S. E. K. PAPA'AI
A STUDY OF THE SURVIVAL OF MAOLI BELIEFS
IN MELE OF THE NINETEENTH CENTURY

A THESIS SUBMITTED TO THE GRADUATE DIVISION OF THE
UNIVERSITY OF HAWAI'I IN PARTIAL FULFILLMENT
OF THE REQUIREMENTS FOR THE DEGREE OF

MASTER OF ARTS

IN

RELIGION

MAY 2004

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ACKNOWLEDGMENTS

There have been many individuals who have contributed to my work on this thesis. First, I would like to express my gratitude to Judy Tsutsui and the Kamaka family for their preservation of the text and for allowing me to use it as the focus of my thesis.

I thank all the members of my thesis committee for their hard work and constructive comments, and especially John Charlot for his patience and guidance.

The support and encouragement of my ‘ohana has been and remains the foundation for all of my efforts.

To all of you I say mahalo piha.
# TABLE OF CONTENTS

Acknowledgments .......................................................... ii
List of Tables .............................................................. iv
Chapter 1: Introduction .................................................... 1
Chapter 2: Background on S. E. K. Papa'ai ......................... 6
Chapter 3: Papa'ai’s Journal .............................................. 11
Chapter 4: Mele Inoa Lō‘ihi .............................................. 15
  Mele Inoa Lō‘ihi for Manono ......................................... 18
  Mele Inoa Lō‘ihi for Kamaka ......................................... 32
  Mele Inoa Lō‘ihi for Haliaka ......................................... 39
  Conclusions for Mele Inoa Lō‘ihi ................................... 43
Chapter 5: Mele Inoa Pōkole ............................................ 44
  Mele Inoa Pōkole for Ka‘awakapu .................................. 44
  Mele Inoa Pōkole for Haliaka ....................................... 49
  Mele Inoa Pōkole for Mana ........................................... 51
  Conclusions for Mele Inoa Pōkole ................................ 53
Chapter 6: Kanikau .......................................................... 54
  Kanikau for Kapaeloa .................................................. 55
  Kanikau for Haliaka ................................................... 60
  Conclusions for Kanikau ............................................... 62
Chapter 7: Other Mele ..................................................... 63
Chapter 8: Pule ............................................................. 65
Chapter 9: Conclusion ...................................................... 67
Transcriptions of Mele ................................................... 69
English Translations of Mele ........................................... 95
Bibliography .................................................................. 121
LIST OF TABLES

1. Basic Information on Mele in Papa'ai's Journal . . . . 13
CHAPTER 1: INTRODUCTION

According to John Ka‘imikaua, noted kumu hula and keeper of Moloka‘i hula traditions, the ‘aikapu system was not the first religious system of the maoli ‘native’ people of these islands. Ka‘imikaua says that it was the religious system brought by Polynesians of the South. These new traditions supplanted the traditions of those who were already established in these islands. In 1778, another wave of immigration and cultural change began with the arrival of Captain James Cook of the British navy.

Just over forty years after the arrival of Captain Cook, the ‘aikapu system was supplanted by Christianity. Cultural and religious changes like these occur every day in every part of the world.

It is very common to hear someone say in conversation or to read that the ‘aikapu and maoli religion were abolished in 1819 by Ka‘ahumanu after the death of Kamehameha. Most accept this as fact without question. This may be an easy way of conceptualizing the changing religious order in Hawai‘i at that time, but this generalization of the situation makes it inaccurate. When we take a closer look at our history, we realize that events of the past occur in shades of gray rather than in black and white. We realize that maoli beliefs were carried in various forms throughout the centuries and even up until the present day.
S.E.K. Papa'ai was born about six years after the official fall of the 'aikapu. His life was a microcosm of the momentous cultural and religious change that shaped his environment. He experienced first-hand these changes and they are reflected to us through his writings. Through the poetry of the mele, oli, and pule in Papa'ai’s journal, we can begin to get a sense of his experience. Joy, sadness, frustration, and pride are expressed in the vivid imagery of classical maoli poetry. There are few forms of writing that capture the kanaka maoli experience better than the poetry of song. Through this imagery the core values of maoli belief are expressed.

The two major values of maoli belief are pili 'āina ‘connection to the land’ and pili ‘ohana ‘connection to family’. These two core values permeated their lives and situated the kanaka maoli in their universe. These two core values made up the framework by which all elements of the maoli universe were ordered including kanaka ‘people’. In the chanting of the universe, the Kumulipo, each member of the universal ‘ohana is connected by succession of birth, from the very first union of the male and female night to Ka’imamao, the maoli chief that it was composed for (Beckwith Kumulipo). In Ka Mele a Paku’i, the islands themselves are represented as the elder siblings in the lineage that later includes kanaka maoli (Fornander 4: 13-16). For the majority of the maoli population the ‘āina was the life giver. Through the ‘āina was supplied all that was essential to living; fresh water, food, clothing, and shelter. Vitally
integrated into this was the ‘ohana. On many levels the ‘āina was ‘ohana. The maoli metaphor of the kalo ‘taro’ being the ‘ohana explains this relationship the best. The ‘ohana exists, just as the kalo does, in succession of generations and all of these generations get their life directly from the mud of the lo‘i ‘taro patch’, the ‘āina. About this relationship Pukui and Handy write, “...the family or ‘oha-na is identified physically and psychically with the homeland (‘aina) whose soil has produced the staple of life...”

Besides pili ‘aina and pili ‘ohana, polytheism and the relationship between kanaka and akua ‘deity’ are two other core elements of maoli belief that are present in Papa‘ai’s book.

As stated earlier, after the official fall of the ‘aikapu and the subsequent arrival and establishment of Protestant Christian missionaries, maoli belief did not just disappear. Belief and practice continued on in both covert and overt ways at times to the dismay of the missionaries. There were several aspects of the two belief systems that lead to conflict and incompatibility.

One of the major conflicts was that maoli belief was polytheistic while Christianity was monotheistic. In the maoli world view, it was quite plausible that there were other akua, and there are instances in maoli tradition where kanaka switched from one akua to another because of the ineffectiveness of the former akua (Fornander 5: 28). Many akua could also be worshipped by the same person at the same time. Christianity
on the other hand was not so flexible, and this was a major point of contention between the two belief systems.

Another related conflict stems from the difference in conceptualization of the relationship between kanaka and akua. In the Christian belief system, God is omnipotent and beyond question. The fact that there were many akua and that kanaka had a choice in which akua to worship shows that no single akua is omnipotent in the maoli context. However, each god is dependent on the mana ‘power’ conferred to it by its worshiper through the religious act, ho’omana ‘worship’.

Another conflict between the two belief systems arose out of the colonial motives of the missionaries. The original contingencies of missionaries were focused on the task of converting maoli to Christianity, but they were also converting maoli to their societal, economic, and political culture. The economic conversion of the natives affected the most profound change in maoli life through the privatization of land title. This change in the economic culture of maoli parallels and is interrelated to the religious conversion. The result of this conversion is the displacement of maoli from their ‘āina and the haole ‘foreign’ possession of this ‘āina.

These conflicts created tensions between the haole and maoli communities that still exist today. As Euro-American interests and influence in the islands became stronger and stronger, it also become increasingly difficult to hold on to maoli beliefs.
That they were able to survive in any form is a testament to the strength of these core values and to the strength of the people who cared for and preserved them. Papa'ai’s book is evidence that maoli were able to hold onto the core elements of their belief system and core values in a rapidly changing political, economic, and religious climate.
CHAPTER 2: THE BACKGROUND OF S. E. K. PAPA‘AI

S.E.K. Papa‘ai was born on the island of Hawai‘i in the district of Puna in 1826, just six years after the American Protestant missionaries arrived in these islands. His father's name was Keone and his mother's was Pi. He also had a sister and a brother. Papa‘ai was married on December 1, 1852, to Kapaeloa. She was from the island of Maui, but they were married in Kawaihae on the island of Hawai‘i. Together they moved to Waikāne on the Koʻolau side of the island of O‘ahu and had two children. K. Manono was their son and was born on January 24, 1854. H. Keli‘ilapuale, a daughter, was born to Kapaeloa and Papa‘ai on April 12, 1855.

Although Waikāne is described as a land in which he was a “malihini” ‘foreigner’ in some of Papa‘ai’s compositions, Papa‘ai made it his home for the rest of his life and raised his family there. It is not known why Papa‘ai and Kapaeloa moved to Waikāne, but at that time in history, O‘ahu was becoming increasingly important as a center of government and the economy. There was a general shift of the population from the other islands to O‘ahu. There was also a shift of the population to the port areas such as Honolulu on O‘ahu and Lahaina on Maui (Kuykendal 27-28). Waikāne was something of an out-district, and so I am not sure why they chose particularly to make Waikāne their home. Perhaps it was not too drastic a change from the places that they came from on Maui and Hawai‘i.
Papa’ai’s writings that have survived are evidence that he had some education both in haole and in maoli traditions. There are few details available on how and when Papa’ai learned to read and write in Hawaiian, but it is a skill that he utilized in both business and family matters. There is a small reference to Papa’ai’s education in a letter written by S. W. Pa published in Ke Au ‘Oko‘a on February 12, 1866: Pa refers to Papa’ai learning to read and do arithmetic in Puna, Hawai‘i. His teacher is said to be a person named Kaui. Papa’ai was probably part of the efforts of the maoli leadership to educate the people in reading and writing that started with Ka‘ahumanu’s education from American missionaries (Kuykendal 104-114). Regardless of how he learned to compose and record, I am thankful now that he put his thoughts and especially his mele into written form. His writings include letters to the maoli language newspapers, letters to the government, personal letters, and the some of the mele contained in his journal that is the focus of this study.

One of the first tasks that the missionaries had when they arrived was to learn the maoli language. The importance of this task to the success of their mission is obvious. The language enabled the missionaries to teach their religion both orally through direct instruction and through the translation of the Christian Bible. By the year 1826, after much discussion on the subject, they agreed on a regular way of writing the language (Schütz 122-127). The writing and reading system was quickly
learned and internalized by the maoli people, and during Papa’ai’s lifetime, the use of
the written forms of the maoli language flourished in correspondence, newspapers,
and books. Because of the loss of the greater part of the maoli oral tradition during
and after the decline of the maoli language as the spoken language, the wealth of
knowledge that was written makes up much of the material that survives for the
present day researcher of maoli culture. One wishes that more had been recorded in
written format or passed down orally.

Based on the materials I have found, Papa’ai was thoroughly involved in the
community of Waikäne. He was a member and a founder of ‘Imiloa also known as
Waikäne congregational church. He also taught Sunday school there. He wrote to
maoli language newspapers of that time and submitted lists of questions on the Bible.
Readers of the newspapers would write back answers to the Biblical questions to
show off their knowledge of the Christian stories (Kaluahine).

Beginning in the 1840’s, the land revolution called the Mahele was begun. It was
a process of changing the way in which land was utilized in Hawai‘i. Basically it
converted the undivided rights that maoli had to their lands into private titles that
could be bought and sold. In response to the Mahele, hui ʻāina ‘land companies’
were formed. These companies pooled the resources of individuals who held shares
in the hui. This enabled maoli to have some form of communal ownership of land
that was closer in form to the previous maoli system within the context of the new private ownership system. The hui ‘āina that Papa‘ai belonged to was called the Hui ‘Āina o Waikāne, and it had land holdings from Kualoa in the North to Waiahole in the South. There were many hui ‘āina throughout the islands including one in the ahupua‘a ‘land division’ of Kahana just a few miles north of Waikāne (Stauffer 119-127).

Papa‘ai was also involved in civic and community life. In the Hui ‘Āina o Waikāne, he served for a time as the secretary. In his journal, there are references to his being appointed to government positions within the Hui ‘Āina o Waikāne’s jurisdiction (Papa‘ai Journal 2:13-14). Papa‘ai also had aspirations to serve the larger island community. He applied several times to the Minister of the Interior to be on the land commission but was never offered the position (Papa‘ai letters to the Minister of the Interior).

Sadly, Papa‘ai survived all the members of his immediate family. His wife and daughter passed away just a month apart in 1879. In his journal, are found kanikau ‘dirges’ for his wife and daughter. The expressions of grief that Papa‘ai composed for them show in a powerful way the love that he had for his family.
I have not yet been able to find out the exact date of Papa‘ai’s death, but he probably died in the early part of the twentieth century. He was still living in Waikāne according to the census of 1900, but he was not listed in the census of 1910.

During his 74 plus years, Papa‘ai was a witness to much change in these islands. We are fortunate that we have reflections of him, his family, and his community in his compositions.
CHAPTER 3: PAPA‘AI’S JOURNAL

The *mele* ‘songs’ of Papa‘ai’s journal are the focus of my thesis. The journal was of course originally in the possession of Papa‘ai himself, but it has been preserved and passed down in the Kamaka family of Waikāne. Today, family historian Judy Tsutsui holds the manuscript as well as other family history texts that are important to the Kamaka family.

There were several steps that I was tasked with in order to prepare the text for study. The book is in extremely fragile condition being over a hundred years old and well used. Therefore, I have tried to limit my handling of the book to a minimum and to work off of copies whenever possible. I have digitally photographed the text and numbered the photos starting with the photo of the cover. The book has entries made in it starting from both front and back covers, so I call the side that has the title affixed to it side 1 and the other side 2. Side 1 has a total of 67 photo pages, and side two has 73. After making copies of the text, I then transcribed the text and surveyed the types of writings that are included. There was a lot of variation in the ease of transcription of the text because of the varying form and condition of the writing. Some of the writing was clear and easy to read, in other cases it was not written as clearly or was faded.
On the cover of the journal is affixed a title reading, *He Puke Moʻolelo Lā Hānau, a me nā Mele Kanikau, a me nā Mele Olioli na S. E. K. Papaʻai, ‘A History Book of Births, and Dirges, and Chanted Songs Belonging to S.E.K. Papaʻai’.*

Although the text does contain all of the kinds of items listed above, it also contains, copies of letters, records of land and property transactions, dates of deaths, historical information, and a *maoli* style prayer. While the information on Papaʻai’s business affairs and family is valuable for establishing a context, the main focus of my study are the twenty-six *mele* ‘chants’ that are written by Papaʻai and others.

I numbered and catalogued the general information about these *mele*. Included in this catalogue are the number of the *mele* based on the order of appearance in the text and starting with the first *mele* on the title side, the title or the first line, the type of *mele* if known, the person that the *mele* is written for if known, the composer if known, the length in number of lines, and its location in the text (see table 1). In my transcription of the *mele*, I used the modern spellings of words, names, and *wahi pana* ‘place names’ if they are known.
### Table 1.

**Basic Information on Mele in Papa'ai's Journal**

<table>
<thead>
<tr>
<th>Order</th>
<th>Title or First Line</th>
<th>Type</th>
<th>Subject</th>
<th>Composer</th>
<th>Length</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Aia ke Aloha i Ka’alike</td>
<td>IP</td>
<td>Ka’awakapu</td>
<td>Kiha</td>
<td>14s1p7</td>
<td>7</td>
</tr>
<tr>
<td>2</td>
<td>Aia ka Nani i Kualea</td>
<td>IP</td>
<td>Ka’awakapu</td>
<td>M. Kapaeloa</td>
<td>14s1p7</td>
<td>7</td>
</tr>
<tr>
<td>3</td>
<td>Aia ke Aloha i Mahiki</td>
<td>IP</td>
<td>Ka’awakapu</td>
<td>M. Kekama</td>
<td>20s1p8</td>
<td>8</td>
</tr>
<tr>
<td>4</td>
<td>Aia ka Pua i ka Hikina</td>
<td>IP</td>
<td>Ka’awakapu</td>
<td>M. Kekama</td>
<td>16s1p8</td>
<td>8</td>
</tr>
<tr>
<td>5</td>
<td>Auhea Wale ana ‘Oe e ka Noe</td>
<td>IP</td>
<td>Ka’awakapu</td>
<td>Mileka</td>
<td>14s1p10</td>
<td>10</td>
</tr>
<tr>
<td>6</td>
<td>Auhea Wale ana ‘Oe ka ‘Opua Kau ma ka Maka</td>
<td>IP</td>
<td>unknown</td>
<td>K.G. Mala</td>
<td>16s1p12</td>
<td>12</td>
</tr>
<tr>
<td>7</td>
<td>Aia i Lilinoe</td>
<td>IP</td>
<td>unknown</td>
<td>K.G. Mala</td>
<td>12s1p12</td>
<td>12</td>
</tr>
<tr>
<td>8</td>
<td>He Mele Inoa no Manono</td>
<td>IL</td>
<td>Manono</td>
<td>unknown</td>
<td>201s1p15-22</td>
<td>22</td>
</tr>
<tr>
<td>9</td>
<td>No ‘Iolani Kamaka o ‘Iouli Kamehameha IV</td>
<td>IL</td>
<td>Kamaka-nana</td>
<td>unknown</td>
<td>68s1p37-39</td>
<td>39</td>
</tr>
<tr>
<td>10</td>
<td>He Mele Inoa no Kamakanānā</td>
<td>IL</td>
<td>Kamaka</td>
<td>unknown</td>
<td>57s1p41-43</td>
<td>43</td>
</tr>
<tr>
<td>11</td>
<td>He Mele Inoa no Kamaka</td>
<td>IL</td>
<td>Kamaka</td>
<td>unknown</td>
<td>57s1p41-43</td>
<td>43</td>
</tr>
<tr>
<td>12</td>
<td>He Mele Inoa no Haliaka Keli’ilapuale</td>
<td>IL</td>
<td>Haliaka</td>
<td>unknown</td>
<td>25s1p45-46</td>
<td>46</td>
</tr>
<tr>
<td>13</td>
<td>‘Auhea Wale ana e ka Hanu Paoa i ke Ala</td>
<td>IP</td>
<td>Haliaka</td>
<td>unknown</td>
<td>12s1p46</td>
<td>46</td>
</tr>
<tr>
<td>14</td>
<td>‘Auhea Wale ana ‘Oe Nioi Wela i ke Kula</td>
<td>IP</td>
<td>Haliaka</td>
<td>unknown</td>
<td>11s1p46</td>
<td>46</td>
</tr>
<tr>
<td>15</td>
<td>Ka Ukuhi Keiki</td>
<td>IL</td>
<td>unknown</td>
<td>Pap’ai</td>
<td>11s1p49</td>
<td>49</td>
</tr>
<tr>
<td>16</td>
<td>Ku‘u Wahine Mai ke Kai Háwanawana e Kuilei</td>
<td>K</td>
<td>Kapaeloa</td>
<td>Papa’ai</td>
<td>100s1p55-59</td>
<td>59</td>
</tr>
<tr>
<td>17</td>
<td>Kanikau la he Aloha</td>
<td>K</td>
<td>unknown</td>
<td>unknown</td>
<td>11s1p60</td>
<td>60</td>
</tr>
<tr>
<td>18</td>
<td>Kanikau no Haliaka Keli’ilapuale</td>
<td>K</td>
<td>Haliaka</td>
<td>Papa’ai</td>
<td>14s1p61</td>
<td>61</td>
</tr>
<tr>
<td>19</td>
<td>Kanikau he Aloha kēia nō nō e Mrs. Kapaeloa</td>
<td>K</td>
<td>Kapaeloa</td>
<td>Papa’ai</td>
<td>116s2p2</td>
<td>2</td>
</tr>
<tr>
<td>20</td>
<td>Ku‘u Aloha lā Ku‘u Aloha</td>
<td>HL</td>
<td>unknown</td>
<td>unknown</td>
<td>16s2p6</td>
<td>6</td>
</tr>
<tr>
<td>21</td>
<td>‘O ia Hale Mau i ka Lau ‘Inia</td>
<td>?</td>
<td>unknown</td>
<td>unknown</td>
<td>10s2p8</td>
<td>8</td>
</tr>
<tr>
<td>22</td>
<td>Ehuehu Kualea i Kehu a ke Kāi</td>
<td>?</td>
<td>unknown</td>
<td>unknown</td>
<td>13s2p10</td>
<td>10</td>
</tr>
<tr>
<td>23</td>
<td>He Aloha no Māmāne</td>
<td>IP</td>
<td>Haliaka</td>
<td>unknown</td>
<td>19s2p26</td>
<td>26</td>
</tr>
<tr>
<td>24</td>
<td>‘Auhea Wale ana ‘Oe Nioi Wela i ke Kula</td>
<td>IP</td>
<td>Haliaka</td>
<td>unknown</td>
<td>12s2p27</td>
<td>27</td>
</tr>
<tr>
<td>25</td>
<td>‘Auhea Wale ana ‘Oe e ka Hanu Paoa i ke ‘Ala</td>
<td>IP</td>
<td>Haliaka</td>
<td>unknown</td>
<td>14s2p27</td>
<td>27</td>
</tr>
<tr>
<td>26</td>
<td>Aia i Haleolea ka Hae a ke Aloha</td>
<td>IP</td>
<td>Mana</td>
<td>unknown</td>
<td>17s2p31</td>
<td>31</td>
</tr>
<tr>
<td>27</td>
<td>Ku‘u Pua Kāmakahala</td>
<td>?</td>
<td>unknown</td>
<td>unknown</td>
<td>7s2p67</td>
<td>67</td>
</tr>
</tbody>
</table>
There is variation in the categorization of maoli poetic composition (Tatar 31). However, for this study, I have categorized the compositions in Papa'ai’s journal into five groups. Four of the groups, mele inoa lō‘ihi ‘long name chants’, mele inoa pōkole ‘short name chants’, kanikau ‘dirges’, and mele ho‘ola‘ila‘i ‘consolation chants’, all fall into the broad category of mele because they are poetic compositions that can be chanted and do not directly address or propitiate an akua ‘deity’. The mele ho‘ola‘ila‘i can be considered a sub-category of the kanikau. The last category is pule ‘prayer’. While the pule is also a poetic composition, it contains a direct address to akua.
The mele inoa lō‘ihi in the text are the longest of the mele. The purpose of the mele inoa is to establish an identity for the subject, who is the owner of the mele. The mele inoa commemorate the birth of members of Papa‘ai’s family (Malo 139). Mele inoa and kanikau are probably the two most important mele composed to help define a person’s identity because they mark the beginning and the end of a person’s life. These two types of mele originated in the oral tradition and continued to be composed as maoli culture developed a literary tradition. Both mele inoa and kanikau were commonly printed in the maoli language newspapers of Papa‘ai’s time. In this way, the mele inoa acted as a bridge between the oral tradition and the literary tradition in the nineteenth century.

