele-ula-a small land-division within the limits of the present city of Honolulu.) Let the poet tell the story: . . .

We went to seek for a biding place,
And found it, we thought, in Pele-ula-
Dame Kapo-she of the red-pied robe-
Found it in the sacred cape, Maka-pu'u;
The limit that of our journey by land.
We looked then for Kane-hoa-lani
And found him at Maka-hana-loa.
Far away are the uplands of Puna;
One girdle still serves for you and for me.
Never till now such yearning, such sadness!
Where art thou, Kane-hoa-lani?

0 Father Kane, where art thou?
Hail to thee, O Father, and hail to me!
When rose the pilot-star we sailed away.
Hail, girl who beats out tapa for women-
The home-coming wife who watches the wind,
The haunting wind that searches the house!

The survey of Oahu completed, and Kamoho-alii having resumed command of the canoe, Pele uttered her farewell and they voyaged on to the cluster of islands of which Maui is the center: . . .

Farewell to thee, Oahu!
We press on to lands beyond,
In search of a homing place.

Repeated trial with the divining rod, Paoa, made on the western part of Maui as well as on the adjoining islands of Molokai and Lanai proving unsatisfactory, Pele moved on to the exploration of the noble form of Hale-a-ka-la that domes East Maui, with fine hope and promise of success. But here again she was dissatisfied with the result. She had not yet delivered herself from the necessity of protection by her kinsman, Ka-moho-alii: "One girdle yet serves for you and for me," was the note that still rang out as a confession of dependence, in her song.

While Pele was engaged in her operations in the crater of Hale-aka-la, her inveterate enemy Na-maka-o-ka-ha'i, who had trailed her all the way from Kahiki with the persistency of a sea-wolf, appeared in the offing, accompanied by a sea-dragon named Ha-ui.

The story relates that, as Na-maka-o-ka-ha'i passed the sand-spit of Moku-papápa, Kane-milo-hai, who, it will be remembered, had been left there in charge as the agent of Pele, hailed her with the question: "Where are you going so fast?"

"To destroy my enemy, to destroy Pele," was the answer.

"Return to Kahiki, lest you yourself be destroyed," was the advice of Kane-milo-hai.

Pele, accepting the gage thrown down by Na-maka-o-kaha'i, with the reluctant consent of her guardian Ka-moho-alii, went into battle single-handed. The contest was terrific. The sea-

monster, aided by her dragon consort, was seemingly victorious. Dismembered parts of Pele's body were cast up at Kahikinui, where they are still pointed out as the bones of Pele *(na iwi* o *Pele.)* (She was only bruised). Ka-moho-alii was dismayed thinking Pele to have been destroyed;-but, looking across the Ale-nui-haha channel, he saw the spirit-form of Pele flaming in the heavens above the summits of Mauna-loa and Mauna-kea. As for Na-maka-o-ka-ha'i, she retired from the battle exultant, thinking that her enemy Pele was done for: but when she reported her victory to Kane-milo-hai, that friend of Pele pointed to the spirit body of Pele glowing in the heavens as proof that she was mistaken. Namaka was enraged at the sight and would have turned back to renew the conflict, but Kane-milo-hai dissuaded her from this foolhardy undertaking, saying, "She is invincible; she has become a spirit ."

The search for a home-site still went on. Even Hale-a-ka-la was not found to be acceptable to Pele's fastidious taste. According to one account it proved to be so large that Pele found herself unable to keep it warm. Pele, a goddess now, accordingly bade adieu to Maui and its clustering isles and moved on to Hawaii. . . .

PELE'S FAREWELL TO MAUI

Farewell to thee, Maui, farewell!
Farewell to thee, Moloka'i, farewell!
Farewell to thee, Lana'i, farewell!
Farewell to thee, Kaho'olawe, farewell!
We stand all girded for travel:
Hawaii, it seems, is the land
On which we shall dwell evermore.
The route by which we came hither
Touched lands not the choice of Paoa; -
'Twas the route of Ka-moho-alii,
Of Pele and Kane-milo-hai,
Route traveled by Kane-apua, and by
Hiiaka, the wise, the darling of Pele.

Pele and her company landed on Hawaii at Pua-kó, a desolate spot between Kawaihae and Kailua. Thence they journeyed inland until they came to a place which they named Moku-aweo-weo—not the site of the present crater of that

> name, but-situated where yawns the vast caldera of Kilauea. It was at the suggestion of Ku-moku-halii and Keawe-nui-kau of Hilo that the name was conferred. They also gave the name Mauna-loa to the mountain mass that faced them on the west, "because," said they, "our journey was long."
>
> Night fell and they slept. In the morning, when the elepaio uttered its note, they rose and used the Paoa staff. The omens were favorable, and Pele decided that this was the place for her to establish a permanent home.
>
> (Emerson 1915:ix-xvi)

III

Emerson's account claims that Pele was born in the land of Kuai-helani, which "is the name of the cloudland adjoining earth . . . the land most commonly named in visits to the heavens or to lands distant from Hawaii" (Beckwith 1970 [1940]:78). More specifically, Emerson states that the land is in the region "known as Kahiki . . . a name that connotes Java and that is associated with the Asiatic cradle of the Polynesian race" (1915:ix). "Kahiki," the Hawaiian pronunciation of Tahiti, appears throughout Hawaiian myth as a homeland, or place of origin. The reference to Java was probably from the research of Abraham Fornander, who, through linguistic materials, tried to trace Polynesian migrations through the South Pacific to a homeland in Asia (1969 [1878]).

Ellis's account claims that Pele and her family came to Hawai'i from Tahiti (1979 [1827]:172). Kamakau reports that Pele and her family "came from Kahiki" (1964:67). However, Forbes states that "Pele was born in the land of Hapakuela, a far distant land at the edge of the sky, toward the south-west" (1880:61). Kaawa includes Ulukaa, Wawau, Polapola, and Melemele as places where the Pele family lived before coming to Hawai'i (1865:9). Ulu-ka'a is a mythical land in Hawaiian lore (Beckwith 1970 [1940]:72); ***wawa'u*** means "ill-natured, quarrelsome" in Hawaiian (Pukui and Elbert 1971:354), a personality trait of Pele in many of the myths; Polapola (the Hawaiian pronunciation of Bora Bora, an island near Tahiti) occurs as a mythical land in many Hawaiian myths, but is also known as the twin star of Melemele (Pukui and Elbert 1971:226). Fornander believed that Pele and her family were historical persons who came from the south after the islands were already settled and then were apotheosized in the volcano area of Hawai'i (1969 [1878]:44). Kalakaua shares this view and claims that they came "from one of the southern islands-probably Samoa" (1972

[1888]:140). The assignment of Samoa as a homeland probably came from Fornander (1969 [1878]:61). Nakuina's location for Pele's homeland was also probably taken from Fornander: "Their original habitat was Ilao-o-Mehani, somewhere about the setting sun from here and about in a line with Java or the Philippines, probably Krakatoa" (1904: 22). Krakatoa is the Indonesian island destroyed by violent volcanic eruptions in the late nineteenth century, an obvious candidate for Pele's origin. Westervelt recorded many Pele myths, and several homelands for the goddess appear in them, including "the South Seas" (1905:68)); Kahiki (1909b:16); "Ilao-o-mehani, a legendary country lying far westward toward Java" (1909b:17), probably taken from Nakuina (1904: 22); and "a mystical spot called Hapakuela," allegedly in Samoa (1909b: 17), seemingly a combination of Forbes (1880:61) and Kalakaua (1972 [1888]:140).

An earlier account by Emerson includes a chant which is more specific about Pele's origins in Kahiki:

> From Kahiki came the woman, Pele,
> From the land of Pola-Pola,
> From the red cloud of Kane,
> Cloud blazing in the heavens,
> Fiery cloud-pile in Kahiki. (1965 [1909]:188)

Kane was the chief god in Hawai'i at the time of European contact (Beckwith 1970 [1940]:42), and red is sometimes associated with Pele. Thus, "From the red cloud of Kane" suggests that Pele was from Polapola and the red clouds of the great god Kane. A Fornander version of the myth claims that "Pele was born at Hapakuela. It is said that this land touches the sky to the southwestward of us" (1919:524). Another Fornander account says that Pele was born at "Nuumealani" (1919: 576-580), a mythical heaven that appears frequently in Hawaiian mythology (Beckwith 1970 [1940]:79-80). In a newspaper condensation of the Pele myths, Taylor claims that the goddess was "born in a far corner of heaven" (1952:C-8).

Virtually all accounts agree that Pele came from outside the Hawaiian Islands, and most commonly Kahiki is her place of origin. It is important to remember, however, that to the precontact Hawaiians, Kahiki was not the Tahiti of the Society Islands, but rather a faraway place to which Hawaiians traced many of their origins, or as a student of Hawaiian religion has recently defined it: "the invisible place . . . out of which come the gods, ancestors, regalia, edible plants, and ritual institutions" (Valeri 1985:8).

