

KEKAHUNA, HENRY E.P.
HULA

51

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Don Williams
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HULA PROGRAM

HULA PAHU - Drum Dance - 'Iolani

Kaulilua i ke anu o Waialeale

HULA OLAPA - Gourd Dances

Ho'opuka - Entrance chant for group

AIA LA O PELE - Dedication to Pele

SITTING HULAS - 'Iolani

Pa'i Umauma - Chest Slapping

A Hilo Au - It was at Hilo

Hula 'Ili'ili - Pebbles Dance

Aihea o Ka Lani - Where is the Heavenly One

Hula Kala'au - Stick Dance

Kona Kai Opua - Tranquil Waters of Kona

Hula Pu'ili - Split Bamboo Dance

No Ke Ano Aniahi - The Eventide

Hula 'Uliuli - Feathered Gourd Dance

He Wahine Holo Lio - The Woman Who Rides

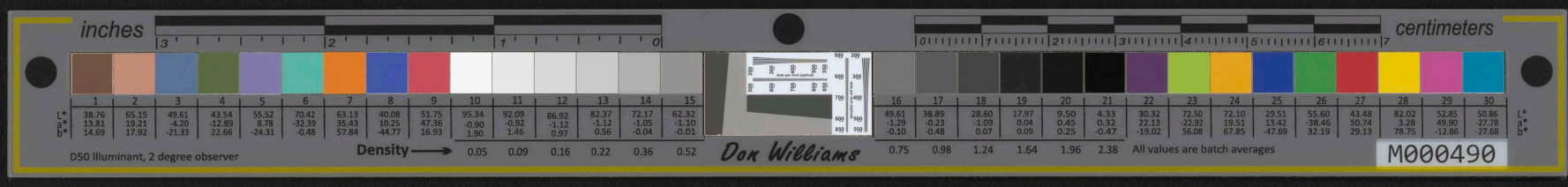
HULA OLAPA - Gourd Dances

He Ma'i no 'Iolani - Personal Chant

Keawe O'opa - Keawe the Crippled

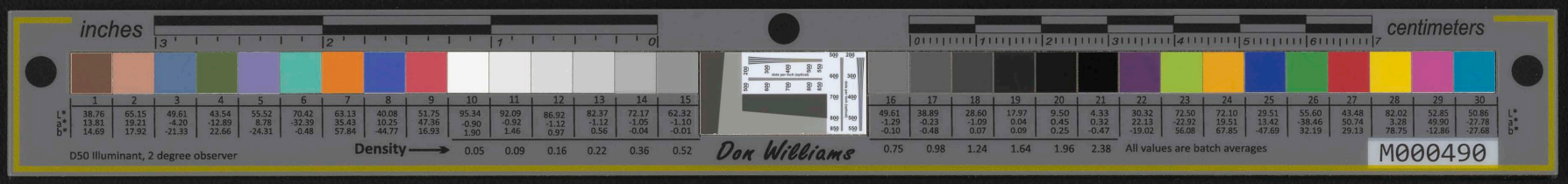
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THE HULA
-By Mrs. Mary Kawena Puku'i

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THE HULA

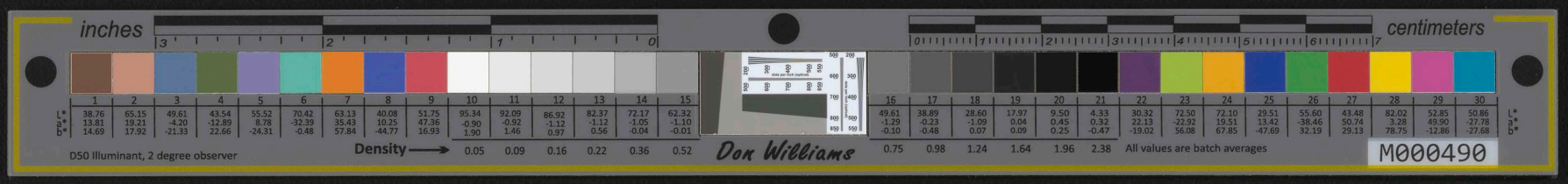
The hula is a general name for many types of our old folk dances. Some originated in one locality and spread to others; some were peculiar to one island and some belonged to the whole group, but had many different versions. A Kauai and a Maui troupe may dance to the same song or mele and yet be different in many ways. Most of our ancient hulas are gone for all time but many remain with us still.

When every island had its own ruling chiefs, hula dancing was much practiced by chiefs and commoners, by old and young. Dancers of one locality vied with those of another and many localities have gained a reputation for having excellent dancers. A good hula master was always found in the court of his chief. There were dances for every one; standing dances for those whose limbs were young and spry and sitting dances for those who preferred to sit, like the aged and the over-plump.

Kamakau, the historian, in speaking of the beloved queen, Kaahumanu, said that she tried to discourage awa drinking and hula dancing when she became converted to Christianity. Yet here and there in remote country places the people kept up with their dancing. Small groups trained under a master, thud preserving many of the old meles to come down to us to-day.

The latter rulers did not seem to discourage its practice, for when Queen Emma visited Hawaii the people composed meles in her honor and danced to them for her entertainment. At King Kalakaua's jubilee, dancers and musicians gathered from end to end of the group. Many rare dancers were seen then as well as the commoner ones.

Nevertheless, for many years, hula was looked down upon and no respectable


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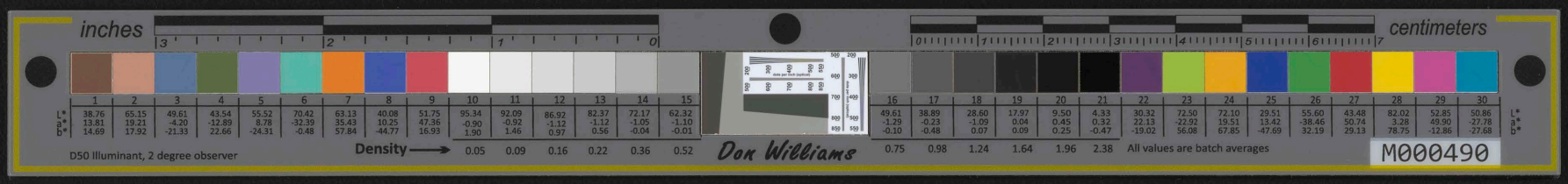
boy or girl was ever permitted to watch one, much less to dance it. Hula dancing and cigarette smoking were once regarded as equally disgraceful and belonged only to the wild and unruly.

As a child I mingled freely among my relatives and learned that the meles and hulas were not entirely bad. Many were in honor of the gods and of chiefs and were just as harmless as the folk songs of America, such as "Dixie," "Yankee Doodle", or "My Old Kentucky Home."

I have not heard of heiaus dedicated to Laka, the patron deity of the hula, outside of Kauai. The two whose sites were pointed out to me by Keahi Luahine Sylvester were Ka-ulu-o-Lono at Wahiawa and Ke-ahu-a-Laka beyong Haena. The plants used on the Kuahu or alter, the dregs of awa used in daily offerings to Laka, the remains of ceremonial feasts connected with the hula, and the skirts and leis worn at graduation were deposited in these heiaus. The remains of a ceremonial feast to Laka were never thrown carelessly around lest they become defiled by being walked over or eaten by animals. On the other islands these were cast into the sea or in deep streams.

Some hula experts claim that Laka is a male diety; others say female. One Oahu teacher told me that Laka was a term applied to a male and female deity whose plant forms were the ohia and halapepe. No latar was complete without these two plants. Under Laka were other gods of the hula among whom were Lau-kaieie whose plant form was the ieie creeper and the four (five?) maile sisters, Maile-lau-nui, Maile-ha'i-wale, Maile-kaluhea, and Maile-lau-lii. (Maile-pakaha?)

Prayers to Laka were numerous and varied. They were not like any of our Christian prayers but more like the Psalms or the Songs of Solomon. There were prayers for inspiration (pule hooulu), prayers for Laka to come and dwell in the newly built altar (pule hoonoho), prayers for a better voice (pule leo), prayers for the limbering of the body (pule ha'iha'i), prayers for protection against sorcery (pule pale), and many more. -2-

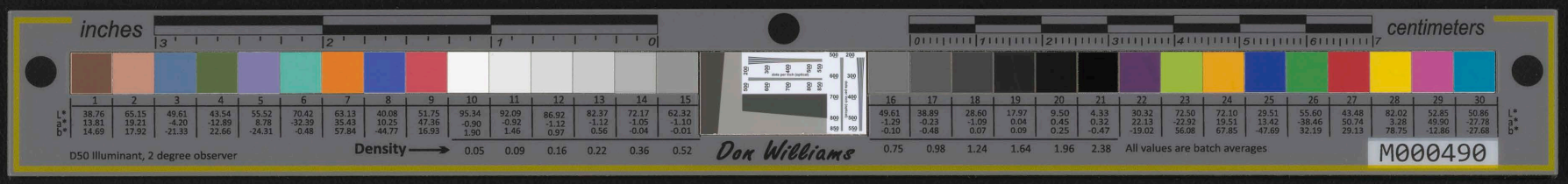

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Every pupil of the old time hula schools not only learned the meles for the dances but also a score or more prayer chants before graduating.

The gathering of the greenery for the altar was an important undertaking. The person sent was watchful for any inauspicious sign such as the bark of a dog, the chirping of a bird, the crowing of a cock, or the meeting of a person on the highway. He started at dawn when silence ruled, uttering his prayers on the way and as he reached forth his hand to gather each necessary plant. He must have no fear and under no circumstances should he utter a sound besides the prayers. There were times when the invisible woodland spirits protested against the breaking of their plants and demanded to know what he was going to do with them. To these angry voices he must give no reply and must go about his business as though stone-deaf. He went home without a backward glance no matter what he heard.

