

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

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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'iimamao, 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. Vitality

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 'āina 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 Ko‘olau 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 'Okoa 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 Kauai. 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 Waikāne. He was a member and a founder of 'Imiloa also known as Waikāne 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 'āina '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 Waiāhole 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 Mo'olelo Lā Hānau, a me nā Mele Kanikau, a me nā Mele Olioli na S. E. K. Papa'ai, 'A History Book of Births, and Dirges, and Chanted Songs Belonging to S.E.K. Papa'ai'.

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 Papa'ai'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 Papa'ai 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

Order	Title or First Line	Type	Subject	Composer	Length	Page
1	Aia ke Aloha i Kaloiki	IP	Ka‘awakapu	Kiha	14 s1p7	
2	Aia ka Nani i Kualoa	IP	Ka‘awakapu	M. Kapaeloa	14 s1p7	
3	Aia ke Aloha i Mahiki	IP	Ka‘awakapu	M. Kekama	20 s1p8	
4	Aia ka Pua i ka Hikina	IP	Ka‘awakapu	M. Kekama	16 s1p8	
5	Auheha Wale ana ‘Oe e ka Noe	IP	Ka‘awakapu	Mileka	14 s1p10	
6	Auheha Wale ana ‘Oe ka ‘Ōpua Kau ma ka Maka	IP	unknown	K.G. Mala	16 s1p12	
7	Aia i Lilinoe	IP	unknown	K.G. Mala	12 s1p12	
8	He Mele Inoa no Manono	IL	Manono	unknown	201 s1p15-22	
9	No ‘Iolani Kamaka o ‘Iouli Kamehameha IV	?	Iolani	Kauikeaouli	24 s1p24	
10	He Mele Inoa no Kamakanānā	IL	Kamaka-nana	unknown	68 s1p37-39	
11	He Mele Inoa no Kamaka	IL	Kamaka	unknown	57 s1p41-43	
12	He Mele Inoa no Haliaka Keli‘ilapuale	IL	Haliaka K.	unknown	25 s1p45-46	
13	‘Auheha Wale ana e ka Hanu Paoa i ke Ala	IP	Haliaka	unknown	12 s1p46	
14	‘Auheha Wale ana ‘Oe Nīoi Wela i ke Kula	IP	Haliaka	unknown	11 s1p46	
15	Ka Ukuhi Keiki	P	unknown	Papa‘ai	11 s1p49	
16	Ku‘u Wahine Mai ke Kai Hāwanawana e Kuilei	K	Kapaeloa	Papa‘ai	100 s1p55-59	
17	Kanikau lā he Aloha	K	unknown	unknown	11 s1p60	
18	Kanikau no Haliaka Keli‘ilapuale	K	Haliaka	Papa‘ai	14 s1p61	
19	Kanikau he Aloha kēia nou nō e Mrs. Kapaeloa	K	Kapaeloa	Papa‘ai	116 s2p2	
20	Ku‘u Aloha lā Ku‘u Aloha	HL	unknown	unknown	16 s2p6	
21	‘O ia Hale Malu i ka Lau ‘Īnia	?	unknown	unknown	10 s2p8	
22	Ehuehu Kualoa i Kehu a ke Kai	?	unknown	unknown	13 s2p10	
23	He Aloha no Māmane	IP	Haliaka	unknown	19 s2p26	
24	‘Auheha Wale ana ‘Oe Nīoi Wela i ke Kula	IP	Haliaka	unknown	12 s2p27	
25	‘Auheha Wale ana ‘Oe e ka Hanu Paoa i ke ‘Ala	IP	Haliaka	unknown	14 s2p27	
26	Aia i Haleola ka Hae a ke Aloha	IP	Mana	unknown	17 s2p31	
27	Ku‘u Pua Kāmakahala	?	unknown	unknown	7 s2p67	

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'ihī '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.

CHAPTER 4: MELE INOA LŌ'IHI

The mele inoa lō'ihī 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'ihī. 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'ihī 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'ihī.

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'ihī group is He Mele Inoa no Haliaka Keli'ilapuale, 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.

Mele Inoa Lō'ihī for Manono

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'ihī 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 Pū‘oaina
 And by the rain in the upland of Pū‘oaina

8 He ua ho‘opiha i ke alanui
 It is a rain that fills the street

9 Hō‘alu ka piula i Nu‘uanu
 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 po‘e 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

91 E hahao ana i ka pua o ka wiliwili

Entering into the flowers of the wiliwili tree

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

181 Liuliu 'ia mai a mākaukau

Prepared and ready

182 'A'e mai ko kupunawahine 'o Waiholualaniikamoku

Your grandmother, Waiholualaniikamoku boards

183 Iā ia ke kā, ka liu o ka wa'a

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

184 '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.

88 Lei aku i ka 'ōhai o Kānehili

Bedecked in the 'ōhai shrub of Kānehili

89 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.

139 Kū ke koa kau ahi i Mokulē‘ia

The koa firewood is stands at Mokulē‘ia

140 E ho‘ohahana ana me Kawaihāpai

Warming up with Kawaihāpai

141 Hāpai poloie a ki‘eki‘e i luna

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.

23 Le‘a ka ho‘okapeke i ke kula o Kahua

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 pa‘ū 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 lō‘ihi 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 Wai‘anae. 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, Kamaunuanoho. When Kamapua‘a is being carried off to Olopana to be sacrificed, it is a chant sung by Kamaunuanoho 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 pa‘ū 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 māka'i 'imi i ka lawehala

The policeman meddles in the business of others looking for trespasses

15 He 'īlio kau dālā ia na ka po'e 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 Hawai'i.

31 I laila ka wai lohi o ke kanaka

There is the intoxicating drink of the people

32 E ho'ohū ana i ka hale mākeke

Gushing in the market building

33 He aha ke kumukū'ai e hiki ai

What is the price to enter

34 'Ōlelo mai ke kāpena me ka 'ona

The captain says intoxicated

35 Pi'i mai ka hapa 'umi me ka hapa walu

Give me five cents and an eighth

36 Piha pono ka 'eke a ka po'e holo lio

The bags of the horse riders are full

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 ē, '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 Haleali'i

The feet of the soldiers march along at Haleali'i

18 Nome nā bipi kauōka'a wahie o Nu'uaniu

The oxen that pull firewood carts of Nu'uaniu 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 kukuku'i '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 ōhāhā 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 is found in lines 34 and 35 of mele #10, "Ma'ū 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 Makaanoni" 'Ha'eha'e is fully satiated by Makaanoni'. It is very common in kaona to equate sexual appetite with appetite for food and drink. The connection here is further made because Makaanoni 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 'āina is clearly evidenced in this mele by the heavy emphasis on wahi pana, the focus on Pele, an akua deeply connected to the 'āina, and the direct praise of the grandeur of the 'āina itself. Belief in the 'ohana 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 Lō'ihi for Haliaka