Many of the myths of Pele's journey to Hawai'i mention her kinsmen, usually her mother, father, and siblings. Manu claims that the Pele family, in general, had "power with fire and tidal waves" (1899:967). Emerson's account claims that Pele's mother was Haumea, the daughter of Kane-hoa-lani (1915:xxi). Haumea, like Pele, was able to assume the forms of an old or young woman and "is identified . . . with Papa the wife of Wakea, who lived as a woman on earth and became mother of island chiefs and ancestress of the Hawaiian people" (Beckwith 1970 [1940]:276). Haumea is considered one of the original gods and in some Polynesian cultures, as Papa, she is the female principle of creation. In another account, Emerson reports that Pele's mother was "*Honua-mea*, sacred land" (1965 [1909]:188). Forbes says that Kahinalii was the mother of Pele (1880:61). Beckwith suggests "Kahinalii" may be translated as " 'Sea caused by Kahinali'i' or as 'Sea that made the chiefs (ali'i) fall down (hina)' " (1970 [1940]:314). The former would seem more relevant to this context, since in some accounts Kahinali'i provided the sea that transported Pele to Hawai'i. J. S. Emerson lists Kupolo as Pele's mother (1885:595), a name not found elsewhere in Hawaiian mythology. Manu claims that Pele's mother was Haumea Niho-'oi (Haumea-the-sharp-toothed-one), also known as Haumea-niho-wakawaka (Haumea-with-pointed-teeth), Kanaka-o-ke-ahi (Attendant-of-the-fire), and Ka-'owaka-o-ka-lani (The-flash-of-the-heavens) (1899:942). Nakuina reports that in one version of the myth Pele is the daughter of Nā-maka-o-Kaha'i, but in the account she relates Nā-maka-o-Kaha'i is the sister of Pele (1904:22), the more common relationship. Westervelt adds Hina-alii as Pele's mother (1963 [1916]:64). Of Hina's various associations in Hawaiian mythology, perhaps the most relevant here is as the wife of Kū; together they "are invoked as great ancestral gods of heaven and earth who have general control over the fruitfulness of earth and the generations of mankind" (Beckwith 1970 [1940]:12). Beckwith further notes that when Kū and Hina are mentioned as parents in "older mythological tales" they are "a convention almost equivalent to the phrase 'In the olden time' " (1919:314). Kaawa claims that Ku-waha-ilo was Pele's father (1865:9); in this form, Kū is associated with human sacrifice and sorcery (Beckwith 1970 [1940]:29–30). According to Kamakau, Pele's father was Kapaliku with no further identification of the parent (1964:67). In the Forbes account, Pele's father is Kauehoalani (1880:61), which is probably a misspelling of the Kane-hoa-lani mentioned by Emerson (1915:ix). J. S. Emerson claims that Kuhimana was Pele's father and "that when he pointed his finger at a pali it fell to pieces" (1885:595). Another father reported by the same author is Kila (J. S. Emerson 1885:595), who appears elsewhere in Hawaiian mythol-

ogy (Beckwith 1970 [1940]:355-358), but not as the father of Pele. Manu claims that Pele's father is Kane-lu-honua (Kane-shaker-of-the-earth), who was also known as Hikapoloa (Passing-of-the-long-night), Ka-po-kinikini (The-very-dark-night), and Ka-po-manomano (The-intensely-dark-night) (1899:942-943). In the Nakuina version, Kane is the father of Pele (190422). Westervelt adds Moemoeaaulii as Pele's father (1909b:17).

Although the myth-makers of Hawai'i disagree regarding Pele's parentage, they nonetheless agree that she is descended from the gods, and in most cases, from the highest gods. She is not among the original gods, but rather is one of their offspring.

Pele was not an only child; in fact, if all the siblings assigned to her are counted in the myths, she may have as many as forty-four sisters and forty-seven brothers, most of whom are associated with some aspect of nature. The following lists give the names of the siblings and where the names first appear in the literature. Spellings, translations, and epithets are from the accounts cited. The names are generally arranged according to chronological mention in the literature. In some cases, I have departed from chronology in order to cluster closely related names.

Sisters

1. Makore-wawahi-waa, "fiery-eyed canoe-breaker" (Ellis 1979 [1827]:172). Also known as (AKA) Makole-wawahiwaa (Genealogical Board 1885:387), and Hiiaka-makole-wawahi-waa (Westervelt 1963 [1916]:70).
2. Hiata-wawahi-lani, "heaven-rending cloud-holder" (Ellis 1979 [1827]: 172). AKA Hiiaka-wawahi-lani (Genealogical Board 1885: 387).
3. Hiata-noholani, "heaven-dwelling cloud-holder" (Ellis 1979 [1827]: 172). AKA Hiiaka-noholani (Genealogical Board 1885:387).
4. Hiata-taarava-mata, "quick glancing eyed cloud-holder, or the cloud-holder whose eyes turn quickly and look frequently over her shoulders" (Ellis 1979 [1827]:172). AKA Hiiaka-kaalawa-mata (Genealogical Board 1885:387), and Hiiaka-kaa-lawa-maka (Westervelt 1963 [1916]:70).
5. Hiata-hoi-te-pori-a-Pele, "the cloud-holder embracing or kissing the bosom of Pele" (Ellis 1979 [1827]:172). AKA Hiiaka-hoi-ke-polio-pele (Genealogical Board 1885:387), HiiakaikapolioPele (Kaawa 1865:9), and Ululu (Kalakaua 1972 [1888]:141). According to J. S. Emerson (1885:595), this was a half-sister.

6. Hiata-ta-bu-enaena, "the red-hot mountain holding or lifting clouds" (Ellis 1979 [1827]:172). Probably the same as Hiiakaika-puaenaena (Kaawa 1865:9), Hiiaka-kapu-enaena (Genealogical Board 1885:387). AKA Hiiaka-pua-ena-ena, "Hiiaka-of-the-burning-flower," or Hiiaka-pu-ena-ena, "Hiiaka-of-the-burning-hills" (Westervelt 1963 [1916]:70).
7. Hiata-tareiia, "the wreath or garland-encircled cloud-holder" (Ellis 1979 [1827]:172). AKA Hiiaka-kaleiia (Genealogical Board 1885: 387).
8. Hiata-opio, "young cloud-holder" (Ellis 1979 [1827]:172). AKA Hiiaka-opio (Genealogical Board 1885: 387).
9. Hi'iaka-i-ka-wai-ola, "Hi'iaka-in-the-water-of-life" (Handy and Pukui 1972 [1958]:30).
10. Hi'iaka-i-ka-maka-o-ka-'opua, "Hi'iaka-in-the-face-of-the-rain-clouds" (Handy and Pukui 1972 [1958]:30).
11. Hi'iaka-kuli-pe'e, "Hi'iaka-whose-knees-are-weak" (Handy and Pukui 1972 [1958]:30).
12. Hi'iaka-pokole-waimaka-nui, "Hi'iaka-little-one-greatly-tearful" (Handy and Pukui 1972 [1958]:30).
13. Hi'iaka-i-ka-'ale-'i, "Hi'iaka-in-the-running-billows" (Handy and Pukui 1972 [1958]:30).
14. Hi'iaka-i-ka-'ale-moe, "Hi'iaka-in-the-low-billows" (Handy and Pukui 1972 [1958]:30).
15. Hi'iaka-i-ka-'ale-kua-loloa, "Hi'iaka-in-the-long-backed-billows" (Handy and Pukui 1972 [1958]:30).
16. Hi'iaka-i-ka-'ale-hako'iko'i, "Hi'iaka-in-the-agitated-billows" (Handy and Pukui 1972 [1958]:30).
17. Hi'iaka-i-ke-au-miki, "Hi'iaka-in-the-receding-current" (Handy and Pukui 1972 [1958]:31).
18. Hi'iaka-i-ke-au-ka, "Hi'iaka-in-the-pushing-current" (Handy and Pukui 1972 [1958]:31).
19. Hi'iaka-'au'au-kai, "Hi'iaka-the-sea-bather" (Handy and Pukui 1972 [1958]:31).
20. Hiiaka-i-ka-noho-lae (J. S. Emerson 1885:595). According to Emerson, this was a half-sister. AKA Hi'iaka-noho-lae, "Hi-iaka-dweller-of-the-capes" (Handy and Pukui 1972 [1958]:31).
21. Hi'iaka-i-ka-lihilihi-o-ka-lehua, "Hi'iaka-in-the-fringes-of-the-*lehua*" (Handy and Pukui 1972 [1958]:31).
22. Hi'iaka-lei-'ia, "Hi'iaka-the-beloved-garlanded" (Handy and Pukui 1972 [1958]:31).
23. Hi'iaka-lei-lani, "Hi'iaka-the-heavenly-garland" (Handy and Pukui 1972 [1958]:31).