The kumu or hula master springled the greenery with salt water and a bit of olena root to cleanse them of any chance defilement. Not all plants were used in the kuahu or altar only those that were the plant forms of the gods or those that were significant like the koa to make the pupil koa or unafraid of crowds. In southern Hawaii, the plants used in building the kuahu were the ohia lehua, the halapepe, the maile, the palapalai fern and the ieie. To this, Kauai added the lama, the ginger, the akolea fern, the lauae ferm, the koa, the breadfruit, the kukui and the pili grass and Maui added the lama, the ginger, ti, kupukupu fern, pamoho fern and koa. The breadfruit (ulu) signified growth which is also called ulu. Pili is not only the name of the grass but it also means to cling and so its use signified the wish of those of that school to have the wisdom and understanding of the hula cling to them all the days of their lives.

The kuahu or altar was built on the wall on the eastern wall of the halau (hula house) and never on the west. The sun rises flooding the earth with light and bringing forth life and vitality to all nature.

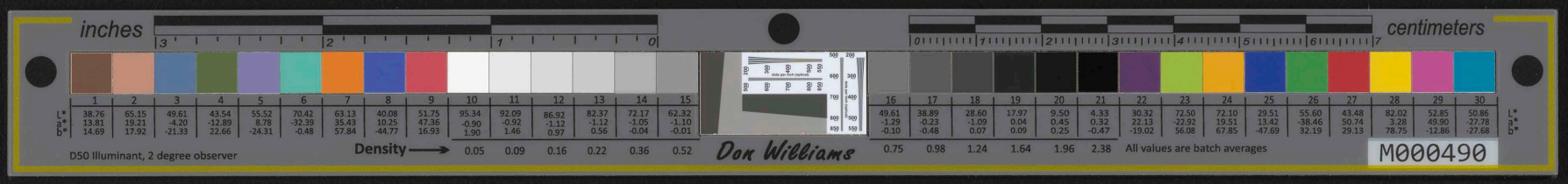

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The Hawaiians wished for life, health and growth in dancing and expressed it by building the kuahu on the east side toward the sun rise.

A hog was the usual offering for an initiation ceremony but if that was impossible, then a certain fish called a sea-hog (puaa-kai) was substituted such as the kumu or amaama (mullet), and luau (taro tops?). With a prayer, the teacher nipped off a piece of the head and gave it to each pupil before they partook of the feast. No part of the feast was shared with an outsider nor whas it thrown out to the animals. The remains were carefully gathered and cast into the sea or placed where there was no danger of defilement.

The pupils (who did not leave the halau except to relieve nature) danced and chanted day and night. The kumu taught the dances he knew and waited prayerfully for Laka's instructions. New steps, new meles, or old forgotten ones were sometimes taught in dreams. A pupil dremms of a dance and upon awakening described it to the kumu who then taught it to the whole class. Sometimes, instead of dreaming, the pupil heard the voice of an invisible chanter and as he listened he memorized the mele. Many of our meles were said to have been composed by the gods and given by them to us through the halau hula or hula school. These meles were called mele kumu and were used in hula dancing before any of the others.

The rules of the halau were many and strict. A pupil was not permitted to share a portion (hakina) of his food with any one except with members of his own halau. Sugar-cane, taro-tops, sea-weeds, of the lipeepee variety, bananas, and squids (octopi?) were kapu articles of food and must not be eaten until after graduation. The word pee (to hide) occurs twice in the name of the sea-weed and the word hee does not only mean a squid (octopus?) but also to flee. Hence, to eat such articles of food would cause the knowledge of the hula to flee and hide away from the pupil. If the pupil was married he did not sleep with his wife or vise versa. All kissing was prohibited until graduation. It was kapu to "talk back" to the kumu.


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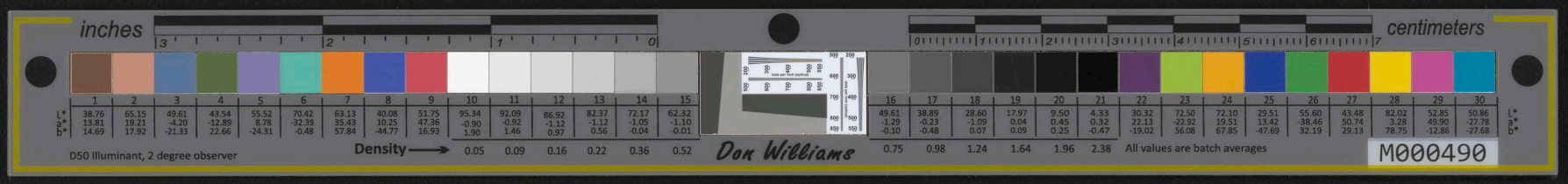
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It was kapu to come in contact with dead bodies and if a relative of one of the pupils died, he forfeited a pig to Laka before he left the halau. Upon his return he was springled with salt water to cleanse him of defilement. Quarreling was not allowed nor was criticizing the methods of another school permitted. This old but true saying has been handed down, "Aohe i pau ka ike i ka halau hookahi" , or "All knowledge was not taught in one school."

Although nail paring, hair cutting or shaving was not permitted, strict cleanliness was stressed. The pupils bathed daily and changed the clhting entirely. There must be no uncleanliness in the presence of Laka. Women did not wear the hair coiled or braided but simply combed it free of tangles.

No outsider was allowed to enter the halau without having chanted the password. The password chant or mele kahea was the key by which one entered the halau, whether one was an outsider or one of the pupils who who had gone outside for a little while. Some one from within responded with a chant calling him to come in. If after chanting the password several times, he was ignored by those within the halau, he could call to Laka to depart from hence with him and Laka did. The password must not be ignored lest Laka be offended. From the day of the building of the kuahu to the day of graduation, the greenery remained fresh and green because Laka's spirit was there but should Laka leave, the leaves and blossoms turned brown and fell to the floor.

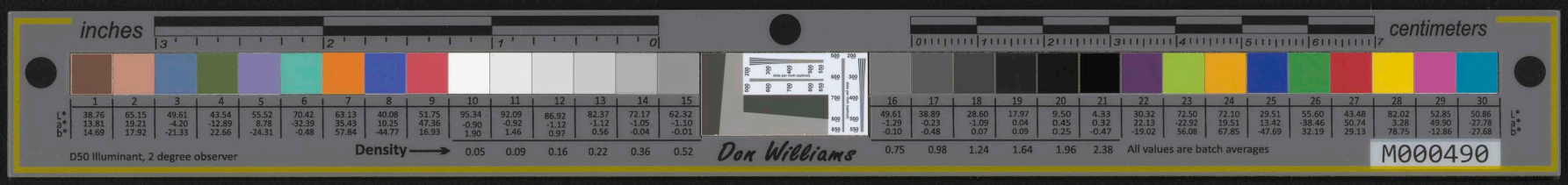
Everything was done in an orderly manner in the old hula schools. The pa'u or skirt was girded on only when the kumu chanted the mele of the pa'u; never before or after. Anklets and leis were put on with their appropriate meles. The anklets were made of sea shells in the olden days and in the~~s~~ days of the monarchy they were made of worsted. In Hawaii, men and women dressed alike for the hula with pa'u or skirt and the kikepa. The kikepa was draped under one arm and knotted on the opposite shoulder. Malos were not worn by the men for hula dancing.


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The pa'u was made up of several layers of tapa, about a yard in width and four in length, sewed together on one side. When worn, the pa'u reached just below the knees. Hula girls of the olden days did not dance with bared thighs as they do today for they were taught that to leave the thighs uncovered was immodest. Even down to the days of our last rulers, hula dancers wore knee-length skirts. Dancing with bared thighs came into fashion ten or fifteen years ago. When tapa cloths were no longer made, cloth skirts and blousy muumuus came into fashion. These skirts were very wide, about four yards around and tied on with a draw-string. A handkerchief was tucked in by one corner at the belt and used to wipe the face of the perspiring dancer. There is a great contrast in the appearance of those who danced before our aliis and some of the dancers ot today. To-day's hula costumes consist of brassiers, wee panties, leis and grass skirts and almost all of the legs are shown. Grass skirts were not Hawaiian and were introduced to Hawaii nei by the Kilipaki laborers from the Gilbert Islands.

Hula costumes were well cared for in the olden days and when a dancer had finished using them, he took them off and placed them where no one would step over them. The same care was given to the musical instruments.

In southern Hawaii, (Puna and Ka'U), a teacher flled in several others to look his pupils over and to watch them dance before they graduated. These teachers made their criticisms and offered suggestions. T he graduation ceremony or uniki followed after the pupils had been pronounced perfect. While a teacher acted as judge in the halau of another he did not attempt to learn any new meles belonging to the other, lest he appeal to Laka in this manner, "Oh Laka, so-and-so has taken one of my meles. Make him stutter and stammer when he tries to use it.Make his memory fail him so that he would not remember the words." And Laka would indeed make the one who had takenthat which did not belong to him, forgetful and nervous whenever he tried to use it. Laka liked honesty among her devotees.


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A hog was the usual offering at the uniki or graduation. The essence or 'aka' of the feast belonged to the gods but the material to the pupils and their guests. Everybody was welcome to an uniki feast, the more the merrier. There were no obligations whatever but almost everyone gave a gift to the dancers. Gifts thrown or laid in the area where the dancing was held was divided among the musicians and dancers but gifts tucked into the hand or blouse were personal and not shared with others. In the days of the monarchy, and later, those who came to see the hula tossed money into the area instead of other gifts. It was fun to everyone to see the dancers dance in a shower of coins. If a dancer did so well that the spectators surged forward to see better, she was considered a very good dancer. This was called "hui ka aha" or mix-up among the spectators. A graduating pupil could voice no objection if she was kissed even if the person who kissed her was not much to her liking. The unikis of to-day are no longer free-for-all affairs. The price of pork necessitates the selling of tickets to help out with the feast or else the affair is strictly invitational in order to have enough to go around. The least charged is a dollar and no one ever bothers any more to give presents to the dancers except a few who cling to the old customs.