The last of the mele inoa lō'ihi 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'ihī, 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

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 kū 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'ihī

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'ihī

As a group, the mele inoa lō'ihī 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'ihī, 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'ihī 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 inoā '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 o ‘o 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 lō'ihī is also used in these mele as in lines 4 through 6 of mele #1:

4 Inu ho'ola'i nā manu

The birds drink peacefully

5 I ka wai 'ono 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" 'Here are the whispers in the palai fern'

and "Hoa pili ho'i 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 Lālau ku'u lima wela 'oe

My hand grabs and you are hot

- 6 'Ike 'oe i kō mea niniau
You see your bruised thing
- 7 'O ka iki nōi 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 lō‘ihi, 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 Ka‘awakapu 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‘iakaikapoliopole story (Pukui ‘Ōlelo 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 wahahe‘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'ihī, 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'ihī also. Although not prevalent, the mention of an akua name and reference to maoli stories shows a connection to the maoli belief system.

CHAPTER 6: KANIKAU

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

25 'Elua kāua i lehulehu i nā keiki

We are two that have made many children

26 Kinikini ai kēia kula mehameha kanaka 'ole

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 ki'i a'e" '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 "makamaka'ole" '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 "kulāiwi" 'plain of bones' which refers to being buried in the land. This process is described in lines 32 through 34:

32 Ka noho 'ana o ia 'āina makamaka 'ole

The life in that friendless land

33 Ho'okahi makamaka o ia wahi 'o Hale

There is one friend in that place, Hale

34 'Ikea ai nā hoaaloha o ia 'āina

So that we came to know friends of that land

This theme is found also in lines 84 through 87:

84 E noho ana i ka la'i o Waikāne

Living in the peace of Waikāne

85 Ka 'āina malihini a kāua i noho ai

The new land where we lived

86 No Maui 'oe no Hawai'i au

You are from Maui and I am from Hawai'i

87 Kulāiwi ai kāua i kēia 'āina

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 than 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 'āina 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 'āina and pili 'ohana.

The mele inoa lō'ihī 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 'āina and 'ohana. 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 framework of the 'āina, 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 ‘olē 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 pīkake
- 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

- 12 Nāna i hehikū 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 maila 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 'Ōpua Kau ma ka Maka (Papa'ai Journal s1p12)

- 1 'Auhea wale ana 'oe
- 2 Ka 'ōpua 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 lā e Punahoa
- 9 A he hoa nō 'oe no'u
- 10 I loa'a 'o ka 'ihi'ihii
- 11 E hihia lā ku'u kino

- 12 Pono ku‘u kaulana ‘ana
- 13 E kuku‘i aku e ka lono
- 14 Lohe ka luna 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 Kīhei 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 ho‘opiha i ke alanui
- 9 Hō‘alu 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 pa‘ū kilika
- 13 I pilia mai ka haole me ka wahine

14 Lālama ka māka‘i ‘imi i ka lawehala
15 He ‘ilio kau dālā ia na ka po‘e luna
16 Nome nā lio holo ‘ino 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 He kahua 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‘imaile
26 Kū kehu o nā ka‘a i ‘Aikupika
27 Eaea nō me he kanaka inu pia lā
28 Ka ho‘opakakī 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 pa‘ūpa‘ū 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‘au
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 Kānehoalani 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 ē

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 pūkuku'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 līpine i ka ua lua
60 Pau kilohi i ka wai o Napehā
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 kāohi 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 'ōkole 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 Kehoaiāi
78 A'ia'i ke kai o Kuhia i ka la'i
79 I ka pā mau o ka makani Moa'e
80 He Moa'e kai 'ula no Hālaulani
81 Kū ka māhu a ka wai i Waipahu
82 Ke pahua maila 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 Hahau ka 'eha i Pu'ukapolei
88 Lei aku i ka 'ōhai o Kānehili
89 I kui hele i ke kaha o Ka'olina

90 He manu haoa ia no Kaiona
91 E hahao ana i ka pua o ka wiliwili
92 I mau aloha lāua me Kualakai
93 He ipo aloha i ke kai o Kūpaka
94 He paka nau 'ia e ka po'e holo lio
95 Ke holo lā i ke kaha o Waimānalo
96 E ho'okō mai ana i ka pili i Kahe
97 E hā'awi iho ana iā Ulehawa
98 E pi bata 'oe e noho kāua
99 'O pā ka i'a i Lāna'i
100 'O ka hi'u ia a ka mo'opuna
101 'O ka 'ulu a Kaha'i
102 He 'ulu 'ai na ke keiki
103 Na ka hiapo a ka wahine 'o Kapaeloa kou makua lā
104 Ō mai ke keiki nona ka inoa
105 Hao wela ka makani o Puna he moani
106 E noho ana ka Pu'ulena me ka mā'ona
107 Onaona 'a'ala nā pua i ka wēkiu
108 He kiu 'āha'i'ōlelo i ka uka o Malama
109 E mālama 'oe i ka makana he aloha
110 Mālama pū nō 'oe me ku'u hapa 'umi sini
111 Nou ka hemahema
112 Miki ke 'o wau ē, ma'ema'e ke aloha lā ē
113 He keiki Nānākuli na ka lā
114 He konohiki na ka lā 'o Wai'anae
115 He hiapo na ka lā Lualualei
116 He pōki'i na ka lā Nāmā'ili
117 He 'ipuka Nākuaiwa na ka lā
118 E ha'akoi ana iā Kamalamapō
119 Pō i ka lā ka niu o Pōka'i
120 I au he lā i Kahunaniho
121 'Oi nā niho o ka lā ha'a i ke kula
122 I ha'ale'a i ke kula o Kūmanomano
123 Manomano ka lā ha'a i Nākamaile
124 He luna paipai Mākaha na ka lā
125 Holo ka papa a ka lā i nā Kea'au
126 He huina na ka lā 'Ōhikilolo
127 He kama'āina ka lā no Makua

- 128 Malihini ka maka ke 'ike iā Ko'iahi
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 poloie 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 Waialua
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 Waiale'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 wahine 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 ia '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 kua Ma'akua 'o 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 'o Manono iā Kamapua'a
171 E ho'opi'i i ka pali i Kaliuwa'a
172 Lawea mai ka wa'a iki me ka wa'a nui
173 Ho'oiho nō i ka pali o Kipū
174 Kū nō ke koa me ka 'awapuhi
175 Kū nā lehua a Makali'i i ka wai
176 E lana ana i ka wai o Kaliuwa'a
177 He wai 'au'au ia no ke keiki
178 Kāhea a'e 'o Manono i ke kupunakāne
179 'Auhea lā ho'i e Kaleoikaika
180 E pa'a mai 'oe i ka pū o ka wa'a
181 Liuliu 'ia mai a mākaukau
182 'A'e mai ko kupunawahine 'o Waiholualaniikamoku
183 Iā ia ke kā, ka liu o ka wa'a
184 'A'oi ka wa'a lana i ke kai o Lelepā
185 Ho'opāpā kamali'i wahine
186 Pōkeokeo 'ala'ala nui o Pūhe'emiki
187 Miki '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 Niniu 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 pilia mai ka nā'ū me Kapaukeaho
197 He ho'opuehu wale nō kā ka 'ula 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 'Iouli Kamehameha IV (Papa'ai Journal s1p24)