24. Hi‘iaka-lei-mau-ia, “Hi‘iaka-garland-ever-beloved” (Handy and Pukui 1972 [1958]:31).
25. Hi‘iaka-kolo-pupu, “Hi‘iaka-the-creeper” (Handy and Pukui 1972 [1958]:31).
26. Hi‘iaka-kolo-pali, “Hi‘iaka-who-creeps-about-cliffs” (Handy and Pukui 1972 [1958]:31).
27. Hi‘iaka-pai-kauhale (Manu 1899:988).
28. Hiiakaikapuaaneane (Kaawa 1865:9).
29. Hiiaka-i-ka-ahi-enaena (J. S. Emerson 1885:595).
30. Hiiaka-i-ka-alei (J. S. Emerson 1885:595).
31. Hiiaka-i-ka-alaihi (J. S. Emerson 1885:595). According to Emerson, this was a half-sister.
32. Lawe-ku, AKA Ka‘ili-poni (Manu 1899:972).
33. Moe-hauna (Manu 1899:957). AKA Na-wahine-maka-kai-Moehauna (Manu 1899:958).
34. Na’ulahine-maka-kai, or Na-wahine-maka-kai (Manu 1899:958).
35. Kewelani. AKA Na-wahine-li‘ili‘i (Manu 1899:951). AKA Laka, Ulunui, and Laea (Manu 1899:974).
36. Pa-‘u-o-palai (Manu 1899:979),
37. Kahalai‘a (Manu 1899:967).
38. Namakaokahai (Nakuina 1904:22).
39. Pelekumukalani (Westervelt 1909b: 17).
40. Malulani (Fornander 1919:576).
41. Kaohelo (Fornander 1919:576).
42. Puuhele (Fornander 1919:546).
43. Kapo-‘ula-kina‘u (Manu 1899:944). AKA Kapo (Westervelt 1963 [1916]:70), and Laka (Handy and Pukui 1972 [1958]: 118).
44. Kuku’ena-i-ke-ahi-ho‘omau-honua (Handy and Pukui 1972 [1958]: 29).

Brothers

1. Kamoho-arii, “the king of steam or vapour” (Ellis 1979 [1827]: 172); AKA Kamohoalii (Kaawa 1865:9). Nakuina (1904:23) claims he was a twin to Pele, while Handy claims he was Pele’s uncle (1964:225).
2. Ta-poha-i-tahi-ora, “the explosion in the place of life” (Ellis 1979 [1827]:172); AKA Kapohoikahiola (Genealogical Board 1885: ***387).***
3. Te-ua-a-te-po, “the rain of night” (Ellis 1979 [1827]: 172); AKA Keua-a-ke-po (Westervelt 1963 [1916]:71).

4. Tanehetiri, "husband of thunder, or thundering tane" (Ellis 1979 [1827]:172); AKA Kame-hekili (Genealogical Board 1885:387), and Kanehekili (Kaawa 1865:9).
5. Te-o-ahi-tama-taua, "fire-thrusting child of war" (Ellis 1979 [1827]: 172); AKA Keoahi-kamakaua (Genealogical Board 1885:387).
6. Kahuilaokalani (Forbes 1880:61).
7. Moho (Kalakaua 1972 [1888]:139). Probably same as number one above.
8. Kamakaua (Kalakaua 1972 [1888]: 141).
9. Kane-wawahilani, "Heaven breaking Kane" (Nakuina 1904:23).
10. Malau (Emerson 1965 [1909]:188). Relationship to Pele not clear in the text; this may have been one of the gods who accompanied Pele on her journey.
11. Ku (Emerson 1965 [1909]: 188). Relationship to Pele not clear in the text; this may have been one of the gods who accompanied Pele on her journey.
12. Lono (Emerson 1965 [1909]:188). Relationship to Pele not clear in the text. Handy claims Lono is Pele's uncle (1964:225).
13. Ka-uwila-nui, "great lightning" (Westervelt 1914:34).
14. Ka-hai-moana, "the sea waves" (Westervelt 1914:34),
15. Kane-apua (Emerson 1915:xi).
16. Kanemilohai, "he controlled ailments" (Kaawa 1865:9).
17. Holoholo-kai (Emerson 1915:xii). Relationship to Pele not clear in the text.
18. Kane-pu-a-hio-hio, "Kane-the-whirlwind" (Westervelt 1963 [1916]: 5). Exact relationship to Pele not clear in the text. Probably the same as Pu-ahiohio (Rice 1923:7). Rice says he was a brother of Pele.
19. Ke-au-miki, "The-strong-current" (Westervelt 1963 [1916]:5). Exact relationship to Pele not clear in the text.
20. Ke-au-ka, "Moving-seas" (Westervelt 1963 [1916]:5). Exact relationship to Pele not clear in the text.
21. Keaulawe, "the tide" (Rice 1923:7). Exact relationship to Pele not clear in the text.
22. Kane-pohaku-kaa, "Kane-rolling-stones, or The-earth-quake-maker" (Westervelt 1963 [1916]:71)
23. Kanehoalani, "he had the knowledge" (Kaawa 1865:9).
24. Kanehulihonua, "he had the overturning of the earth and the tremors" (Kaawa 1865:9).
25. Kane-kauwila-nui, "Kane-who-ruled-the-great-lightning" (Westervelt 1963 [1916]:71). Possibly the same as number 13.

26. Kane-huli-koa, "Kane-who-broke-coral-reefs" (Westervelt 1963 [1916]:71).
27. Kenakepo, "the rain of night, the fine rain" (Genealogical Board 1885:387).
28. Kauilanuimakehaikalani, "his was the lightning" (Kaawa 18659).
29. Ke-ao-lele, "this brother had the body of a shark" (Manu 1899:983).
30. Kuhaimoana-the-coral-browed (Manu 1899:984). Probably the same as number 14.
31. Kanepohakaa, "stony places, rolling" (Kaawa 18659).
32. Kanepohaku, "his was the rocks" (Kaawa 18659).
33. Kanehilikoa, "breaking the coral of the ocean" (Kaawa 1865:9).
34. Punaaikoa, "eating coral" (Kaawa 1865:9).
35. Kane (J. S. Emerson 1885:595).
36. Kanaloa (J. S. Emerson 1885:595).
37. Lonomakua, "he did the lighting of the fires" (Kaawa 1865:9). Lono-makua is mentioned by Emerson as the fire-maker from whom Pele learned her skills (1915:ix); his relationship to Pele is not clear. Manu claims that Lono-makua is the uncle of Pele (1899:979).
38. Ka-huila-o-ka-lani (Manu 1899:945).
39. Kalaipahoa (Kalama n.d.:799).
40. Kuamu (Kalama n.d.:799).
41. Kanaka-o-kai (Kalama n.d.:799).
42. Ke-aweawe-ula-o-ka-lani (Kalama n.d.:799).
43. Ka-owaka-o-ka-lani (Kalama n.d. :799).
44. Kane-puaa (Kalama n.d. :799).
45. Kama-hahuli-nuu (Kalama n.d.:799).
46. Kama-kahuli-au (Kalama n.d.:799).
47. Ka-ua (Kalama n.d.:799).

One account states that Pele and her siblings were born from different parts of Haumea's body:

> Ka-moho-alii (Pele's shark-god brother) was born from the top of the head. Kane-hekili (the thunder god) was born from the mouth. The third brother, Ka-uwila-nui (great lightning), found his birth place in the eye. A fourth brother, Ka-hai-moana (the sea waves), was born from an ear. The fifth brother leaped from the mother's fingers, and another from the wrist. The first sister was born from the breasts. Pele came from the thighs. The next sister from a knee; another from an ankle and another from the toes. Hiiaka-i-ka-poli-o-Pele (Hiiaka in the

> bosom of Pele) was born in the hollow of her brother's hand-lying there like a round egg. (Westervelt 191434)

Manu claims that Pele was born from Haumea's mouth as a flame (1899:944).

Most of Pele's siblings are simply mentioned in the myths and usually do not appear elsewhere in Hawaiian mythology. Only those who have a significant role in the arrival myth are discussed here.

The most important of the brothers is Ka-moho-ali'i, translated as "the king of steam or vapour" by Ellis (1979 [1827]:172). Others describe him as a shark god (Westervelt 1914:34, 1963 [1916]:63). Nukuina claims that he is the twin brother of Pele (1904:23). Emerson describes him as "a deity of great power and authority, a terrible character, hedged about with tabus that restricted and made difficult the approach of his enemies" (1915:ix). In Emerson's account he protects Pele from the wrath of her sister **Nā-maka-o-Kaha'i** and watches over her as he navigates the voyage from Kahiki to Hawai'i. Westervelt describes Ka-moho-ali'i as "the king of dragons, or, as he was later known in Hawaiian mythology, 'the god of sharks' . . . a sea-god [1963 (1916):5] . . . the elder brother of Pele . . . [who] called for all the family to aid Pele" in her fight with **Nā-maka-o-Kaha'i** (1963 [1916]:9). In this account he provides the boat that takes the family to Hawai'i. The Rice version claims that Ka-moho-ali'i, "Champion of the King," was the king of the first land that Pele visited on her voyage to Hawai'i (1923:7). In the Pitman version, after the Pele family reached Maui, Ka-moho-ali'i tired of the heat of the volcanic home, went to sea, and assumed his shark form to go fishing (1931: 158). Throughout the myths, Ka-moho-ali'i appears as Pele's oldest brother, frequently as her protector on the voyage, and usually as the head steersman of the canoe. Upon reaching their final residence on Hawai'i, he continues to reside with the family in the volcanoes in some versions, or goes to the sea where he assumes his shark form in other versions.