The mele inoa varied in length based on the station the subject of the mele held in society (Tatar 31-32). On the governmental level, the Kumulipo was composed as a mele inoa. It was the mele inoa for Lonoikamakahiki, who was in line to inherit supreme sovereignty of Hawai‘i island. The Kumulipo, which is over two thousand lines, gave him a base that firmly established his supreme rank in the maoli social order. It accomplished this by connecting him to the akua, the ali‘i ‘chiefs’, and the great mythical figures of maoli tradition through genealogy (Beckwith Kumulipo). The mele inoa
contained in the Papa'ai journal serve a purpose similar to that of the Kumulipo. The
foundations of the maoli belief system that made up the context for the Kumulipo are
apparent also in the mele inoa of Papa'ai's journal.

The major premise of the Kumulipo is that the rank and position of
Lonoikamakahiki are established through his direct genealogical link to the first male and
female mating in the universe, Kumulipo and Pō'ele. Similarly, there are strong
genealogical elements in He Mele Inoa no Manono that contribute to and help determine
Manono's station in the hierarchy of society. However, He Mele Inoa no Manono is
scaled down to the appropriate size for a person of Manono's rank in the social order of
his time. The role of Manono is not one of supreme sovereign, rather one of a member of
the middle class in maoli society. Therefore his chant requires only about two hundred
lines whereas the Kumulipo takes over two thousand. The long lists of genealogical
descent that are necessary in the Kumulipo would not be relevant in He Mele Inoa no
Manono. That is not to say, however, that genealogy is not important in He Mele Inoa no
Manono. His genealogy is not as well established because it is not critical to establishing
his place in society.

There are four mele inoa lō‘ihi. They form a group because of several shared
characteristics. One reason for their grouping is their position in the book. These four
mele appear in close proximity to each other in Papa‘ai. The first, He Mele Inoa no
Manono, is on pages 15 through 22 of the side 1. The other three mele inoa lō'ihi appear successively on side 1 of the text from pages 37 through 46.

Besides their proximity to each other in the text, another common aspect of this group of mele inoa that distinguishes them from the other mele inoa is their length. The longest of the four mele inoa is He Mele Inoa no Manono at 201 lines. The subsequent two long mele inoa are He mele inoa no Kamakanānā and He Mele Inoa no Kamaka. They are 67 and 57 lines respectively. The last of this grouping of mele is only 25 lines. It is included in this group because its style and content are similar to the other longer mele inoa lō'ihi.

The last reason for this grouping of chants is that they all have similar content. Because of their length, the imagery and themes contained within them are more detailed and elaborate in comparison with the mele inoa pōkole. He Mele Inoa no Manono follows a group of horse back riders along the coast of O'ahu. He mele inoa no Kamakanānā and He Mele Inoa no Kamaka are, as I postulate, different versions of the same chant, and follow a sea trip around the South East coast of Hawai'i island. The last mele in the mele inoa lō'ihi group is He Mele Inoa no Hali'akalapua'ale, and it is also based on a sea trip. For this mele the sea trip is focused on the wahi pana of coastal Lāna'i and Moloka'i.
The longest mele inoa in Papa‘ai is the mele inoa composed for his son Manono entitled He Mele Inoa no Manono. This mele was probably composed by Papa‘ai; however, it is not recorded explicitly that this is the case and it is not signed by Papa‘ai. Papa‘ai’s notation of authorship of mele contained in his book is not consistent. However, his practice of crossing out words or phrases within lines and writing replacements above, may be evidence that he was editing his own work.

The four mele inoa lō‘ihi are all written within the framework of travel through or by different wahi pana. He Mele Inoa no Manono follows a group of horse riders on a trip around O‘ahu. The images and wahi pana that are used in this mele are places that the horse riders stopped, were passing through, or saw during their journey. The wahi pana may also act as a memorizing device in the mele because the chanter would have a clear, geographical picture of the wahi pana chanted, and most of the chant follows a logical physical progression through these areas. Although the horse is an animal that was introduced in Hawai‘i only in the late eighteenth century, it quickly became a common mode of transportation and was integrated into the culture and poetry of Hawai‘i. Most of the imagery of the horse riders in this chant is focused on a group of
female riders. This is a pairing of the female element with the masculine virility of the horse. Papa'ai very successfully uses this imagery to unify this lengthy chant.

Sexuality is a major theme throughout this mele. The central place that sexuality had in the maoli context was a major conflict between the missionary church and maoli belief and culture. In the Christian point of view, sex and the glorification of sex was a sin and a weakness. In the maoli point of view, it was a powerful force of human and non-human, even non-animate nature. The prevalence of sexual imagery in Papa'ai’s mele indicates that this key element of maoli belief, namely the belief in pili 'ohana and in genealogical lines, was preserved through these mele. Although procreation was traditionally valued and glorified in a maoli context, it was especially critical for Hawaiian society at this particular time in maoli history because of the dramatic collapse of maoli population caused by disease and the low birth rate. Kalākaua used the phrase “Ho‘oulu Lāhui” ‘increase the nation’ as his main initiative. At the same time, the sexual morality of maoli culture was one of the targets of Christian missionaries of the time.

The emphasis on sexuality in this mele is manifested in several different ways. The most noticeable of these is in the imagery, metaphor, and kaona ‘hidden layer of meaning’. Several classic devices of maoli imagery are used by the author to express sexual themes. Most often this imagery will take the form of phenomena in the natural environment that are perceived as representations of the sexual interaction of male and
female. In *He Mele Inoa no Manono*, the rain, mist, flowers, and bird imagery fall into this category. The rain and the mist are both considered male in nature because they impregnate the land with *Ka Wai Ola a Kāne* ‘The Life Giving Waters of Kāne’ and cause the land to be fruitful and verdant. The following lines are examples of this type of imagery.

7 E ka ua ma uka o Pūʻoaina
And by the rain in the upland of Pūʻoaina

8 He ua hoʻopiha i ke alanui
It is a rain that fills the street

9 Hōʻalu ka piula i Nuʻuanu
The mule is let loose

81 Kū ka mahu a ka wai i Waipahu
The mists rise in Waipahu

82 Ke pahua maila e ka poʻe holo lio
Trampled on by the horse riders

The imagery of the birds and especially their beaks sipping nectar from the flowers draws on the physical resemblance to sexual intercourse as in the lines 90 and 91:

90 He manu haoa ia no Kaiona
It is a forceful bird of Kaiona
Some of the sexual imagery of this mele plays on the male and female aspects of man
made objects and activities. The canoe is a sexual image because its physical
characteristics combine within it both elements of male and female. The outside of the
hull of the canoe is very phallic as it pierces through the water and the inside of the canoe
is female. The bailer of the canoe may also be female and may be a reminder to the
fisherman of the interdependence of the male and the female, or, more accurately the
dependence of the male on the female.

171   E ho‘opi‘i i ka pali i Kaliuwa‘a
To climb the cliffs of Kaliuwa‘a

172   Lawea mai ka wa‘a iki me ka wa‘a nui
The small canoe is taken along with the large canoe

173   Ho‘oiho nō i ka pali o Kipū
Indeed lowered in the cliffs of Kipū

180   E pa‘a mai ‘oe i ka pū o ka wa‘a
Steady the dragging ropes of the canoe
Liuliu ‘ia mai a mākaukau

Prepared and ready

‘A’e mai ko kupunawahine ‘o Waiholualaniikamoku

Your grandmother, Waiholualaniikamoku boards

Iā ia ke kā, ka liu o ka wa’a

She takes care of the bailer in the bilge of the canoe

‘A‘oi ka wa’a lana i ke kai o Lelepā

The canoe does not float in the sea of Lelepā

The sexual imagery of the sewing of a lei is also used in this mele.

Lei aku i ka ‘ōhai o Kānehili

Bedecked in the ‘ōhai shrub of Kānehili

I kui hele i ke kaha o Ka‘olina

Strewn on the beach of Ka‘olina

The use of firewood imagery is sexual because of the Maoli way of making fire: a smaller stick is rubbed against a wider piece of wood to create enough friction and heat to create a climactic spark. The whole process is ripe for use as kaona.

The wahi pana Kawaihāpai, literally ‘the pregnant waters’, adds to the sexual tone of the lines below.
The koa firewood is stands at Mokule'ia

Warming up with Kawaihāpai

lifted straight up high

Besides imagery, this mele also incorporates the use of vocabulary that has sexual connotations including the words le'a 'joy', hula 'dance' related terminology, and the word lelepā 'fence jumper'. The use of the words in a maoli context would automatically key the listener to their sexual references.

In line 23 of this mele the word le'a is used to describe the actions of the horse riders as they make their way along the road in the middle of town. Both the words le'a and ho'okapeke 'to cause to be exposed' give this line a very flirtatious feel.

The indecent exposure is pleasing in the plains of Kahua

There are several places in this mele in which terminology that is usually associated with the hula is used. These words are nome 'revolve', niniu 'spin', and poahi 'rotate'. The sensuality of the hula is a sexual reference in itself. The hula was one of the specific aspects of maoli culture that the missionaries attacked because they felt that
its sexual content was immoral. Where the missionaries saw immoral behavior, maoli saw a procreative and functioning universe.

The word lelepā in line 184, "'A'oi ka wa'a lana i ke kai o Lelepā" 'The canoe does not float in the sea of Lelepā', is used to describe the actions of the canoe, which already has sexual imagery in it. It means the breach of or jumping over socially accepted restrictions on sexual behavior. The reference in this line is in connection to Manono’s grandparents who are represented by the male and female parts of the canoe. Here, saying that the canoe does not float in the sea of lelepā may be a testimony to the integrity of Manono’s lineage because lelepā could imply that matings outside the names listed on the genealogy may cloud the genealogy. Some maoli expended great effort to maintain the integrity of their genealogies. This was especially true of the highest ranking ali‘i (Malo 135-139).

One of the largest, cohesive groupings of lines in this mele is centered around the mythical figure Kamapua‘a. This emphasis on Kamapua‘a adds to the sexuality of this chant because of Kamapua‘a’s fame for his sexual prowess. The powerful union and tension between the male and female is indeed one of the central themes of the Kamapua‘a complex.

One of the main reasons for the strong emphasis on sexuality in this mele is the perpetuation of Manono’s genealogy. This is highlighted by the composer’s frequent
reference to grandparents. This glorification of past perpetuation of the genealogy implies that the genealogy will be continued into the future.

Another of the aspects of the sexual content in this mele is a shift in commodities that are attractive to the opposite sex. This is presented in this mele as a change that will be a challenge to Manono as he reaches maturity because the material goods that have become attractive to women are foreign goods that require foreign currency to acquire.

12 Keikei nā wāhine i ka paʻū kilika
   The women are gloriously adorned in silk skirts

13 I pilia mai ka haole me ka wahine
   So that the foreigners are attracted to the women

In the lines above, the silk represents the new imported commodities that attract women to haole men.

This mele inoa lōʻihi gave Manono identity in a changing world. Part of this identity was his position in the societal hierarchy. One of the larger subsections of this mele follows the group of horse riders as they travel through Waiʻanae. In this section, the imagery is focused on the sun and its heat. Different elements of social structure including family and governmental relationships are interlaced with this imagery of the sun. The sun, as personified by the legendary Wākea, can be an allegorical reference to the sometimes oppressive power of government and civilization (Malo 239-240). In line
121, “‘Oi nā niho o ka lā ha’a i ke kula” ‘The teeth of the sun are sharp dancing in the plains’, there is a double metaphor of society being the sun and the sun being personified as a fierce person having sharp teeth. The connection between the sun and society is also shown in the structure of the Kumulipo where the time of kanaka or society is equated with the daylight and the time of the akua with the night. This may be an admonition to Manono to be ready for the oppressiveness of society and government and also a framework for him to orient himself to the challenges of life in order to be successful.

As the mele suggests in the next large subsection, the challenges that will present themselves to Manono in life are not insurmountable. This next section is easily identifiable because each line has the word koi in it. This word has several meanings in maoli, but the main emphasis of its usage in this section is ‘claim’, as in to claim a birth-right. This section also follows the general wahi pana based framework of this mele. The first wahi pana in this section being the ahupua’a of Waimea and the last being Kaluanui, the home of Kamapua’a. The last line of this section of the mele is “Koi a’e ‘o Manono iā Kamapua’a” ‘Manono claims Kamapua’a’. In “claiming” Kamapua’a, Manono takes on attributes of the virile mythical maoli kupua ‘demigod’. The salient attributes are strong masculinity and the ability to overturn a corrupted status-quo power structure. In the perspective of the composer, society in Hawai‘i was becoming increasingly corrupted in a way that disadvantaged maoli men. Kamapua’a is just the type of folk
hero needed in this situation because, in the Kamapua‘a tradition, he was able to overturn
the political system that put him at a disadvantage. Another positive attribute of
Kamapua‘a which the composer would have wanted Manono to acquire is his caring
nature for his family. Kamapua‘a, on more than one occasion came to the rescue of his
family. Line 171 refers to the part in the classical Kamapua‘a story where he helps his
family escape the corrupt ruler of O‘ahu, Olopana, “E ho‘opi‘i i ka pali i Kaliuwa‘a” ‘To
climb the cliffs of Kaliuwa‘a’.

Kamapua‘a is also dependent upon his family, especially his grandmother,
Kamaunuanahi. When Kamapua‘a is being carried off to Olopana to be sacrificed, it is a
chant sung by Kamaunuanahi that reminds him of his glorious genealogy and gives him
the power to transform himself into the god-like Kamapua‘a and to overcome his captors.
The bonds that this type of family interdependence created was a major tenet of the maoli
belief system.

One of the last major themes of this mele is societal shift in power and culture.
The mele reflects the changes in society through references to items and social
institutions brought to Hawai‘i by foreigners. Some of these include new styles of
clothing, the horses that the women are riding on, Christian religion and morality,
markets and capitalism, alcohol, and Anglo-American law. These images form a
composite of the developing foreign based power structure in the Hawai'i of Papa'ai's lifetime.

The placement of Honolulu as the venue for the opening scene of this mele is significant because this was the center of the cultural change that was taking place at that time. This placement may have been highlighting the shift in power structure theme as central to the mele. This is coupled with all of the urban imagery such as foreign style housing, streets and wagons, and foreign styles of dress as shown in line 2, "I ke kū a nā hale lā'au i Honolulu" ‘With the standing wooden houses of Honolulu’. In lines 11 to 15, two important elements of the changes in society are referenced. One is the valuation of foreign goods, represented by the imported silk, and the other is a reference to the influence that the foreigners have over the police which implies that they have control over the larger political context and not just its enforcement. All of this is based on a capitalist cash economy, which has elements that are contrary to maoli, food-based economics; namely the accumulation versus the distribution of wealth and the importance of profit.

11 Hulei lua nā Kaleponi i Polelewa

The Californians trot along at Polelewa

12 Keikei nā wāhine i ka paʻū kilika

The women are gloriously adorned in silk skirts
13 I pilia mai ka haole me ka wahine
   So that the foreigners are attracted to the women

14 Lālama ka mākaʻi ʻimi i ka lawehala
   The policeman meddles in the business of others looking for trespasses

15 He ʻilio kau dālā ia na ka poʻe luna
   He is a paid watchdog of the bosses

Shortly after this, in lines 31 to 36, the mele follows the group of horse riders to the
docks which are also symbols of the new capitalist system. At the docks, another foreign
position of authority, the ship captain, controls the flow of goods, especially that of
alcohol. The intoxication of the captain may be an allusion to the corrupt nature of the
foreign power system. The anti-indulgence morality of the missionaries was not shared
by all members of the foreign society that were taking control of Hawaiʻi.

31 I laila ka wai lohi o ke kanaka
   There is the intoxicating drink of the people

32 E hoʻohū ana i ka hale mākeke
   Gushing in the market building

33 He aha ke kumukūʻai e hiki ai
   What is the price to enter
All of the major themes of this mele are expressed by Papa'ai using the traditional devices of Hawaiian poetry. The common Hawaiian poetic devices presented by Elbert and Mahoe are terminal assonance, terseness of imagery, kaona, poetic repetition, and use of wahi pana (Tatar 23). Terminal assonance is the linking of one line in a mele to another through the use of a common word or part of a word. It is also called linked assonance. It is one of the most commonly used devices in Hawaiian poetry and is similar to the use of rhyme in Western poetry. Here is an example of terminal assonance from lines 51 and 52 of He Mele Inoa no Manono, “Me ku‘u ipo laua‘e i ka poli o Makana ê, ‘O ka‘u makana kā ia i ‘ōlelo mai ai ‘oe ia‘u”. Terseness of imagery is also used throughout this mele. In this way the author of this mele gives just enough information so that the listener can follow along. This style of composition works together with the use of kaona ‘hidden meaning’ because nothing in the mele is spelled out explicitly, leaving much room for hidden meaning and differing interpretations of
lines in the mele. This can also act as a block to people who are not aware of the context of the mele. Poetic repetition is also used in He Mele Inoa no Manono. Poetic repetition is the use of the same word or phrase in groups of lines. This device may be used to connect several lines focused on the same imagery, to put emphasis on a particular image, or purely for stylistic purposes. In lines 16, 17, and 18 of He Mele Inoa no Manono, the composer uses poetic repetition to connect the movement of the horses, soldiers, and oxen in the streets of Honolulu,

16 Nome nā lio holo ‘ino i ke kula o Kahua i ka lā

The horses that race furiously graze in the plains of Kahua in the sun

17 Nome ka wāwae o nā koa i Halealiʻi

The feet of the soldiers march along at Halealiʻi

18 Nome nā bipi kauōkaʻa wahie o Nuʻuanu

The oxen that pull firewood carts of Nuʻuanu move along

There are two sections in this mele where poetic repetition is used to connect large sections. The first of these, from line 113 to line 133, is connected through the word and imagery of lā ‘sun’. The second section starts at line 149 and ends at line 170 and its repeated word is koi ‘to claim’. I have also included in the category of poetic repetition the use of reduplicated forms such as holoholo ‘ramble’ in line 84 and kukukuʻi ‘striking’ in line 48.
The last of the major traditional maoli poetic devices used by Papa’ai is the integration of wahi pana throughout the mele. As mentioned above, these wahi pana form the framework on which the poetry is built.