In the olden days the musicians or hoopaa were men and never women but the dancers were both men and women. To become a hoopaa it was necessary to learn not only the meles but also the innumerable prayers.It was the hoopaa that even became kumus or teachers of the hula, that needed accompaniment.

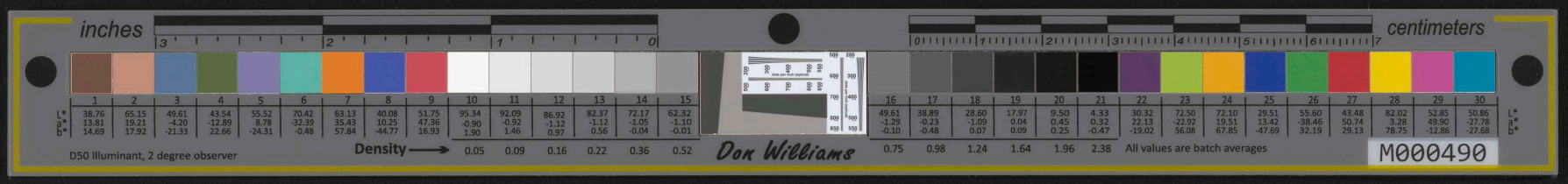
The ami or revolving of the hips is one thing that is much misunderstood. In most of the old hulas it was not meant to be suggestive or vulgar. During the chanting of a hula prayer in the halau, the dancing pupils gestured softly, revolving the hips all the while with three rotations to the right and three to the left.Care was taken not to roll the abdomen (ami opu) and not to move the


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shoulders any more than necessary. A dancer who could keep her shoulders steady while moving her hips or legs was said to be "paa oluna." or steady-shouldered. Whether dancing alone or in a group, the old time dancer required very little space to dance in, though she moved forward and backward or from side to side. In the modern interpretive hulas the dancer takes up a lot of room.

Meles for hula dancing were composed for almost every and any occasion and for every emotion, love, hatred, jealousy, admiration or woe. From birth to old age meles were composed for the alii.When he came for a visit, meles were composed to commemorate it; if his leis were beautiful, they were sung about. if he was fond of surfing, that was a theme for a mele and if he was a member of a riding club, that, too, was sung about. Even his private part of sung of, and no Hawaiian chief or noble was without one. The private parts were named just as persons were named. It was not vulgar to the Hawaiian mind and the owners of such meles were not ashamed of them. Aside from the word mai which was used to mean the sexual organs, many of these meles were not untranslatable. Anapau, the mele ma'i of our last queen, Liliuokalani, is being sung today to a modern tune and is one of our most popular songs. Halala for Kalakaua; Poki-Kehua for Kapiolani; Uu for Emalani; Auka Kula for Leileiohoku; Uilani for Kamehameha IV are still sung of among old time hula dancers.

When arranging a hula program for the hula-olapa in which the ipu is used for timing, the hula kumu or hula in honor of the gods was danced first, then the meles in honor of the chiefs followed by whatever else the dancer wished to dance to and last of all the mele ma'i. The program hardly varied from this. Before dancing, a dancer always called out the name of the mele, this was called kahea i ka mele. All through the mele there were lines uttered by the dancers in a sing-song recitation.


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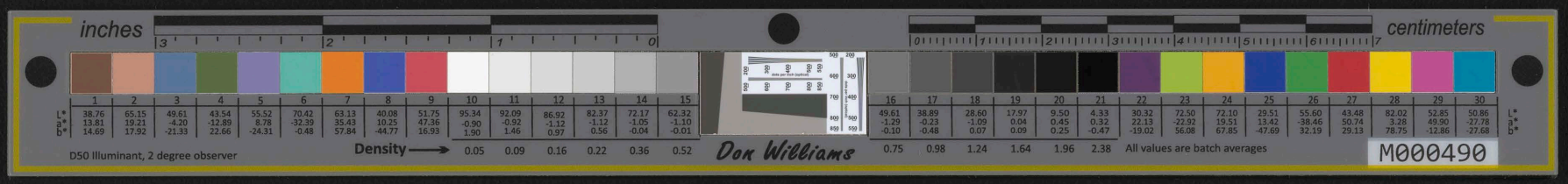
This meant that the dancer had to learn the words of the meles as well as the musician.

In looking over the Kuokoa of Dec. 16th 1865, I came across an article on various hulas by D. Kupahu, a native of Hawaii. This is what he said of the hula in which the small and large drums were used together, "This hula was much liked by the farmers.. Before the men went out to work at farming, the hula teacher awoke very early and began a dance. He used the drums for his timing. When the dancing was over the men went to work. The hula instruments were taken along. Every one did his work in silence and when it was finished the men had another hula. After that every one went to the mountains for maile, palai fern, ginger and ieie. One man led the way down with a banner and was followed by the others in single file until they came to the house, where the hula was again danced. That is why this hula was said to be the farmer's hula."

Of the hula Pele or dance in honor of the goddess of the volcano he said, "A row of about ten men sat in the back and a row of about ten women sat in front of them. They kept the time by clapping their hands in unison, Only one or two dancers stood up, making appropriate gestures with their hands. A prayer to Pele was offered before and after dancing. This was the Hawaii version.

On Kauai a large bon-fire was always built before dancing this hula. The goddess Pele never danced, so the old kumus say, but her sister Hiiaka was one of the patron goddesses of the hula.

D . Kupahu describes the hula niau kani thus: "This is a lover's dance and is much enjoyed by those in love.Men and women both dance it. The lower part of a sugar cane leaf is used with a the midrib of a cocoanut leaf (niau) and played just as one plays on an ukeke. It is held up to the mouth and as the player plays on it he chants or rather speaks words that are pleasing to his sweetheart.


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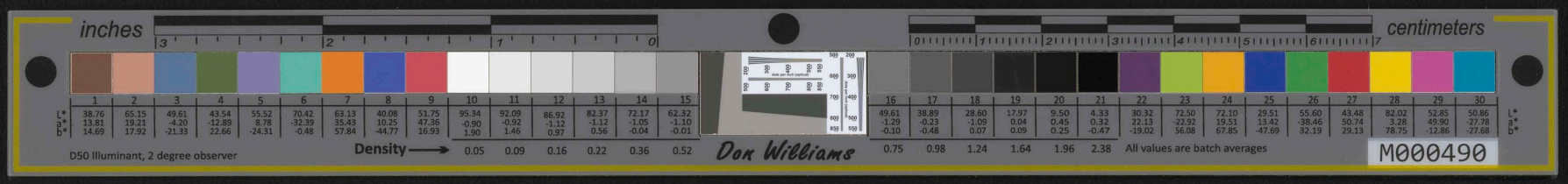
He gestures, points this way and that, winks his eyes and swings his hips from side to side. This hula was also danced for the entertainment of chiefs.It is danced at any time,morning, evening, late at night, at home or anywhere one went."

Of the pa'i umauma or chest slapping dance he said, "This hula is danced in honor of the chiefs and is a sitting dance. The dancers of the pa'i umauma are both men and women. The dancers slap the chest and gesture as they chant."

As the culture of Kauai and Niihau were practically the same it was only on these islands that the treadle board was used in the hula ka-laau. The board was shaped like a rude platter. This was laid on a stick rounded on one side and flat on the other which permitted the board to see-saw back and forth. The right foot was placed on this platter shaped board and tapped in time with the sticks, either in front of the ball of the foot or behind by the heel, this rocking giving it a vigorous sound. The music was produced by two sticks struck together in time to the chant. The sticks were never held in a tight grip as it deadened the vibration of the wood.Different woods gave out different tones in vibration when struck together and so the hula experts chose the best abtainable for this purpose, such as, ohia, koa, koaie, kauila, ulei and other hard woods. Mr Pukui who saw the dancers from all the islands who came to celebrate Kalakaua's Jubilee, saw a troupe of Niihau men who danced this hula ka-laau. It was a very mild dance and did not rouse such excitement as the livelier dances did.

Another of our interesting old dances was the hula hoe or canoe paddling hula. It was an impressive mass dance especially when accompanied by the rythmic swinging of many paddles in unison. Each dancer held a paddle and wielded it just as one would on a canoe, rowing, holding the paddle under the arm for a rest, turning the canoe about and so on, the motion depending on the context of the chant.

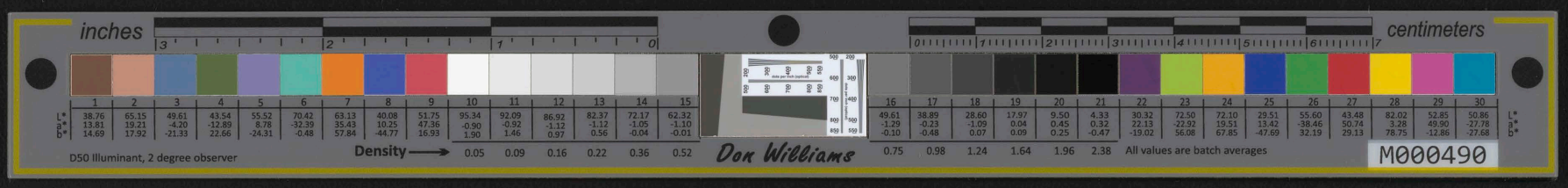
T he hula olapa accompanied by the ipu or gourd instrument, the uliuli or hula in which the feather rattler is used, and the puili or hula with split


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bamboo rattles are still fairly common.