Nā-maka-o-Kaha'i, frequently described as Pele's oldest sister, is another important figure in many of the myths dealing with Pele's journey to Hawai'i. Nakuina (1904:22) describes her as Pele's mother as well as a sister while Fornander (1916: 104) claims that she is Pele's cousin. These are, however, exceptions; the majority of the myths describe her as Pele's oldest sister. She and Pele are usually depicted as rivals. Frequently, **Nā-maka-o-Kaha'i** is associated with the sea, and the antithesis of sea and fire symbolizes the rivalry of the sisters. In some of the myths, **Nā-maka-o-Kaha'i** is jealous of the male attentions Pele receives (Kaa-

wa 1865:l0; Nakuina 1904:22; Westervelt 1963 [1916]:8; Fornander 1916: 104). Her enmity toward Pele is bitter, and after chasing her from the homeland, she pursues and battles her to the end of her journey at Ki-lau-ea. **Nā-maka-o-Kahaʻi** appears in other Hawaiian myths, especially as the wife of ʻAu-kele-nui-a-Iku; her roles are best summarized by Beckwith:

> In Thrum's Kane-huna-moku myth she is called the chiefess of the Mu and Menehune people when they are summoned to build the watercourse for Kikiaola at Waimea on Kauai, and in that story she disappears on the land of Kane-huna-moku. Her brothers in the Aukele legend have bodies of rock and her child by Aukele has two bodies, one of rock and one human. She herself has three supernatural bodies, a fire, a cliff (pali), a sea, besides the power of flying, of coming to life again if cut up into bits, and of reducing others to ashes by turning her skirt (pa-u) upon them. The land where she lives is called Ka-la-keʻe-nui-a-Kane (Great crooked sun of Kane) and is devoid of human life. (1970[1940]:495-496)

According to Pukui and Elbert (1971:64), there were twelve younger sisters of Pele, all named Hiʻiaka; however, thirty-one Hiʻiakas are found in the myths examined for this paper. Handy and Pukui claim there was only one Hiʻiaka, who assumed "many roles in nature" (1972 [1958]:30). According to Westervelt:

> The sisters of Pele almost all bore the name Hiiaka with some descriptive adjectives. One was called Hiiaka the Heaven-Rending because she opened the sky for rain to fall. Another was Hiiaka the Canoe-Breaker, whose sign was the rainbow. Another was Hiiaka with the Red Eyes, whose sign was volcanic eruptions. Then there was the Hiiaka who was crowned with wreaths of encircling clouds. But none of these had the magic power of the one who dwelt in the bosom of Pele [i.e., Hiʻiaka-i-ka-poli-o-Pele]. (1914:34)

Hiʻiaka-i-ka-poli-o-Pele, the youngest and favorite sister of Pele, is by far the best known of these sisters. Pukui and Elbert translate the name as "embryo carried in the bosom of Pele" (197164). She was so named because in some of the myths she is born as an egg that Pele carries in her bosom, armpit, or the folds of her garment until it hatches. Emer-

son, however, claims that the youngest Hi'iaka "was born into the world as a clot of blood out of the posterior fontanelle . . . of her mother Haumea, the other sisters having been delivered through the natural passage" (1915:x). Hi'iaka's unique birth, either as an egg or as a clot of blood, sets her apart from her sisters and foreshadows the magical powers she displays in other myths in the Pele cycle. Her role in the arrival myth is rather minor, but she is the central figure in the Pele-Hi'iaka cycle (Emerson 1915).

Some of the myths claim that Pele had a husband in her homeland before leaving for Hawai'i. An account in *The Islander* (1875:208) states that Lono was the husband of Pele in Kahiki, and he traveled with her to Hawai'i where he left her. Lono was important in precontact Hawai'i as the god of agriculture and fertility, and was the central deity in the Makahiki harvest festival. According to Forbes (1880:61), Pele's husband was Wahieloa, a minor figure in Hawaiian mythology, but important in several other Polynesian cultures as the father of the popular Rata (Beckwith 1970 [1940]:259-275; Luomala 1955: 163). From this marriage was born a daughter named Laka and a son named Menehune. Laka (Hawaiian for "Rata") is a female in this account, but is sometimes a male god in Hawaiian mythology (Beckwith 1970 [1940]: 16, 40). Laka also appears as Pele's sister in some accounts (Manu 1899: 974; Handy and Pukui 1972 [1958]:118). Forbes does not identify the son with the legendary little people of Hawai'i known by the same name, but Westervelt says that Menehune was "the father of all the fairies of Hawaiian lore" (1914:34). In another account, Westervelt claims that Menehune had a son, named Ehu-a-menehune, who was the father of the legendary Menehune of Hawai'i (1909b: 17). Westervelt says that **Nā-maka-o-Kaha'i's** husband, 'Au-kele-nui-a-Iku, took both Pele and Hi'iaka as his wives (1963 [1916]:8).

The arrival myths mention two lovers of Pele. Kaawa (1865: 10) and Fornander (1916: 104) claim that Pele had an affair with 'Au-kele-nui-a-Iku, the husband of her cousin **Nā-maka-o-Kaha'i.** 'Au-kele-nui-a-Iku does not appear further in the Pele cycle, but he does appear in other Hawaiian myths. The best known of Pele's lovers is Lohi'au. After falling in love with this handsome Kaua'i prince, she sends her youngest sister, Hi'iaka-i-ka-poli-o-Pele, to Kaua'i to bring him to Ki-lau-ea. The adventures of Hi'iaka on this journey provide the basis for the Pele-Hi'iaka cycle (Emerson 1915). One account claims that Pele married Lohi'au while on Kaua'i searching for a suitable home shortly after her arrival in the Hawaiian Islands (Westervelt 1963 [1916]:6). Rice says she

fell in love with him at this time (1923:8), but no marriage is mentioned.

Pele's reason for leaving her homeland varies considerably among the myth-makers of Hawai'i. The Forbes account claims that she became despondent after her husband, Wahieloa, left her, so she went to look for him (1880:62). Her search eventually took her to Hawai'i. Kaawa states that **Nā-maka-o-Kaha'i** chased Pele from the homeland after learning of her husband's affair with Pele (1865:l0). Kalakaua, who believed Pele and her family were historical personages, says the family left Samoa after being defeated in "a long and disastrous war" (1972 [1888]:140). Manu says Pele left her homeland because "she was desirous of seeking her relatives" who had preceded her to Hawai'i (1899: 979). Emerson writes that "Pele was expelled from Kahiki by her brothers because of her insubordination, disobedience, and disrespect to their mother" (1965 [1909]: 188). Alexander reiterates the Emerson reason for Pele's departure, but adds that in her disrespect, "She pelted her mother earth with rocks and burned her with hot lava" (1912: 19). Pele's ill-natured personality is a typical feature of many myths about the goddess, but only one other account of the journey to Hawai'i mentions it: "She [Pele] was very kapu, ill natured, bad tempered and none could soothe her when angry. She ignored Haumea's words, and was always sulky and full of grudge. She was pleasant only on rare occasions" (Manu 1899:944). The Emerson version relates that Pele left her homeland because **Nā-maka-o-Kaha'i** was angry at her for erupting lava over a part of the homeland (1915:ix). Westervelt (1963 [1916]:4) and Rice (1923:7) say that Pele left because of a desire to see faraway lands. In another version in the same account, Westervelt says that **Nā-maka-o-**Kaha'i chased Pele and Hi'iaka from the homeland after her husband, 'Au-kele-nui-a-Iku, took the two sisters as wives. In the Fornander version, **Nā-maka-o-Kaha'i** (as Pele's cousin) chases Pele and Hi'iaka away after learning of her husband's desire for them (1916:104). Elsewhere Fornander reports that "Pele quarreled in Kahiki with Puna-ai-koae and fled from there to Hawaii" (1919344). Puna-ai-koae appears in other Hawaiian myths (Beckwith 1970 [1940]:194-195), sometimes as Pele's lover (Pukui and Elbert 1971:397). Although the details vary, the majority of the accounts agree that a family conflict of some sort caused Pele to leave home.

Some accounts of Pele's departure claim there was no sea around the Hawaiian Islands at that time. The sea was given to Pele by her parents (sometimes her mother) to help her on her way. Ellis mentions the coming of the sea in his discussion of Pele's family (1979 [1827]:172). Forbes says that Pele brought the sea with her when she came to Hawai'i. It

poured from her head until only the high mountains of Hale-a-ka-la, Mauna Ke'a, and Mauna Loa were visible. Eventually the sea receded to its present level. The sea was called Kai a Kahinalii (Sea of Kahinalii) because it was a gift from Kahinalii, the mother of Pele (Forbes 1880: 62). Fornander (1919:524) presents a similar account as does Beckwith (1932: 188), who suggests that in the original myth the sea was probably a fire-flood rather than a water-flood. Westervelt claims that it was a great wave that Pele's mother gave her to speed her on her journey to Hawai'i (1909b:17). One of the most spectacular accounts of Pele's departure for Hawai'i is provided by Manu:

> This was the manner of going: the godly uncles and most sacred brothers went on moving clouds while Pele, her sisters, and some of her brothers travelled by sea.
>
> As they were making ready to depart, Haumea showed all her supernatural forms and all about her there was fire. The fire forms she displayed were like the modern fireworks of the whites that shower in the sky except that this is not half as bright. The volcanic fires of Haumea hummed in the sky and fire rolled over the surface of the sea like wild ocean billows. Some of the fire formed bursting bubbles in the sea, and some that did so rose straight up. . . . Columns of smoke rose to the sky like black clouds. . . . These were the forms that Haumea displayed for the last time before her daughter Pele Honuamea, to whom she was giving her supernatural mana, and to all of her other children. All of the mana were given to her children and her volcanic fires to her most beloved daughter. She became the greatest of the supernatural fire women. . . .
>
> . . . Oh! what a terrifying sight the beginning of the journey was. It seemed as though the sky was being rent asunder. The tranquil sea began to rise in billows as high as tall precipices. Here every one stood up to shout aloud and to clap with cupped hands. After the loud sounds uttered by their uncles and them faded away, the parents vanished from the sight of their children. (1899:980-982)

Manu claims that Pele left Kahiki on her own special day, called "Ahi" (fire) (1899:979).