The composer of He Mele Inoa no Manono, most likely Papa’ai himself, put many elements together to create a beautiful mele that gave Manono a rich identity both in the sense of a strong familial and geographical foundation and the infusion of high expectations for the future. The composer’s admonitions for the future were also designed to flag challenges that Manono might face during his lifetime. Integral to all of this are the core elements of maoli belief, pili ‘āina and pili ‘ohana.

Mele Inoa Lō‘ihi for Kamaka

Mele #11 in the journal appears to be a modified version of mele #10. The titles of the two mele are very similar and a comparison of the lines in both chants reveals that many of the lines are identical or have only minor changes in them. The composer is not indicated in writing. However, because there is evidence of revisions from mele #10 to mele #11, it is likely that Papa’ai was the composer of both of these mele. The title of mele #10 is He mele inoa no Kamakanānā and mele #11 is entitled He Mele Inoa no Kamaka. It is probable that both the Kamakanānā and the Kamaka in the two titles refer
to the Kamakanānā recorded in the genealogical section of the first part of the Papa‘ai journal. This person appears to have been a grandnephew of Papa‘ai. For the reasons listed above I will consider these two versions together as one mele.

This mele has many of the same elements as the mele inoa for Manono; however, it is less than half the length and it does not seem to be as intricate and finely composed.

The wahi pana serve as a framework for this mele as in He Mele Inoa no Manono; however, the mode of transportation is ocean based, perhaps a trip taken on steamship. Because most the wahi pana are in Puna on Hawai‘i, there is a strong Pele presence in this chant. As the goddess of the volcano, she was a major part of the legendary landscape of Puna. There is also a strong sexual theme in the two versions of this mele, which includes the use of sexual imagery and terminology.

Puna is the ancestral home of Papa‘ai’s family. This explains the usage of the wahi pana from Kilauea in the South to Hilo in the North. The family connection to the place is an important aspect of this mele inoa. This gives Kamakanānā a connection to both the power of the ‘āina and the family’s connection to it which magnifies this power.

A theme that is present throughout this mele is praise of the grand size of the ‘āina. This theme is shown in line 9 of mele #10, “‘O ia lā nō ka ‘oi kelakela o nā mauna” ‘It is indeed the most supreme of mountains’ in reference to wahi pana on Maunaloa, and in line 52 of the same mele, “‘Ua lula pono ‘ia ka loa ka laulā ke ki‘eki’e o
ia mauna” ‘The length, width, and the height of that mountain have been well measured’.

Line 52 may reflect the way of surveying the land in terms of numerical dimension, which was a part of the cultural change of Papa'ai’s time. Surveying was a significant part of the commodification and loss of the ‘āina.

Many of the wahi pana that are mentioned in this mele have legendary significance. The most visible legendary figure of this area is the goddess Pele.

References to Pele are found in lines, 1, 2, 7, 20, 29, and 36 of mele #10 and in lines 1, 2, 4, 9, 26, and 35 of mele #11. This chant makes many references to her through epithets like “ke kuawahine” ‘the goddess’, “Wahinekapu” ‘sacred woman’, and “ka luahine” ‘the old woman’. Pele is also referenced in the wahi pana that are closely connected to the Pele traditions and family, such as Kīlauea, Moku‘āweoweo, and Halema‘uma‘u. The connection felt by Papa'ai and his family to this place connected them to the goddess Pele and also to her power to create and to destroy. The references to Pele also take the form of imagery that incorporate fire or the volcano like line 20 of mele #10, “Noke hala ‘ole ke ahi iā Pōhakuloa” ‘The fire forges on to Pōhakuloa with out stopping’ and line 4 of mele #11, “E ‘ā ho‘omaka ‘ole Uekahuna” ‘Uēkahuna is on fire without being started’.

The inclusion of the Pele imagery in this mele is similar to the usage of the Kamapua'a imagery in “He Mele Inoa no Manono” because it connects Kamaka to a large legendary figure.
There are two aspects of the inclusion of Pele in this mele that indicate the survival of maoli belief. First is the Pele’s status as an akua, and second is that her power was extremely female. Pele was probably the most successful maoli akua in surviving the change from maoli to Christian religion. During the missionary William Ellis’s travels through the volcano area in the early 19th century, he met a priestess of Pele who challenged his Christianity (Ellis 309-312). Traditions of Pele have survived in traditional genre such as the hula and also in popular storytelling. Perhaps the tangible and impressive nature of her volcanic kinolau ‘multiple bodies’ made her an especially hard akua to suppress. At any rate, the mention of akua names in a mele inoa like this is not consistent with the Christian concept of worship of one god. The recognition of a female deity went even further against the singular masculinity of the Christian God. This usage is much more consistent with a maoli view of akua in which there is a natural balance between male and female. Pele and Kamapua‘a are one of the best known pairs of akua through which this balance is manifested. In the Kamapua‘a and Pele tradition, the two are lovers and also adversaries, and their relationship is played out on a grand scale that ends in the division of the wet and dry sides of the islands.

Sexuality is a major part of the tension and attraction between the masculine Kamapua‘a and Pele, and it is also a theme that is present in other ways throughout this mele. As in He Mele Inoa no Manono, the sexuality of this mele connects Kamaka to the
procreative power of sexuality. Again, this is in direct conflict with the Christian concept of sexuality as a weakness and a sin. In the *maoli* context, sexuality is viewed as the means to the continuation of the genealogical succession, the ‘*ohana*. It is both positive and powerful.

Imagery and *kaona* are the most common ways that sexuality is expressed in this *mele* and the most common type of sexual imagery is that of moisture and its interaction with the land. There are several specific types of rains that are mentioned including ‘*Āpuakea* and ‘*Awa‘awa*. There are also several references to the streams and their swelling due to the abundance of rain. Line 13 of *mele* #10 and line 20 of *mele* #11 read, “Ua ma‘ū kahawai o *Hilopalikū*” ‘The rivers of *Hilopalikū* are full’ and line 53 of *mele* #10 and line 56 of *mele* #11 read, “He ohana pu‘ipu‘i nepunepu ke alo o nā kahawai” ‘The surface of the streams are plump and well formed’. The male rains fertilize the land which is female. This relationship results in the fruits of the land. Including imagery like this in *He Mele Inoa no Kamaka* and the abundance of the water encourages the fruitfulness of Kamaka and of the ‘*ohana* in general. In this way the life of the land, the ‘*ohana*, and the individual are connected.

Related to the imagery of the water is the concept of quenching thirst and the satiating of hunger. This type of imagery in found in lines 34 and 35 of *mele* #10, “Maʻū ka pu‘u i ka wai a Kanaulu” ‘The throat is quenched by the water of the torrent’ and “Ua
mā'ona pono 'o Ha'eha'e iā Makanoni” ‘Ha'eha'e is fully satiated by Makanoni’. It is very common in kaona to equate sexual appetite with appetite for food and drink. The connection here is further made because Makanoni is a phallic rock on the East side of Hawai'i, and Ha'eha'e is the wife of the sun (Emerson Unwritten 197).

The sexual imagery of birds is used more in this mele than in He Mele Inoa no Manono. There are at two activities that are connected to birds that are used in this type of imagery. One is the imagery of the birds sipping the nectar of different flowers as in line 46 of mele #10, "Le'a ka hene ka leo o ka manu i ka pua kukui" ‘The teasing of the voice of the bird in the kukui flower is joyous’. The other imagery connected to birds is the act of bird catching. This is illustrated in lines 10 through 12 of mele #10,

10 He kia manu no ka nahele i ‘Ōla’a

A bird catcher in the forest of ‘Ōla’a

11 He mamao he kēpau pipili i ka ua me ka lā

A glue a resin that holds in the rain and in the sun

12 ‘A‘ole hehe‘e i ka ua Kanilehua

Not melting in the Kanilehua rain

Bird catching was a noble profession in the maoli context because the feathers were used to make adornments for the highest ali‘i including ‘ahu‘ula ‘feather capes’ and mahi‘ole ‘feather helmets’. On one level the usage of this imagery may be an indication of ali‘i
lineage in Kamaka’s family. The second part of this imagery refers to the glues that were used in the actual capture of the birds. The composer highlights the firm hold of the glue. This of course is a positive quality and may serve to encourage strength and durability in Kamaka.

Towards the end of this mele, there are a few lines that employ the imagery of a steam ship and a captain. This is reminiscent of the captain at the Kewalo docks in He Mele Inoa no Manono. However, in this mele the imagery is used to describe the sexual prowess of Kamaka. Lines 48 to 51 of mele #10 read:

48 Eia ho‘i au ke Pailaka o kahi hāiki
   Here I am, the pilot of a narrow place

49 Ke kū hoe ho‘i o ka lā makani
   The oarsman of the windy day

50 Ka ‘ae ‘ale ho‘i o nā kai loa
   The rising wave of the distant sea

51 Ua noho kāpena mua au i nā kī a kaunu
   I have sat as a Captain in the keys of making love

The skill and experience needed to guide a ship into a narrow harbor are equated with the skill of an experienced lover. As stated above, the ship imagery also serves as a way to get from one wahi pana to the next.
The poetry of this *mele* incorporates the same general poetic devices that are used in *He Mele Inoa no Manono*; however, they are used to a lesser extent. The terminal assonance and poetic repetition are present but not widely used. Usage of *kaona* is found regularly throughout, and the *wahi pana* serve as a framework for the *mele* as they did in *He Mele Inoa no Manono*. In its use of poetic devices, *He Mele Inoa no Manono* is a much more polished composition. This is likely because Manono was his own son as opposed to a nephew and the former *mele* was more personal and significant to Papa'ai.

The *maoli* core belief in pili ʻāina is clearly evidenced in this *mele* by the heavy emphasis on *wahi pana*, the focus on Pele, an akua deeply connected to the ʻāina, and the direct praise of the grandeur of the ʻāina itself. Belief in the ʻohana and its continuation also figures in prominently through all of the sexual imagery and *kaona*. There is less social commentary contained in this *mele* as compared with *He Mele Inoa no Manono*.

**Mele Inoa Lōʻihi for Haliaka**

The last of the *mele inoa lōʻihi* is *He Mele Inoa no Haliaka Keliilapuale*. This *mele* is found on pages 45 and 46 of the title side of Papa’ai’s journal. The length of this *mele* is 25 lines which is much shorter than the previous two *mele*, however, I have included it in this category because the style and content are similar. The composer of
this mele is not recorded in the journal, but its similarity to the other two mele in this
category suggests that the authorship is the same. This mele is composed for Haliaka
Keli‘ilapuale who is Papa‘ai’s daughter.

As in the other two mele inoa lō‘ihi, the wahi pana are prominently featured.

Most of the wahi pana in this mele however are located on the islands of Lāna‘i and
Moloka‘i. The imagery of the steamship tie these places together as it passes through the
channels between the islands. This is reminiscent of the steamship imagery in He Mele
Inoa no Kamaka and how it was used there.

The imagery of the steam ship is coupled with references to the ocean and
especially to the wind interacting with the ocean and near the shore. The maoli akua
Kāne‘apua is also mentioned in line 5 of this mele, “Kihe ka ihu o Kāne‘āpua i ka ‘ino”
‘The nose of Kāne‘apua sneezes in the storm’. This inclusion of a maoli akua is not
consistent with the Christian missionary concept of monotheism. This akua is connected
to the wahi pana contained in the mele through a story in which he boards a canoe of a
chief named Wahanui on Lāna‘i and aids that chief in his journey through sea storms
(Beckwith Mythology 448-449). The reference to these wahi pana would invoke this
story in the mind of the listener. This maoli tradition also illustrates one of the aspects of
maoli belief that is in conflict with the missionaries’ teachings. This is the concept that
both akua and kanaka are dependent on each other. Kāne‘apua is dependent on the chief

40
Wahanui for transportation between islands, and the chief is dependent on the akua for help in the storm.

The first line of this mele starts off with the wind imagery, “Kalakala kü ke kai o Keālia i ka malie” ‘The sea of Keālia is rough in the calm’. The imagery of the rough winds of the ocean channels is continued throughout this mele in lines such as lines 11 through 15:

11  ‘O ka ‘alani makani o Maunauli
    The line of clouds of Maunauli

12  Kumuma‘oma‘o i ke ao muku
    Kumuma‘oma‘o wind in the broken cloud

13  Ke hehi maila i ka ili o ke kai
    Treading the surface of the sea

14  Hua‘i ka ulu o Lahaina i kū mālie
    The wind of Lahaina bursts and stands calm

15  Nū nō a ha‘alele wale i kai o Keka‘a ē
    Roaring as in the sea of Keka‘a

The rough weather is juxtaposed with calm in the first line and also line 14. In a similar way the heat and harshness of the sun is juxtaposed with still and calm in lines 20 and 21:
20 Holo mai ka wela o ka lā o Kala‘ihi

The heat of the sun is rampant

21 Lūlana wale iho la noe ke kaha o Kaluako‘i

The mist is stilled at the beach of Kaluako‘i

On one level the volatile natural forces are connected to the akua as in line 5. The contrasting imagery may also be an indication to Haliaka Keli‘ilapuale of the changing nature of life in general and her life in particular. The imagery of a canoe or steamship on an unpredictable ocean is used as a teaching tool as it is a metaphor for a person on the seas of life.

Lines 16 and the line 25, the last line of this mele are identical, “Mai hele a‘e ‘oe a ho‘i mai au” ‘Do not go until I have returned’. The repetition of this line and the placement of it at the end of the mele indicate that it is an important theme. It may be a note of advice from the father, Papa‘ai, to his daughter to wait for his approval and blessing before acting on the decisions of life.

In conclusion, this mele is consistent with the other mele in the usage of wahi pana as a framework and it indicates that the ‘āina was an important to the composer. The reference to the akua shows that the maoli religious traditions did survive at least in the recognition of the akua names and their use in poetic imagery. The sexual imagery
did not seem to be as apparent in this mele as it was in the previous two. However the protective and parental imagery highlight pili ‘ohana.

Conclusions for Mele Inoa Lō‘ihi

As a group, the mele inoa lō‘ihi represent the most lines out of all of the mele in this text. Their size and the poetic devices utilized in them show that there was a lot of time and effort put into their composition. The effort that is afforded them is intended as a gift to the person that they are written for, and these mele reflect the aspirations, expectations, and values of the composer. It is evident, after the analysis of these mele inoa lō‘ihi, that pili ‘āina and pili ‘ohana, as incorporated throughout these beautiful mele, were a part of Papa‘ai’s identity and a legacy that he intended to pass on to his children and future generations.
CHAPTER 5: MELE INOA PŌKOLE

While the mele inoa lō‘ihi give the foundational elements of the identity of the person they are written for, the mele inoa pōkole compose a style of chant that adds to that foundational identity by adding snapshots of that person’s life. The experiences of that person contributes to their inoa ‘identity’. The evolution of identity is part of what is expressed through the mele inoa pōkole. In Papa‘ai’s journal, there are a total of thirteen mele that I have identified as mele inoa pōkole. Within this group there are two major subgroups. The first of these is a group of seven mele found near the beginning of the title side of the journal book. All of these mele are written for Ka‘awakapu who is probably Haliaka Ka‘awakapu, Papa‘ai’s niece. The second group of mele inoa pōkole is written for Haliaka, probably Papa‘ai’s daughter.

Mele Inoa Pōkole for Ka‘awakapu

I will consider first the mele written for Ka‘awapu because they appear first in the text. These mele vary in length from 14 to 24 lines, and there are composers credited for authorship of five out of the seven. The composers are members of Ka‘awakapu’s parents’ generation, and most of the composers are female. The forms of the mele are very similar to each other. Many start with a similar sounding line and end with a
formulaic ending. Four of the mele begin with an “Aia locational pattern” such as “Aia ke Aloha i Kaloiki” ‘Love is at Kaloiki’ or “Aia ka Nani i Kualoa” ‘Beauty is at Kualoa’, and all of the mele in this group end with the exact same two lines, “Ha’ina ka lei e kohu ai, He inoa ʻo Ka‘awakapu” ‘The story of the suitable lei is told, Ka‘awakapu is indeed a name’. This seems to suggest that although they were composed by separate people, there may have been an agreed upon form to follow. They may also have been composed to commemorate a particular occasion.

Wahi pana are used in this group of mele in a way similar to that in the mele inoa lō‘ihi. They serve as the framework of the mele onto which the poetic devices and the imagery are superimposed. However, because of the short length of these mele, there are not as many wahi pana referenced in each, and they do not require the use of a traveling imagery, such as the horse riders or the steamship, to connect them. Most of the wahi pana referenced in these mele are located near Waikāne where Papa‘ai and his family lived.

The other major theme of these mele is a love affair and a courtship. This may have been a situation that was taking place during or just before the composition of these mele. There are sub-themes of this love affair that make up the bulk of the imagery used in this mele. These sub themes are sexuality, adversities of the relationship such as worry...
and irritation, pressures from foreign authorities and the gossip of onlookers, and the
triumph over those adversities.

The sexual imagery of these mele is found throughout. The imagery of water as
used in the mele inoa lōʻihi is also used in these mele as in lines 4 through 6 of mele #1:

4  Inu hoʻolaʻi nā manu
   The birds drink peacefully
5  I ka wai ʻono e Kahueiki
   Of the delicious waters of Kahueiki
6  Kohu ai ke kaunu i laila
   Lovemaking is appropriate there

Line 7 and 8 of mele #1, “Eia ka ‘ole i ka palai” ʻHere are the whispers in the palai fern’
and “Hoa pili hoʻi o ka maile” ‘Close friend of the maile vine’, offer the plants that
commonly grow together in the forest areas as representative of the intimate relationship
between lovers. In Lines 4 through 10 of mele #3, a lover is compared to several types of
hot foods that can make the throat swell:

4  I ka hana kinikohu a ke kino
   The suitable activity of the body
5  Lalau kuʻu lima wela ʻoe
   My hand grabs and you are hot
6 'Ike 'oe i kō mea niniau

You see your bruised thing

7 'O ka iki nīoi mai au

I am the small chili pepper

8 E wela ai kō pu‘u

That causes your throat to burn

9 Ua ‘ai paha ‘oe i ka ‘ape

Perhaps you have eaten the ‘ape

10 Ke pehu mai nei kō nuku

Your nose is swelling

Another sub-theme of the love affair that is the central theme of all of these mele is the adversity towards the success of that relationship. Worry and the insecurity that comes from worry are alluded to in line 5 of mele #2, “Ho‘okahi a‘u mea weliweli” ‘I have only one fearful thought’ and in line 15 of mele #3, “Ho‘okahi a‘u mea uluhua” ‘I have just one frustration’.

There are two causes for the fear and apprehension. In line 6 of mele #2, the voice of the captain is pointed to as cause of these feelings. The captain here may represent foreign authority-figures in general. This is consistent with the adverse relationships with foreign authorities contained in He Mele Inoa no Manono. Foreign
morality concerning love relationships were often in conflict with maoli. The other cause for worry about the relationship are the rumors and the pressures caused by onlookers. The common imagery used in this set of mele as a metaphor for the talkative onlookers is a flock of birds.

Although there is apprehension in these mele concerning pressures on the relationship there is also a strong theme of overcoming these obstacles. In line 12 of mele #1 the obstacle is minimized, “Mea ‘ole nā alu li‘ili‘i” ‘The small tuggings are not significant’. Part of the triumph over the obstacles to the relationship is due to the purity of the intention and consequently the strength of the relationship. This is seen in line 3 of mele #5, “Ua pili ua pa‘a ka mana‘o” ‘The thought is close and firm’. In lines 11 and 12 of mele #5,

11 Na ke aloha ‘oe i ki‘i aku
You are gotten by love

12 A hiki kino mai i ‘ane‘i
And you have arrived here

and also in line 9 of mele #7, “Hiki mai ana ko aloha” ‘Your love is arriving’, the arrival of love shows that the obstacles are overcome and that there is a fulfillment of the relationship.
Mele Inoa Pōkole for Haliaka

The second set of mele inoa pōkole that I will consider is composed of mele #13, #14, #23, #24, and #25. These five mele are all written for a person named Haliaka.

There are two people named Haliaka recorded in Papa‘ai’s journal. One is Papa‘ai’s daughter, Haliaka Keli‘ilapuale, and the other is Papa‘ai’s niece, Haliaka Ka‘awakapu. The latter is the Ka‘awakapu for whom the first set of mele inoa pōkole is written. I believe that the Haliaka referred to in this set of mele is Papa‘ai’s daughter. The composer of these mele is not recorded; however, because there are some lines that were written and then crossed out and replaced by other lines, it seems that they were being edited in this book. This editing and reworking suggests that Papa‘ai was the composer of these mele. Furthermore, if there were another composer it would be probable that Papa‘ai would have indicated so in the same way that he did for the set of mele for Ka‘awakapu. Mele #13 is almost exactly the same as mele #25, and mele #14 is almost the same as mele #24. I am not sure why there are two versions of these mele that are so similar.