Some of the very rare dances are danced by a very few such as the canoe hula, pa'i umauma, hula pahu, holo, the treadle board kalaau, the hog hula, the alaapapa and the dog hula. Most of our beautiful hulas are gone for all time. Even the old hula ku'i created and danced in the days of our last rulers have changed greatly. Today's hula ku'i often called the interpretive hula is no more like the hula ku'i of Kalakaua's day than a lily is like a rose. Pretty, yes, but not the same.


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CHARACTER OF THE HULA

Hawaii's ancient hulas are very different from the modern dances of today, which are often accepted as authentic. To the ancient Hawaiian the hula was primarily religious, extoling its deities, and great chiefs as descendants of the gods.

Originally the hula was considered to be of divine origin. Modernly it has come to be associated with riotous orgies. The early hula was a form of religious service in which poetry, music, pantomime, and the dance itself were prominent features.

Though there were many deities of the hula, goddess Laka was its special patron deity. Her devotees besought her to take possession of them, and inspire them in the use of their voices, hands, feet, bodies, and minds.

The performers were divided into two classes, the olapa, or standing dancers, young and agile, and the older hoopaa, or sitting performers, who played instruments.

The principal article of costume for both sexes was the pā-'ū, or simple skirt, which was girded about the waist while a chant was intoned (mele kākua pā-'ū). Then came the anklets of whales'-teeth, bone, shell-work, fibre stuffs, feathers, and flowers. A wreath crowned the head, and another hung from the shoulders. It was not the custom to overwhelm the body with floral decorations. Ilima and lehua flowers, and maile vine, were such as were approved by the deities. Before procuring these, or others, the proper deities were invoked for their approval, lest they be taken as by thieves.

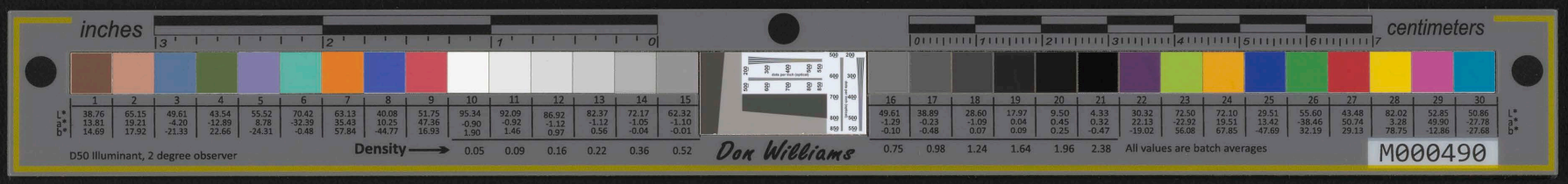
The important skirt, or pā-'ū, was in its simplest form a mere fringe. In full dress costume for ceremonial occassions it was more elaborate, and made of tapa, shredded ti-leaves, banana-fibre, fine rush, or fine strips of hau-bark.

Hand and foot, face and eye, hips and shoulders, all worked in such harmony that their every graceful motion added emphasis to the utterance of the voice.

Of greatest importance were the hands of the hula dancer, The rippling fingers, and the beautiful movements of the hands and arms, told wordless stories. The art of gesture was highly developed, and spoke a symbolic language of motion.

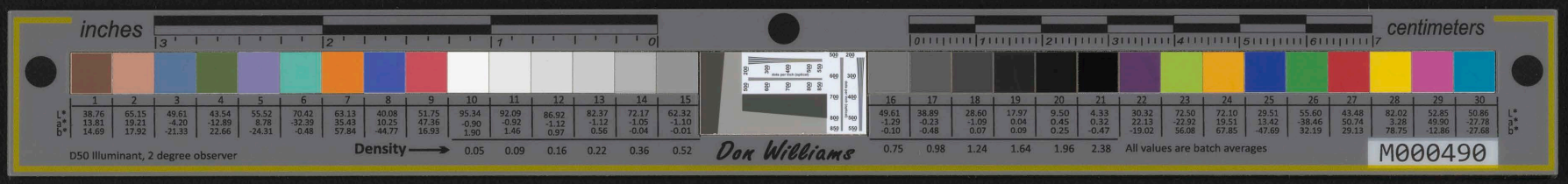
The hula of old represented the culture of these Islands - their religion, dramatic

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art, poetry, literature, myth, legend, and appreciation of nature. It expressed the spirit of Hawaii of olden days, with its colorful past.


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inches centimeters
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Kaulia ka noe ka ohu kua-mauna,
Ka ohu kokolo mai uka.

The leader of the visiting teacher-group then dipped his fingers into a dish containing one of the ceremonial beverages, and his assistant dipped his in the other, whereupon they laid their hands upon the head of the instructor elect. As they thus anointed him they sung a prayer-song in which occur the lines:

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At the close of the ceremony they feasted and participated in a hula performance.

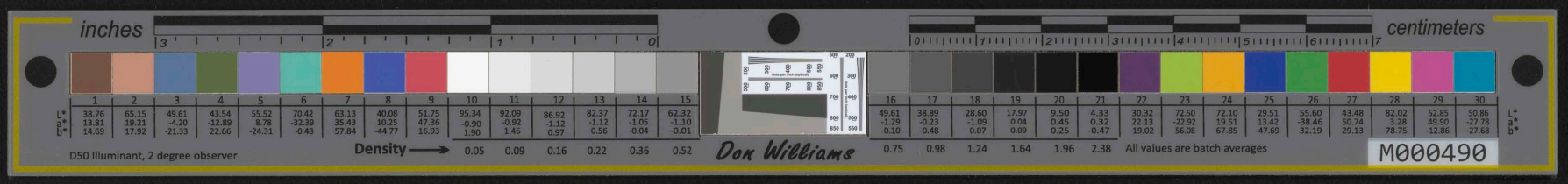
If a student graduated from one house of hula instruction, and then another, learning all that the instructors knew, he was called an olohe, or expert.

The whole body of hula instructors became olohe.

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The day before the graduation, or 'ai-lolo, the students spent in strict tabu, or ceremonial restriction, in the house of hula instruction. Sometimes the instructor required this strict observance for a week. On the night previous to the graduation no one could go out of the house. If anyone went out in the daytime for any reason he was obliged to cover his head and face (pulo'u). Sometime after midnight, toward morning, every one of the company went out entirely naked to bathe in the ocean. If they met anyone they did not speak or look to one side. The barking of a dog, crowing of a cock, or other noise, would not invalidate the ceremony.

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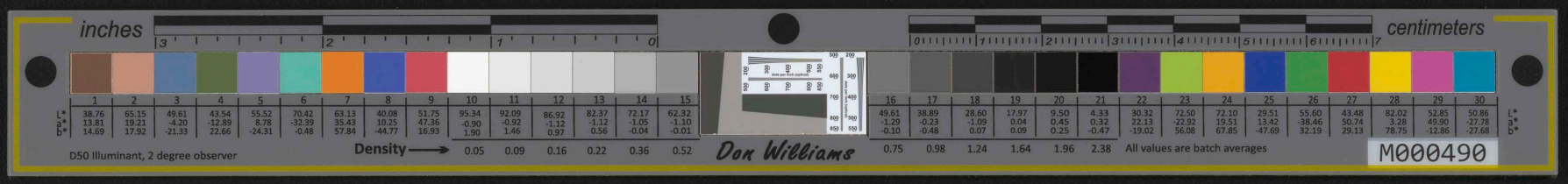
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Some Hula Songs for Special Purposes

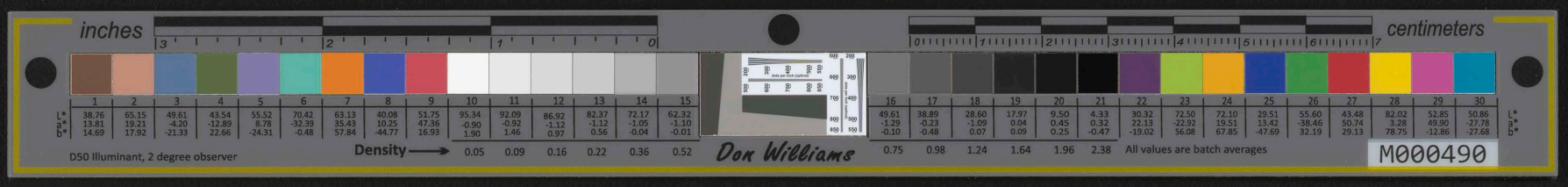
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inches centimeters
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halau hula (Hoonlu to give - hoonlu i ka hula, na ona e pa

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kumu malalo aku - no. But hope kumu. Mele kahea, mele wehe puka not good kumu

for the removal of tabu, was sung, and the instructor went out for his bath, leaving his deputy (kumu malalo aku) in charge. When the instructor returned he sang the required song for admittance (~~mele wehe puka~~ (mele kahea)). There followed another exercise of song, then a short sleep. At dawn they roused themselves and again went out to bathe. They then breakfasted after a prayer for the removal of the tabu (pule hoonoa), beginning: Pupu weuewu e Laka e. This was uttered with appropriate clapping of hands and stamping of feet. A fuller pre breakfast followed, in which the students could be joined by their friends and the hula experts (olohe hula).