1 Pua māla lua i ka lā o Kawaihoa
2 E kō ana ke ano o Kala'ala'au
3 I aha iā 'oe e Kahuakea
4 I 'ō wau i lehua i ka wai kali
5 E kali ana au 'o ka mana'o i loko
6 'O ka 'Ekala ka iki ho'i a ke aloha
7 'A'ole au i 'ike
8 Hao nā kepa o ka hau o Līhu'e
9 Huki nā kaula waha o Hale'au'au
10 Mokumoku i ka holo 'ino a Kalena
11 Ke holo lā i ke kula o Kanoenoe
12 I moe au i nā uka o Malamanui
13 I ke kīpalalē a ka wai 'ahulu
14 Mai Waimea nō a Wahiwā
15 He wā 'ōlelo kā ko muli nei
16 'O ku'u inoa ua lono a'e nei ā
17 Aia Puna ua piha i ka ho'olua
18 I ka ho'okulukulu 'ia e ka pu'ukolu
19 He nini kau maka ia no ka makani
20 I kau i ka 'ōnohi o ke Ko'olau
21 I pau ka liu walanā o Puakei
22 Ka waimaka hihū o Malamalama
23 E mālama i ke kanaka i aloha 'ia
24 Mai noho 'oe a ho'opoina wale aku

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

1 'O Puna kai punuku 'ia e ke kuawahine
2 Ua lohe 'ia mai ka nui ka maika'i o Kīlauea
3 He kanalima kupika 'ehā kuaka ka maika'i o Maunakea
4 'O ka 'oi nō ia o nā kuahiwi
5 'O ke ki'eki'e nō ia o nā mauna
6 Pau 'ole ko'u 'ano'i iā Maunaloa
7 I ke kū kilakila i Wahinekapu

8 Kapu maila Kauanahunahu iā Kahoku
 9 'O ia lā nō ka 'oi kelakela o nā mauna
 10 He kia manu no ka nahele i 'Ōla'a
 11 He mamao he kēpau pipili i ka ua me ka lā
 12 'A'ole hehe'e i ka ua Kanilehua
 13 Ua ma'ū kahawai o Hilopalikū
 14 Ua omo 'ia e ka manu o Haili
 15 'O ia manu kīhene i ka pua o ka lehua
 16 Nui nā mea 'ono momona iā Hilohanakahi
 17 I nā humu huila ho'i lua a ka ua i ka nahele
 18 Nau humuhumu a ka lā i ka lani
 19 Pulumi 'ia maila ka lae 'ōhi'a o Pana'ewa
 20 Noke hala 'ole ke ahi iā Pōhakuloa
 21 I nā humu ka'ākolu a ke akamai
 22 'O ia ala nō ke kela akamai o ka papa 'akahi
 23 He pi'i ka uku i ka hou luna 'ume lalo
 24 Niniu poahi nā huila i ka makani
 25 Pipi'i maika'i ka pauma wai a Ka'awa'awa
 26 Ho'opi'i i nā lae 'ōhi'a o Kali'u
 27 Ha'a Kamiloholu lewa i Waiakaea
 28 'Ōniu poahi kūki'i iā Waiwelawela
 29 Ke nānā aku 'oe iā Waiapele
 30 Nui mau pālahalaha ka nahele o Keakui
 31 He nani maoli aku nō Omaolaulau
 32 Mau nā lima i ka papa lohi o 'Āpua
 33 Kapalulu ka penikila a kāua i ke kahawai
 34 Ma'ū ka pu'u i ka wai a Kanaulu
 35 Ua mā'ona pono 'o Ha'eha'e iā Makanoni
 36 He uluhua au i ka lae 'ōhi'a o Papalauahi
 37 I ka mikilua palu i ke one o Kahualoa
 38 E ake au e 'ike e hui hou me Poliokeawe
 39 Kā'i'i lua ka hanu i ke anu o Ka'auea
 40 Hikiki'i lua i ka ua 'āpuakea
 41 'Ehia kapua'i ka loa o 'Ohi'aokalani
 42 'Ekolu kapua'i kāpa'i mai ka hā
 43 E milimili a'e au i kō ku'u makemake
 44 Kaha ka maka i ka nani o Wahinekapu
 45 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‘eki‘e o ia mauna
 53 He ōhāhā pu‘ipu‘i nepunepu ke alo o nā kahawai
 54 Mā‘alo ana Hōlei pali i ku‘u maka
 55 Kū mai Pu‘ukoa‘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 Hihīmanu
 63 E ho‘oma‘alea 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 kikīpani 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 s1p41-43)

1 He uluhua au i ke ahi a ka luahine
 2 I kānoa mai i Moku‘āweoweo
 3 Mālamalama a‘e la luna 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 Haili
 22 'O ia manu kīhene 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 ahi 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'opi'ipi'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 pālalahala 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 Nāulu
 41 E ake au e 'ike e hui hou me Poliokeawe
 42 Kāi'i lua ka hanu i ke anu o Ka'aua
 43 Hikiki'i lua i ka ua 'āpuakea
 44 'Ehia kapua'i ka loa o Ohi'akalani
 45 'Eholu 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 Hōlei 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 Kaohai ē
 8 Ki‘eki‘e ki‘eki‘e i luna ke ahi 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 ‘Īoli
 19 Kā i ka wāwae ka i‘a o Kaipaki
 20 Holo mai ka wela o ka lā o Kala‘ihi
 21 Lūlana wale ihola noe ke kaha o Kaluako‘i
 22 Ua pono ‘ole ka hana ‘ana a ka ua Kiu
 23 I ālai ‘ia mai e Pu‘u Koa‘e
 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 Nīoi Wela i ke Kula (Papa'ai Journal s1p46)

- 1 'Auhea wale ana 'oe
- 2 Nīoi 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 Ko'olau
- 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 ku'u keiki
- 2 Iā Kū a me Hina, E lawe i ka 'ōmino o ku'u keiki
- 3 E lawe i ka uwē o ku'u keiki