These mele range in length from 11 to 19 lines. The use of wahi pana in these mele is present; however, that use is not as prevalent as in the mele inoa lōʻihi, and it is
even less than the *wahi pana* of the *mele inoa pōkole* for Ka‘awakapu. Other poetic
devices used are terminal assonance, terseness of imagery, and poetic repetition.

The major poetic device used in these *mele* is imagery, and it is focused on
several themes. Unlike the *mele* for Ka‘awakapu, the imagery in these *mele* seem to be
entirely positive. The imagery of sexuality and love are dominant themes, and mixed into
this main theme are peaceful images of nature.

The sexuality of these *mele* is expressed through the image of the blossoming
flower as in lines 2,3 and 4 of *mele* #13:

2 E ka hanu paoa i ke ‘ala

The fragrant breath in the path

3 He ‘ala ku‘u pua Lose

My rose blossom is fragrant

4 I mohala i ke awakea

blooming in the midday

In line 2 of *mele* #14, the same imagery that was used in *mele* #3 of the Kaʻawakapu
group is employed to express the intensity of desire, “Nīoi wela i ke kula” ‘Hot chili
pepper of the plains’. Thirst is also used as a metaphor for sexual desire in *mele* #14 and
#23.
The serenity of nature is a metaphor for a romantic relationship of Haliaka. This is in contrast to the scandalous nature of the relationship described in the mele for Ka'awakapu. An example of the serenity imagery is found in line 5 of mele #14, “I ke ano o ke ahiahi” ‘In the peace of the evening’ and in line 8 of mele #23, “La‘i pono ai ka nohona” ‘Making the sitting totally serene’. Notable in mele #23 is a reference to Kilioe, who is a goddess connected to the Hi‘iakaikapoliopoele story (Pukui ‘Olelo 115, 193). Like the references to Pele in He Mele Inoa no Kamaka, this reference to a maoli akua shows that the maoli belief system was still a part of the Papa‘ai family identity.

**Mele Inoa Pōkole for Mana**

The last mele in the category of mele inoa pōkole is a mele inoa for Mana. The Mana referred to in this mele is probably John Mana, a nephew of Papa‘ai. Some of the wahi pana used in this mele are used for the literal meaning of their names. A good example of this is contained in lines 6 and 7:

6 Pehea lā kahi kula e Hana kāohi
   How indeed are the plains of Hana kāohi

7 E kāohi iho ‘oe i ka ukana a ke aloha
   You suppress the baggage of love
The word kāohi ‘suppress’ links the two lines, and the suppression of emotion is highlighted. Lines 14 and 15 use the same device:

14 ‘O ka pili hemo ‘ole i ka uka e Līhu‘e

The unbreakable embrace in the uplands of Līhu‘e

15 He hu‘e wahae‘e nō ka leo manu i uka

The voice of the bird in the uplands is a false exposure indeed

Also consistent with the two previous groups of mele inoa pōkole is the focus on a relationship of love. One of the aspects of that relationship, which is highlighted in lines 4 and 5, is a successful reunification of lovers:

4 E ho‘i nō māua e pili me ke aloha

For us to return and embrace with love

5 Pili aku māua ‘o ka ua ‘o ka lā ē

We embrace, the rain and the sun

Perhaps the relationship was suspended by the gossip of the bird referenced in line 15. The metaphor of the birds as antagonistic to the relationship is similar to the usage of the same type of imagery in some of the Ka‘awakapu mele.
Conclusions for Mele Inoa Pōkole

As a group, the mele inoa pōkole in Papa‘ai’s journal use wahi pana to a lesser extent than the mele inoa lō‘ihi, however, wahi pana are still an integral element. The focus of these mele seem to be more on the individuals and their relationships. The romantic imagery and the sexuality is consistent with the usage of those types of themes in the mele inoa lō‘ihi also. Although not prevalent, the mention of an akua name and reference to maoli stories shows a connection to the maoli belief system.
Kanikau are a style of chant that is written and performed at the death of a person. Death for most people is a time of strong emotion and reflection on life. In the maoli context, the kanikau were this expression. During Papa'ai's lifetime, a major collapse of the maoli population was taking place due mostly to introduced diseases that maoli people did not have sufficient resistance to. This probably caused an unusually high prevalence and frequency in the amount of kanikau that were composed. Indeed it was common for family kanikau to be published in the maoli language newspapers of the time.

In Papa'ai's journal, there are four mele that I have identified as kanikau, mele #16, #17, #18, and #19. Two of the mele, #16 and #19 are two versions of the same kanikau and are written for Papa'ai's wife Kapaeloa, who died on February 22, 1879. Mele #16 is handwritten in the journal, and mele #19 is a clipping from the newspaper that the kanikau was printed in, which is pasted to the cover of the journal. The version that was published in the newspaper clearly indicates that Papa'ai is the composer. I therefore assume that the handwritten version was also written by him. In the handwritten version, there is evidence of the editing of the mele. This further points towards Papa'ai as the composer. Mele #17 and #18 are both composed for Haliaka, Papa'ai's daughter, who died nearly a month after his wife. The proximity of the two deaths of
close family members must have had a profound effect on Papa‘ai. The composer is not explicitly indicated for these two mele; however, in mele #18, Haliaka is addressed as “ku‘u keiki” ‘my child’. It is likely that Papa‘ai is also the composer. Mele #17 does not have clear references that would indicate the composer, which makes it harder to speculate the identity of the author.

As expressions of longing emotion, these mele are very touching. The poetry that is used in them is very beautiful and skillfully used, especially in the two mele for Papa‘ai’s wife Kapaeloa. There is extensive use of wahi pana, linked assonance, poetic repetition, and terseness of imagery. The composer’s emotions show through the words of the mele clearly and powerfully. Just reading these mele invoked a strong emotional response from me. I can only imagine the potency of the kanikau performed at a funeral or burial.

Kanikau for Kapaeloa

I will first consider the elements of the two kanikau that were written for Papa‘ai’s wife Kapaeloa, which are actually two versions of the same kanikau. There are, however, some differences between the two. Most of the differences are minor and a few are more substantial but do not change the major themes of the kanikau. The major
changes from mele #16 to mele #19 are the deletion of some of the wahi pana from Maui, where Kapaeloa is from, and the addition of wahi pana from Hawai‘i, Papa’ai’s birthplace.

The first theme that quickly becomes apparent in this kanikau is the grief felt by Papa’ai because of the loss of his wife. This grief is expressed in the longing call “ku‘u wahine” ‘my wife’. This phrase is repeated throughout the kanikau and is usually followed by some poetic reference to his wife. The word ku‘u is the intimate form of the word and implies an emotional attachment. The act of grieving is also expressed in line 9 of mele #19, “O ka ‘ū o ka minamina paumākō iā ‘oe” ‘The moan and the overwhelming grief for you’ and in line 12 of the same kanikau, “O ko‘u manawa kēia ke wela mai nei loko” ‘This is the time when my insides burn’.

Of course the cause of this pain and grief is the passing of his wife, who was once so close to Papa’ai. The tension between the memory of being close and the stark reality of their separation is the major conflict in this kanikau. On one hand there are the memories of togetherness expressed in lines such as line 19 of mele #19, “I pili ‘ia e kāua ka ua me ka lā” ‘The rain and the sun were brought together by us’ and in line 24 of the same mele, “Mahana ma ke alo anu mai ma ke kua” ‘Warmth in the front and cold in the back’, where the warmth of an embrace is remembered. This is juxtaposed with expressions of separation such as line 15, “Wehe mai nei ‘oe i ka pili a kāua” ‘You have
released the bond between us’ and line 22, “Ha‘alele mai ‘oe i ka pili a kāua” ‘You have left the embrace of ours’.

Most of the lines in this mele are a recounting of the shared experiences of the relationship between Papa‘ai and Kapaeloa. This is expressed in the “ku‘u wahine” lines and also in the lines that start with the word aloha ‘beloved’. The “ku‘u wahine” lines have been discussed above. The “aloha” lines are mostly followed by wahi pana that are places that they visited together or that were special to their family. Some of the wahi pana are located at or near Waikāne, and others are located on Maui and Hawai‘i island, Kapaeloa and Papa‘ai’s birthplaces respectively. All of these lines add to the theme of connection.

Another sub-theme that intensifies the connection theme is the references to the family and the community that they were a part of. The references to their home islands are also an implied reference to their ancestral lineages. The children that Papa‘ai and Kapaeloa had together are the connection between these lineages and the future continuation of them. Lines 23 to 26 are about their children:

23 Ku‘u wahine mai ka pō keiki ‘ole
   My woman of the childless night

24 Mahana ma ke alo anu mai ma ke kua
   Warmth in the front and cold in the back
We are two that have made many children

So that the lonely, unpopulated plain has been filled

In these lines the words lehulehu 'crowd' and kinikini 'multitude' are used to imply great numbers. This exaggeration and emphasis on the amount of children that they had together is a part of the collective sentiment felt by many maoli of that time that maoli people needed to “Ho’oulu Lāhui” ‘Increase the People’. “Ho’oulu Lāhui” was the motto of Kalākaua and it this is referenced in line 36, “A na ka Ho’oulu Lāhui o Waikāne i kiʻi aʻe” ‘It was the race builders of Waikāne that fetched you’

Another important shared experience is their move to Waikāne and their establishing themselves as a part of the community there. At first they are strangers to Waikāne and the land is described as “makamakaʻole” ‘friendless’, but they eventually come to know more people and become part of the community. The ultimate way of becoming a part of the place is to die there and make it your “kulāwi” ‘plain of bones’ which refers to being buried in the land. This process is described in lines 32 through 34:

The life in that friendless land

58
There is one friend in that place, Hale

So that we came to know friends of that land

This theme is found also in lines 84 through 87:

Living in the peace of Waikâne

The new land where we lived

You are from Maui and I am from Hawai‘i

But we have made this the plains of our bones

There are a few maoli akua that are mentioned in this kanikau. Their inclusion, as in previous mele, shows that they were still a part of Papa‘ai’s beliefs. He does not seem to have a conflict with the inclusion of the maoli akua names in the same kanikau that references ‘Imiloa, the Christian church that he was a member of. Papa‘ai goes as far as to speculate that Kapaeloa may even be with these akua. The akua that are named in this mele are Li‘awahine and Poli‘ahu. Li‘awahine is a goddess of the forest, and Poli‘ahu is
the goddess of the snow that lives on Maunakea. These two akua are appropriately included in this kanikau because the upland regions are associated with spirits and akua in general.

There is also the mention of Hiku, a legendary figure in maoli tradition. In the story of Hiku, his lover dies and he is successfully able to enter into the land of the dead and retrieve her spirit (Beckwith *Mythology* 147-148). This reference is consistent with the conflict between wanting to be reunited with the deceased and the reality of death.

In lines 92 to 97, Papa'ai instructs Kapaeloa to leave the hardship and burden of life behind. He also tells her not to pay attention to him and their children. The implied meaning of this section is that Kapaeloa is on route to an unnamed place so she must not be tied down by the connections to the life that she lived. There is no reference to heaven, which is what one might expect from a Christian convert. Papa'ai keeps Kapaeloa's destination open-ended and therefore acceptable to both Christian and maoli belief systems.

Kanikau for Haliaka

Mele #17 and #18 are kanikau for Papa'ai’s daughter, Haliaka. They are much shorter than the one for Papa'ai’s wife at 11 and 14 lines long. The style and content of
these two kanikau are similar to the kanikau for Kapaeloa. In mele #17, besides the expressions of grief and separation, there are two main images that are used. One is the stringing of ‘ōhelo flowers and the other is of Haliaka going to ‘Imiloa church in new shoes. The newness of the shoes is shown in the way that they squeak. This imagery is very upbeat and serves as the consolation that Haliaka is indeed in a good place.

Mele #18 is slightly longer that mele #17, but the themes and form are consistent with the other kanikau. Lines 11 through 13 are notable because they give some insight as to how Papa’ai conceptualizes journey of the spirit after death:

11 ‘O Māmā nō ma mua ‘o ‘oe nō kai ukali hope aku
   Mama is indeed in front and you are to follow behind

12 Ha’alele iho nei ‘oe ia‘u me nā pōki‘i ou
   You have just left me and your younger siblings

13 Me ou kini ho‘i he lehulehu
   Along with your many people

Haliaka’s mother is to serve as a leader for Haliaka on her journey, and Haliaka is to follow the path of her mother. This is closer to the maoli concept of death because in a Christian context, the leader of the spirit would be God or Christ. In this situation, the deceased individuals take on the same role that they had in life. Kamakau refers to “helpful ‘aumakua souls” in his discussion of maoli concept of the journey after death.
(Kamakau Ka Po‘e 49). Kapaeloa could be considered an ‘aumakua ‘familial spirit guide’ because she died before her daughter.

Mele #20 and #21 are likely parts of the larger kanikau for Kapaeloa due to the similarity in style and content. Some of the lines are exactly the same as lines in the kanikau for Kapaeloa. They may have been written while Papa‘ai was in the process of composing the kanikau for Kapaeloa, or they may be excerpts of the bigger mele that were used separately and more informally.

Conclusions for Kanikau

The role of the wahi pana and the ‘āina in general is an integral part of the kanikau in Papa‘ai’s journal. They show that the importance of the ‘āina continued even after death. This is also true for the role of the ‘ohana. The passing of a family member was a time to renew the connections to ‘ohana, and these connections are highlighted and preserved through the kanikau. The inclusion of akua names is significant in these mele especially because Papa‘ai suggests that his deceased wife may actually be with them.
CHAPTER 7: OTHER MELE

There are three remaining mele that I have not been able to place into any particular category. The first, mele #9, is very different from the other mele in Papa‘ai’s journal in the style and imagery. It is entitled, No ‘Iolani Kamaka o ‘Iouli Kamehameha IV ‘For ‘Iolani Kamaka o ‘Iouli Kamehameha IV’. After the last line on the bottom, the name Kauikeouli K. III is written. It is possible that this was a mele written by Kamehameha III and recorded by Papa‘ai. The poetic devices used in this mele are similar to devices used in the other mele; however, there seems to be an increased amount of kaona used that makes it difficult to decipher the meaning and the purpose of this mele without a clear context. Because this mele is not composed by or for Papa‘ai or one of his family members, it is not substantial to my thesis. However, the heavy usage of wahi pana is consistent with importance of ‘aina in the other mele.

Mele #22 is a short mele that speaks of the beauty of the wahi pana around Papa‘ai’s home. The style of this mele is more consistent with mele that Papa‘ai composed. The imagery paints a poignant picture of the Kualoa area in the calm of dusk. The last line of the mele, “I pili nō kāua i nā lā ma mua” ‘Where we were once together in the days gone by’ is reminiscent of the lines that spoke of shared experience in the kanikau. This mele may be a remembrance of his wife, Kapaeloa.
The last mele in Papa'ai’s journal is the shortest mele in the entire book at just six lines. It is unique also because there are no wahi pana in it at all. It must be noted, however, that the absence of wahi pana is the exception to the rule in the mele contained in this text. Like the mele described above, the imagery is extremely tranquil and contemplative.
CHAPTER 8: PULE

The last composition that I will consider is not a mele as all the previous compositions. It is a pule 'prayer'. It falls into a particular class of pule called ukuhi keiki which were recited at the weaning of a child from the milk of its mother. This weaning of the child included a ritual conducted by a kahuna (Handy and Pukui 88-89).

This pule is significant because it is a direct address to two maoli akua, Kū and Hina. In it, there is also a reference to the akua Kāne. Pule and ritual such as the ukuhi keiki were continued well after most maoli people were converted to Christianity. However, these types of ritual and prayer were probably not advertised or practiced outside of the home because of the antagonistic influence of monotheistic Christianity.

The pule begins with a description of the ritual and then an address to the male akua Kū and the female akua Hina. Next it asks for the sickness and crying to be taken to distant lands and left there and for a calm temperament to be given to the child.

Besides the inclusion of maoli akua in this pule, the wahi pana are also important and evidence of the persistence of pili 'āina. The wahi pana references in this pule are wahi pana of the akua. They are not easily accessible to people, but they are not completely separate from this world as the heaven of Christianity is. They are also not necessarily better than the wahi pana that are accessible to people; they are just far away and therefore considered a good place to keep undesirable traits. This is again in contrast
to the Christian Heaven because in the Christian tradition, Heaven is always better than the world of men.
CHAPTER 9: CONCLUSION

The reflection of lives in the context of a community is revealed in the lines of the mele of Papa'ai's journal. More than a hundred years after they were composed and recorded, I have read them and tried to understand those lives. Some images have come to me clearly, and others are more obscure and fleeting, but the themes that shine through all of the mele are pili ʻāina and pili ʻohana.

The mele inoa lōʻihi were compositions that helped to shape Papa’ai’s children and their generation into this maoli mold, and the kanikau were remembrances of lives that had valued these ʻāina and ʻohana. The composers of these mele gave encouragement and strength as well as warning of the difficulties and challenges of life. The mele inoa pōkole were “along the way” snapshots of the lives they chronicled and were also consistent with the maoli world view. Within the frame-work of the ʻāina, referenced by its wahi pana, the powerful imagery of male and female procreative energy comes to life. All of this is accomplished using the maoli forms of mele composition and poetic devices. In the mele, and especially the pule, there is a recognition of the maoli akua that were pushed to the side during the turbulent times of Papa’ai’s life.

It is difficult to know how Papa’ai reconciled the inconsistencies between the two belief systems that were a part of his identity. From the materials that I have been able to go through, there does not seem to be an indication that the beliefs were a major source of
conflict for him. However, he does make reference to conflict with haole institutions in
general, especially in He Mele Inoa no Manono.

