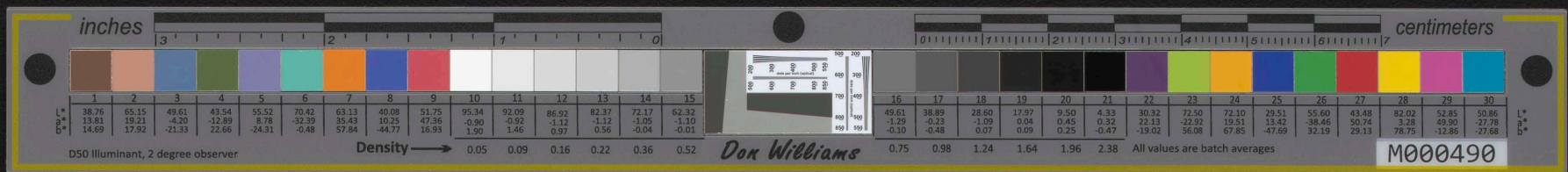


KEKAHUNA, HENRY E.P.
MUSIC, SONGS
(INCLUDES NOTE ON 'ALOHA OE')

78

M-445



1. Queen Lili'u-o-ka-lani
2. Princess Likelike
3. Col. James H. Boyd
4. The Old House at Mauna-wili
5. The Original Manuscript of "Aloha Oe"
6. Charles E. King's Comparison of the Musical Scores of "The Rock Beside the Sea" and Queen Lili'u-o-ka-lani's Original "Aloha Oe".

Queen Lili'u-o-ka-lani

inches

3

2

1

0

centimeters

0

1

2

3

4

5

6

7

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
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
13.81	19.21	-4.20	-12.89	8.78	-32.39	35.43	10.25	47.26	-0.90	-0.92	-1.12	-1.12	-1.05	-1.10
14.69	17.92	-21.33	22.66	-24.31	-0.48	57.84	-44.77	16.93	1.50	1.46	0.97	0.56	-0.04	-0.01