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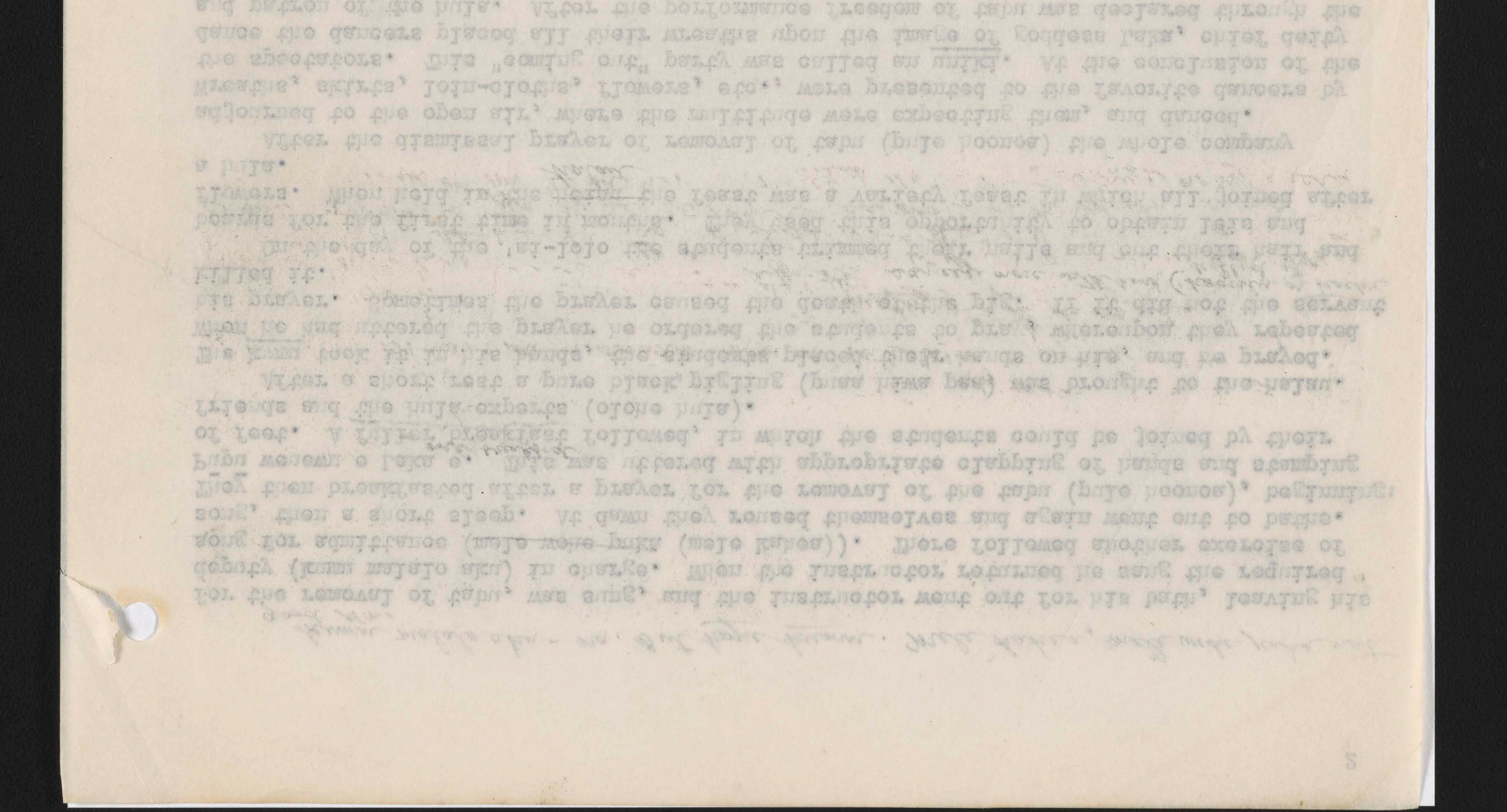
suffocate squeeze nose with hand (haumia or teacher killed pig)

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Kuo is wailing, uwe kuo, leo kuo. Only 1 kind, not diff tones.
They have uwe helu, kuo helu.

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Hulas of Old Not Like
Those of the Modern Day.

Hawaii's ancient hula is very dfferent from the modern dance often accepted as authentic in continental United States today.

The hula and its rendition stood for a great deal to the ancient Hawaiian. For him, it took the place of our concert hall and lecture room, our opera and theater, and thus became one of his chief mean of social enjoyment.

In addition, the hula kept the imagination in living touch with the nation's legendary past.

The dance had songs peculiar to itself, but it found a mine of inexhaustible wealth in the epics and wonder-myths that celebrated the doings of the volcano Goddess Pele and her compeers. Thus in the cantillations of the old-time hula, we find a ready-made anthology that includes every species of composition in the whole range of Hawaiian poetry.

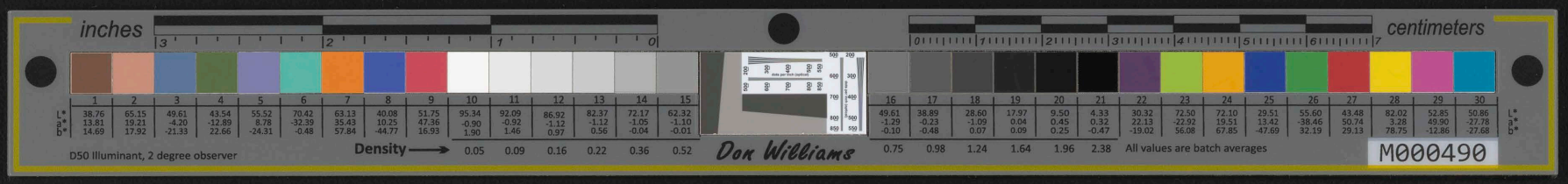
Record in Songs

Most telling record of a people's intimate life is the record which it unconsciously makes in its songs.

This record left by the Hawaiian is full and specific. The emotions that stirred their hearts as they approached the great themes of life and death, their attitude toward nature, we shall find in the songs, prayers, and recitations of the hula.

The hula has been unfortunate in the mode and manner of its introduction to the modern world. An institution of divine, religious origin, the hula in modern timss has deviated so far that foreign and critical opinion has come to associate

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it with the riotous and passionate ebullitions of Polynesian orgies. Whatever indelicacy attaches to modern times to some of the gestures and contortions of the hula dancers, the old-time hula lacked. It was highly emotional and pictorial but it had no leering sophistication.

The Early Hula

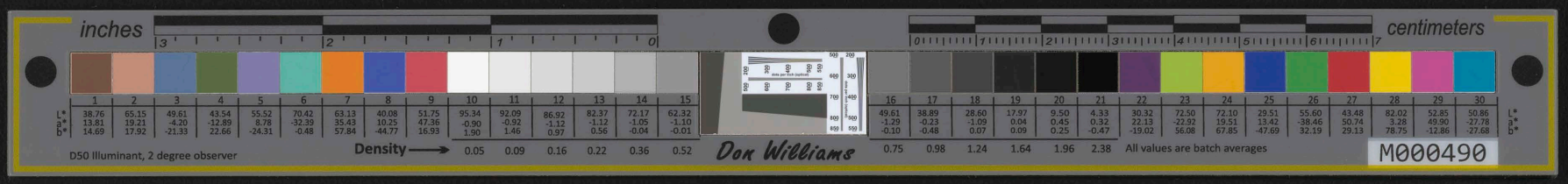
The early hula was a religious service in which poetry, music, pantomime, and the dance itself gave the idyllic phase of life a predominance. As to subject matter, it reached into ancient mythology. Interwoven with the mysterious past were represented the imaginations of the poet, the speculations of the philosopher, the mutterings and incantations of the priests, or kahunas as they were called, and endless legendary tales which lent themselves to dramatic expression - all the material which in another nation would have gone into the creation of its poetry, drama, music, and literature.

The gods, great and small, superior and inferior, whom the devotees and practitioners of the hula worshipped and sought to placate, were many, but the Goddess Laka was the one to whom they looked as their patron. She was known as the diety of terpsichorean art and in one of the principal prayers is besought to take possession of the worshipper, to inspire him in all his parts and faculties - voice, hands, feet, body, and mind.

Two Classes of Performers

The performers of the hula were divided into two classes, the "olapa" or agile hula, and the "ho'o-paa" or steadfast hula. The young men and women were usually assigned to the former, while the older people handled the chants and instruments of rhythm.

The costume of the hula dancer was much the same for both sexes, its chief


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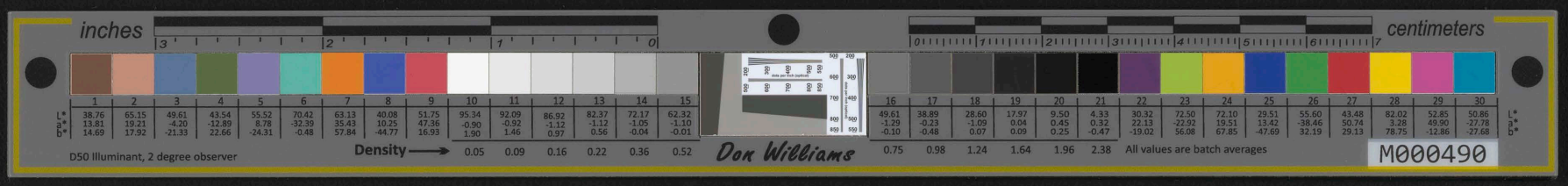
ártile a simple skirt about the waist. Donning the hula costume was a ceremonial accompanied by chants. First came the anklets of whale teeth, bone, shell work, fiber stuffs, feathers, and flowers. A wreath crowned the head, and another the shoulders. It was not the custom of ancient times to overwhelm the body with floral decorations, nor was every flower that blows acceptable as an offering. The Gods were jealous and nice in their tastes, pleased only with flowers indigenous to the soil, such as ilima, lehua, and maile.

The skirt known as "pa'u", was the most important article of attire. In its simplest terms it was a merefringe of vegetable fibers. When used as the full dress costume for high ceremonial occasions, it took on more elaborate forms and was made of "tapa," ti leaf, banana fiber, fine rush, or bark of the "hau" tree.

Gesture is a voiceless speech, a dramatic short hand at which the Hawaiian were adept. Hand and foot, face and eye, hips and shoulders, all worked in such harmony that the dancer spoke not alone with his vocal organs, but all over from head to foot, every motion adding its emphasis to the utterance.