4 A hiki a Kahikikū a Kahikimoe
5 A ka hiki paka ua a Kāne
6 A laila waiho aku ka 'ōmino ku'u keiki
7 'O ka noho mālie kāu e hā'awi mai i ku'u keiki
8 'O ka waiwai

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

1 Ku'u wahine mai ke kai hāwanawana e Kuilei
2 'O ia kai nehe mai i ka pu'e 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 'ae kai
6 I ke ālialia ho'i o Kuakahiki
7 Hiki mai nei kō aloha ia'u nei
8 'O ka 'ū 'o ka minamina paumākō iā 'oe
9 Aloha ka leo i ka hea mai e Papa ē
10 Aloha 'oe a me nā keiki a kāua
11 'O ko'u manawa kēia ke wela mai nei loko
12 E noho ho'okahi ana kā 'oe i kahi o kāua
13 Ku'u wahine mai ka malu hale 'o Weheka'olu
14 Wehe mai nei 'oe ho'oka'o i ka pili a kāua
15 Aloha ke kula wela o Ka'apoko i ka lā
16 Aloha 'Imiloa pele hone i ka la'i
17 Aloha nō ho'i kahi a kāua e hele ai
18 I pili 'ia e kāua ka ua me ka lā
19 Ke anu ho'i me ke ko'eko'e
20 Ko'eko'e ku'u poli ua hele 'oe
21 Ha'alele mai nei 'oe i ka pili a kāua
22 'Elua kāua i lehulehu ai i nā keiki
23 Kinikini ai kēia kula mehameha
24 Mehameha ka hale ua hele 'oe
25 E Māmā e ho'i mai kāua he au ko'olau kēia
26 Ku'u wahine mai ka la'i o Pūhe'emiki
27 Aloha ia wahi a kāua e noho ai
28 'Elua kāua ho'olau kanaka i nā keiki
29 Ka noho 'ana o ia 'āina makamaka'ole

30 Ho'okahi makamaka o ia wahi 'o Hale
31 Ikea ai nā hoa aloha o ia 'āina
32 I 'imi aku ai kāua i ke ola o kā kāua keiki
33 A na ka Ho'oulu Lāhui o Waikāne i ki'i 'oe
34 Kau ai 'olua i luna o ke ka'a o Maluae
35 Na ka ihu o ka lio i lawe mai
36 Poahi na huila i ke one o Makaiwa
37 Ku'u wahine mai ka i'a pāpā i ka lima
38 Mai ka i'a wale nui o Ko'olau
39 Na ka maka o ke kui i ki'i aku
40 Ku'u wahine mai ka i'a wāwae ho'okahi
41 Mai ka i'a wehepoli o ka 'āina
42 Ku'u wahine mai ke oho o ke kupukupu
43 Pāpale ana i ka lau o ka 'awapuhi
44 Ha'a ka lau o ka niu o Mokoli'i i ke kai
45 Aloha ia wahi a kāua e hele ai
46 Aloha ka pi'ina ikiiki o Nu'uaniu
47 Pulu ai kāua i ka ua Wa'ahila
48 Ku'u wahine mai ka la'i o 'Ewa
49 Noho ai kāua i ka la'i o Mānana
50 Me nā kini pōki'i o kāua na ka makua ho'i
51 Aloha kahi wai o Kamili
52 'Elua 'olua nā wāhine ho'okahi ho'i au
53 Hele ai kākou i ke ka'apuni
54 Aloha ke kula o Pu'unahawehe
55 Aloha ka ihona 'olu o Kipapa
56 Aloha ke kula o Halahape
57 A me ke kula o Punalu'u
58 Aloha ka ihona o Pi'ikalaua'e
59 Kahi a kākou e hele ai
60 Ho'omaha aku kākou i Pihanakalani
61 Kahi o ku'u nui kini i noho ai
62 Ha'alele mai nei 'oe i ka pili a ke aloha
63 Eia aku nei paha 'oe me Lilinoe
64 Ka wahine kia'i mauna i Poli'ahu
65 Hāli'i lua ka 'ohu i Maunakea
66 Ākea 'oe lā e ka hoa luhi
67 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 Līlīpua
71 Mai ka ua Līlīpua he'ekoko
72 Ma ka'u pili he'ekoko 'ula i ke kula
73 'Ula loa 'ula wai Kanahā ē
74 Nahā Ka'awale 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'ihō'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 Kulāiwi na'e kāua i kēia 'āina
87 Ku'u wahine mai ka 'ai lauoho loloa 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'uuanu
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 (Papa‘ai Journal s1p60)

- 1 Kanikau lā he aloha
- 2 Nou nō e Haliaka
- 3 Ua hala ‘ē aku nei ‘oe
- 4 I ke ala ho‘i ‘ole mai
- 5 Noho iho nei ka makua
- 6 Me ka‘u me ka minamina
- 7 Eia aku nei paha ‘oe
- 8 I ke kui pua ‘ōhelo
- 9 Ho‘ohehelo ana i ka hale kū‘ai
- 10 ‘Uī nā kāma‘a i ka nani o ‘Imiloa
- 11 Ka hoene a ka pila

#18 Kanikau no Haliaka Keli‘ilapuale (Papa‘ai Journal s1p61)

- 1 Ku‘u keiki mai ka wā heu ‘ole ē
- 2 Ho‘okahi ‘oe ‘elua māua nā mākua
- 3 Ka noho ‘ana i kēia ‘āina malihini
- 4 Ku‘u keiki mai ka hau anu o ka nahele
- 5 Mai ka ua hehi mai i luna o ka lā‘au
- 6 Ku‘u hoa hele i ka nahele o Kekele
- 7 Pakele kāua i ka ua Wa‘ahila
- 8 Ku‘u keiki mai ka lā kanaka nui
- 9 Mai ka pihe ua lua ma uka ma kai
- 10 Ku‘u hoa ho‘omanawa nui ‘īnea ‘ai ‘ole
- 11 ‘O Māmā nō ma mua ‘o ‘oe nō kai ukali hope aku
- 12 Ha‘alele iho nei ‘oe ia‘u me nā pōki‘i ou
- 13 Me ou kini ho‘i he lehulehu
- 14 Ku‘u keiki

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

- 1 Kanikau he aloha kēia nou nō e Mrs. Kapaeloa
- 2 Ku‘u wahine mai ke kai hāwanawana e Kuilei
- 3 ‘O ia kai nehe mai i ka pu‘eone