D50 Illuminant, 2 degree observer

Density →

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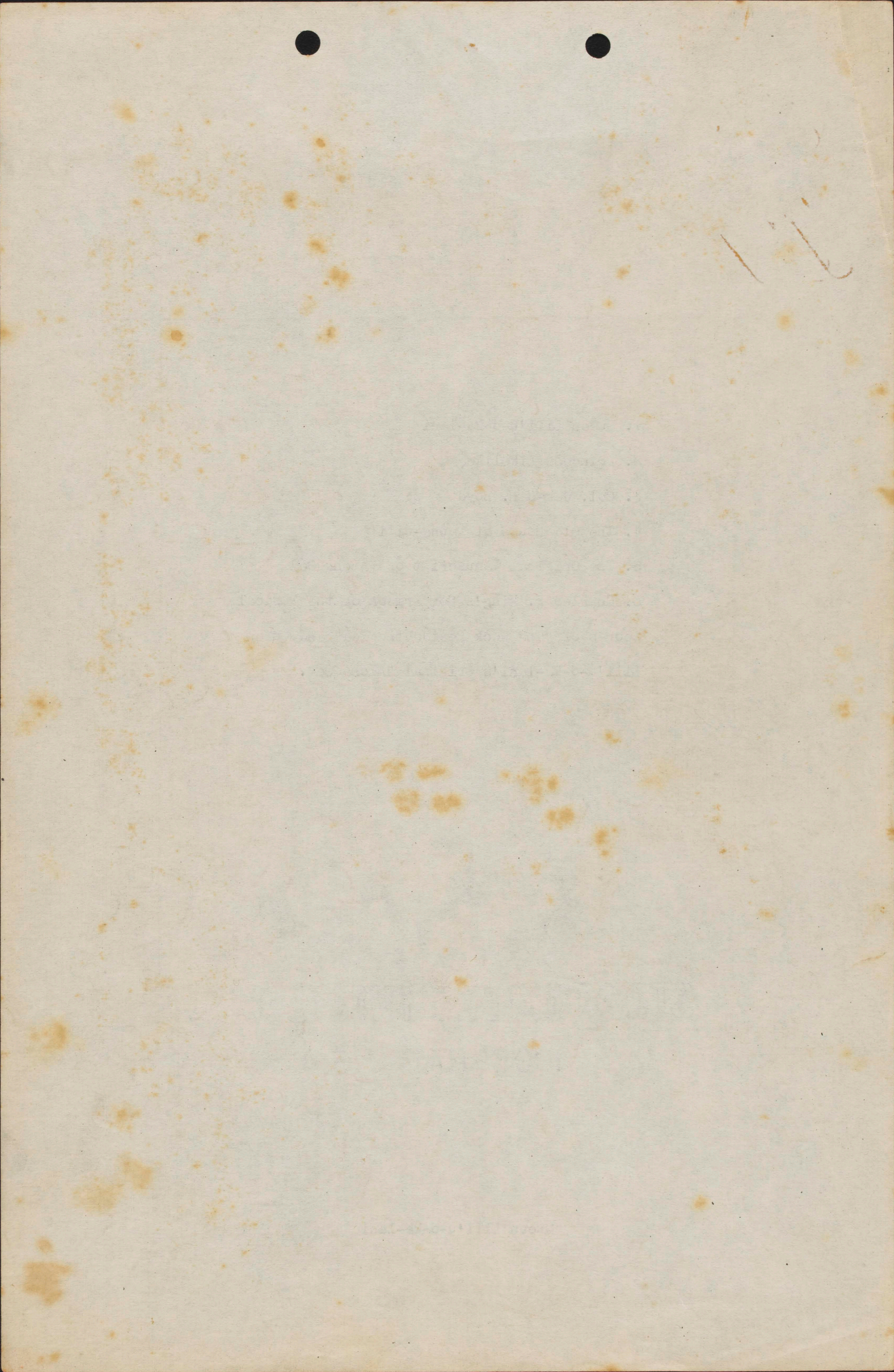
Don Williams

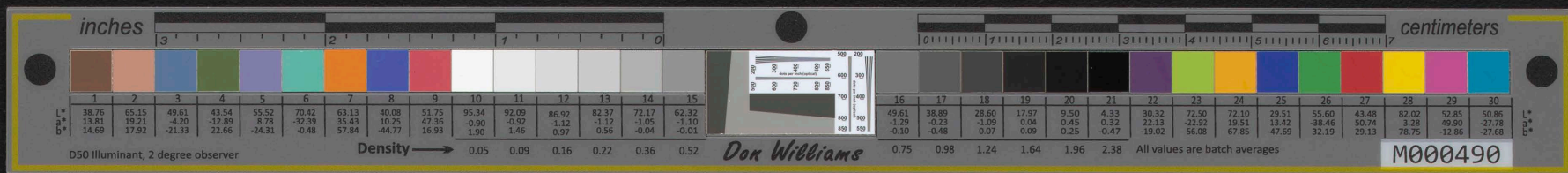
0.750.981.241.641.962.38

All values are batch averages

16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
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
-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
-0.10	-0.48	0.07	0.09	0.25	-0.47	-19.02	36.08	67.85	-47.69	32.19	29.13	78.75	-12.86	-27.88

M000490





INTRODUCTION

Most of the ancient meles, or chanted poems of Hawaii, as well as several of the prayers, called pules, are highly metaphorical. Their cryptic, cleverly hidden esoteric sense, known as the kaona (cow'-nuh), is exceedingly difficult to interpret. So indirect was the language of the bards that jealousy and accusation were disarmed. Dignity and sacredness were preserved by rendering the meaning unintelligible to those outside the pale of the elect. So well, indeed, did the bards conceal their real thought, that today it is about as little known as Egyptian hieroglyphics.