Emerson is the first to mention the canoe that brought Pele to Hawai'i:

She carved the canoe, Honua-i-a-kea,
Your canoe, O Ka-moho-alii.
They push the work on the craft to completion.
The lashings of the god's canoe are done,
The canoe of Kane, the world-maker. (1965 [1909]: 188)

Ka-moho-ali'i is steersman of the canoe, according to Emerson (1915: xi). "The canoe of Kane" suggests the canoe was dedicated to the god Kane, a common practice in Polynesia in order to secure the protection of the god. Westervelt claims that "Ka-moho-alii provided them with the great boat Honua-i-a-kea (The great spread-out world) and carried them away to distant islands" (1963 [1916]:9). Rice does not mention a name for the canoe, but says: "To help his sister in this long journey Kamohoalii gave her the canoe of their brother, the Whirlwind, Puahiohio, and his paddlers, the Tide, Keaulawe, and the Currents, Keau-ka. Stepping into this canoe Pele was snatched away at once by the wind' (1923: 7).

Most accounts of Pele's journey to Hawai'i mention the persons who traveled with her. Ellis says that "the present volcano family came from Tahiti" (1979 [1827]:172)) while *The Islander* account maintains that Pele and her husband Lono came together (1875:208). Manu claims that three of Pele's uncles-namely Lono-makua, Lono-aweawe-iki-aloha, and Kulia-i-ki-kaua-were members of the entourage (1899: 979). Nakuina says that Pele was accompanied by her nine younger sisters, her "dozen or more brothers," and dragons, gnomes, serpents, and sharks who served as servants and messengers or couriers (1904:23). In addition to her brothers and sisters, Pele took her grandchild Ehu-a-Menehune (father of the mythical little people of Hawai'i) as well as her daughter Laka (Westervelt 1909b:17). Kū, Lono, and Malau are added to the passenger list by Emerson (1965 [1909]: 188). Westervelt includes "some of the family gods" (1914:34).

Some stories of Pele's journey tell of places she visited before arriving at the Hawaiian Islands. Forbes says she sailed first to the land of Pakuela (1880:62)) which he does not identify, and then to the land of Kanaloa, one of the four major gods of Hawai'i. In the Westervelt version (1909b: 18)) after leaving their home Hapakuela, Pele and her crew stopped along a coast of the homeland where Laka danced to call the people together. In another Westervelt account, Pele and her group stopped at "the strange land, Hapakuela" to look for her missing husband and there her daughter Laka danced "her wonderful hulas" for two days. As they continued their journey and passed islands, "the pass-

ing of the canoe [was] attended with great floods, sometimes destroying the people and their homes" (Westervelt 1914:34). In still another version, Westervelt relates that Pele went first to Bola-Bola, then on to Kuai-he-lani, Kane-huna-moku, and Moku-mana-mana before reaching the Hawaiian Islands (1963 [1916]:5). Bola-Bola, a variant of Bora Bora, an island near Tahiti, is often mentioned as a mythical homeland in Hawaiian traditions. Kuai-he-lani "is the name of the cloudland adjoining earth and is the land most commonly named in visits to the heavens or to lands distant from Hawaii" (Beckwith 1970 [1940]:78). Kane-huna-moku ("Hidden land of Kane") was one of the twelve sacred islands under the control of Kane and the island where he was believed to reside (Beckwith 1970 [1940]:67). Moku-mana-mana might possibly be translated as "island of divine or supernatural power"; this would be in keeping with the sacred nature of the other islands. In the Rice version (1923:7), Pele's first stop after leaving home was "the kingdom of her brother, Kamohoalii," who provided a canoe for the remainder of the journey.

Handy and Pukui claim that the "migration of Pele and her brothers and sisters had been preceded by that of her sister, Kapo, with a following of other sisters" (1972 [1958]:124). A longer account of Kapo's arrival in Hawai'i is found in Manu (1899:945-978). The entourage traveled the same route that Pele followed and introduced the hula to several of the islands it visited.

Pele's search for a suitable home in the Hawaiian Islands has been amply documented by her many biographers. In the forty-eight accounts of the arrival myth that I examined, 117 different places are mentioned as stops during her search for a dwelling place. The following list gives the place names by island. The names are listed to reflect the progress of her journey through the archipelago from northwest to southeast. Following each place name is the account where it is first mentioned. Locations are based on the ***Atlas of Hawaii*** (Armstrong 1983) unless otherwise indicated. Spellings are from the accounts.

Places in the Hawaiian Islands Visited by Pele

1. Moku-papápa (Emerson 1915:x). Location based on myth.

2. Nihoa Island (Manu 1899:982).

3. Ka'ula Island (Manu 1899:984).

4. Niihau Island (Kaawa 1865:l0).
5. Point Papaa (Rice 1923:8). Rice's account places this on Ni'ihau, but the ***Atlas*** places it on the east coast of Kaua'i.

6. Lehua Island (Manu 1899:983).

7. Kauai Island (Kaawa 1865:ll).
8. Waimea (Rice 1923:8).
9. Kiki'ula (Manu 1899:984). Probably a variant spelling of Kikia Ola in ***Atlas.***
10. Mana (Manu 1899:984).
11. Pu'u-ka-pele (Manu 1899:984). Called Puu o Pele by Westervelt (1963[1916]:10).
12. Honopu (Taylor 1952:C-8).
13. Haena (Rice 1923:8).
14. Pila'a (Manu 1899:984). Location in Pukui et al. (1974:184).
15. Hanalei (Manu 1899:984).
16. Kilauea (Manu 1899:984)
17. Waialeale (Nakuina 1904:24).
18. Kahili (Manu 1899:984).
19. Koloa (Manu 1899:984).
20. Lawai (Manu 1899:984).
21. Wahiawa (Manu 1899:984).
22. Honomilu (Manu 1899:984). Location based on myth
23. 'Aina'ike (Manu 1899:984). Location based on myth.
24. Manokalanipo (Kaawa 1865: 11). Location based on myth.
25. Puuopalai (Kaawa 1865: 11). Location based on myth

26. Oahu Island (Kaawa 1865: 11).
27. Kaena (Rice 1923:9).
28. Kuwalaka-i (Rice 1923:9). Location based on myth.
29. Mt. Ka-ala (Emerson 1965 [1909]: 189).
30. Waianae (Nakuina 1904:24).
31. Kapolei (Rice 1923:9). Location in Pukui et al. (1974:89).
32. Moanalua (Fornander 1916:104).
33. Aliapaakai (Kaawa 1865:11).
34. Kealiamanu (Fornander 1916:104). Location based on myth.
35. Koolaupoko (Westervelt 1909b:18).
36. Konahuanui (Emerson 1965 [1909]:189).
37. Pele-ula (Emerson 1915:xii). Location in Pukui et al. (1974: 183).
38. Puowaina, or Punchbowl (Nakuina 190424).

39. Leahi, or Diamond Head (Nakuina 1904:24).
40. Hanauma (Rice 1923:9).
41. Ihiihilauakea (Westervelt 1909b: 18). This is listed as the Hawaiian name for Koko Head by Westervelt, but Pukui et al. (197455) identify it as a "crater west of Hanauma Bay" and give Kohelepelepe as the Hawaiian name for Koko Head (ibid. : 115).
42. Koko Head (Westervelt 1909b:18).
43. Makapu'u (Emerson 1915:xii).

44. Moloka'i Island (Kaawa 1865: 11).
45. Maunaloa (Nakuina 1904:25).
46. Kalaupapa (Kaawa 1865: 11).
47. Kauhako (Kaawa 1865:ll).
48. Kalawao (Rice 1923:9).
49. Kawela (Nakuina 1904:25).
50. Kaholoapele (Kaawa 1865:ll). Location in Pukui et al. (1974:65).