The hands of the hula dancer were perhaps of the greatest importance, the rippling fingers and attitude of the hands and arms expressing a wordless story. The whole physique of the dancer is a living moving picture of feeling, seniment, and expression of every nature. The art of gesture is highly developed by the hula. Not only are there mimetic and imitative gestures, but symbolic gestures that can be catalogued almost definitely into a language of motion.

So, the hula of Hawaii, as done by the early Hawaiians, represented the true culture of the islands, dramatic art, poetry, literature, appredation of nature, legends, mythology, and relgion. It is the spirit of old Hawaii, the breath of a colorful past, the heritage of the present and future generations in the islands.


inches
centimeters
Density
Don Williams
D50 Illuminant, 2 degree observer
All values are batch averages
M000490

END

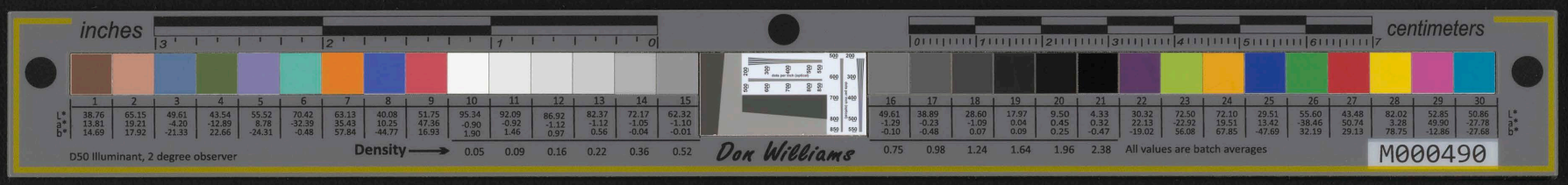
inches centimeters
D50 Illuminant, 2 degree observer
Density → 0.05 0.09 0.16 0.22 0.36 0.52 0.75 0.98 1.24 1.64 1.96 2.38
Don Williams
All values are batch averages
M000490

HULA ILIO - DOG DANCE.

Theodore Kelsey's Collection.

HAMAKUA. (MAUI.)

1. Ku ka uahi o Hamakua,
2. Makua i ka nahele o 'Oopu-ola
3. Kau a'e la ka lia o Makawao
4. O ka 'ohiki maka-loa e---
5. O ka maka i 'ohiki 'ia
6. E aha la ho'i e?
7. Ua 'oki kaua la e ke hoa.
8. Rau! Rau! Rau!


inches
centimeters
Don Williams
D50 Illuminant, 2 degree observer
Density
All values are batch averages
M000490

inches centimeters
D50 Illuminant, 2 degree observer
Density → 0.05 0.09 0.16 0.22 0.36 0.52
Don Williams
0.75 0.98 1.24 1.64 1.96 2.38 All values are batch averages
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HULA ILIO - DOG DANCE.

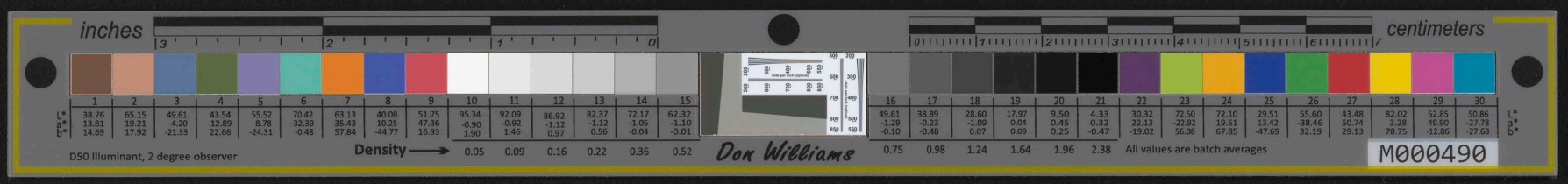
Theodore Kelsey's Collection.

MALIE MAUI.

1. Malie Maui ke waiho mai la Ka-ihu-akala,
2. O Ka'uiki, Kai-halulu, kai holu o Ka'uiki. (Kai-halulu i ke ale o Ka-ʻuiki)
3. Hii Ka'uiki ia Moku-hano,
4. Oneone ana ia Ka-pueo-kahi.
5. O Honua-'ula kai uka, o Ka-hulili kai kai.
6. Pau Pe'ape'a i ke ahi e---
7. A hae ana ka lae o Ka Ilio i ke kai o Moku-hano.
8. Rau! Rau! Rau!

1.– Ka-ihu-akala; cape adjoining Ka-ʻuiki and Hana harbor on south.
2.– Kai-halulu, on the east side of Ka-ʻuiki hill -- a big open cove and when the waves strikes at Ka-ʻuiki hill its burst produces a roaring sound (halulu).
3.– Moku-hano, an islet with blow-hole by Ka-ʻuiki on the south: Kauiki embraces Moku-hano.
4.– Bringing sand to Ka-pueo-kahi harbor (Hāna, Maui.)
5.– Honua-ʻula at the upland, and Ka-hulili at the sea-shore.
6.– Peāpeā, a porverful chief of fisical strength was burned through an explesioned of a keg of powder. Peāpeā might have been saved if he had not not run back for his grand-mother (Kahu).
7.– The point of Ka-ilio barks, at the sea of Moku-hano.

Anua-lele, is the entrance to Hāna Bay
Keānini, is the name of the surf.



	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
L*	38.76	65.15	49.61	43.54	55.52	70.42	63.13	40.08	51.75	95.34	92.09	86.92	82.37	72.17	62.32
a*	13.81	19.21	-4.20	-12.89	8.78	-32.39	35.43	10.25	47.36	-0.90	-0.92	-1.12	-1.12	-1.05	-1.10
b*	14.69	17.92	-21.33	22.66	-24.31	-0.48	57.84	-44.77	16.93	1.90	1.46	0.97	0.56	-0.04	-0.01
Density →										0.05	0.09	0.16	0.22	0.36	0.52

	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
L*	49.61	38.89	28.60	17.97	9.50	4.33	30.32	72.50	72.10	29.51	55.60	43.48	82.02	52.85	50.86
a*	-1.29	-0.23	-1.09	0.04	0.45	0.32	22.13	-22.92	19.51	13.42	-38.46	50.74	3.28	49.90	-27.78
b*	-0.10	-0.48	0.07	0.09	0.25	-0.47	-19.02	56.08	67.85	-47.69	32.19	29.13	78.75	-12.86	-27.68
	0.75	0.98	1.24	1.64	1.96	2.38									

inches
centimeters
D50 Illuminant, 2 degree observer
Density
Don Williams
All values are batch averages
M000490

HULA ILIO - DOG DANCE

Theodore Kelsey Collection

Mālie Maui

From aged Geo. P.K. Kalama

I. Mālie Maui, ke waiho mai la Ka-ihu-'akala,
Maui is quiet. There lies Cape Ka-ihu-'akala - The Pink Nose.

Cape Ka-ihu-'akala adjoins Ka-'uiki and Hana harbor on the south.

2. O Ka-'uiki kai halulu, kai holu o Ka-'uiki
Ka-'uiki Head of the roaring sea. The sea of Ka-'uiki moves up and down.

On the east side of Ka-'uiki Hill is a large open cove named Kai-halulu. When its waves strike Ka-'uiki they make a roaring sound (halulu).

3. Hi'i Ka-'uiki iā Moku-hano,
Ka-'uiki Hill embraces Moku-hano - Trumpeting Islet.

Moku-hano, by Ka-'uiki on the south, is an islet with a blow-hole.

4. Oneone ana ia Ka-pueo-kahi.
Sand is being brought to Ka-pueo-kahi - The Single Owl (Hāna Harbor). The harbor entrance is named 'Anu'a-lele, and the surf Ke-anini.

5. O Honua-'ula kai uka, o Ka-hulili kai kai.
The land of Honua-'ula - Red Land - is on the upland side, and Ka-hulili - The Shining Brightly - is at the seashore.

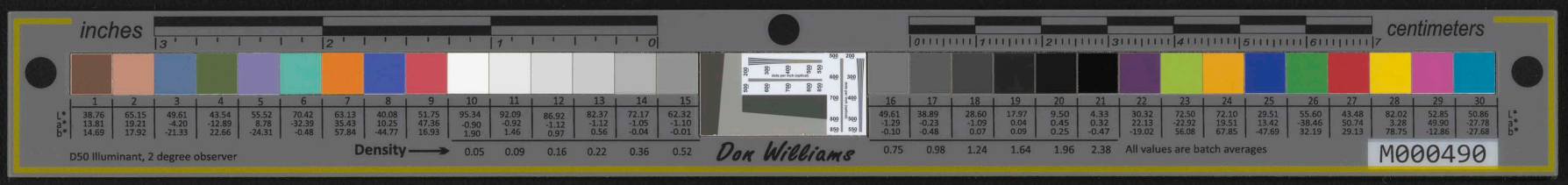
6. Pau Pe'ape'a i ke ahi e _
Chief Pe'ape'a was burned to death.

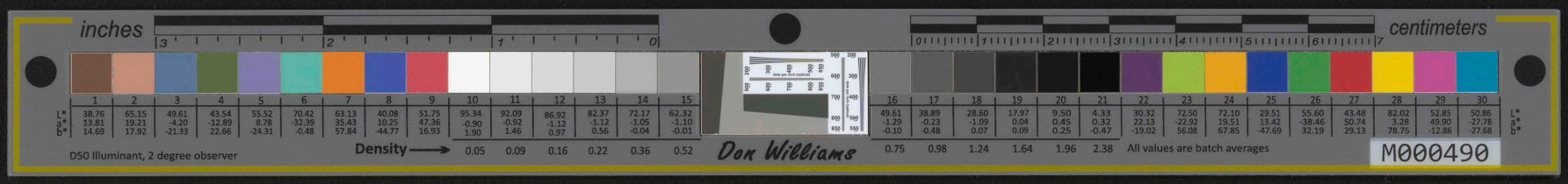
Pe'ape'a, a chief of great physical strength, was killed by setting fire to his grass-house by exploding a keg of powder.
Pe'ape'a might have saved his own life if he had not run back to save his grandmother, who was his close personal attendant (kahu).