This study has shown that the core maoli values and beliefs were kept in this
‘ohana in Waikāne at least in the lifetime of Papa’ai, who lived until the turn of the
century. Further study needs to be done on how these values were carried forward from
that time until the Hawaiian Renaissance which heralded “aloha ‘āina” ‘love for the land’
as one of its central themes, and to the present day as the Kamaka family continues to
cherish and protect the ‘āina that has become their home and their life, Waikāne.
TRANSCRIPTIONS OF MELE IN PAPA'AI'S JOURNAL

#1 Aia ke Aloha i Kaloiki (Papa'ai Journal s1p7)

1 Aia ke aloha i Kaloiki
2 ‘O ka noho ka ‘eha a Makali‘i
3 I ke kula mai e Ulawini
4 Inu ho‘ola‘i nā manu
5 I ka wai ‘ono e Kahueiki
6 Kohu ai ke kaunu i laila
7 Eia ka ‘o‘elē i ka palai
8 Hoa pili ho‘i o ka maile
9 Ua ‘ike mai nō ho‘i ‘oe
10 ‘O ke hoa mai au o ke anu
11 Nāna i ‘alo aku nei kula
12 Mea‘ole nā ‘alu li‘ili‘i
13 Ha‘ina ka lei e kohu ai
14 ‘O Ka‘awakapu nō he inoa

#2 Aia ka Nani i Kualoa (Papa’ai Journal s1p7)

1 Aia ka nani i Kualoa
2 I ka hale wili ho‘i o Waila
3 Na ka ihu o ka lio ke aloha
4 Na ka ‘iwa kiani o uka
5 Ho‘okahi a‘u mea weliweli
6 ‘O ka leo nui o ke kāpena
7 Hō‘ike mai nei ho‘i loko
8 Kūpiliki‘i mai ka mana‘o
9 Aia ka pono i nā ali‘i
10 Ua piha pono nā ku‘ineki
11 Ho‘okohu kahi manu pikake
12 Aia ka nani i ka huelo
13 Ha‘ina ka lei e kohu ai
14 O Ka‘awakapu nō he inoa
#3 Aia ke Aloha i Mahiki (Papa'ai Journal s1p8)

1 Aia ke aloha i Mahiki
2 Hiki mai nō 'oe pono au
3 Kāua pū no kai 'ike
4 I ka hana kinikohu a ke kino
5 Lālau ku'u lima wela 'oe
6 'Ike 'oe i kō mea niniau
7 'O ka iki nīoi mai au
8 E wela ai kō pu'u
9 Ua 'ai paha 'oe i ka 'ape
10 Ke pehu mai nei kō nuku
11 Eia mai au Anekika
12 'O ke koa nui o ka 'Ākau
13 'A'ole nō au e hopo
14 I ka nui alu a nā manu
15 Ho'okahi a'u mea uluhua
16 'O kahi manu kiu 'ōlelo
17 Kaulana hewa ai ku'u kino
18 'A'oi launa me ia ala
19 Ha'ina ka lei e kohu ai
20 'O Ka'awakapu nō he inoa

#4 Aia ka Pua i ka Hikina (Papa'ai Journal s1p8)

1 Aia ka pua i ka hikina
2 Kahi i ho'ola'i mai ai
3 Na ka welelau o ka makani
4 Nāna i lawe mai ke 'ala
5 A loa'a i ka lau lihilihi
6 I ka welelau o ke aloha
7 I aloha 'ia nō Hā'upu
8 I ke kū ho'ola'i i ke kula
9 Ua la'i ke kula i nā lio
10 Ua 'ike mai nō paha 'oe
11 Ka 'eleu au o 'Ewa nei

70
12 Nāna i hehiku ke kahua
13 Ho‘i ‘oli’oli ai nā manu
14 Me ka pua ‘oliva i ka lima
15 Ha‘ina ka lei e kohu ai
16 ‘O Ka‘awakapu nō he inoa

#5 ‘Auhea Wale ana ‘Oe e ka Noe (Papa‘ai Journal s1p10)

1 ‘Auhea wale ‘oe e ka noe
2 Hāli‘i mai‘a i ke pili
3 Ua pili ua pa‘a ka mana‘o
4 I ke sila nui o ke Aupuni
5 Mai puni aku ‘oe i laila
6 I ka hana a ka manu Kolasa
7 Ua laka wale mai nā ‘iwa
8 I ke onaona o ia pua
9 Ua ‘ike maka iho nei ‘oe
10 I ka ka hana a ke kikowaena
11 Na ke aloha ‘oe i ki‘i aku
12 A hiki kino mai i ‘ane‘i
13 Ha‘ina ka lei e kohu ai
14 ‘O Ka‘awakapu nō he inoa

#6 ‘Auhea Wale ana ‘Oe ka ‘Opua Kau ma ka Maka (Papa‘ai Journal s1p12)

1 ‘Auhea wale ana ‘oe
2 Ka ‘opua kau ma ka maka
3 Ka‘u makamaka nō ‘oe
4 ‘O ka luna i Hāla‘i
5 Kahi wai a‘e e Waipahu
6 Pau mai ko‘u palena
7 Ku‘u ho‘i nele kēia
8 I ke one lä e Punahoa
9 A he hoa nō ‘oe no‘u
10 I loa‘a ‘o ka ‘ihi‘ihi
11 E hihia lä ku‘u kino

71
12 Pono ku‘u kaulana ‘ana
13 E kuku‘i aku e ka lono
14 Lohe ka lua i Ka‘ala
15 He ‘ala kūpaoa
16 ‘O ka poli o ko‘u hoa

#7 Aia i Lilinoe (Papa‘ai Journal s1p12)

1 Aia i Lilinoe
2 Ka heke a ke aloha
3 Ko‘u home ia
4 Pulu au i ke kēhau
5 I mehana nō kāua
6 Kihei ke kōkia
7 A he nani nui ia
8 No loko mai o Maleka
9 Hiki mai ana ko aloha
10 Ka‘u ia e li‘a nei
11 Li‘a aku ‘o ka nani
12 Kuahiwi ‘o Maunaloa

#8 He Mele Inoa no Manono (Papa‘ai Journal s1p15-22)

1 Pau makemake iā Nu‘uanu
2 I ke kū a nā hale lā‘au i Honolulu
3 Niniu nā lio poahi nā ka‘a a ka lio holo nui a puka ke kua
4 I ka hukihuki ‘ia e ke kaula waha
5 Malu ihola ke alanui ‘o Ma‘ema‘e
6 I ka holo mau ‘ia e ka po‘e holo lio
7 E ka ua ma uka o Pū‘oaina
8 He ua hoʻopihia i ke alanui
9 Hōʻalu ka piula i Nu‘uanu
10 Pohāpohā ka wāwae o ka lio i Pele‘ula
11 Hulei lua nā Kaleponi i Polelewa
12 Keikei nā wāhine i ka paʻū kilika
13 I pilia mai ka haole me ka wahine

72
14 Lālama ka māka'i ʻimi i ka lawehala
15 He ʻilio kau dālā ia na ka po'e luna
16 Nome nā lio holo ʻino i ke kula o Kahua i ka lā
17 Nome ka wāwae o nā koa i Haleali'i
18 Nome nā bipi kauōka'a wahie o Nu'uanu
19 Hekahua holo nui na ka lio o Kaopuana
20 E holo ana i ka lau o ka makani
21 E ho'onani ana i ka hokua o ka lio
22 Paikini ka po'e holo lio i Kewalo
23 Le'a ka ho'okapeke i ke kula o Kahua
24 Huhuhue nā lio i Waiaha'o
25 E holo ana i ke ala o Hāli'i'imaile
26 Kū kehu o nā ka'a i 'Aikupika
27 Eaea nō me he kanaka inu pia lā
28 Ka ho'opakākī a ka lio i ke ala
29 'O ka huikau a nā lio i Pololewa
30 'O ka hiki aku nō ia i Lepekahoe
31 I laila ka wai lohi o ke kanaka
32 E ho'ohū ana i ka hale mākeke
33 He aha ke kumukū'ai e hiki ai
34 'Ōlelo mai ke kāpena me ka 'ona
35 Pi'i mai ka hapa 'umi me ka hapa walu
36 Piha pono ka 'eke a ka po'e holo lio
37 E 'ā mai ka holo lio paʻūpaʻū ke kai
38 Hele uluulu nā lio i ka uapo
39 Kū mai ke kupuna nāna ka mo'opuna
40 'O holo kahiki 'o Keoni paha ka inoa
41 Aia lā 'o ka lehua o Poloa
42 Ke kāhiko 'ia maila e Halemano
43 Hele a lu'ulu'u ka ua o Ka'a'u
44 'O ka inoa ia o kō kupunakāne
45 Nāna ho'i nei mo'opuna ke-ō-lā
46 Ō mai ke keiki nona ia inoa
47 Noho nō i Kāneoalani ka ua me ka makani
48 Kukuku'i maila me ka Unulau
49 Pa'a nā ihu me ke kiu wailehua
50 Ua ho'onewanewa mau aloha me ke kupukupu
51 Me ku'u ipo laua'e i ka poli o Makana ê
52 ‘O ka’u makana kā ia i ‘ōlelo mai ai ‘oe ia’u
53 E ‘ī a’e ‘oe iā ia ala e puhi paka a’e māua me ia nei
54 Ma’ema’e ke aloha me ka mana’o pū nō ē
55 Nome ka moku ahi pūkukui’i nā pe’a
56 I holo i ‘ūpā ‘ia e nā huila
57 Kulu na’e ho’i ke oe a ka po’e holo lio
58 Ke holo lā i ke kula ‘o Kaiwi’ula
59 Lawe nā lipine i ka ua lua
60 Pau kilohi i ka wai o Napēhā
61 Mālō nā ‘au o ka po’e holo lio
62 Kohu ‘ole ka lio i kā ‘Akamu kahiko
63 He ‘ano ‘ai ka pāpale hinuhinu
64 I ka ho’ohulali i ka hokua o ka lio
65 ‘O ka hele a nā Bobo i ke alanui
66 E uō ana i ke kula o ‘Aiea
67 Kani ke kui a ka po’e paniolo
68 ‘Uhū ka lio pa’a ‘ole ke kāōhi mai
69 E ‘oē paha i ka nui o ka holo
70 Ha‘u nā lio i ka wai o Kahuawai
71 Ka‘uka’ulele i ka pali o Waimalu
72 ‘Ala‘ala mau i ka pi‘ina o Waiau
73 Auau nā maka o ka po’e holo lio
74 Lewa ka ‘ökole kapakahi ka lehelehe
75 E ‘olohani ana i ke kula o Waimano
76 Manomano nā pōhaku helu i ke ala
77 E nānā ‘ia nei e Kehoaiai
78 A‘ia‘i ke kai o Kuhiia i ka la‘i
79 I ka pā mau o ka makani Moa’e
80 He Moa’e kai ‘ula no Hālau‘anī
81 Kū ka māhu a ka wai i Waipahu
82 Ke pahu ma‘ila e ka po‘e holo lio
83 Ke holo lā i ke kula o Honouliuli
84 Holoholo nā keiki a Ha‘akea
85 E nihi ana i ke hau o Pu‘uloa
86 He maika‘i nā wāhine o Kamao
87 Ha‘ahu ka ‘eha i Pu‘ukapolei
88 Lei aku i ka ‘ōhai o Kānehili
89 I kui hele i ke kaha o Ka‘olina
He manu haoa ia no Kaiona
E hahao ana i ka pua o ka wiliwili
I mau aloha lāua me Kualakai
He ipo aloha i ke kai o Kūpaka
He paka nau 'ia e ka po'e holo lio
Ke holo lā i ke kaha o Waimānalo
E ho'okō mai ana i ka pili i Kahe
E hā'awi iho ana ia Ulehawa
E pi bata 'oe e noho kāua
'O pā ka i'a i Lāna'i
'O ka hi'u ia a ka mo'opuna
'O ka 'ulu a Kaha'i
He 'ulu 'ai na ke keiki
Na ka hiapo a ka wahine 'o Kapaeloa kou makua lā
Ō mai ke keiki nona ka inoa
Hao wela ka makani o Puna he moani
E noho ana ka Pu'ulena me ka mā'ona
Onaona 'a'ala nā pua i ka wēkiau
He kiu 'āha'i'ōlelo i ka uka o Malama
E mālama 'oe i ka makana he aloha
Mālama pū nō 'oe me ku'u hapa 'umi sini
Nou ka hemahema
Miki ke 'o wau ē, ma'ema'e ke aloha lā ē
He keiki Nānākuli na ka lā
He konohiki na ka lā 'o Wai'anae
He hiapo na ka lā Lualualei
He pōki'i na ka lā Nāmā'ili
He 'ipuka Nākuaiwa na ka lā
E ha'akoi ana iā Kamalamapō
Pō i ka lā ka niu o Pōka'i
I au he lā i Kahunaniho
'Oi nā niho o ka lā ha'a i ke kula
I ha'ale'a i ke kula o Kiimanomano
Manomano ka lā ha'a i Nākamaile
He luna paipai Mākaha na ka lā
Holo ka papa a ka lā i nā Kea'au
He huina na ka lā 'Ōhikilolo
He kama'aïna ka lā no Makua
128 Malihini ka maka ke 'ike iā Ko'iahī
129 Inā i laila 'o Mailelauli'i
130 He li'i ka lā no Kahanahāiki
131 I makua ka lā no Keawa'ula
132 Ke 'ike aku iā Maunalahilahi
133 'Ā'ume'ume ka lā i Pua'akanoe
134 'O ka loa'a koke nō ia i Kīlauea
135 Ea Pōhaku o Kaua'i i ke kai
136 E hālalo ana i ka lae 'o Ka'ena
137 E pakihi ana iā Nenele'a
138 Le'ale'a ka po'e holo lio i Kealia
139 Kū ke koa kau ahi i Mokulē'ia
140 E ho'ohahana ana me Kawaihāpai
141 Hāpai polioie a ki'eki'e i luna
142 Kilakila i ka pali o Makuakau
143 Ia kua 'ana i ka pali Kama'oha
144 Ke nānā iho iā Waiālua
145 Pu'u kokea ke kai o Pua'ena
146 Me he kolo lā nā kauahi i ke kula
147 E hō'ahu ana i uka o Kamananui
148 E ho'okupu ana i ka wai i Anahulu
149 Paila ka makemake koi nō i luna
150 Koi ke kala koi o Waimea
151 Ho'i e koi ana i ke one o Pūpūkea
152 Koi ke kanaka lawai'a o Paumalū
153 E koi aku ana iā Kalauna
154 I koi aku e moe me Waiāle'e
155 Koi nō Hanakaoa iā Kawela
156 Wela ka maka i ka lā o Pahipahi'ālua
157 E koi aku ana i nau Olewa
158 Koi ka waihine lei hala o Kahuku i ke kai
159 E lei ana i nā hala Punaho'olapa
160 E koi ana i ka wai o Punalau
161 E koi aku ana iā 'o Malaekahana
162 Koi kani a ka moa i ke ala
163 E koi ana i ka lā o Lā'ie
164 Koi ana 'ole ke koi a ke keiki
165 E koi ana i ka lae 'o Laniloa
166 Koi kaua Ma'akua ʻo Hau'ula
167 E koi ana i ke kai o Puawahie
168 Koi aku i ka makani waihilahila
169 He waihilahila ia no Kaluanui
170 Koi a'e ʻo Manono iā Kamapuaʻa
171 E hoʻ opi'i i ka pali i Kaliuwaʻa
172 Lawea mai ka waʻa iki me ka waʻa nui
173 Hoʻoiho nō i ka pali o Kipū
174 Kū nō ke koa me ka ʻawapuhi
175 Kū nā lehua a Makaliʻi i ka wai
176 E lana ana i ka wai o Kaliuwaʻa
177 He wai ʻau'au ia no ke keiki
178 Kāhea a'e ʻo Manono i ke kupunakāne
179 ʻAuhea lā hoʻi e Kaleoikaika
180 E pa'a mai ʻoe i ka pū o ka waʻa
181 Liuliу ʻia mai a mākaaukau
182 'A'e mai ko kupunawahine ʻo Waiholualaniikamoku
183 Iā ia ke kā, ka liu o ka waʻa
184 ʻA'o'i ka waʻa lana i ke kai o Lelepā
185 Hoʻopāpā kamaliʻi wahine
186 Pōkeokeo ʻala'alana nui o Pūheʻemiki
187 Mīki 'o'ole'a i ka wai o Wai'ono
188 'Eono lā e noho ai
189 I nā hiku nō a hiki ka makemake
190 Hiki ka makemake i ka wai o Kahana
191 I ka wili o ke kai i nā lio i Huilua
192 Ninu poahi Pu'uomahia
193 Ke kai nanahu a 'eha o Makaua
194 I ke 'aki'aki kū 'ia e ka imu 'ilio
195 Nome nā lio i ke kai o Kaiaka
196 I pīlia mai ka nā'ū me Kapaukeaho
197 He hoʻopuehu wale nō kā ka ʻula mau
198 Nenene'e nō i ke one o Ka'oi'o
199 Pūkuku'i i ka pāpale iā Kapohoulu
200 Ho'omaha aku i nā niu o La'a
201 Ka po'e manakua lā
#9 No Iolani Kamaka o ʻIouli Kamehameha IV (Papaʻai Journal s1p24)

Pua māla lua i ka lā o Kawaihoa
e kō ana ke ano o Kalaʻalaʻau
I aha iā ʻoe e Kehuakea
I ʻō wau i lehua i ka wai kali
E kali ana au ʻo ka manaʻo i loko
ʻO ka ʻEkala ka iki hoʻi a ke aloha
ʻAʻole au i ʻike
Hao nā kepa o ka hau o Lihuʻe
Huki nā kaula waha o Haleʻauʻau
Mokumoku i ka holo ʻino a Kalena
Ke holo lā i ke kula o Kanoenoe
I moe au i nā uka o Malamanui
I ke kīpalalē a ka wai ʻahulu
Mai Waimea nō a Wahiawā
He wā ʻōlelo kā ko muli nei
ʻO kuʻu inoa ua lono aʻe nei ā
Aia Puna ua piha i ka hoʻolua
I ka hoʻokulukulu ʻia e ka puʻukolu
He nini kau maka ia no ka makani
I kau i ka ʻōnohi o ke Koʻolau
I pau ka līu walania o Puakei
Ka waimaka hiihu o Malamalama
E mālama i ke kanaka i aloha ʻia
Mai noho ʻoe a hoʻopoina wale aku

#10 He Mele Inoa no Kamakanānā (Papaʻai Journal s1p37-39)

ʻO Puna kai punuku ʻia e ke kuawahine
Ua lohe ʻia mai ka nui ka maikaʻi o Kilauea
He kanalima kupika ʻehā kuaka ka maikaʻi o Maunakea
ʻO ka ʻoi nō ia o nā kuahiwi
ʻO ke kiʻekīʻe nō ia o nā mauna
Pau ʻole koʻu ʻanoʻi iā Maunaloa
I ke kū kilakila i Wahinekapu
Kapu maila Kauanahunahu iā Kahoku
'O ia lā nō ka 'oi kelakela o nā mauna
He kia manu no ka nahele i 'Ōla'a
He mamao he kēpau pipili i ka ua me ka lā
'A'ole hehe'e e i ka ua Kanilehua
Ua ma'ū kahawai o Hilopalikū
Ua omo 'ia e ka manu o Haili
'O ia manu kihene i ka pua o ka lehua
Nui nā mea 'ono momona iā Hilohanakahi
I nā humu huila ho'i lua a ka ua i ka nahele
Nau humuhumua a ka lā i ka lani
Pulumi 'ia maila ka lae 'ōhi'a o Pana'ewa
Noke hala 'ole ke ahi iā Pōhakuloa
I nā humu ka'ākolu a ke akamai
'O ia ala nō ke kela akamai o ka papa 'akahi
He pi'i ka uku i ka hou luna 'ume lalo
Ninii poahi nā huila i ka makani
Pipi'i maika'i ka pauma wai a Ka'awa'awa
Ho'opi'i i nā lae 'ōhi'a o Kali'u
Ha'a Kamiloholu lewa i Waiakaea
Ōniu poahi kūkī'i iā Waiwelawela
Ke nānā aku 'oe iā Waiapele
Nui mau pālahalaha ka nahele o Keakui
He nani maoli aku nō Omaolaulau
Mau nā lima i ka papa lohi o 'Āpua
Kapalulu ka penikila a kāua i ke kahawai
Ma'ū ka pu'u i ka wai a Kanaulu
Ua mā'ona pono 'o Ha'ëha'e iā Makanoni
He uluhua au i ka lae 'ōhi'a o Papalauahi
I ka mikiula palu i ke one o Kahualoa
E ake au e 'ike e hui hou me Poliokeawe
Kā'i'i luia ka hanu i ke anu o Ka'auea
Hikiki'i luia i ka ua 'āpuakea
' Ehia kapua'i ka loa o 'Ohi'aokalani
'Ekolu kapua'i kāpa'i mai ka hā
e milimili a'e au i kō ku'u makemake
Kaha ka maka i ka nani o Wahinekapu
Ua kuhi au 'o 'oe 'o wau kai Omaolala
46 Le'a ka hene ka leo o ka manu i ka pua kukui
47 Me ku'u hoa i ka nahele o He'eia
48 Eia ho'i au ke Pailaka o kahi hāiki
49 Ke kū hoe ho'i o ka lā makani
50 Ka 'ae 'ale ho'i o nā kai loa
51 Ua noho kāpena mua au i nā kī a kaunu
52 Ua lula pono 'ia ka loa ka laulā ke ki'e'eki'e o ia mauna
53 He ōhāhā pu'ipu'i nepunepu ke alo o nā kahawai
54 Mā'aloha Hōlei pali i ku'u maka
55 Kū mai Pu'uko'a'e ha'a i ka makani
56 Lono 'ia mai ana ho'i ka laki 'o Kūkala'ula
57 'O wau ho'i kahi e 'ike hou aku iā Pōhakuloa
58 E hana hou aku i pau ku'u kuhihewa
59 Ua lehulehu nā 'ona miliona iā Hilopalikū
60 Ua noho ho'omana'o wale iā Pu'uonioni
61 Palepale nā lima o kau Ka'apua
62 Aia ke ake iā Hihi'imanu
63 E ho'oma'aalea wale ana i Waiolono
64 Ua lono pono 'ia e ke kini o Ko'olau
65 E 'umi ana i nā hono wai a ka ua
66 E hālalo ana i nā 'io li'u a ka moe
67 E kiki'ipani ana i ka pua o ka wiliwili
68 E hana walea ana i ka liko o ka 'ōhai

#11 He Mele Inoa no Kamaka (Papa'ai Journal slp41-43)