51. Lana'i Island (Manu 1899:983).

52. Kahoolawe Island (Manu 1899:983).

53. Maui Island (Kaawa 1865: 11).
54. Puulaina (Forbes 1880:62).
55. Mauna Kahalawai (Lyons 1962: 19). Probably a variant spelling of Kano'olewa Ridge in ***Atlas.***
56. Lihau (Nakuina 1904:25).
57. Molokini Island (Nakuina 1904:25).
58. Kalaakama'oma'o (Lyons 1962: 19). Location based on myth.
59. Lua Pele (Lyons 1962:19). Probably the crater called Pu'u o Pele in the ***Atlas.***
60. Haleakala (Kaawa 1865: 11).
61. Hanakaieie (Fornander 1916:104). This is found in Pukui et al. (1974:40), where it is described as an "island beyond Nihoa mentioned in old chants." Fornander, however, locates it in Kahikinui in southeast Maui.
62. Na iwi o Pele (Emerson 1915:xiv). Spelled "Kaiwio Pele" in *Atlas.*
63. Ke-ala-a'e (Manu 1899:986). Location based on myth.
64. Nanualee (Manu 1899:986). Spelled Nanu'alele in *Atlas.*
65. Hana (Manu 1899:985).
66. Hale-o-Pele (Manu 1899:985). Location based on myth.
67. Hill of Hina'i (Manu 1899:985). Listed as Pu'u Hina'i in *Atlas.*

68. Alau (Manu 1899:986).
69. Wai-ka-ʻakihi (Manu 1899:986). Location based on myth.
70. Paukela (Manu 1899:987). Location based on myth.
71. Naholaku (Manu 1899:987). Location based on myth.
72. Maua (Manu 1899:987). Location based on myth.
73. Kuanunu (Manu 1899:987). Location based on myth.
74. Kakiʻo (Manu 1899:987). Location based on myth.
75. Maiʻai Hill (Manu 1899:987). Location based on myth.
76. Maneoneo Hill (Manu 1899:987). Location based on myth.
77. Pohaku-o-Pele (Manu 1899:988). Location based on myth.
78. Keoihuihu (Kaawa 1865: 11). Location based on myth.
79. Ale-nui-haha Channel (Emerson 1965 [1909]:189).

80. Hawaii Island (Kaawa 1865: 11).
81. Mookini (Fornander 1919:526). Location in Pukui et al. (197 157).
82. Pua-kó (Emerson 1915:xv).
83. Huʻe Huʻe (Manu 1899:990).
84. Puuloa (Fornander 1919:526).
85. Makaulele (Fornander 1919:526). Probably a variant of Makaʻul ʻula found in ***Atlas.***
86. Mauna Loa (Kaawa 1865: 11).
87. Moku-a-weo-weo (Manu 1899:990).
88. Honuapo (Kalakaua 1972 [1888]:140).
89. Keauhou (Kalakaua 1972 [1888]:141).
90. Malama (Westervelt 1909b: 19). Location in Pukui et al. (197 143).
91. Leleiwi Point (Fornander 1919:526).
92. Ke-ahi-a-laka (Manu 1899:989). Location in Pukui et al. (197 100).
93. Kapoho (Green 1928: 19).
94. Moi-a-poko (Green 1928:19). Location based on myth.
95. Kukahe-kahe (Green 1928:19). Location based on myth.
96. Green Lake (Westervelt 1910:11). Called “the Water of Pele” Green (1928:19)) a translation of the Hawaiian name “Wai-a-Pele supplied by Pukui et al. (1974:221).
97. Kini (Green 1928:21). Location based on myth.
98. Kauapaka (Green 1928:21). Location based on myth.
99. Puu-lena (Green 1928:21).
100. Pohaku-a-heule (Green 1928:21). Location based on myth.
101. Puna *(The Mander* 1875:208).

102. Little Kilauea (Green 1928:21). Same as Kilauea Iki in *Atlas.*
103. Puu-oni-oni (Green 1928:21). Probably same as Pu'u One in *Atlas.*
104. Uwe-kahuna (Green 1928:21). Location in Pukui et al. (1974:216).
105. Pu'ula (Manu 1899:988). Location based on myth.
106. Ke-awa-o-Pele (Manu 1899:988). Location based on myth.
107. Poho-iki (Manu 1899:988). Location based on myth.
108. He'eia (Manu 1899:989). Location based on myth.
109. Ka'auwea (Manu 1899:989). Location based on myth.
110. Kaniku (Manu 1899:990). Location based on myth.
111. Kaulanamauna (Manu 1899:990). Location based on myth.
112. Wai-o-Ahukini (Manu 1899:990). Location based on myth.
113. Kahuku (Manu 1899:990). Location based on myth.
114. Kilauea (Kaawa 1865: 11).
115. Halema'uma'u (Manu 1899:989).
116. Ka-lua-o-Pele (Apple and Apple 1972:A-12). Pukui et al. locate it on Oahu (1974:79); however, according to the article, this is the Hawaiian name for Hale-ma'uma'u.
117. Panaewa (Emerson 1915:xi). Location in Pukui et al. (1974:178).

Most of the myths simply list the places Pele visits as she moves through the archipelago from northwest to southeast until she eventually settles in Ki-lau-ea on Hawai'i island. The chronology of Pele's itinerary coincides with the geological age of the islands, and the places she visits are all volcanic formations. In most of the myths, as Pele digs to build a home with her digging stick, called "the divining rod Paoa" by Emerson (1915:x), she encounters water that is, of course, anathema to her fires. Not until she reaches Hawai'i island does she finally succeed in making a home without the intrusion of water. In some of the myths, the water is personified as **Nā-maka-o-Kaha'i,** Pele's oldest sister who chases her from the homeland. Scattered throughout the myths are more detailed accounts of Pele's activities as she searches for a suitable home.

In the Emerson account, Pele and her family leave their younger brother **Kāne-'āpua** at Nihoa Island because "he loaded the bow till it ducked in the waves" (1915:xi). When they sailed on toward Ni'ihau, Pele felt pity for the brother they left behind, and instructed the steersman to turn back to rescue him. After the boy was reunited with the family, they sailed on for Ni'ihau. Manu says that Pele's brother Ke-aolele, who had a shark-body, was left at Nihoa, and her brother **Kū-haimoana** was left at Ka'ula (1899:983). In the Rice version, Pele is befriended on Ni'ihau by a "queen" Kaoahi, whose name is translated

as "the Fire-Thrower." Upon meeting Pele, Kaoahi is so impressed by her great beauty that "great aloha grew in the heart of the queen for her guest, and before eating together they took the oath of friendship." Kaoahi held a ten-day celebration in Pele's honor and people from all over the island came to pay respect to her. Then one day Pele disappeared, and Kaoahi called her priests to determine where she had gone. They told her that Pele was a deity and that she had assumed another of her forms (Rice 1923:7-8).

Upon leaving Niʻihau, Pele continued on to Kaua'i where she met her sisters who had preceded her and who, as mediums, "were great favorites with the people they possessed and helped in healing diseases" (Manu 1899:984). Traveling on, she came upon "a rude enclosure where the people were gathered for sports." There she met "a very handsome man, Lohiau, the king of Kauai, whom she suddenly resolved to seek for her husband." Lohiʻau consented to be her husband, and after being presented with a skirt made of sweet-scented ferns by Lohiʻau's sister, Pele left to find a suitable home so the marriage could take place (Rice 1923:8). This account and Westervelt (1963 [1916]:6) are the only traditional accounts of the arrival myth that introduce Lohiʻau. As noted, Pele's desire for him and Hiʻiaka's quest for him provide the central theme of the celebrated Pele-Hiʻiaka cycle of stories and chants. It is noteworthy in the Rice account that, upon leaving Lohiʻau, Pele takes the form of an old woman as she searches for a home. She assumes this form in many other myths, but this is the only mention of it in the arrival myths. In a Westervelt account, Nā-maka-o-Kahaʻi encounters Pele on Kaua'i and a tremendous battle ensues between the sisters: "Pele was broken and smashed and left for dead" (1963 [1916]: 10). Pele was not dead, and she left Kauaʻi to travel on to Oʻahu in search of a suitable home.

In most accounts, Pele first arrives at Ka-ʻena Point on Oʻahu. At Kuwalaka-i, she squeezed the juice from seaweed for drinking water (Rice 1923:9). During her search on Oʻahu, Pele left Laka (her daughter in some accounts) near Heʻeia at a place called Ke Ahu a Laka (Westervelt 1909b:l8). At Pūpū-kea, Pele turned some of her followers into stones "so that they might become immortal" (Sterling and Summers 1978: 145; Whitten 1972:B-16). Fornander says that "Pele and Hiiaka took up their abode in Kealiapaakai, at Moanalua, where they dug down into the ground and made a home. On coming from Kauai they brought some red dirt and some salt with them and deposited these things in their new home. Because of this fact these places were given the names of Kealiapaakai and Kealiamanu" (1916:104). Fornander

provides no translations of these place names, but the former suggests "salty tears" while the latter connotes a salty plain. The area referred to is the Salt Lake area. A variant of the myth claims that Pele was pursued from Kaua'i by the half-man, half-hog demigod Kama-pua'a. Escaping him, she arrived with her family at Moana-lua and fell in love with the spot. After building a home there, Kama-pua'a arrived and once again the family had to flee. Before leaving, Pele shed tears at having to depart her new home and her tears formed Salt Lake (Robinson 1972:E-4). At Hanauma, Pele appeared as a beautiful woman before a group of men preparing to leave in a canoe for Moloka'i. Her beauty was so stunning that the men fainted. When they awakened, she asked them to take her to Moloka'i and they readily consented. Upon going ashore at Moloka'i, Pele became invisible and disappeared (Rice 1923:9).

Some accounts mention La-na'i island and Ka-ho'olawe island as places where Pele stopped, but no details of sites visited are given. Place names are mentioned for Moloka'i island, but no detailed accounts of activities are given for the island.