4 Aloha ke one loa o Pahalona
5 Kahi a kāua e hele ai me nā keiki
6 E holoholo ai kākou i ka ‘aekai
7 I ke ālialia ho‘i o Kuakahiki
8 Hiki mai nei ko aloha i o‘u nei
9 ‘O ka ‘ū o ka minamina paumākō iā ‘oe
10 Aloha ka leo i ka hea mai e Papa ē
11 Aloha ‘oe a me nā keiki a kāua
12 ‘O ko‘u manawa kēia ke wela mai nei loko
13 E noho ho‘okahi ana kā ‘oe i kahi o kāua
14 Ku‘u wahine mai ka malu hale o Weheka‘olu
15 Wehe mai nei ‘oe i ka pili a kāua
16 Aloha ke kula wela o Ka‘apoko i ka lā
17 Aloha ‘Imiloa bele hone i ka la‘i
18 Aloha nō ho‘i kahi a kāua e hele ai
19 I pili ‘ia e kāua ka ua me ka lā
20 Ke anu ho‘i me ke ko‘eko‘e
21 Ko‘eko‘e ku‘u poli ua hele ‘oe
22 Ha‘alele mai ‘oe i ka pili a kāua
23 Ku‘u wahine mai ka pō keiki ‘ole
24 Mahana ma ke alo anu mai ma ke kua
25 ‘Elua kāua i lehulehu i nā keiki
26 Kinikini ai kēia kula mehameha kanaka ‘ole
27 Mehameha ka hale ua hele ‘oe
28 E Māmā e ho‘i mai kāua he au Ko‘olau kēia
29 Ku‘u wahine mai ka la‘i o Pūhe‘emiki
30 Aloha ia wahi a kāua e noho ai
31 ‘Elua kāua ho‘olaukanaka i nā keiki
32 Ka noho ‘ana o ia ‘āina makamaka ‘ole
33 Ho‘okahi makamaka o ia wahi ‘o Hale
34 ‘Ikea ai nā hoaaloha o ia ‘āina
35 I ‘imi aku ai kāua i ke ola o kā kāua keiki
36 A na ka Ho‘oulu Lāhui o Waikāne i ki‘i a‘e
37 Kau ai ‘olua i ke ka‘a o Maluae
38 Na ka ihu o ka lio i lawe mai
39 Poahi nā huila i ke one o Makaiwai
40 Ku‘u wahine mai ka i‘a pāpā i ka lima
41 Mai ka i‘a wale nui o Ko‘olau

42 Na ka maka o ke kui i ki'i aku
43 Ku'u wahine mai ka i'a wāwae ho'okahi o ka 'āina
44 Mai ka i'a wehe poli ho'i
45 Ku'u wahine mai ke oho o ke kupukupu
46 Pāpale ana i ka lau o ka 'awapuhi
47 Ha'a ka lau o ka niu o Mokoli'i i ke kai
48 Aloha ia wahi a kāua e hele ai
49 Ku'u wahine mai ka ua Pōpōkapa o Nu'uaniu
50 E 'āha'i ana ma ke kua o Huewa
51 Pulu ai kāua i ka ua Wa'ahila
52 Ku'u wahine mai ka la'i o 'Ewa
53 Noho ai kākou i ka la'i o Mānana
54 Me nā kini pōki'i o kāua nā mākua pū ho'i
55 Aloha kahi wai o Kamili
56 'Elua 'olua nā wāhine ho'okahi ho'i au
57 Hele ai kākou i ke kula mehameha
58 Ke kula nō ho'i o Pu'unahawele
59 Me ka ihona 'olu o Kipapa
60 Aloha ke kula o Halahape
61 A me ke kula aku o Punalu'u
62 Aloha ka ihona o Pi'ikalaua'e
63 Kahi a kākou e hele ai
64 Ho'omaha aku kākou i Pihanakalani
65 Kahi ho'i a ku'u nui kino i noho ai
66 Eia aku nei paha 'oe me Lilinoe
67 Ka wahine kia'i mauna o Poli'ahu
68 Hāli'i lua ka 'ohu i Maunakea
69 Ākea 'oe lā e ka hoa luhi
70 I pilia aku ai me ke aloha
71 Aia paha 'oe me Hiku i ka nahele
72 Me Li'awahine ho'i i ka waokele
73 Ku'u wahine mai ka ua Lilīpua
74 Mai ka ua Lilīpua he'ekoko
75 Ma ka'u pili he'ekoko 'ula i ke kula
76 'Ula loa 'ula wai Kanahā ē
77 Nahā ka'awale ka pili me ku'u wahine
78 Ku'u wahine mai ka malu he kuawa oWailuku
79 Mai ke kai holu ho'i o Kahului

80 Aloha ia wahi a kāua e hele ai
81 Na ka moku Mō‘ī kāua i ho‘iho‘i mai
82 ‘Ike ai kāua i ua kini makamaka
83 Nā pōki‘i nā keiki
84 E noho ana i ka la‘i o Waikāne
85 Ka ‘āina malihini a kāua i noho ai
86 No Maui ‘oe no Hawai‘i au
87 Kulāiwi ai kāua i kēia ‘āina
88 Ku‘u wahine mai ka ‘ai lauoho loloa o ka ‘āina
89 Ola ai ia lā pōniuniu ‘ai ‘ole
90 Aloha ka ‘ai a ke Akua i ka nahele
91 Au e ho‘omanawanui ai i ke anu a ka ua
92 Pau ho‘i kou ho‘omana‘o ‘ana i nā luhi o kēia ao
93 Nā ‘īnea ho‘i me ke kaumaha
94 Eia aku la paha ‘oe i Hi‘ikua i Hi‘ialo
95 I kauhale o ka hewahewa
96 Ho‘ohewahewa mai nei ‘oe ia‘u
97 Me nā keiki ho‘i a kāua me ka ‘ohana
98 Ku‘u wahine mai ka la‘i e Honoipu
99 Aloha ia wahi a kākou i ‘ike ai
100 Me nā mākua nā keiki pū ho‘i
101 I hele ai e māka‘ika‘i iā Hawa‘i
102 ‘Au ai kākou i ke kai e Honoka‘ape
103 Na ka moku Liholiho i lawe hele
104 ‘Ike ai kākou iā Hilo one
105 Ku‘u wahine mai ka ua Kanilehua
106 Ke nihi a‘ela ma Lelewi
107 Aloha Pana‘ewa me Hā‘ena
108 Aloha Ko‘oko‘olau me Kumukahi
109 Aloha Kamiloholu me Waiākea
110 Aloha Makanoni me Ha‘eha‘e
111 Aloha Kukui me Waiwelawela
112 Kahi a kākou e hele ai
113 Aloha Waiapele me Kuokala
114 Aloha Waha‘ula me Pua‘akanu
115 Ke one hānau o kou Pāpā
116 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 makamaka ‘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 'Āpua
- 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 'Īnia 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 Nīoi Wela i ke Kula (Papa'ai Journal s2p27)

- 1 'Auhea wale ana 'oe
- 2 Nīoi 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'aheo 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

#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 secretly
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

- 12 That has stepped on the foundation
- 13 The birds return joyfully
- 14 With the flower of the olive in the hand
- 15 The suitable lei is told
- 16 Ka‘awakapu is indeed a name