1 He uluhua au i ke ahi a ka luahine
2 I kānoa mai i Moku'aweoweo
3 Mālamalama a'e la lua o Ka'auea
4 E 'ā ho'omaka 'ole Uekahuna
5 I ka honea mau 'ia e ke one o Kahualoa
6 Ke nānā aku 'oe iā Akanikōlea
7 Ua ho'ohie wale ka pua o ka lehua
8 I ke ku'i kipona 'ia e ka ua a Ka'awa'awa
9 Ua 'ike 'ia ka nui ka maikai o Kīlauea
10 'Elima kupika 'ehā kuaka ka nui o Maunakea
11 'O ka 'oi nō ia o nā kuahiwi
12 'O ke ki'eki'e nō ia o nā mauna
13 Pau 'ole ko'u 'ano'i iā Maunaloa
14 I ke kū kilakila i Wahinekapu
15 Kapu maila Kauanahunahu iā Kahoku
16 'O ia ala nō ka 'oi kelakela o nā mauna
17 He kia manu no ka nahele i 'Ōla'a
18 He mamao he kēpau pipili i ka ua me ka lā
19 'A'ole hehe'e i ka ua Kanilehua
20 Ua ma'ū kahawai o Hilopalikū
21 Ua 'ono 'ia e ka manu o Haiili
22 'O ia manu kihene i ka pua o ka lehua
23 Nui nā mea 'ono momona iā Hilohanakahi
24 I nā humu huila ho'i lua a ka ua i ka nahele
25 Pūlumi 'ia maila ka lae 'ōhi'a o Pana'ewa
26 Noke hala 'ole ke ahī iā Halema'uma'u
27 I nā humu ka'ākolu a ke akamai
28 'O ia ala nō ke kela akamai o ka papa 'akahi
29 He pi'i ka uku i ka hou luna 'ume lalo
30 Niniu poahi nā huila i ka makani
31 Pipi'i maika'i ka pauma wai a ke kēhau
32 Ho'opipi'i i nā lae 'ōhi'a o Kali'u
33 Ha'a ka miloholu holu lewa i Waiaka'ea
34 'Ōniu poahi ku ki'i iā Waiwelawela
35 Ke nānā iho 'oe iā Waiapele
36 Nui mau pālahalahaha ka nahele o Keakui
37 He nani maoli aku nō Omaolaulau
38 Mau nā lima i ka papa lohi o 'Āpua
39 Kapalulu ka peni kila a ka ua i ka lani
40 Mā'ū'ū ka pu'u i ka wai a ka Nānulu
41 E ake au e 'ike e hui hou me Poliokeawe
42 Kā'i lua ka hanu i ke anu o Ka'auea
43 Hikiki'i lua i ka ua 'āpuakea
44 'Ehia kapua'i ka loa o Ohi'akalani
45 'Ekolu kapua'i kāpa'i mai ka hā
46 E milimili a'e au i kō ku'u makemake
47 Kaha ka maka i ka nani o ia pua
48 Ua kuhi au 'o 'oe 'o wau kai Omaolala
49 Le'a ka hene ka leo o ka manu i ka pua kukui
50 Me ku'u hoa i ka nahele o He'eia
51 Eia ho'i au ke pailaka o kahi hāiki
52 Ke kū hoe ho'i o ka lā makani
53 Ka 'ae 'ale ho'i o nā kai loa
54 Ua noho kāpena mua au i nā kī a kaunu
55 Ua lula pono 'ia ka loa ka laulā ke ki'eki'e o ia mauna
56 He ōhāhā pu'ipu'i nepunepu ke alo o nā kahawai
57 Mā'alo ana Hölei pali i ku'u maka

#12 He Mele Inoa no Haliaka Keli'ilapuale (Papa'ai Journal s1p45-46)

1 Kalakala kū ke kai o Keālia i ka malie
2 Kūwalawala lua nā pali o Kaholo
3 I ka ho'okina 'ia e ka makani Moa'e
4 Pi'i ka māhu ka uahi a ke kai
5 Kihe ka ihu o Kāne'āpua i ka 'ino
6 E nānā wale ana i ke kaha o Kaunolu
7 Ke hāpai hewa lā i ke one o Kahōai ē
8 Ki'eki'e ki'eki'e i luna ke ahī a ka wela i ka 'ino
9 'Ino maila ke kula o Polihua i ka lā
10 Aia i Mauna Lahilahi ku'u makemake
11 'O ka 'alani makani o Maunauli
12 Kumu ma'oma'o i ke ao muku
13 Ke hehi maila i ka 'ili o ke kai
14 Hua'i ka ulu o Lahaina i kū mālie
15 Nū nō a ha'alele wale i kai o Keka'a ē
16 Mai hele a'e 'oe a ho'i maiau ē
17 Hāwele i Maunaloa ke ao a ka makani
18 Ki'i 'ā'ume'ume ke kaha o ʻĪloli
19 Kā i ka wāwae ka i'a o Kaipaki
20 Holo mai ka wela o ka lā o Kala'īhi
21 Lūlana wale ihola noa ke kaha o Kaluako'i
22 Ua pono 'ōle ka hana 'ana a ka ua Kiu
23 I ʻalai 'ia mai e Pu'u Koʻae
24 Pae akula nā wa'a i Haleolono ē
25 Mai hele a'e 'oe a ho'i mai au
#13 'Auhea Wale ana 'Oe e ka Hanu Paoa i ke 'Ala (Papa'ai Journal s1p46)

1 'Auhea wale ana 'oe
2 E ka hanu paoa i ke 'ala
3 He 'ala ku'u pua lose
4 I mohala i ke awakea
5 A he keu ka pae 'ōpua
6 Ha'aheo i ka 'ili kai
7 'Akahi au a 'ike
8 Kahi kai e Kuilei
9 Lei aku nō ka wahine
10 Nā hala e ka pualua
11 Ha'ina mai ka puana
12 'O Haliaka nō he inoa

#14 'Auhea Wale ana 'Oe Nioi Wela i ke Kula (Papa'ai Journal s1p46)

1 'Auhea wale ana 'oe
2 Nioi wela i ke kula
3 I ke kula e Ka'apoko
4 A he keu aku 'Imiloa
5 I ke ano o ke ahiahi
6 Ahi wela mai ka mana'o
7 Mana'o au e inu
8 Kahi wai e Koʻolau
9 'Olowalu mai e ka moa
10 'O ke ao paha kēia
11 Ha'ina mai ka puana
12 Haliaka nō he inoa

#15 Ka Ukuhi Keiki (Papa'ai Journal s1p49)

1 Ke ukuhi nei au i kuʻu keiki
2 Iā Kū a me Hina, E lawe i ka 'ōmino o kuʻu keiki
3 E lawe i ka uwē o kuʻu keiki
A hiki a Kahikikū a Kahikimoe
A ka hiki paka ua a Kāne
A lai la waiho aku ka ʻōmīno kuʻu keiki
ʻO ka noho mâlie kāu e hāʻawi mai i kuʻu keiki
ʻO ka waiwai

#16 Kuʻu Wahine mai ke Kai Hāwanawana e Kuilei (Papaʻai Journal s1p55-59)

1 Kuʻu wahine mai ke kai hāwanawana e Kuilei
2 ʻO ia kai nehe mai i ka puʻe one
3 Aloha ke one loa o Pahalona
4 Kahi a kāua i hele ai me nā keiki
5 E holoholo ai kākou i ka ʻae kai
6 I ke aliālia hoʻi o Kuakahiki
7 Hiki mai nei kō aloha iaʻu nei
8 ʻO ka ʻū o ka minamina paumākō iā ʻoe
9 Aloha ka leo i ka hea mai e Papa ē
10 Aloha ʻoe a me nā keiki a kāua
11 ʻO koʻu manawa kēia ke wela mai nei loko
12 E noho hoʻokahi ana kā ʻoe i kahi o kāua
13 Kuʻu wahine mai ka malu hale ʻo Wehekaʻolu
14 Wehe mai nei ʻoe hoʻokaʻo o i ka pili a kāua
15 Aloha ke kula wela o Kaʻapoko i ka lā
16 Aloha ʻImiloa pele hone i ka laʻi
17 Aloha nō hoʻi kahi a kāua e hele ai
18 I pili ʻia e kāua ka ua me ka lā
19 Ke anu hoʻi me ke koʻekoʻe
20 Koʻekoʻe kuʻu poli ua hele ʻoe
21 Haʻalele mai nei ʻoe i ka pili a kāua
22 ʻElua kāua i lehulehu ai i nā keiki
23 Kinikini ai kēia kula mehameha
24 Mehameha ka hale ua hele ʻoe
25 E Māmā e hoʻi mai kāua he au koʻolau kēia
26 Kuʻu wahine mai ka laʻi o Pūheʻemiki
27 Aloha ia wahi a kāua e noho ai
28 ʻElua kāua hoʻolau kanaka i nā keiki
29 Ka noho ʻana o ia ʻāina makamakaʻole
Ho'okahi makamaka o ia wahi 'o Hale
Ikea ai nā hoa aloha o ia ‘āina
I 'imi aku ai kāua i ke ola o kā kāua keiki
A na ka Ho‘oulu Lāhui o Waikāne i ki‘i ‘oe
Kau ai ‘olua i luna o ke ka‘a o Maluac
Na ka ihu o ka lio i lawe mai
Poahi na huila i ke one o Makaiwa
Ku‘u wahine mai ka i‘a pāpā i ka lima
Mai ka i‘a wale nui o Ko‘olau
Na ka maka o ke kui i ki‘i aku
Ku‘u wahine mai ka i‘a wāwae ho‘okahi
Mai ka i‘a wehepoli o ka ‘āina
Ku‘u wahine mai ke oho o ke kupukupu
Pāpale ana i ka lau o ka ‘awapuhi
Ha‘a ka lau o ka niu o Mokoli‘i i ke kai
Aloha ia wahi a kāua e hele ai
Aloha ka pi‘ina ikiiki o Nu‘uanu
Pulu ai kāua i ka ua Wa‘ahila
Ku‘u wahine mai ka la‘i o ‘Ewa
Noho ai kāua i ka la‘i o Mānana
Me nā kini pōki‘i o kāua na ka makua ho‘i
Aloha kahi wai o Kamili
‘Elua ‘olua nā wāhine ho‘okahi ho‘i au
Hele ai kākou i ke ka‘apuni
Aloha ke kula o Pu‘unahawe
Aloha ka ihona ‘olu o Kipapa
Aloha ke kula o Halahape
A me ke kula o Punalu‘u
Aloha ka ihona o Pi‘ikalaua‘e
Kahi a kākou e hele ai
Ho‘omaha aku kākou i Pihanakalani
Kahi o ku‘u nui kini i noho ai
Ha‘alele mai nei ‘oe i ka pilī a ke aloha
Eia aku nei paha ‘oe me Lilinoe
Ka wahine kia‘i mauna i Poli‘ahu
Hāli‘i lua ka ‘ohu i Maunakea
Ākea ‘oe lā e ka hoa luhi
I pili aku ai me ke aloha
68 Aia paha 'oe me Hiku i ka nahele
69 Me Li'awahine ho'i i ka waokele
70 Ku'u wahine mai ka ua Lilipua
71 Mai ka ua Lilipua he'ekoko
72 Ma ka'u pili he'ekoko 'ula i ke kula
73 'Ula loa 'ula wai Kanahā ē
74 Nahā Ka'awahale ka pili me ku'u wahine
75 Ku'u wahine mai ka malu he kuawa o Wailuku
76 Mai ke kai holu ho'i o Kahului
77 Aloha ka ua 'Ulalena o Pi'iholo
78 Ke hehi maila i ka lau kukui o Liliko'i
79 Ku'u wahine mai ka la'i o Kalepolepo
80 Aloha ia wahi a kāua e hele ai
81 Na ka ihu o Kīlauea kāua i ho'iho'i mai
82 'Ike ai kāua i nā kini o kāua
83 E noho ana i ka la'i o Waikāne
84 Ka 'āina malihini a kāua i noho ai
85 No Maui 'oe no Hawai'i au
86 Kulāwi na'e kāua i kēia 'āina
87 Ku'u wahine mai ka 'ai lauoho looa o ka nahele
88 Ola ai ia lā pōniuniu 'ai 'ole
89 Aloha ka 'ai a ke akua i ka nahele
90 Au e ho'omanawa nui ai i ke anu a kāua
91 Pau kou ho'omana'o 'ana i ua luhi o kēia ao
92 Nā 'īnea ho'i me ke kaumaha
93 Eia kula paha 'oe i hi'i kua i hi'i alo
94 I kau hale a ka hewahewa
95 Ho'ohewahewa mai nei 'oe ia'u
96 Me nā keiki ho'i a kāua me ka 'ohana
97 Ku'u wahine ho'i ku'u wahine ē
98 Ku'u wahine mai ka ua pōpō kapa o Nu'uanu
99 E 'āha'i ana ma ke kua o Huewa
100 'O ka pihe o ka uwē ka'u e hana nei
#17 Kanikau lā he Aloha (Papaʻai Journal s1p60)

1. Kanikau lā he aloha
2. Nou nō e Haliaka
3. Ua hala ʻē aku nei ʻoe
4. I ke ala hoʻi ʻole mai
5. Noho iho nei ka makua
6. Me kaʻu me ka minamina
7. Eia aku nei paha ʻoe
8. I ke kui pua ʻōhelo
9. Hoʻohehelo ana i ka hale kūʻai
10. ʻUi nā kāmaʻa i ka nani o ʻImiloa
11. Ka hoene a ka pilia

#18 Kanikau no Haliaka Keliʻilapuale (Papaʻai Journal s1p61)

1. Kuʻu keiki mai ka wā heu ʻole ē
2. Hoʻokahi ʻoe ʻelua māua nā mākua
3. Ka noho ʻana i kēia ʻāina malihini
4. Kuʻu keiki mai ka hau anu o ka nahele
5. Mai ka ua hehi mai i luna o ka lāʻau
6. Kuʻu hoa hele i ka nahele o Kekele
7. Pakele kāua i ka ua Waʻahila
8. Kuʻu keiki mai ka lā kanaka nui
9. Mai ka pihe ua lua ma uka ma ka'i
10. Kuʻu hoa hoʻomanawa nui ʻīnea ʻai ʻole
11. ʻO Māmā nō ma mua ʻo ʻoe nō kai ukali hope aku
12. Haʻalele iho nei ʻoe iaʻu me nā pōkiʻi ou
13. Me ou kini hoʻi he lehulehu
14. Kuʻu keiki

#19 Kanikau he Aloha kēia nou nō e Mrs. Kapaeloa (Papaʻai Journal s2p2)

1. Kanikau he aloha kēia nou nō e Mrs. Kapaeloa
2. Kuʻu wahine mai ke kai hāwanawana e Kuilei
3. ʻO ia kai nehe mai i ka puʻeone
Aloha ke one loa o Pahalona
Kahi a kāua e hele ai me nā keiki
E holoholo ai kākou i ka 'aekai
I ke 'āliālia hoʻi o Kuakahiki
Hiki mai nei ko aloha i oʻu nei
'O ka 'ū o ka minamina paumākō iā 'oe
Aloha ka leo i ka hea mai e Papa ē
Aloha 'oe a me nā keiki a kāua
'O koʻu manawa kēia ke wela mai nei loko
E noho ho'okahi ana kā 'oe i kahi o kāua
Kuʻu wahine mai ka malu hale o Wehekaʻolu
Wehe mai nei 'oe i ka pili a kāua
Aloha ke kula wela o Kaʻapoko i ka lā
Aloha 'Imiloa bele hone i ka laʻi
Aloha nō hoʻi kahi a kāua e hele ai
I pili 'ia e kāua ka ua me ka lā
Ke anu hoʻi me ke koʻekoʻe
Koʻekoʻe kuʻu poli ua hele 'oe
Haʻalele mai 'oe i ka pili a kāua
Kuʻu wahine mai ka pō keiki 'ole
Mahana ma ke alo anu mai ma ke kua
'Elua kāua i lehulehu i nā keiki
Kininini ai kēia kula mehameha kanaka 'ole
Mehameha ka hale ua hele 'oe
E Māmā e hoʻi mai kāua he au Koʻolau kēia
Kuʻu wahine mai ka laʻi o Pūheʻemiki
Aloha ia wahi a kāua e noho ai
'Elua kāua hoʻolaukanaka i nā keiki
Ka noho 'ana o ia 'āina makamaka 'ole
Hoʻokahi makamaka o ia wahi 'o Hale
'Ikea ai nā hoaaloha o ia 'āina
I 'imi aku ai kāua i ke ola o kā kāua keiki
A na ka Hoʻoulu Lāhui o Waikāne i kiʻi aʻe
Kau ai ʻolua i ke kaʻa o Maluae
Na ka ihu o ka lio i lawe mai
Poahi nā huila i ke one o Makaiwai
Kuʻu wahine mai ka iʻa pāpā i ka lima
Mai ka iʻa wale nui o Koʻolau
Na ka maka o ke kui i ki'i aku
Ku'u wahine mai ka i'a wāwae ho'okahi o ka ʻāina
Mai ka i'a wehe poli ho'i
Ku'u wahine mai ke oho o ke kupukupu
Pāpale ana i ka lau o ka ‘awapuhi
Ha'a ka lau o ka niu o Mokoli'i i ke kai
Aloha ia wahi a kāua e hele ai
Ku'u wahine mai ka ua Pōpōkapa o Nu'uanu
E 'āha'i ana ma ke kua o Huewa
Pulu ai kāua i ka ua Waʻahila
Ku'u wahine mai ka la'i o 'Ewa
Noho ai kākou i ka la'i o Mānana
Me nā kini pōki'i o kāua nā mākua pū ho'i
Aloha kahi wai o Kamili
'Elua 'olua nā wahine ho'okahi ho'i au
Hele ai kākou i ke kula mehameha
Ke kula nō ho'i o Pu‘unahawele
Me ka ihona ‘olu o Kipapa
Aloha ke kula o Halahape
A me ke kula aku o Punalu‘u
Aloha ka ihona o Pi‘ikalaua‘e
Kahi a kākou e hele ai
Ho‘omaha aku kākou i Pihanakalani
Kahi ho'i a ku'u nui kino i noho ai
Eia aku nei paha 'oe me Lilinoe
Ka wahine kia'i mauna o Poli‘ahu
Hāli'i lua ka 'ohu i Maunakea
Ākea 'oe lā e ka hoa luhi
I pilia aku ai me ke aloha
Aia paha 'oe me Hiku i ka nahele
Me Li‘awahine ho'i i ka waokele
Ku'u wahine mai ka ua Lilipua
Mai ka ua Lilipua he‘ekoko
Ma ka'u pili he‘ekoko 'ula i ke kula
'Ula loa 'ula wai Kanahā ē
Nahā ka‘awale ka pili me ku'u wahine
Ku'u wahine mai ka malu he kuawa o Wailuku
Mai ke kai holu ho'i o Kahului
Aloha ia wahi a kāua e hele ai
Na ka moku Mō'i kāua i ho'iho'i mai
'Ike ai kāua i ua kini makamaka
Nā pōki'i nā keiki
E noho ana i ka la'i o Waikāne
Ka 'āina malihini a kāua i noho ai
No Maui 'oe no Hawai'i i au
Kulāwi ai kāua i kēia 'āina
Ku'u wahine mai ka 'ai lauoho loloa o ka 'āina
Ola ai ia lā pōniuniu 'ai 'ole
Aloha ka 'ai a ke Akua i ka nahele
Au e ho'omanawanui ai i ke anu a ka ua
Pau ho'i kou ho'omana'o 'ana i nā luhi o kēia ao
Nā 'īnea ho'i me ke kaumaha
Eia aku la paha 'oe i Hi'ikua i Hi'ialo
I kauhale o ka hewahewa
Ho'ohewahewa mai nei 'oe ia'u
Me nā keiki ho'i a kāua me ka 'ohana
Ku'u wahine mai ka la'i e Honoipu
Aloha ia wahi a kākou i 'ike ai
Me nā mākua nā keiki pū ho'i
I hele ai e māka'ika'i iā Hawa'i
'Au ai kākou i ke kai e Honoka'aape
Na ka moku Liholiho i lawe hele
'Ike ai kākou iā Hilo one
Ku'u wahine mai ka ua Kanilehua
Ke nihi a'ela ma Leleiwi
Aloha Pana'ewa me Hā'ena
Aloha Ko'oko'olau me Kumukahi
Aloha Kamiloholu me Waiākea
Aloha Makanoni me Ha'eha'e
Aloha Kukui me Waiwelawela
Kahi a kākou e hele ai
Aloha Waiapele me Kuokala
Aloha Waha'ula me Pu'a'akanu
Ke one hānau o kou Pāpā
Ku'u wahine ho'i, ku'u wahine ē
#20 Ku‘u Aloha lā Ku‘u Aloha (Papa‘ai Journal s2p6)