More is available about Pele's adventures on Maui island while searching for a home. Nakuina says that Pele spent considerable time at Lihau mountain in West Maui. After everything was made comfortable there and "the fires in good working order, she left the most of her family in charge of West Maui and moved on to the eastern portion of the island." She then settled in Hale-a-ka-la, where "she lived and worked for ages . . . until dissensions and wrangles between those members of her family whom she left in charge of the Lihau fires" resulted in eruptions that destroyed the beauties of Lihau. In disgust, she left Maui for Hawai'i (Nakuina 1904:25). Pitman elaborates on the events that led to the destruction of the home at Lihau:

> It seems that Kamohoalii, the most powerful and highly endowed of her brothers, tiring of the heat of his volcanic home, had assumed his shark form and gone a-fishing. To propitiate his brothers for his temporary defection, he had ordered immense quantities of ***awa*** to be supplied to the volcanic gods. The elder gods enjoyed their potations hugely, and fell asleep one by one. Lonomakua . . . way down in the subterranean fire pits, was unaware of the libations to themselves of his bibulous brothers, and kept up the fires without any controlling orders from the others. The fires grew hotter and hotter. . . . A large opening appeared and the sea rushed in. A vast amount of

> steam was generated and explosions followed. . . . Pele and her sisters were so disgusted with the actions of their brothers that she left Maui altogether, and located on Hawaii. (1931:158)

Manu reports that while Pele was on Maui, a man built a house and said it would not be occupied until Pele entered it. He did not keep his word and ate the food intended for Pele. She was offended, chased him to the beach, and turned him to stone (Manu 1899:988). Emerson (1915:xiv) is the first to describe the most violent of the several conflicts between Pele and her relentless pursuer, **Nā-maka-o-Kahaʻi.** Pele was living at Hale-a-ka-la when her sister and "a sea-dragon named Ha-ui" caught up with her. A great battle ensued during which parts of Pele's dismembered body were cast at Kahiki-nui "where they are still pointed out as the bones of Pele *(na* iwi o *Pele)"* or Kaiwio Pele as it is spelled in *Atlas of Hawaii* (Armstrong 1983). Although Pele's body was destroyed, she continued to Hawaiʻi in her spirit form.

Not surprisingly, Hawaiʻi-the only Hawaiian island with active volcanoes-has the greatest number of places associated with Pele. According to Fornander (1919:526), Pele first arrived at Moʻo-kini where she "stood before the image . . . [and] offered sacrifices there." Moʻo-kini is the site of an important ***heiau*** (temple) on the northernmost point of Hawai'i. Westervelt (1905:69) claims that after settling on Hawaiʻi, Pele had various quarrels with the chiefs of the area including Kama-puaʻa, the half-man, half-hog demigod of Oʻahu. Fleeing from him, she moved from the seashore through a series of places (present-day dormant craters) until she reached Ki-lau-ea, where she found security and a permanent home. In another account, Westervelt says that a god named **ʻAi-lāʻau** resided in Ki-lau-ea prior to the arrival of Pele (1910:13). However, he was so intimidated by Pele that he ran away before she arrived and was never seen again. At **Kī-lau-ea,** Pele selected a cliff to honor her brother Ka-moho-aliʻi, the navigator on her voyage to the Hawaiian Islands. It is called Uwekahuna, or Pali-kapu-o-Kamohoaliʻi (the sacred cliff of Kamohoaliʻi), and "no smoke or fumes from the crater is ever allowed to blow that way" (Pitman 1931:158-159). When Pele finally found a suitable home on Hawai'i, "the Paoa staff was planted in Panaewa and became a living tree, multiplying itself until it was a forest (Emerson 1915:xi). Thus, Pele settled into **Kī-lau-**ea, from where she set upon the various adventures recounted in Hawaiian mythology.

IV

An analysis of the forty-eight versions of Pele's journey to Hawai'i reveals a basic structure of seven motifs. All motifs are not found in each version, but an examination of all versions reveals a recurring structure.

Motif 1: Pele is born of divine parents in a mythical homeland. The myths do not always agree as to which gods are Pele's parents, but virtually all are in agreement that she has divine parentage.

Motif 2: Upon reaching adulthood, a conflict develops between Pele and someone else, often her oldest sister **Nā-maka-o-Kaha'i.**

Motif 3: The conflict ultimately results in Pele leaving her birthplace, usually with an entourage of brothers, sisters, and other relatives.

Motif 4: After leaving her birthplace, Pele and her entourage voyage to Hawai'i, sometimes stopping at mythical lands en route.

Motif 5: Pele reaches the Hawaiian Islands and searches for a suitable home, traveling in a northwest to southeast direction, from Ni'ihau to Hawai'i.

Motif 6: As she digs in the islands seeking a home, Pele encounters the sea and must look elsewhere. Frequently, it is her encounters with **Nā**-maka-o-Kaha'i (sometimes described as a sea goddess) that necessitate her seeking another home.

Motif 7: Eventually, after trying many places throughout the Hawaiian archipelago, Pele settles into **Kī-lau-ea** volcano on the island of Hawai'i which becomes her permanent home.

Although the creation of Hawaiian literary artists, the Pele cycle of myths is obviously from the tradition of myths found throughout the rest of Polynesia. Certain features of the arrival myth (not to mention other Pele myths) are common in Polynesian oral literature.

The myths claim that Pele is the child of gods. Many of the favorite mythical characters of Polynesia are the children or direct descendants of gods, including Maui, Tahaki, Rata, and Hema (Beckwith 1940:26). Typically, they have greater interaction with humans than do their august parents, and the tales of their adventures are more numerous.

The unnatural birth of Pele and other members of her family is another common feature of Polynesian mythology. In one account (Westervelt 1914:34), Pele is born from her mother's thighs while her brothers and sisters come from other parts of her body. Hi'iaka, Pele's favorite sister, is sometimes born as an egg (Westervelt 1914:34) or as a clot of blood (Emerson 1915:x). Examples of such unnatural births

abound in Polynesian mythology. In Marquesan legend, Ono was prematurely born as an egg, while Tohe-Tika was born from his mother's ear (Handy 1930: 104, 107). Tahitians claim that Maui was born immature with eight heads (Luomala 1955:88). Mangaians say that Tinirau's mother plucked him and five other children from her body where they had sprouted (Gill 1876:4-6).

Conflict of some sort that causes the hero to leave home for a series of adventures is also typical of Polynesian myths. Frequently, the conflict is with family members, as with Pele, and the defeated party leaves with other kinsmen to seek domicile elsewhere. In Easter Island myth, the discoverers of that island left their homeland because of quarrels with relatives (Metraux 1957:208-209). A myth from the Tuamotus claims that Raroia island was first settled by a chief fleeing defeat on an island in the east (Suggs 1962:236). Maori myths frequently claim that conflicts caused the ancestral Maori to leave their homelands (Orbell 1985:33).

The flood that transports Pele from her homeland to the Hawaiian Islands in some versions of the myth is widely found in Polynesian literature. An early, and still good, discussion of the flood motif in Polynesian mythology is found in Dixon (1916:2-40).

Polynesian mythical journeys are often taken in special boats, frequently named and often with the protection of the gods, and sometimes having supernatural abilities (Luomala 1955:7). Pele had such a boat to take her to Hawai'i, called *Honua-i-a-kea,* or sometimes "the canoe of Kane." Examples from other parts of Polynesia include the canoe *Oteka* that transported the mythical founder Hotu Matu'a to Easter Island (Englert 1970:48). In Tuamotuan myth, Rata's canoe, *Te-Ao-pikopiko-i-Hiti* carried him over the seas to avenge his parents (Stimson 1937: 126). In Maori myth, also, it is frequently a special canoe built by Rata that brought the ancestors to New Zealand (Orbell 1985:33).

The quest for a suitable home took Pele to numerous mythical and real places where she encountered various people and adventures. Such quests are rampant in Polynesian myth cycles, including those of Maui, Tahaki, Rata, and Tinirau (Luomala 1955).

The arrival myth is filled with place names as Pele travels to (and through) the Hawaiian Islands. Many students of Polynesian mythology have commented upon the Polynesians' fondness for listing places (for example, Beckwith 1919:314; Luomala 1946:779). The Pele myth is no exception in this respect.

Many of the minor characters in the Pele myth appear in the mytho-

logies of other Polynesian peoples. For example, Laka, Ku, Hina, Kane, and Lono are common mythical characters throughout much of Polynesia (Luomala 1955).

As Pele moves from place to place within the Hawaiian Islands, her digging (and sometimes her battles with Nā-maka-o-Kaha'i) result in geological formations that are still visible in the islands. Such etiological tales are myriad in Polynesia. For example, Maui was responsible for fishing up many islands from the ocean floor throughout the South Pacific (Luomala 1955:86), while the Samoans claim the god Tangaloa threw a rock from his home in the heavens that became the first island (Luomala 1946:785). The myths of Kupe and other culture heroes in Maori tradition explain the origins of various geological features in New Zealand (Orbell 1985:27).

During Pele's most violent battle with Nā-maka-o-Kaha'i on the island of Maui, her body was torn apart. Pele, however, survived dismemberment and continued on to Hawai'i where she took up permanent residence in Ki-lau-ea. As noted by Beckwith (1940:27), dismemberment and survival of this sort is a common motif in Polynesian mythology.