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

- 1 Where are you mist?
- 2 Spread on the pili grass
- 3 The thought is close and firm
- 4 In the seal of the government
- 5 Do not become absorbed there
- 6 In the work of the crows
- 7 The ‘iwa birds are simply tame
- 8 Because of the fragrance of that flower
- 9 You have witnessed with your own eyes
- 10 The activity of the center
- 11 You are gotten by love
- 12 And you have arrived here
- 13 The suitable lei is told
- 14 Ka‘awakapu is indeed a name

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

- 1 Where are you?
- 2 The billowing cloud that is in plain sight
- 3 You are indeed my close friend
- 4 The top of Hāla‘i
- 5 A water of Waipahu
- 6 My limits are attained
- 7 I am indeed lacking
- 8 At the sands there of Punahoa
- 9 And you are indeed a friend of mine
- 10 Reverence is achieved
- 11 My body is entangled

- 12 My fame is fitting
- 13 The news travels
- 14 The boss at Ka'ala hears
- 15 It is a strong fragrance
- 16 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'uaniu
- 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 Pū'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

13 So that the foreigners are attracted to the women
14 The policeman meddles in the business of others looking for trespasses
15 He is a paid watchdog of the bosses
16 The horses that race furiously graze in the plains of Kahua in the sun
17 The feet of the soldiers march along at Haleali'i
18 The oxen that pull firewood carts of Nu'uaniu move along
19 It is a large pasture for the horses of Kaopuana
20 Traveling along with the gusts of wind
21 Adorning the shoulders of the horse
22 The horse riders are in style at Kewalo
23 The indecent exposure is pleasing in the plains of Kahua
24 The horses move swiftly at Waiaha'o
25 Traveling along Hali'imaile road
26 The dust from the carts is stirred up at 'Aikupika
27 Fuming like a drunken person indeed
28 The reveling of the horses in the street
29 The confusion of the horses in the street
30 We immediately arrive at Lepekahoe
31 There is the intoxicating drink of the people
32 Gushing in the market building
33 What is the price to enter
34 The captain says intoxicated
35 Give me five cents and an eighth
36 The bags of the horse riders are full
37 The horse riders are aroused, the ocean billows like a skirt
38 The horses gather on the wharf
39 The grandparent of the child appears
40 His name might be a distant traveler or Keoni
41 Over there are the lehua of Poloa
42 Halemano is adorned
43 The rains of Ka'au become torrents
44 It is the name of the grandfather
45 This grandchild, calling, belongs to him
46 The child whose name chant it is responds
47 The rain and the wind indeed abide at Kānehoalani
48 Striking and thrusting
49 The noses are plugged by the lehua honey wind
50 Love is ever dizzying in the kupukupu ferns

51 With my fern lover in the bosom of Makana
52 It is indeed the gift that you have promised me
53 You have told that person that we would smoke tobacco with him
54 The love and the intent are pure
55 The steamship passes along, the sails are gathered
56 Moving and cranked by the gears
57 The horse riders sigh
58 Riding in the plains of Kaiwi'ula
59 The ribbons are carried in the wind
60 Consumed in gaze at the waters of Napehā
61 The limbs of the horse riders are tight
62 The horse is ill suited for old man Adam
63 The shining hats are unexpected
64 While causing the shoulders of the horses to shine
65 The bobo birds travel on the main road
66 Crying out in the plains of 'Aiea
67 The spurs of the cowboys are audible
68 The horse that won't be restrained grunts
69 Perhaps whinnying because of the heavy riding
70 The horses snort at the waters of Kahuawai
71 Prancing joyfully at the precipice of Waimalu
72 Continually restless in the ascent of Waiau
73 The eyes of the horse riders are active
74 The buttocks are raised, the labia is askew
75 Rioting in the plains of Waimano
76 Numerous are the stones along the path
77 Seen by Kehoai
78 The sea of Kuhia
79 In the continuous breeze of the Trade wind
80 A sacred Trade wind for Hālaulani
81 The mists rise in Waipahu
82 Trampled on by the horse riders
83 Traveling yonder in the plains of Honouliuli
84 The children of Ha'akea
85 Creeping along in the dew of Pu'uloa
86 The women of Kamao are fine
87 Pain strikes at Pu'ukapolei
88 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 Kamalamapō
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 Mākaha 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

- 127 The sun is a native of Makua
128 The eyes are newcomers when Ko‘iahi is seen
129 If Mailelauli‘i is there
130 The sun is a chief of Kahanahāiki
131 The sun is a parent of Keawa‘ula
132 When Maunalahilahi is seen
133 The sun is pulled to Pua‘akanoe
134 Kīlauea is quickly reached
135 Pōhaku o Kaua‘i emerges in the sea
136 Lifting Ka‘ena point from underneath
137 Looking out from the corner of the eye at Nenele‘a
138 The horse riders are joyous at Keālia
139 The koa firewood stands at Mokulē‘ia
140 Warming up with Kawaihāpai
141 lifted straight up high
142 Majestic in the cliffs of Makaukau
143 Lifting the cliffs of Kama‘oha
144 Looking down towards Waialua
145 The sea of Pua‘ena is filled with white caps
146 The fire wood are like creepers on the plains
147 Piled up in the uplands of Kamananui
148 Offering the water in Anahulu
149 Desire is heaped up pulling upwards
150 The insistent sturgeon fish of Waimea claims
151 Claiming the sands of Pupukea
152 The fisherman of Paumalū claims
153 Claiming Kalauna
154 Claiming and laying with Waiale‘e
155 Hanakaoa indeed claims Kawela
156 The eyes burn in the sun of Pahipahi‘ālua
157 Claiming Nauolewa
158 The woman bedecked with pandanus of Kahuku claims in the ocean
159 Bedecked with the pandanus of Punaho‘olapa
160 Claiming the fresh water of Punalau
161 Malaekahana is claimed
162 The crow of the cock claims the path
163 Claiming the sun of Lā‘ie
164 The claim of the child is a claim without measure