1. Ku‘u aloha lā ē ku‘u aloha
2. Ku‘u aloha i ke anu o Ko‘olau
3. Aloha wale ia ‘āina makamakā ‘ole
4. A kāua e ‘alo ai i ke anu me ke ko‘eko‘e
5. ‘Alo aku kāua ‘o ke anu a ke kehau
6. Mahana ma ke alo anu mai ke kua
7. Ku‘u aloha i ka ‘ai lauoho loloa o ka nahele
8. Ola ai ia lā pōloli ‘ai ‘ole
9. Ho‘omā‘ona aku kāua i ka hua ‘ūlei
10. E lei nō au i kō aloha i kēia manawa
11. A hiki mai ka wā ho‘oulu lāhui lā pili mai ‘oe
12. ‘O ka pili hemo ‘ole i ke kula e Haoi
13. He ‘oi ‘oe o ke kuhi hewa
14. Hopu akula ‘oe i ka loli i ka i‘a maka ‘ole
15. He wahi aloha nō
16. Ka ‘iliahi ‘a‘ala i ke kula

#21 ‘O ia Hale Malu i ka Lau ‘Īnia (Papa‘ai Journal s2p8)

1. ‘O ia hale malu i ka lau ‘Īnia
2. Ku‘u hoa mai ke oho o ke kupukupu
3. Pāpale ana i ka lau o ka ‘awapuhi
4. Ha‘a ka lau o ka niu o Mokoli‘i i ke kai
5. Aloha ia wahi a kāua i hele ai
6. Ku‘u aloha lā ku‘u aloha
7. Ku‘u aloha i ka pua o ka ‘ōhai
8. Ke kāhiko maila i ke pili
9. Ke lei ‘ia maila e ka manu
10. Kani ka ‘aka a ka manu o Kaula i Ko‘iahi
#22 Ehuehu Kualoa i Kehu a ke Kai (Papa'ai Journal s2p10)

1 Ehuehu Kualoa i kehu a ke kai
2 Kāhiko maila i Paikaueli
3 Hone ana ka hea i ke kai e Mōli‘i
4 He li‘i nui na‘u ke kula e Āpu'a
5 Ku'u pua i kui ai a lawa a lei
6 Ua lei 'ia maila e kāua
7 Halakau nā 'ōpua i ka lewa
8 Holu nape ka lau o ka 'Īnīa i ka makani
9 Pa‘a mai Kānehoalani i ka ‘ohu
10 ‘Ohu‘ohu Halehulu i ka lau o ka ‘ōhai
11 Ke ho‘i nei ke kini o Ka‘apoko ua ahiahi
12 Ke hāli‘i maila ka noe i ke pili
13 I pili nō kāua i nā lā ma mua

#23 He Mele Inoa no Haliaka (Papa'ai Journal s2p26)

1 He aloha no māmane
2 E noho nei i ka la‘i
3 Ālai ‘ē ‘ia mai
4 Pa‘a ku‘u hoa i ke anu
5 Ua anu nō māua
6 Ka makani Mālualua
7 Pā mai e ke kēhau
8 La‘i pono ai ka nohona
9 ‘O ka noho a Kilioe
10 I ke kula e ka ‘Ohewai
11 Waiwai nui ke aloha
12 E lalawe nei i ke kino
13 ‘O ke kino iho kēia
14 Wai ‘olu a ka mana‘o
15 Mana‘o au e inu
16 Kahi wai e Pu‘umai‘a
17 Ha‘ina mai ka puana
18 ‘O Haliaka nō he inoa
#24 ‘Auhea Wale ana ‘Oe Nioi Wela i ke Kula (Papa‘ai Journal s2p27)

1 ‘Auhea wale ana ‘oe
2 Nioi wela i ke kula
3 I ke kula e Ka‘apoko
4 A he keu aku ‘Imiloa
5 I ke ano o ke ahiahi
6 Ahi wela mai ka mana‘o
7 Mana‘o au e inu
8 Kahi wai e Koloalu
9 Olowalu mai e ka moa
10 A ‘o ke ao paha kēia
11 Ha‘ina mai ka puana
12 ‘O Haliaka nō he inoa

#25 ‘Auhea Wale ana ‘Oe E ka Hanu Paoa i ke ‘Ala (Papa‘ai Journal s2p27)

1 ‘Auhea wale ana ‘oe
2 E ka hanu paoa i ke ‘ala
3 He ‘ala ku‘u pua Lose
4 I mohala i ke awakea
5 A he keu ka pae ‘ōpua
6 Ha‘ahoe i ka ‘ili kai
7 ‘Akahi au a ‘ike
8 Kahi wai e K.
9 Ka ‘i’ini a ka mana‘o
10 Kahi kai e kui lei
11 Lei aku nō ka wahine
12 Nā hala e ka pualua
13 Ha‘ina mai ka puana
14 ‘O Haliaka nō he inoa
#26 Aia i Haleola ka Hae a ke Aloha (Papa'ai Journal s2p31)

1. Aia i Haleola ka hae a ke aloha
2. Ke hō‘ailona maila i kona kino
3. Ke pe‘ahi maila ka lau o ka hala ia‘u
4. E ho‘i nō māua e pili me ke aloha
5. Pili aku māua ‘o ka ua ‘o ka lā ē
6. Pehea lā kahi kula e Hanakāohi
7. E kāohi iho ‘oe i ka ukana a ke aloha
8. I ‘īna‘i pū nō me ka waimaka
9. Me he makamaka kā kipa ala ke aloha ke hiki mai
10. E pane mua ‘ia lā ho‘i paha pono wau
11. Ho‘i ‘oli‘oli i ke kula e Ka‘ohewai
12. Ho‘okahi nō waiwai a ka maka i ka ‘ike aku
13. A ‘ike ku‘u maka pili kāua
14. ‘O ka pili hemo ‘ole i ka uka e Līhu‘e
15. He hu‘e wahahe‘e nō ka leo manu i uka
16. He wahi inoa nou nō ē
17. Mana ē

#27 Ku‘u Pua Kāmakahala (Papa’ai Journal s2p67)

1. Nani wale ku‘u ‘ike ‘ana
2. I ke onaona pua mēlia
3. E popohe maila i ke kula
4. I ka home kaupaku ‘ole a ka manu
5. Inā nō paha ‘oe i laila
6. Inā ua māpu mai ke ‘ala
ENGLISH TRANSLATIONS OF MELE

#1 Aia ke Aloha i Kaloiki (Papa‘ai Journal s1p7)

1 Love is at Kaloiki
2 The painful disposition of Makali‘i
3 In the plains of Ulawini
4 The birds drink peacefully
5 Of the delicious waters of Kahueiki
6 Lovemaking is appropriate there
7 Here are the whispers in the palai fern
8 Close friend of the maile vine
9 You are indeed aware
10 That I am the friend in the cold
11 Who has passed through these fields
12 The small ravines are not significant
13 The refrain of the suitable lei is told
14 Ka‘awakapu is indeed a name

#2 Aia ka Nani i Kualoa (Papa‘ai Journal s1p7)

1 The beauty is at Kualoa
2 Indeed at the mill of Wilder
3 Love belongs to the nose of the horse
4 Belonging to the ‘iwa that soars in the uplands
5 I have only one fearful thought
6 The loud voice of the captain
7 Indeed my feelings are shown
8 The thoughts are crowded
9 The chiefs have the right
10 The crowds are filled
11 A peacock makes advances
12 The beauty is in the tail
13 The suitable lei is told
14 Ka‘awakapu is indeed a name

95
#3 Aia ke Aloha i Mahiki (Papa'ai Journal s1p8)

1. Love is at Mahiki
2. You arrive and I am complete
3. We both know
4. The suitable activity of the body
5. My hand grabs and you are hot
6. You see your bruised thing
7. I am the small chili pepper
8. That causes your throat to burn
9. Perhaps you have eaten the 'ape
10. Your nose is swelling
11. Here I am Anekika
12. The large koa of the North
13. I do not worry
14. The many conspiracies of the birds
15. I have just one frustration
16. The bird that speaks secretively
17. My body is mistakenly famous
18. I have not known him
19. The suitable lei is told
20. Ka'awakapu is indeed a name

#4 Aia ka Pua i ka Hikina (Papa'ai Journal s1p8)

1. The flower is in the East
2. A place to be at ease
3. It is indeed the tips of the wind
4. That carry the fragrance
5. Until it reaches the fringes of the leaves
6. To the tips of love
7. Hā'upu is indeed loved
8. In the peaceful situation in the plains
9. The field is peaceful with the horses
10. You probably know
11. I am the lively one of 'Ewa
That has stepped on the foundation
The birds return joyfully
With the flower of the olive in the hand
The suitable lei is told
Ka'awakapu is indeed a name

#5 'Auhea Wale ana 'Oe e ka Noe (Papa'ai Journal s1p10)

Where are you mist?
Spread on the pili grass
The thought is close and firm
In the seal of the government
Do not become absorbed there
In the work of the crows
The 'iwa birds are simply tame
Because of the fragrance of that flower
You have witnessed with your own eyes
The activity of the center
You are gotten by love
And you have arrived here
The suitable lei is told
Ka'awakapu is indeed a name

#6 'Auhea Wale ana 'Oe ka 'Opua Kau ma ka Maka (Papa'ai Journal s1p12)

Where are you?
The billowing cloud that is in plain sight
You are indeed my close friend
The top of Hāla'i
A water of Waipahu
My limits are attained
I am indeed lacking
At the sands there of Punahoa
And you are indeed a friend of mine
Reverence is achieved
My body is entangled
My fame is fitting
The news travels
The boss at Ka'ala hears
It is a strong fragrance
The bosom of my companion

#7 Aia i Lilinoe (Papa'ai Journal s1p12)

1 It is at Lilinoe
2 The best of love
3 It is my home
4 I am drenched in the mist
5 We are indeed warm
6 The shawl is put on
7 And it is indeed beautiful
8 From within Maleka
9 Your love is arriving
10 It is what I desire
11 I desire the beauty
12 Upland of Maunaloa

#8 He Mele Inoa no Manono (Papa'ai Journal s1p15-22)

1 Complete desire for Nu'uanu
2 With the standing wooden houses of Honolulu
3 The horses turn and the carts of the tired horses spin, their backs appearing
4 At being pulled by the reigns
5 Ma'ema'e street is peaceful
6 Continuously traveled by the horse riders
7 And by the rain in the upland of Pu'oaina
8 It is a rain that fills the street
9 The mule is let loose
10 The feet of the horses pop in Pele'ula
11 The Californians trot along at Polelewa
12 The women are gloriously adorned in silk skirts
So that the foreigners are attracted to the women
The policeman meddling in the business of others looking for trespasses
He is a paid watchdog of the bosses
The horses that race furiously graze in the plains of Kahua in the sun
The feet of the soldiers march along at Haleali‘i
The oxen that pull firewood carts of Nu‘uanu move along
It is a large pasture for the horses of Kaopuana
Traveling along with the gusts of wind
Adorning the shoulders of the horse
The horse riders are in style at Kewalo
The indecent exposure is pleasing in the plains of Kahua
The horses move swiftly at Waiaha‘o
Traveling along Hali‘imaile road
The dust from the carts is stirred up at ‘Aikupika
Fuming like a drunken person indeed
The reveling of the horses in the street
The confusion of the horses in the street
We immediately arrive at Lepekahoe
There is the intoxicating drink of the people
Gushing in the market building
What is the price to enter
The captain says intoxicated
Give me five cents and an eighth
The bags of the horse riders are full
The horse riders are aroused, the ocean billows like a skirt
The horses gather on the wharf
The grandparent of the child appears
His name might be a distant traveler or Keoni
Over there are the lehua of Polo a
Halemano is adorned
The rains of Ka‘au become torrents
It is the name of the grandfather
This grandchild, calling, belongs to him
The child whose name chant it is responds
The rain and the wind indeed abide at Kānehoalani
Striking and thrusting
The noses are plugged by the lehua honey wind
Love is ever dizzying in the kupukupu ferns
With my fern lover in the bosom of Makana
It is indeed the gift that you have promised me
You have told that person that we would smoke tobacco with him
The love and the intent are pure
The steamship passes along, the sails are gathered
Moving and cranked by the gears
The horse riders sigh
Riding in the plains of Kaiwi'ula
The ribbons are carried in the wind
Consumed in gaze at the waters of Napehā
The limbs of the horse riders are tight
The horse is ill suited for old man Adam
The shining hats are unexpected
While causing the shoulders of the horses to shine
The bobo birds travel on the main road
Crying out in the plains of ‘Aiea
The spurs of the cowboys are audible
The horse that won’t be restrained grunts
Perhaps whinnying because of the heavy riding
The horses snort at the waters of Kahuawai
Prancing joyfully at the precipice of Waimalu
Continually restless in the ascent of Waiau
The eyes of the horse riders are active
The buttocks are raised, the labia is askew
Rioting in the plains of Waimano
Numerous are the stones along the path
Seen by Kehoaiai
The sea of Kuhia
In the continuous breeze of the Trade wind
A sacred Trade wind for Hālaulani
The mists rise in Waipahu
Trampled on by the horse riders
Traveling yonder in the plains of Honouliuli
The children of Ha’akea
Creeping along in the dew of Pu‘uloa
The women of Kamao are fine
Pain strikes at Pu‘ukapolei
Bedecked in the ‘ōhai shrub of Kānehili
89 Strewn on the beach of Ka'olina
90 It is a forceful bird of Kaiona
91 Entering into the flowers of the wiliwili tree
92 They are in lasting love with Kualakai
93 A lover in the sea of Kūpaka
94 A tobacco chewed by the horse riders
95 Traveling yonder to the shore of Waimānalo
96 Achieving the adjacent lands at Kahe
97 Giving to 'Ulehāwā
98 You spatter and we are still
99 Lest the fish reaches Lāna‘i
100 It is the fish tail of the grandchild
101 The breadfruit of Kaha‘i
102 A nourishing breadfruit for the child
103 For the eldest of the woman, Kapaeloa is your mother
104 The child to whom the name belongs answers
105 The fragrant wind of Puna blows hot
106 The Pu‘ulena wind is still and satisfied
107 The flowers at the peak are sweetly fragrant
108 It is a secret messenger in the upland of Malama
109 Take care of the gift, love
110 You should also care for my five cents
111 Yours is the awkwardness
112 I am alert, the love is pure
113 Nānākuli is a child of the sun
114 Wai‘anae is a land agent of the sun
115 Lualualei is the eldest child of the sun
116 The Mā‘ili districts are younger siblings of the sun
117 Nākuaiwa is a gateway for the sun
118 Forcing through Kamalamaŋō
119 The coconuts of Pōka‘i are thick in the sun
120 A sun passes at Kahunaniho
121 The teeth of the sun are sharp dancing in the plains
122 Dancing joyfully in the plains of Kūmanomano
123 The sun is everywhere dancing at Nākamaile
124 Mākahā is an officer who calls warriors to battle
125 The stratum of the sun travels to the Kea‘au district
126 ‘Ōhikilolo is a meeting of the sun
The sun is a native of Makua
The eyes are newcomers when Ko‘iahi is seen
If Mailelauli‘i is there
The sun is a chief of Kahanahāiki
The sun is a parent of Keawa‘ula
When Maunalalahilahi is seen
The sun is pulled to Pua‘akane
Kīlauea is quickly reached
Pōhaku o Kaua‘i emerges in the sea
Lifting Ka‘ena point from underneath
Looking out from the corner of the eye at Nenele‘a
The horse riders are joyous at Keālia
The koa firewood stands at Mokulē‘ia
Warming up with Kawaihāpai
lifted straight up high
Majestic in the cliffs of Makaukau
Lifting the cliffs of Kama‘o‘ha
Looking down towards Waialua
The sea of Pua‘ena is filled with white caps
The fire wood are like creepers on the plains
Piled up in the uplands of Kamananui
Offering the water in Anahulu
Desire is heaped up pulling upwards
The insistent sturgeon fish of Waimea claims
Claiming the sands of Pupukea
The fisherman of Paumalū claims
Claiming Kalauna
Claiming and laying with Waiale‘e
Hanakaoa indeed claims Kawela
The eyes burn in the sun of Pahipahi‘ālua
Claiming Naualewa
The woman bedecked with pandanus of Kahuku claims in the ocean
Bedecked with the pandanus of Punaho‘olapa
Claiming the fresh water of Punalau
Malaekahana is claimed
The crow of the cock claims the path
Claiming the sun of Lā‘ie
The claim of the child is a claim without measure
Claiming the cape of Laniloa

Ma'alma claims Hau'ula through warfare

Claiming the sea of Puawahie

Claim the wind of bashful water

It is the bashful water of Kaluanui

Manono claims Kamapua'a

To climb the cliffs of Kaliuwa'a

The small canoe is taken along with the large canoe

Indeed lowered in the cliffs of Kipū

The Koa stands with the ginger

The lehua of Makali'i stand in the water

floating in the waters of Kaliuwa'a

It is as bath water for the child

Manono calls the grandfather

O Kaleoikaika

Steady the dragging ropes of the canoe

Prepared and ready

Your grandmother, Waiholualaniikamoku boards

She takes care of the bailer in the bilge of the canoe

The canoe does not float in the sea of Lelepā

Girls argue

Large soft flabby plumpness of a lost gift

Sucking hard the delicious waters

Staying for six days

Indeed on the seventh, the desire is attained

The desire arrives at the waters of Kahana

In the mixing of the waters at the horses at Huilua

Pu'uomahia spins and turns

The sea that bites till pain of Makaua

Rudely bitten by the dog oven

The horses munch along by the sea of Kaiaka

Where the gardenia is together with the loss of breath

The ghosts have indeed been routed

Indeed moving to the sands of Ka'oi'o

Huddled up from being warded off by Kapohoulu

Resting in the coconut grove of La'a

The humble commoners over there
1 Flower aching in the sun of Kawaihoa
2 The silence of the forest is carried in the wind
3 What is it to you Kehuakea
4 I pierce the lehua in the lingering water
5 I am waiting for the deep thoughts
6 The 'ekala is just a trifle of love
7 I did not perceive it
8 The notches are scooped out on the hau of Līhu'e
9 The reigns of Hale'au'au are pulled in
10 Choppy in the rough riding of Kalena
11 Riding to the plains of Kanoenoe
12 I have slept in the upland of Malamanui
13 In the rapid flow of the foamy water
14 From Waimea indeed to Wahiawā
15 This is a time to talk for your younger sibling
16 My dear name has traveled
17 There is Puna filled with the Hoʻolua wind
18 Made to leak by the third hill
19 It is a flow that attracts the eyes for the wind
20 Placed in the center of the Koʻolau
21 So that the profound pain is finished
22 The wild eyes of Malamalama
23 Take care of the person that is loved
24 Do not dare to forget

#10 He Mele Inoa no Kamakanānā (Papa‘ai Journal s1p37-39)