7. A hae ana Ka Lae o Ka-'ilio i ke kai o Moku-hano.
And Ka Lae o Ka-'ilio - The Promentory of the Dog - is barking in the sea of the islet of Moku-hano.

8. Rau! Rau! Rau!
Bow! Wow! Wow!

Notes from Henry E. P. Kekahuna.


inches
centimeters
Don Williams
D50 Illuminant, 2 degree observer
Density
All values are batch averages
M000490



MELE KU'I

Theodore Kelsey Collection

From aged Kukona (Mrs. Dan'l Porter), near Wai-naku, Hilo

Mālie Maui

I. Mālie Maui ke waiho mai la,

2. O Ka-ihu-'akala i po 'ia e ke ku'i.

3. Kai-halulu i ke alo o Ka-'uiki.

4. Hi'i Ka-'uiki iā Moku-hano,

5. Hi'i ka nalu iā Ke-anini,

6. Hi'i Wai-koloa i ka 'ili'ili,

7. Ho'ea ana i Moku-hano.

8. He wa'a Hawaii e —,

9. O Wai-ka'a-kihi ke awa,

I0. O Puna-hoa ka wai,

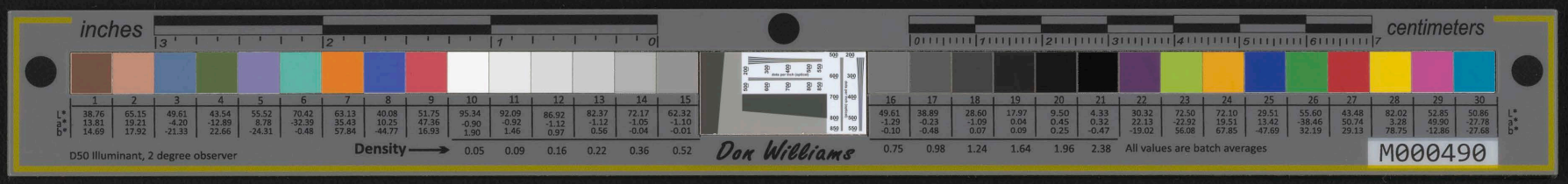
II. Oneone iā Ka-pueo-kahi.

I2. O Ka-hulili kai uka,

I3. O Honua-'ula kai kai.

I4. Pau Pe'ape'a i ke ahi,

I5. O ka he'e palaha. (Wili ka lima o kahi.)


inches
centimeters
Don Williams
D50 Illuminant, 2 degree observer
Density
All values are batch averages
M000490

inches centimeters
D50 illuminant, 2 degree observer
Density →
Don Williams
All values are batch averages
M000490

HULA ILIO - DOG DANCE.

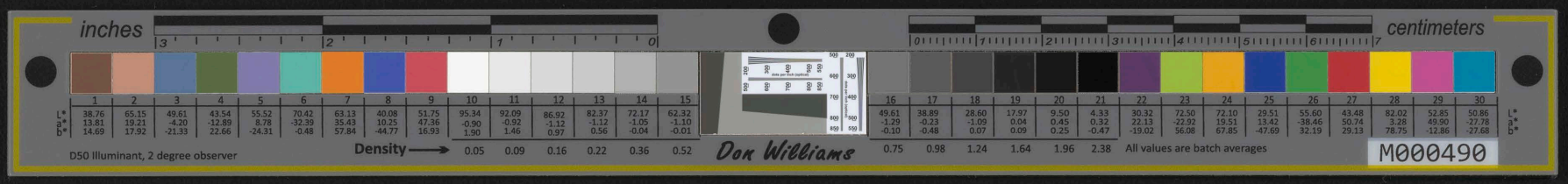
Theodore Kelsey's Collection.

He Inoa No Nahi'ena'ena. (No Keopuolani) 12

A NAME SONG FOR PRINCESS NAHI'ENA'ENA.

1. He inoa no Nahi'ena'ena, *Nahi'ena'ena, the hot fires, refers to severity of kapus.*
2. A ka luna o Wahine-kapu, *Wahine-kapu, elevation east of Halemaumau. The chiefess is of highest tabu.*
3. Ho'i ka 'ena a ka makani. *Ua akakuu mai ka inaina, ka huhu.*
4. Noho ka la'i i ka malino, *Pau ka huhu. Leave in peace.*
5. Makani ua Haao e, *The wind and rain that blows seaward over the highlands of Waiohinu, Kau.*
6. Ko ke au i Hala-'e. *Kamehameha I, desired to obtain Nahienaena as his tabu wife. During that time Nahienaena was the wife of Chief Hoapili.*
7. Wai ola na ke kupua *Ua lilo mua o Nahienaena ia Hoapili. Nahienaena become the life-blood of Kamehameha dynasty.*
8. A ka 'ilio nana *Hoapili was compared to the famous dog at Ka Lae Point (Lono), Kau.*
9. Hae! nanahu i ke kai! *Hoapili simply bark at the ocean, engere of losing Nahienaena*
10. Ehu kai, nalo ka pua o ka iliau *Later Hoapili's affection of love for Nahienaena was ease.*
11. O ka 'ohai mahapepe *He followed Kamehameha and Nahienaena like a child.*
12. O ke ku moena weuweu *Kamehameha house and tabu bedding was welcome to Nahienaena*
13. I ulana ia e Ke-a'e-loa *It was weaved by the snatching wind Ka-aē-loa -- Kamehameha.*
14. Hea o Ku-'ili-a-loa "Nawai e ke kapu?" *Ku-ili-a-loa, a large kupua stone beside the road below Pali o Luahine, on the cliff on the Hilo side of Wai-pi'o valley.*
15. Na Ka-lani-malokuloku. *Name of an ancestors of Kamehameha.*
16. Rau! Rau! Rau!

Composed by Chiefess Ka-manawa, grandmother (kupuna-wahine) of Queen Keopuolani, and by her sister Piilani. 108


inches
centimeters
Don Williams
D50 Illuminant, 2 degree observer
Density
All values are batch averages
M000490

inches centimeters
D50 Illuminant, 2 degree observer
Density → 0.05 0.09 0.16 0.22 0.36 0.52
Don Williams
0.75 0.98 1.24 1.64 1.96 2.38 All values are batch averages
M000490

NOTES ON A MELE USED IN THE HULA ILIO.

By Theodore Kelsey.

Note: These mele, chanted in olioli style, is adapted to hula ilio and other hulas, especially the hula hu'i lua, or lua-fighting hula, when they are chanted in kaukau style. They may be used in the sequence desired.

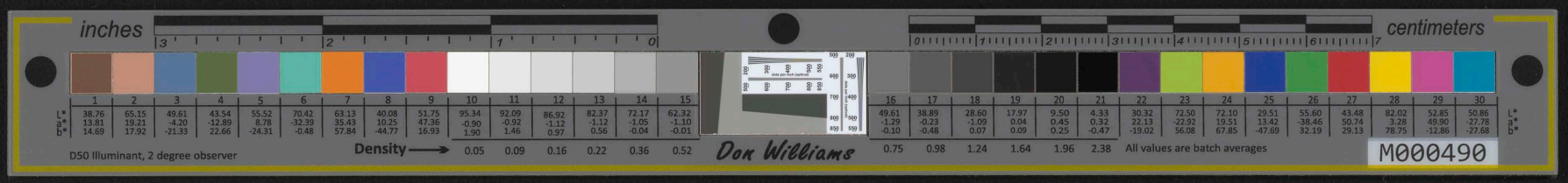
A NAME SONG FOR PRINCESS NAHI'ENA'ENA.

1. A name-song for the Princess of the Fiery Tabus (na ahi-'ena'ena).

Each tabu was as a fire; it's infringement might mean death in an imu. Kapu ku (standing tabu) entitled one to stand in the presence of a chief; kapu moe signified that all must lie prostrate except those with kapu ku; one with this tabu was too sacred for ordinary mortals to look upon; kapu hele entitled a royal person to go abroad at will since his degree of sacredness did not compel seclusion; kapu lani, of very high priestly order; kapu honua, ruled governing conduct in this earthly life, such as might be made by a council of chiefs. Other tabus were local tabus and family tabus, as the forbidding of the shark or mud-hen as food to those by which these were regarded as aumakua, or family deities.

Def. He, a; inoa, name (song); no, for; Nahi-'ena'ena, (daughter of Kamehameha I and his tabu Queen Keopuolani.)

2. At the top of Wahine-kapu (Tabu Woman). A, at, up to; ka, the; luna, top; o, of; Wahine-kapu (Tabu Woman), an eminence place of Kilauea Crater.


inches
centimeters
Density
Don Williams
D50 Illuminant, 2 degree observer
All values are batch averages
M000490

inches centimeters
D50 Illuminant, 2 degree observer
Density → 0.05 0.09 0.16 0.22 0.36 0.52
Don Williams
0.75 0.98 1.24 1.64 1.96 2.38 All values are batch averages
M000490

NOTES ON A MELE USED IN THE HULA ILIO

Note. The hula 'ilio meles given, chanted in olioli style, are also adapted to other hulas, especially the hula ku'i-lua, or lua-fighting hula, when they are chanted in kaukau style. They may be used in the sequence desired.

The Name Nahi-'ena'ena.- The Fiery Tabus. Each royal tabu is compared to a fire. Its infringement might mean death in an imu.