Chadwick and Chadwick note that a characteristic of Polynesian myth is "the wealth of detail which characterises the narratives everywhere. . . . We are told the motives which cause the chiefs to set out on their long voyages, and something of their home life . . . the misfortunes which overtake them on their voyage, their sojourn in foreign lands" (1940:259). Certainly this characteristic is typical of the Pele myth as evidenced by the preceding summary.

Luomala describes the "hero-cycle" as "one of the most characteristic literary types of Polynesia . . . [which] is basically an oral account of the biography of a hero told in prose interspersed with chants" (1940: 367). Although this paper discusses only one aspect of the Pele cycle, namely her journey to Hawai'i, the total cycle fits Luomala's definition of the hero-cycle found throughout Polynesia.

In another publication, Luomala divides the traditional literature of Polynesia into three periods: 1) the mythical period, 2) the exploratory or migratory period, and 3) the settlement period. "Traditions about the exploratory or migratory period tell of the reasons for the departure from Hawaiki [the homeland]; the explorations which culminated in the discovery of the new home . . . ; the conquest or relationship worked out with previous settlers there, if any; and the initial colonization of the new land" (1946:780). Clearly, the myth examined here belongs to this category of Polynesian literature.

Although the Pele cycle of myths is the creation of Hawaiian artists, the name "Pele" appears in the mythologies of other Polynesian peoples. In Henry's account of the gods in ancient Tahiti (1928), she writes:

> The heat of the earth produced Pere (Consuming-heat), goddess of the fire in the earth . . . a blonde woman . . . ; then came Tama-ehu (Blonde-child). . . . Fire was those gods' agent of power; it obeyed them in the bowels of the earth and in the skies. They were the chief fire gods. (359)

> The great goddess Pere (Consuming-heat) must be goddess of spontaneous burning of the earth. Tama-ehu (Blond-child), the brother of Pere, must be god of heat in the nether lands. Pere has light down in the earth, without heat; above is the fire ever burning. Awe-inspiring is the residence of Pere down in the earth, great are her attendants that follow her below and above the surface of the world. (417)

Henry further notes that the uninhabited islets of Tubai near Bora Bora in the Society Islands are considered Pere's home (1928: 104), and that "Ti-'ara'a-o-Pere (Standing place of Pere)" is a place name in Tai-a-rapu district on Tahiti (1928:86). A myth from the islands of Tufai in the Society Islands relates that two beautiful young women appear in the evening to pick blossoms and disappear in the morning as wizened old women. "They are said to be Pere under the name of Te-'ura-iti-a-hotu and her attendant sister Hihi-rau-onini . . . also called Hi'iata-i-te-pori-o-Pere" (Henry 1928:577).

A brief account from the Tuamotu Islands claims that the island of Fakarava "lost its top from the anger of Pere." The same account mentions that a chief from Fakarava named Pere went to Hawai'i (Vaihi) and returned with stones of sulphur that "are still called 'Tutae-i-Pere' " (Young 1898: 109). Another account from Fakarava claims that at one time a mountain of fire was located in the center of the island, but the god Pere took the mountain and left a hole through which he entered and traveled until he came out in Hawai'i (Caillot 1932:65-66). The same writer reported that the inhabitants of the western Tuamotu Islands present dramas mixing pantomime, gymnastics, melodrama, and mythology. "Pele" (note the spelling) plays an important role in these performances (Caillot 1909:41). It is noteworthy that Pere, or Pele, is referred to as male in both of Caillot's accounts. Large coral rocks on the island of Ana, also in the Tuamotus, are said to have been

tossed up by Pere "one time in anger from the bed of the ocean" (Henry 1928:577).

In Rarotongan traditions, Pere is the daughter of Mau-ike, the god of fire, and fire was called either the "fire of Mau-ike" or the "fire of Pere" (Smith 1899:74). "Para-whenua-mea," in Maori tradition, "is emblematical for the traditional Deluge, and for the destruction of the face of nature caused thereby" (Smith 1913: 159). The Maori name is almost identical to "Pele-honua-mea," a Hawaiian name for Pele that occurs in a traditional chant describing the waters that brought Pele to Hawai'i (Emerson 1965 [1909]:188).

Fornander's attempt (1969 [1878]:51) to equate the Samoan octopus deity Fe'e with Pele is not convincing. He suggests that Fe'e and Pele are cognates; however, the cognate for *fe'e* in Hawaiian is *he'e* and means "squid, octopus" (Pukui and Elbert 1971:59). Westervelt reports that "Mahuike, the god of fire in Samoa, drove his daughter away. This daughter passed under the ocean from Samoa to Nuuhiwa. After establishing a volcano there, the spirit of unrest came upon her and she again passed under the sea to the Hawaiian Islands where she determined to stay forever" (1963[1916]:67). No name is given for the daughter, nor is any source for the data provided. The latter part of this account is certainly recent since the Samoans were unaware of the Hawaiian Islands prior to European contact. The name "Pele" appears as a suffix in Puakamopele, a Tongan female deity who has a pig's head and a woman's body. One myth claims that in response to a prayer to her, "a flame appear[ed] near the goddess, which was a sign that the prayer was to be answered" (Gifford 1929:294).

Beckwith reports that the presence of Pele in Tahiti is "said to be due to late contact with the Hawaiian group" (1970 [1940]: 178). However, her presence in the other above-mentioned islands suggests that she was a widespread, albeit minor, deity throughout Polynesia. Although not impossible, it seems unlikely that Pele was introduced to all of the above-mentioned islands after European contact, a period of heavy Christianization and disintegration of indigenous religions. If the traditional mythologies of other island groups in eastern Polynesia were better known, perhaps the distribution of Pele would be found to be even greater. For example, it seems possible that she was known in the Marquesas-especially in light of the archaeologically revealed historical relationships between those islands and Hawai'i. It is perhaps significant that "dancing flames" were considered female by the Marquesans (Dening 1980:62). Despite her wide distribution, however, it appears that Pele was always a very minor deity outside the Hawaiian Islands.

Mahuike was typically the god of fire in central Polynesia, and Handy (1927:118) believes that "Mahuike was without doubt the god of vulcanism in the ancient pantheon."

Although the forty-eight accounts of Pele's journey to Hawai'i published during the past 160 years share many similarities, certain changes have occurred in the myth over the years. One such change is a trend toward simplification. For example, later accounts tend to eliminate many of the place names unfamiliar to contemporary readers or to replace them with more familiar names. Also, the names of the lesser brothers, sisters, and other characters are often eliminated by modern storytellers. Reasons for this are obvious. Many of the writers of the late nineteenth and early twentieth centuries were recording the myths from native Hawaiians or were native Hawaiians themselves (to whom the many places and persons were still meaningful) in order to document the rapidly disappearing oral traditions of Hawai'i, and were concerned that the myths be recorded as completely as possible to preserve them for posterity. On the other hand, more recent writers have published the myths for different reasons, namely to entertain a general reading public. Virtually all of the more recent accounts of Pele's arrival can be traced to one of the earlier accounts, with modifications that make the myths more palatable to contemporary tastes.

Another change occurs in the places visited by Pele in the Hawaiian Islands before arriving at her home in Ki-lau-ea. In general, obscure place names have been eliminated. Also, however, there is a tendency for modern writers to add place names, and often these reflect the residence of the writer. For example, Green's account (1928) is from Hawai'i island and has many more place names from there than from any other island. Even in traditional accounts, however, storytellers probably tended to dwell upon local place names. For example, Manu (1899) is from Maui and many place names from that island appear in his version, whereas Rice (1923) collected his account from Kaua'i and, not surprisingly, more Kaua'i place names occur in his account than in others.

Except for one of the traditional accounts (Rice 1923), Pele is always depicted as a young woman, often beautiful. However, in other myths, she is also described as an old woman, and in contemporary myths, sometimes even as a dog (Nimmo 1986: 135).

Another change is in the personality of Pele, less obvious in an examination of the arrival myths only but more evident when one considers the total cycle. In many of the arrival myths, Pele is the object of abuse

by others. She is chased from her homeland because of her sister's anger or jealousy, usually due to no fault of her own. She is relentlessly pursued and attacked until she finally finds security in Ki-lau-ea. This is quite a different Pele from the volatile goddess described in other traditional myths (as well as in contemporary stories) where she is depicted as temperamental, unpredictable, vengeful, and sometimes downright cruel to those around her. Only in three accounts of the arrival myth are personality flaws of this sort mentioned (Manu 1899; Emerson 1965 [1909]; Alexander 1912).

This article has examined forty-eight English language versions of the myth of Pele's journey to Hawai'i. The discussion has included Pele's birth in a mythical homeland, her extensive family, her reasons for leaving home, her itinerary to the Hawaiian Islands, and her travels in the islands until she finally settles into Ki-lau-ea volcano, which becomes her permanent home. It has been noted that seven motifs comprise the basic structure of the myth, and that the myth shares many features with the mythologies of other Polynesian cultures. Finally, the paper has revealed changes that the myth has undergone since it was first recorded more than 160 years ago.

NOTE

1. Unless otherwise stated, orthography of Hawaiian words and deities follows Hawaiian Dictionary (Pukui and Elbert 1971) and orthography of place names is from Place ***Names*** of Hawaii (Pukui, Elbert, and Mookini 1974). Spellings of words not found in either of these books are based on the accounts in which they appear.

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