1 Puna of the sea that is muzzled
2 The size and grandeur of Kīlauea is heard
3 The greatness of Maunakea is equal to fifty cubits and four quarters
4 It is indeed the greatest of all ridges
5 It is indeed the highest of all mountains
6 My love for Maunaloa is without end
7 In the majestic stance at Wahinekapu
Kauanahunahu is reserved for Kahoku
It is indeed the most supreme of mountains
A bird catcher in the forest of 'Ōla'a
A glue and a resin that holds in the rain and in the sun
Not melting in the Kanilehua rain
The rivers of Hilopalikū are full
Sucked in by the birds of Haili
Those baskets of lehua blossoms
There are many sweet and delicious things to Hilohanakahi
In the wandering bitter rains in the forest
The fierce biting of the sun in the heavens
The 'ōhi'a filled cape of Pana'ewa is swept
The fire forges on to Pōhakuloa with out stopping
To the three stranded stitch of the wise
He is indeed the smartest of the first class
The middle of the boat rise pierced through and drawn down
The wheels spin and turn in the wind
The sloshing bitter water rises high
Rising in the 'ōhi'a filled cape of Kali'u
Kamiloholu dances and is suspended at Waiaka'ea
Twisting and turning towards Waiwelawela
When you look at Waiapele
The forest of Keakui is totally flattened
Omaolalaulau is indeed beautiful
The hands are stopped at the shiny flats of 'Āpua
Our pencil buzzes in the stream
The throat is quenched by the water of the torrent
Ha'eha'e is fully satiated by Makanoni
I am disturbed at the 'ōhi'a cape of Papalauahi
Sucking and lapping at the sands of Kahualoa
I desire to see and to meet again with Poliokeawe
The breath is forced in the cold of Ka'auea
The 'Āpuakea rain slants back
How many feet is the length of 'Ohi'aokalani
Three feet that are lightly pounding on the fourth
I fondle to fulfill my desire
The eyes swoop down on the beauty of Wahinekapu
I thought that you and I would be at the sea of Omalala
The teasing of the voice of the bird in the kukui flower is joyous
With my friend in the forest of He'eia
Here I am, the pilot of a narrow place
The oarsman of the windy day
The rising wave of the distant sea
I have sat as a Captain in the keys of making love
The length, width, and the height of that mountain have been well measured
The surface of the streams are plump and well formed
Hōlei cliff is passing by my dear eyes
Puʻukoaʻe stands and dances in the wind
The luck of Kūkalauʻula is heard
I am indeed one who has seen Pōhakuloa again
I look again so that I have no false pretense
The millionaires are abundant because of Hilopalikū
Just sit in remembrance of Puʻuonioni
The hands of Kaukaʻapua block
There desirous of Hihimanu
Simply trickery at Waiolono
Heard well by the multitude of Koʻolau
Suppressing the bays of rain water
Looking down on the wise hawks of the dream
Desiring the flower of the wiliwili
Peacefully working through the buds of the ʻōhai

#11 He Mele Inoa no Kamaka (Papaʻai Journal s1p41-43)

1. I am disturbed by the fire of the old woman
2. Made as a pit at Mokuʻāweoweoe
3. The top of Kaʻauea is radiant
4. Uēkahuna is on fire without being started
5. In the soft sounds made by the sands of Kahualoa
6. You look towards Akanikōlea
7. The flower of the lehua is simply noble
8. In the pelting of the bitter rains
9. The size and the quality of Kilauea is seen
10. Five cubics and four quarters is the size of the mountain
11. It is indeed the best of all uplands
It is indeed the highest of all mountains
My desire for Maunaloa is never ending
In the majestic location at Wahinekapu
The biting rains are reserved for Kahoku
That is indeed the best of all mountains
A bird catcher of the uplands of 'Ola'a
It is a glue and a resin that sticks in the rain and the sun
Not melting in the Kanilehua rain
The rivers of Hilopali are full
Craved by the birds of Haili
Those birds that bundle the flowers of the lehua
There are many sweet and delicious things to Hilohanakahi
In the wandering bitter rains in the forest
The 'ōhi'a filled cape of Pana'ewa is swept
The fire forges on to Halema'uma'u with out stopping
To the three stranded stitch of the wise
He is indeed the smartest of the first class
The middle of the boat rise pierced through and drawn down
The wheels spin and turn in the wind
The sloshing misty water rises high
Rising in the 'ōhi'a filled cape of Kali'u
Kamiloholu dances and is suspended at Waiaka'ea
Twisting and turning towards Waiwelawela
When you look at Waiapele
The forest of Keakui is totally flattened
Omaoluau is indeed beautiful
The hands are stopped at the shiny flats of 'Āpua
The pen of rain buzzes in the heavens
The throat is cooled by the water of the torrent
I desire to see and to meet again with Poliokeawe
The breath is forced in the cold of Ka'auea
The 'āpuakea rain slants back
How many feet is the length of 'Ohi'aokalani
Three feet that are lightly pounding on the fourth
I fondle to fulfill my desire
The eyes swoop down on the beauty of that flower
I thought that you and I would be at the sea of Omalala
The teasing of the voice of the bird is joyous because of the kukui flower
50 With my friend in the forest of He‘eia
51 Here I am, the pilot of a narrow place
52 The oarsman of the windy day
53 The rising wave of the distant sea
54 I have sat as a captain in the keys of making love
55 The length, width, and the height of that mountain have been well measured
56 The surface of the streams are plump and well formed
57 Hölei cliff is passing by my dear eyes

#12 He Mele Inoa no Haliaka Keli‘ilapuale (Papa‘ai Journal s1p45-46)

1 The sea of Keālia is rough in the calm
2 The cliffs of Kaholo fall backwards
3 Blown continually by the trade winds
4 The steam from the fire rises on the sea
5 The nose of Kāne‘apua sneezes in the storm
6 Just looking at the shore of Kaunolu
7 Terribly lifting there the sands of Kaohai
8 The fire and heat are high in the storm
9 The plains of Polihua are unbearable because of the sun
10 My desire is at Mauna Lahilahi
11 The line of clouds of Maunauli
12 Kumuma‘oma‘o wind in the broken cloud
13 Treading the surface of the sea
14 The wind of Lahaina bursts and stands calm
15 Roaring in the sea of Keka‘a
16 Do not go until I have returned
17 The windy cloud wipes through Maunaloa
18 Drawn towards the shore of ʻĪoli
19 The feet of the fish of Kaipaki marches
20 The heat of the sun is rampant
21 The mist is stilled at the beach of Kaluako‘i
22 The activity of the Kiu wind is not proper
23 Blocked by Pu‘u Koa‘e
24 The canoes go ashore at Haleolono
25 Do not go until I have returned
#13 ‘Auhea Wale ana ‘Oe e ka Hanu Paoa i ke ‘Ala (Papa’ai Journal s1p46)

1. Where are you?
2. The fragrant breath in the path
3. My rose blossom is fragrant
4. Blossoming in the midday
5. And the line of billowing clouds are excessive
6. Proud on the surface of the sea
7. It is the first time that I have seen
8. The ocean of Kuilei
9. The woman is indeed bedecked
10. The hala of two flowers
11. The refrain is told
12. Haliaka is indeed a name

#14 ‘Auhea Wale ana ‘Oe Nioi Wela i ke Kula (Papa’ai Journal s1p46)

1. Where are you?
2. Hot chili pepper of the plains
3. In the plains of Ka’apoko
4. ‘Imiloa is great
5. In the peace of the evening
6. The thoughts are hot fire
7. I intend to drink
8. The Ko’olau waters
9. In the din of the chickens
10. This is perhaps the morning
11. The refrain is told
12. Haliaka is indeed a name

#15 Ka Ukuhi Keiki (Papa’ai Journal s1p49)

1. I am weaning my child
2. Kū and Hina, take the sickness of my child
3. Take the crying of my child
To Kahiikikü and to Kahikimoe
To the rain drop land of Kāne
And there leave the sickness of my child
A calm temperament is what you should give to my child
This is valuable

#16 Ku‘u Wahine mai ke Kai Hāwanawana e Kuilei (Papa‘ai Journal s1p55-59)

My woman from the whispering sea of Kuilei
It is the sea where the sand hills rustle
Beloved are the long sands of Pahalona
The place that we went to with the children
Where we meandered in the sea spray
In the crusty salt of Kuakahiki
Your love comes to me
The moan and the overwhelming grief for you
Beloved is the voice that called out, “O Papa”
You and our children are beloved
This is the time when my insides burn
You will indeed be alone in the place of ours
My woman from the house shelter of Weheka‘olu
You have released and made barren the bond between us
Beloved are the hot plains of Ka‘apoko in the sun
Beloved is ‘Imiloa of the soft sounding bell in the calm
Beloved indeed is the place where we went around together
The rain and the sun were brought together by us
The cold and the chill
My bosom is cold and you have left
You have left the embrace of ours
We are two that have made many children
So that the lonely plain has been filled
The house is lonely and you have left
Mama, let us two return, this is the time of the Ko‘olau winds
My woman from the calm of Ōhe‘emiki
Beloved is the place that we have lived
We are two that have made many children
The life in that friendless land
There is one friend in that place, Hale
So that we came to know friends of that land
And we sought a life for our children
It was the race builders of Waikāne that got you
You two were riding on the cart of Maluae
It was the nose of the horse that took
The wheels turned in the sands of Makaiwa
My woman from the fish that is touched by the hand
From the very slimy fish of Koʻolau
It was the point of the barb that took away
My woman from the one legged fish
From the bosom opening fish of the land
My woman from the frond of the kupukupu
Covering herself with the leaf of the ginger
The leaf of the coconut of Mokoliʻi dances in the sea
Beloved is the place that we went around together
Beloved is the humid ascent of Nuʻuanu
Where we were drenched in the Waʻahila rain
My woman from the peace of ʻEwa
We stayed in the calm of Mānana
With our many younger siblings from our parents
Beloved is the water of Kamili
You women were two and I was one
When we all went traveling around
Beloved is the plain of Puʻunahawele
Beloved is the descent of Kipapa
Beloved is the plain of Halahape
Beloved is the plain of Punaluʻu
Beloved is the descent of Piʻikalauaʻe
The place that we went to
We rested at Pihanakalani
The place that all my people rested at
You have left the embrace of love
You are perhaps here with Lilinoe
The mountain guarding woman at Poliʻahu
The mist is doubly spread at Maunakea
You are expansive, the tired friend
Brought together with love
Perhaps you are with Hiku in the forest
With Li'awahine indeed in the dark forest
My woman from the Lilipua rain
From the blood-letting Lilipua rain
In my blood-letting embrace in the plains
The red water of Kanahā is regal
The embrace with my woman has been torn apart
My woman from the shade of the guava of Wailuku
From the lapping seas of Kahului
Beloved is the ‘Ulalena rains of Piʻiholo
Treading on the kukui leaves of Lilikoʻi
My woman from the calm of Kalepolepo
Beloved is that place that we went to
It was the bow of Kīlauea that returned us
So that we would come to know our community
Living in the peace of Waikāne
The new land where we lived
You are from Maui and I am from Hawaiʻi
But we have made this the plains of our bones
My woman from the time of long hair eating of the forest
When those dizzying foodless days were survived
Beloved is the food of God in the forest
You had patience with in the cold we both felt
Your thinking about the burdens of this world are finished
The hardship and the burden
Perhaps you are here carrying on the back and on the front
In the household of aimlessness
Do not recognize me
And our children and the family
My woman, my woman indeed, my woman indeed
My woman from the Pōpōkapa rain of Nuʻuanu
Carrying away the burden of Huewa
The din of lament is my labor
#17 Kanikau lā he Aloha (Papa’ai Journal s1p60)

1. Lament for a beloved one
2. Indeed for you Haliaka
3. You have just passed
4. On to the path without return
5. The parent stays here
6. With mine with regret
7. Perhaps you are here
8. Stringing the ‘ōhelo flowers
9. Decorating the store
10. The shoes squeak in the beauty of ‘Imiloa
11. The soft sounds of the music

#18 Kanikau no Haliaka Keliʻilapuale (Papa’ai Journal s1p61)

1. My child from the hairless days
2. You are one and we the parents are two
3. The life in this unfamiliar land
4. My child from the cold dew of the forest
5. From the rain that treads on top of the trees
6. My traveling companion in the forest of Kekele
7. We escaped the Wa‘ahila rains
8. My child from the from the mature persons day
9. From the extra loud rains inland and at the sea
10. My extremely patient companion in the hardship of going without food
11. Mama is indeed in front and you are to follow behind
12. You have just left me and your younger siblings
13. Along with your many people
14. My child

#19 Kanikau he Aloha kēia nou nō e Mrs. Kapaeloa (Papa’ai Journal s2p2)

1. This is a dirge of love for you indeed Mrs. Kapaeloa
2. My woman from the whispering sea of Kuilei
3. It is the sea where the sand hills rustle
4 Beloved are the long sands of Pahalona
5 The place that we went to with the children
6 Where we meandered in the sea spray
7 In the crusty salt of Kuakahiki
8 Your love comes to me
9 The moan and the overwhelming grief for you
10 Beloved is the voice that called out, “O Papa”
11 You and our children are beloved
12 This is the time when my insides burn
13 You will indeed be alone in the place of ours
14 My woman from the house shelter of Weheka‘olu
15 You have released the bond between us
16 Beloved are the hot plains of Ka‘apoko in the sun
17 Beloved is ‘Imiloa of the soft sounding bell in the calm
18 Beloved indeed is the place where we went around together
19 The rain and the sun were brought together by us
20 The cold and the chill
21 My bosom is cold and you have left
22 You have left the embrace of ours
23 My woman of the childless night
24 Warmth in the front and cold in the back
25 We are two that have made many children
26 So that the lonely, unpopulated plain has been filled
27 The house is lonely and you have left
28 Mama, let us two return, this is the time of the Ko‘olau winds
29 My woman from the calm of Pūhe‘emiki
30 Beloved is the place that we have lived
31 We are two that have made many children
32 The life in that friendless land
33 There is one friend in that place, Hale
34 So that we came to know friends of that land
35 And we sought a life for our children
36 It was the race builders of Waikāne that got you
37 You two were riding on the cart of Maluae
38 It was the nose of the horse that took
39 The wheels turned in the sands of Makaiwa
40 My woman from the fish that is touched by the hand
41 From the very slimy fish of Ko‘olau
It was the point of the barb that took away
My woman from the one legged fish of the land
From the bosom opening fish indeed
My woman from the frond of the kupukupu
Covering herself with the leaf of the ginger
The leaf of the coconut of Mokoliʻi dances in the sea
Beloved is the place that we went around together
My woman from the Pōpōkapa rain of Nuʻuanu
Carrying away the burden of Huewa
That we were drenched in the Waʻahila rain
My woman from the peace of ʻEwa
We stayed in the calm of Mānana
With our many younger siblings from our parents
Beloved is the water of Kamili
You women were two and I was one
When we were traveling the lonely plains
The plain indeed of Puʻunahawele
With the descent of Kipapa
Beloved is the plain of Halahape
Along with the plains of Punaluʻu
Beloved is the descent of Piʻikalauaʻe
The place that we went to
We rested at Pihanakalani
The place that my entire body rested at
You are perhaps here with Lilinoe
The mountain guarding woman of Poliʻahu
The mist is doubly spread at Maunakea
You are expansive, the tired friend
Brought together with love
Perhaps you are with Hiku in the forest
With Liʻawahine indeed in the dark forest
My woman from the Lilipua rain
From the blood-letting Lilipua rain
In my blood-letting embrace in the plains
The red water of Kanahā is regal
The embrace with my woman has been torn apart
My woman from the shade of the guava of Wailuku
From the lapping seas of Kahului
80 Beloved is the place that we went to
81 It was the ship Mōʻi that brought us back
82 So that we would come to know that familiar community
83 The younger siblings and the children
84 Living in the peace of Waikāne
85 The new land where we lived
86 You are from Maui and I am from Hawaiʻi
87 But we have made this the plains of our bones
88 My woman from the time of long hair eating of the land
89 When those dizzying foodless days were survived
90 Beloved is the food of the God in the forest
91 You had patience with in the cold of the rain
92 Your thinking about the burdens of this world are finished
93 The hardship and the burden
94 Perhaps you are here carrying on the back and on the front
95 In the household of aimlessness
96 Do not recognize me
97 And our children and the family
98 My woman in the calm of Honoipu
99 Beloved is that place that we have known
100 With the parents and children together indeed
101 That we went to visit Hawaiʻi
102 That we traversed in the sea of Honokaʻape
103 It is the ship Liholiho that transports
104 So we are able to see the sands of Hilo
105 My woman from the Kanilehua rain
106 Creeping up at Leleiwi
107 Beloved are Panaʻewa and Hāʻena
108 Beloved are Koʻokoʻolau and Kumukahi
109 Beloved are Kamiloholu and Waiākea
110 Beloved are Makanoni and Haʻeheʻe
111 Beloved are Kukui and Waiwelawela
112 Places that we have gone
113 Beloved are Waiapae and Kuokala
114 Beloved are Wahaʻula and Puaʻakanu
115 The birth sands of your father
116 Indeed my woman, indeed my woman
#20 Ku’u Aloha lā Ku’u Aloha (Papa’i Journal s2p6)

1. My love indeed my love
2. My love in the cold of Koʻolau
3. Beloved is that friendless land
4. That we have shared in the cold and the chill
5. We were together in the cold and the mist
6. Warm in the front and cold from the back
7. My love in the long hair eating of the forest
8. That those foodless days were survived
9. We satisfied ourselves with the fruit of the ‘ūlei
10. I indeed wear your love as a garland
11. Until the time of increasing the race, you are with me
12. An embrace that is not loosened in the plains of Haʻoi
13. You are a great surprise
14. You have caught the sea cucumber, the fish without eyes
15. An expression of love indeed
16. The fragrant sandalwood of the plains

#21 ‘O ia Hale Malu i ka Lau ʻĪnia (Papa’i Journal s2p8)

1. That house in the shade of the Pride of India tree
2. My friend from the frond of the kupukupu fern
3. Covering herself with the leaves of the ginger
4. The frond of coconut on Mokoliʻi dance in the sea
5. Beloved is that place that we went to together
6. My love, O my love
7. My love in the flower of the ʻōhai
8. Adorned with pili grass
9. Worn as a garland by the bird
10. The laugh of the bird of Kaula sounds at Ko‘iahī
#22 Ehuehu Kualoa i Kehu a ke Kai (Papa‘ai Journal s2p10)

1. Kualoa is animated in the spray of the sea
2. Beautiful in Paikaueli
3. The call sounds softly in the sea of Mōli‘i
4. It is a big chief of mine in the plains of ‘Āpua
5. My flower that has been strung into a full lei
6. It has been adorned with a garland by us
7. The billowing clouds are full and perched in the sky
8. The leaf of the Pride of India tree sways in the wind
9. Kānchoalani is covered in mist
10. Halehulu is bedecked with the leaves of the ‘ōhai
11. The multitude of Ka‘apoko is returning for it is evening
12. The mist is spread out on the pili grass
13. Where we were once together in the days gone by

#23 He Mele Inoa no Haliaka (Papa‘ai Journal s2p26)

1. Affection indeed for the māmane
2. Sitting in the calm
3. It was blocked beforehand
4. My friend is stuck in the cold
5. We are indeed cold
6. The Māualua wind
7. The evening breeze blows in
8. Making the sitting totally serene
9. It is the residence of Kiloe
10. In the plains of the water pipe
11. Love is greatly valued
12. Thrilling the body
13. This is my own body
14. The pleasing waters of desire
15. I intend to drink
16. The waters of Pu‘umai‘a
17. The refrain is told
18. Haliaka is indeed a name
#24 'Auhea Wale ana 'Oe Nioi Wela i ke Kula (Papa'ai Journal s2p27)

1 Where are you?
2 Hot chili pepper of the plains
3 In the plains of Ka'apoko
4 And 'Imiloa is grand
5 In the peace of the evening
6 The thoughts are a hot flame
7 I intend to drink
8 The water of Koloalu
9 In the din of the chickens
10 And perhaps this is the dawning
11 The refrain is told
12 Haliaka is indeed a name

#25 'Auhea Wale ana 'Oe E ka Hanu Paoa i ke 'Ala (Papa'ai Journal s2p27)

1 Where are you?
2 The fragrant breath in the path
3 My rose blossom is fragrant
4 blooming in the midday
5 And the billowing clouds are excessive
6 Proud on the surface of the ocean
7 It is the first time that I have seen
8 The waters of K.
9 The desire of the intentions
10 The seas of Kuilei
11 The woman is bedecked
12 By the hala of the two flowers
13 The story is told
14 Haliaka is indeed a name
#26 Aia i Haleola ka Hae a ke Aloha (Papa'ai Journal s2p31)

1. The flag of love is at Haleola
2. Heralding her body
3. The leaf of the hala waves to me
4. For us to return and embrace with love
5. We embrace, the rain and the sun
6. How indeed are the plains of Hanakāohi
7. You suppress the baggage of love
8. As condiments indeed for tears
9. Like a close friend indeed, love visits when you arrive
10. Perhaps first answered that I am content
11. Returning gleefully to the plains of Kaʻohewai
12. This is indeed one treasure for the eye to behold
13. And my eyes see that we are together
14. The unbreakable embrace in the uplands of Līhuʻe
15. The voice of the bird in the uplands is a false exposure indeed
16. A little name indeed for you
17. O Mana

#27 Kuʻu Pua Kāmakahala (Papaʻai Journal s2p67)

1. My view is grand
2. In the fragrance of the plumeria
3. Lovely in the plains
4. In the roofless house of the birds
5. If you were perhaps there
6. You might have been wafted by the fragrance
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