- 165 Claiming the cape of Laniloa
166 Ma'akua claims Hau'ula through warfare
167 Claiming the sea of Puawahie
168 Claim the wind of bashful water
169 It is the bashful water of Kaluanui
170 Manono claims Kamapua'a
171 To climb the cliffs of Kaliuwa'a
172 The small canoe is taken along with the large canoe
173 Indeed lowered in the cliffs of Kīpū
174 The Koa stands with the ginger
175 The lehua of Makali'i stand in the water
176 floating in the waters of Kaliuwa'a
177 It is as bath water for the child
178 Manono calls the grandfather
179 O Kaleoikaika
180 Steady the dragging ropes of the canoe
181 Prepared and ready
182 Your grandmother, Waiholualaniikamoku boards
183 She takes care of the bailer in the bilge of the canoe
184 The canoe does not float in the sea of Lelepā
185 Girls argue
186 Large soft flabby plumpness of a lost gift
187 Sucking hard the delicious waters
188 Staying for six days
189 Indeed on the seventh, the desire is attained
190 The desire arrives at the waters of Kahana
191 In the mixing of the waters at the horses at Huilua
192 Pu'uomahia spins and turns
193 The sea that bites till pain of Makaua
194 Rudely bitten by the dog oven
195 The horses munch along by the sea of Kaiaka
196 Where the gardenia is together with the loss of breath
197 The ghosts have indeed been routed
198 Indeed moving to the sands of Ka'oi'o
199 Huddled up from being warded off by Kapohoulu
200 Resting in the coconut grove of La'a
201 The humble commoners over there

#9 No Iolani Kamaka o 'Iouli Kamehameha IV (Papa'ai Journal s1p24)

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 Wahiwā
15 This is a time to talk for your younger sibling
16 My dear name has traveled
17 There is Puna filled with the Ho'olua 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 Ko'olau
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 Kilauea 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

8 Kauanahunahu is reserved for Kahoku
9 It is indeed the most supreme of mountains
10 A bird catcher in the forest of 'Ōla'a
11 A glue and a resin that holds in the rain and in the sun
12 Not melting in the Kanilehua rain
13 The rivers of Hilopalikū are full
14 Sucked in by the birds of Haili
15 Those baskets of lehua blossoms
16 There are many sweet and delicious things to Hilohanakahi
17 In the wandering bitter rains in the forest
18 The fierce biting of the sun in the heavens
19 The 'ōhi'a filled cape of Pana'ewa is swept
20 The fire forges on to Pōhakuloa with out stopping
21 To the three stranded stitch of the wise
22 He is indeed the smartest of the first class
23 The middle of the boat rise pierced through and drawn down
24 The wheels spin and turn in the wind
25 The sloshing bitter water rises high
26 Rising in the 'ōhi'a filled cape of Kali'u
27 Kamiloholu dances and is suspended at Waiaka'ea
28 Twisting and turning towards Waiwelawela
29 When you look at Waiapele
30 The forest of Keakui is totally flattened
31 Omaolalaulau is indeed beautiful
32 The hands are stopped at the shiny flats of 'Āpua
33 Our pencil buzzes in the stream
34 The throat is quenched by the water of the torrent
35 Ha'eha'e is fully satiated by Makanoni
36 I am disturbed at the 'ohi'a cape of Papalauahi
37 Sucking and lapping at the sands of Kahualoa
38 I desire to see and to meet again with Poliokeawe
39 The breath is forced in the cold of Ka'auea
40 The 'Āpuakea rain slants back
41 How many feet is the length of 'Ohi'aokalani
42 Three feet that are lightly pounding on the fourth
43 I fondle to fulfill my desire
44 The eyes swoop down on the beauty of Wahinekapu
45 I thought that you and I would be at the sea of Omalala

46 The teasing of the voice of the bird in the kukui flower is joyous
 47 With my friend in the forest of He'eia
 48 Here I am, the pilot of a narrow place
 49 The oarsman of the windy day
 50 The rising wave of the distant sea
 51 I have sat as a Captain in the keys of making love
 52 The length, width, and the height of that mountain have been well measured
 53 The surface of the streams are plump and well formed
 54 Hōlei cliff is passing by my dear eyes
 55 Pu'ukoa'e stands and dances in the wind
 56 The luck of Kūkalau'ula is heard
 57 I am indeed one who has seen Pōhakuloa again
 58 I look again so that I have no false pretense
 59 The millionaires are abundant because of Hilopalikū
 60 Just sit in remembrance of Pu'uonioni
 61 The hands of Kauka'apua block
 62 There desirous of Hihimanu
 63 Simply trickery at Waiolono
 64 Heard well by the multitude of Ko'olau
 65 Suppressing the bays of rain water
 66 Looking down on the wise hawks of the dream
 67 Desiring the flower of the wiliwili
 68 Peacefully working through the buds of the 'ōhai

#11 He Mele Inoa no Kamaka (Papa'ai Journal s1p41-43)

1 I am disturbed by the fire of the old woman
 2 Made as a pit at Moku'āweoweo
 3 The top of Ka'auea 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 Kīlauea is seen
 10 Five cubics and four quarters is the size of the mountain
 11 It is indeed the best of all uplands

12 It is indeed the highest of all mountains
13 My desire for Maunaloa is never ending
14 In the majestic location at Wahinekapu
15 The biting rains are reserved for Kahoku
16 That is indeed the best of all mountains
17 A bird catcher of the uplands of 'Ōla'a
18 It is a glue and a resin that sticks in the rain and the sun
19 Not melting in the Kanilehua rain
20 The rivers of Hilopalikū are full
21 Craved by the birds of Haili
22 Those birds that bundle the flowers of the lehua
23 There are many sweet and delicious things to Hilohanakahi
24 In the wandering bitter rains in the forest
25 The 'ōhi'a filled cape of Pana'ewa is swept
26 The fire forges on to Halema'uma'u with out stopping
27 To the three stranded stitch of the wise
28 He is indeed the smartest of the first class
29 The middle of the boat rise pierced through and drawn down
30 The wheels spin and turn in the wind
31 The sloshing misty water rises high
32 Rising in the 'ōhi'a filled cape of Kali'u
33 Kamiloahu dances and is suspended at Waiaka'ea
34 Twisting and turning towards Waiwelawela
35 When you look at Waiapele
36 The forest of Keakui is totally flattened
37 Omaolaulau is indeed beautiful
38 The hands are stopped at the shiny flats of 'Āpua
39 The pen of rain buzzes in the heavens
40 The throat is cooled by the water of the torrent
41 I desire to see and to meet again with Poliokeawe
42 The breath is forced in the cold of Ka'auea
43 The 'āpuakea rain slants back
44 How many feet is the length of 'Ohi'aokalani
45 Three feet that are lightly pounding on the fourth
46 I fondle to fulfill my desire
47 The eyes swoop down on the beauty of that flower
48 I thought that you and I would be at the sea of Omalala
49 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 Hōlei 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 'Īloli
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 Nīoi 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

4 To Kahikikū and to Kahikimoe
5 To the rain drop land of Kāne
6 And there leave the sickness of my child
7 A calm temperament is what you should give to my child
8 This is valuable