Kapu-ku (standing tabu) entitled onr to stand in the presence of a chief.

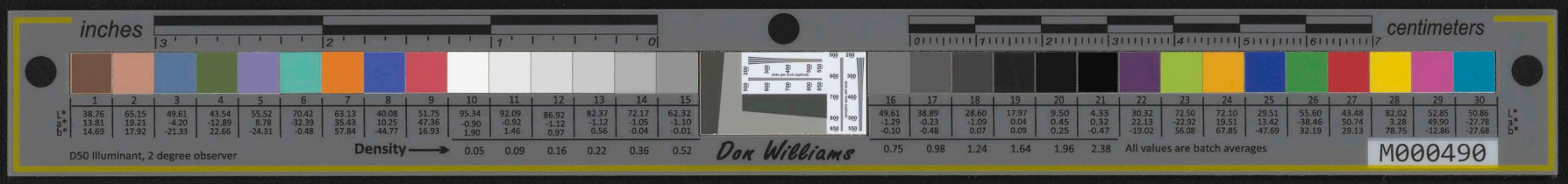
Kapu-moe signified that all were obliged to lie prostrate except those with the kapu-ku. One with kapu-moe was too sacred for ordinary mortals to look upon.

Kapu-hele entitled a royal person to go abroad at will, as his degree of sacredness did not compel seclusion.

Kapu-lani was a tabu of very high priestly order.

Kapu-honua governed conduct in this earthly life such as might be made by a council of chiefs.

Other tabus were local tabus and family tabus. Members of families whose aumakua were the shark or the mud-hen, for instance, were forbidden to eat the creatures representing their aumakua.


inches
centimeters
Don Williams
D50 Illuminant, 2 degree observer
Density
All values are batch averages
M000490

inches
centimeters
D50 Illuminant, 2 degree observer
Density
Don Williams
All values are batch averages
M000490

HULA ILIO - DOG DANCE

From Aged Geo. P. K. Kalama
Henry E. P. Kekahuna, esoteric interpreter
Theodore Kelsey Collection

A Name-Song for Princess Nahi-'ena'ena

Composed by Chiefess Ka-manawa, grandmother of Queen Ke-opu-o-lani, and by her sister Pi'i-lani

I. He inoa no Nahi-'ena'ena,
A name-song for Nahi-'ena'ena - The Intense Fires of Royal Tabu (na ahi 'ena'ena)

This name refers to the severe royal tabus of High-Chiefess Ke-opu'-o-lani, tabu state wife (wahine kapu) of King Ka-mehameha I. Her sacred and secret name was Nahi-'ena'ena, which was later given to her daughter, sister of Prince Kau-i-ke-ao-uli, who became King Ka-mehameha III. The Prince was born at Ke-au-hou, N. Kona, Hawaii

2. A ka luna o Wahine-kapu
At the top of Wahine-kapu

Ke kaulu o Wahine-kapu - The ledge of Tabu Woman (Volcano-Goddess Pele) - lies below the brink of Uwe'-kahuna, and descends toward the floor of Ki-lau-ea Crater. King Ka-mehameha's wahine kapu, Ke-opu'-o-lani, is esoterically referred to.

3. Ho'i ka 'ena a ka makani.
The fierce heat of the wind recedes.

When Queen Ke-opu'-o-lani gained highest station as the tabu wife of King Ka-mehameha I, and became the source of the noblest blood of the Ka-mehameha dynasty, the burning anger of Chief Hoa-pili - Close Companion (a name given by Ka-mehameha) - whose wife was originally Ke-opu'-o-lani, who was taken away from him by Ka-mehameha, abated like heat borne away by the wind. (Heat symbolizes anger, and wind, trouble.)

4. Noho ka la'i i ka malino
Calm rested upon the quiet sea.

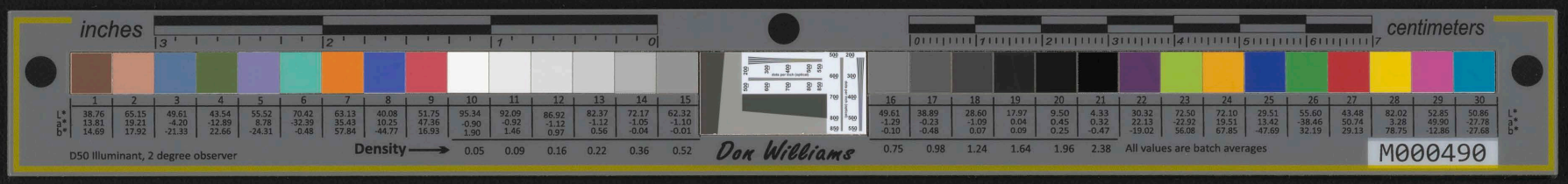
They all lived peacefully in Kona of the tranquil sea in the calm of ancient King 'Ehu. (Kona kai 'opua i ka la'i a 'Ehu. O Kona ia o ke kai malino, kai ma'oki'oki.)

5. Makani ua Ha'ao e,
The wind of the rain of Ha'ao blew,

This wind that bears away the beautiful rain of the district of Ka-'u in shower after shower, like divisions in a royal procession (they are called ha'ao), is Ka-mehameha persistently wooing lovely, tearful Ke-opu'-o-lani. (Rain is symbolic of tears or a cause of tears.)
The wind of the Rain of Ha'ao (Ka Makani Ua Ha'ao) carries the rain from the highland above Wai-o-hinu, Ka-'u, off over the highlands of Wai-o-hinu and out to sea.

6. Ko' ke au i Hala-'e
The current draws to Hala-'e - Gone (hala) Beforehand ('e).

The love of Ke-opu'-o-lani is drawn away from her husband Chief Hoa-pili to King Ka-mehameha. As the king ruled the land his word was law.
Hala-'e is a fishing ground named for a ruling chief of Ka-'u.



	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
L*	38.76	65.15	49.61	43.54	55.52	70.42	63.13	40.08	51.75	95.34	92.09	86.92	82.37	72.17	62.32
a*	13.81	19.21	-4.20	-12.89	8.78	-32.39	35.43	10.25	47.36	-0.90	-0.92	-1.12	-1.12	-1.05	-1.10
b*	14.69	17.92	-21.33	22.66	-24.31	-0.48	57.84	-44.77	16.93	1.90	1.46	0.97	0.56	-0.04	-0.01
Density →										0.05	0.09	0.16	0.22	0.36	0.52

	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
L*	49.61	38.89	28.60	17.97	9.50	4.33	30.32	72.50	72.10	29.51	55.60	43.48	82.02	52.85	50.86
a*	-1.29	-0.23	-1.09	0.04	0.45	0.32	22.13	-22.92	19.51	13.42	-38.46	50.74	3.28	49.90	-27.78
b*	-0.10	-0.48	0.07	0.09	0.25	-0.47	-19.02	56.08	67.85	-47.69	32.19	29.13	78.75	-12.86	-27.68
	0.75	0.98	1.24	1.64	1.96	2.38									

inches centimeters
D50 Illuminant, 2 degree observer
Density → 0.05 0.09 0.16 0.22 0.36 0.52 0.75 0.98 1.24 1.64 1.96 2.38
Don Williams
All values are batch averages
M000490

7. Wai ola na ke kupua,
Water of life of the demi-god,

Ke-opu-o-lani (Nahi-'ena'ena) became the life-blood of the Ka-mehameha dynasty.

8. A ka 'ilio nānā
Of the savage dog.

Chief Hoa-pili, who lost his high-chiefess wife to Ka-mehameha, is compared to the renowned rock formation formerly in the sea at Ka Lae - The Cape - or South Point, Ka-'ū. The rock resembled a dog, and was known as Ka 'Ilio o Lono - Dog of God Lono.

9. Hae! nanahu i ke kai!
The dog barks wildly! It constantly bites the sea.

Chief Hoa-pili rages, and shows continuing resentment against Ka-mehameha.

IO. Ehu kai, nalo ka pua o ka iliau.
The sea-spray flies, and the flower of the iliau, a flower noted on the island of Kaua'i, is hidden.

There was angry contention, symbolized by rising spray (ku ke ehu) in a rough sea, and the beautiful flower that was the real wife (wahine i ka 'ili) of Chief Hoa-pili, disappeared to become the tabu wife of King Ka-mehameha.

II. O ka 'ohai mahapēpe,
The 'ohai maha-pēpe flower.

The disappeared chiefess is also compared to a kind of indigenous 'ohai flower

I2. O ke ku-moena weuweu,
The pile of mats layered with grass and leaves,

Ka-mehameha's tabu bedding, and his house, were welcome to the high-chiefess.

I3. I ulana 'ia e Ke-a'e-loa,
Woven by the Ke-a'e-loa Wind (that travels in an indirect or sidewise (a'e) direction from afar (loa)).

The high-chiefess was a descendant from long and ancient ancestry.

I4. Hea o Ku-'ili-a-loa "Nawai e ke kapu?" (Probably Ku-'ilio-loa, a supernatural dog.)
The supernatural dog Ku-'ilio-loa - Ku the Dog From Afar - calls out "Whose is the tabu?"

To whom belongs the chiefess of highest tabu?"

I5. Na Ka-lani-malokuloku.
She belongs to Ka-lani-malokuloku - The Heaven-High One of Deep Royal Blood.

The above chief, also called Ke-li'i-maika'i - The Good Chief - because of his kindness, was Ka-mehameha's younger brother, and here represents Ka-mehameha himself, a chief of deep royal blood.

I6. Rau! Rau! Rau! Bow! Wow! Wow!
Chief Hoa-pili is like a dog that can only bark, not bite.


inches
centimeters
Density
Don Williams
D50 Illuminant, 2 degree observer
All values are batch averages
M000490