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

1 My woman from the whispering sea of Kuilei
2 It is the sea where the sand hills rustle
3 Beloved are the long sands of Pahalona
4 The place that we went to with the children
5 Where we meandered in the sea spray
6 In the crusty salt of Kuakahiki
7 Your love comes to me
8 The moan and the overwhelming grief for you
9 Beloved is the voice that called out, “O Papa”
10 You and our children are beloved
11 This is the time when my insides burn
12 You will indeed be alone in the place of ours
13 My woman from the house shelter of Weheka‘olu
14 You have released and made barren the bond between us
15 Beloved are the hot plains of Ka‘apoko in the sun
16 Beloved is ‘Imiloa of the soft sounding bell in the calm
17 Beloved indeed is the place where we went around together
18 The rain and the sun were brought together by us
19 The cold and the chill
20 My bosom is cold and you have left
21 You have left the embrace of ours
22 We are two that have made many children
23 So that the lonely plain has been filled
24 The house is lonely and you have left
25 Mama, let us two return, this is the time of the Ko‘olau winds
26 My woman from the calm of Pūhe‘emiki
27 Beloved is the place that we have lived
28 We are two that have made many children
29 The life in that friendless land

30 There is one friend in that place, Hale
31 So that we came to know friends of that land
32 And we sought a life for our children
33 It was the race builders of Waikāne that got you
34 You two were riding on the cart of Maluae
35 It was the nose of the horse that took
36 The wheels turned in the sands of Makaiwa
37 My woman from the fish that is touched by the hand
38 From the very slimy fish of Ko'olau
39 It was the point of the barb that took away
40 My woman from the one legged fish
41 From the bosom opening fish of the land
42 My woman from the frond of the kupukupu
43 Covering herself with the leaf of the ginger
44 The leaf of the coconut of Mokoli'i dances in the sea
45 Beloved is the place that we went around together
46 Beloved is the humid ascent of Nu'uaniu
47 Where we were drenched in the Wa'ahila rain
48 My woman from the peace of 'Ewa
49 We stayed in the calm of Mānana
50 With our many younger siblings from our parents
51 Beloved is the water of Kamili
52 You women were two and I was one
53 When we all went traveling around
54 Beloved is the plain of Pu'unahawele
55 Beloved is the descent of Kipapa
56 Beloved is the plain of Halahape
57 Beloved is the plain of Punalu'u
58 Beloved is the descent of Pi'ikalaua'e
59 The place that we went to
60 We rested at Pihanakalani
61 The place that all my people rested at
62 You have left the embrace of love
63 You are perhaps here with Lilinoe
64 The mountain guarding woman at Poli'ahu
65 The mist is doubly spread at Maunakea
66 You are expansive, the tired friend
67 Brought together with love

68 Perhaps you are with Hiku in the forest
69 With Li'awahine indeed in the dark forest
70 My woman from the Līlīpua rain
71 From the blood-letting Līlīpua rain
72 In my blood-letting embrace in the plains
73 The red water of Kanahā is regal
74 The embrace with my woman has been torn apart
75 My woman from the shade of the guava of Wailuku
76 From the lapping seas of Kahului
77 Beloved is the 'Ulalena rains of Pi'iholo
78 Treading on the kukui leaves of Liliko'i
79 My woman from the calm of Kalepolepo
80 Beloved is that place that we went to
81 It was the bow of Kīlauea that returned us
82 So that we would come to know our community
83 Living in the peace of Waikāne
84 The new land where we lived
85 You are from Maui and I am from Hawai'i
86 But we have made this the plains of our bones
87 My woman from the time of long hair eating of the forest
88 When those dizzying foodless days were survived
89 Beloved is the food of God in the forest
90 You had patience with in the cold we both felt
91 Your thinking about the burdens of this world are finished
92 The hardship and the burden
93 Perhaps you are here carrying on the back and on the front
94 In the household of aimlessness
95 Do not recognize me
96 And our children and the family
97 My woman, my woman indeed, my woman indeed
98 My woman from the Pōpōkapa rain of Nu'uanu
99 Carrying away the burden of Huewa
100 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 Keli'ilapuāle (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

42 It was the point of the barb that took away
43 My woman from the one legged fish of the land
44 From the bosom opening fish indeed
45 My woman from the frond of the kupukupu
46 Covering herself with the leaf of the ginger
47 The leaf of the coconut of Mokoli'i dances in the sea
48 Beloved is the place that we went around together
49 My woman from the Pōpōkapa rain of Nu'uaniu
50 Carrying away the burden of Huewa
51 That we were drenched in the Wa'ahila rain
52 My woman from the peace of 'Ewa
53 We stayed in the calm of Mānana
54 With our many younger siblings from our parents
55 Beloved is the water of Kamili
56 You women were two and I was one
57 When we were traveling the lonely plains
58 The plain indeed of Pu'unahawele
59 With the descent of Kipapa
60 Beloved is the plain of Halahape
61 Along with the plains of Punalu'u
62 Beloved is the descent of Pi'ikalaua'e
63 The place that we went to
64 We rested at Pihanakalani
65 The place that my entire body rested at
66 You are perhaps here with Lilinoe
67 The mountain guarding woman of Poli'ahu
68 The mist is doubly spread at Maunakea
69 You are expansive, the tired friend
70 Brought together with love
71 Perhaps you are with Hiku in the forest
72 With Li'awahine indeed in the dark forest
73 My woman from the Līlīpua rain
74 From the blood-letting Līlīpua rain
75 In my blood-letting embrace in the plains
76 The red water of Kanahā is regal
77 The embrace with my woman has been torn apart
78 My woman from the shade of the guava of Wailuku
79 From the lapping seas of Kahului

80 Beloved is the place that we went to
81 It was the ship Mō'i 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 Hawai'i
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 Hawai'i
102 That we traversed in the sea of Honoka'ape
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 Pana'ewa and Hā'ena
108 Beloved are Ko'oko'olau and Kumukahi
109 Beloved are Kamiloholu and Waiākea
110 Beloved are Makanoni and Ha'eha'e
111 Beloved are Kukui and Waiwelawela
112 Places that we have gone
113 Beloved are Waiapele and Kuokala
114 Beloved are Waha'ula and Pua'akanu
115 The birth sands of your father
116 Indeed my woman, indeed my woman

#20 Ku‘u Aloha lā Ku‘u Aloha (Papa‘ai Journal s2p6)

1 My love indeed my love
2 My love in the cold of Ko‘olau
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 Ha‘oi
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 ‘Īnia (Papa‘ai 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 Mokoli‘i 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 ‘ōhai
8 Adorned with pili grass
9 Worn as a garland by the bird
10 The laugh of the bird of Kaula sounds at Ko‘iahi

#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 Kānehoalani 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 māmāne
- 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 Mālualua wind
- 7 The evening breeze blows in
- 8 Making the sitting totally serene
- 9 It is the residence of Kilioe
- 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 Nīoi 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 Hanakāoahi
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 Ka'ohewai
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 Līhu'e
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 Ku'u Pua Kāmakahala (Papa'ai 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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