Heavily camouflaging this inner being, like as a fleshly shrine of spirit, was its basic literal sense. Who would dream that beneath its deceptive exterior lie profoundest depths of symbolic poetry, untouched, unknown, - poetry which, if sifted of dross, might well bring to light treasures of literary worth and beauty hardly to be excelled, in their own particular genius, by those of any race?

Today, crushed by the onrush of our modern civilization, that poetry, together with other interesting and valuable phases of Hawaii's ancient culture - language, medicine, spiritual lore, arts and crafts, ancient dances called hulas, precious untranslated and almost untranslatable records piled high, while our few living aged experts are allowed to pass almost unheeded - is passing to oblivion.

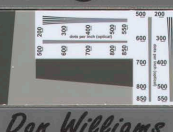
It is the purpose of "The Story of Aloha Oe" that our last queen's beloved song and poem, composed as were the meles of old, with its beautifully interblending word-pictures of literal and symbolic thought, may in this first light of the dawn of such revelation, be given to Hawaii, and to the world.



inches

centimeters

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
L*	38.76	65.15	49.87	44.26	55.56	70.42	63.51	39.92	52.24	97.06	92.02	87.34	82.14	72.06	62.15
a*	13.24	18.11	-4.34	13.80	9.82	-33.43	34.26	11.81	48.55	-0.40	-0.60	-0.75	-1.06	-1.19	-1.07
b*	14.50	18.72	-21.36	22.85	-24.49	-0.35	59.60	-46.07	16.51	1.13	0.23	0.21	0.43	0.28	0.19
Density	0.05 0.09 0.16 0.22 0.36 0.52														

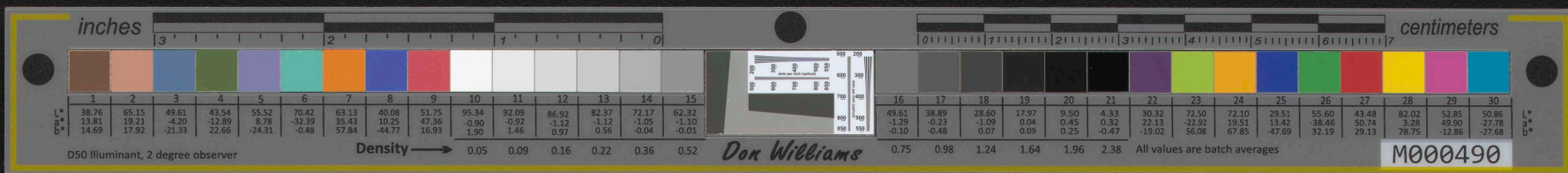


	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
L*	49.25	38.62	28.86	16.19	8.29	3.44	31.41	72.46	72.46	29.37	55.56	43.96	82.02	52.85	50.87
a*	-1.29	-0.23	-0.09	0.04	0.45	0.32	22.13	22.85	19.51	13.42	-38.46	50.74	3.28	49.90	-27.78
b*	-0.10	-0.48	0.07	0.05	0.25	0.47	19.02	56.08	67.85	-47.69	32.19	29.13	78.75	-12.86	-27.68
Density	0.75 0.98 1.24 1.64 1.96 2.38														

D50 Illuminant, 2 degree observer

All values are batch averages

M000490



BIOGRAPHICAL NOTES

King David Kā-lā-kāua, born in Hono-lulu, Nov. 16, 1836, died at the Palace Hotel, in San Francisco, California, Jan. 20, 1891. Elected By the Legislature, Feb. 12, 1874. Reigned 1874 - 1891.

Chiefs who were also entitled to the priesthood order had at least three classes of names, one that was commonly known, one used in the household court of chiefs, and one used only among the priesthood. (Kaha.).

The names of King Kā-lā-kāua, which name was commonly used, were David Laamea Ka-mana-ka-puu Mahinu-lani Na-lōi-a-'Ehu-o-ka-lani Lumia-lani Kā-lā-kāua. (Translation)

Queen Lili'u-o-ka-lani, born in Hono-lulu, Sept. 2, 1838, died in Hono-lulu, Nov. 11, 1917. Married John Owen Dominis, Sept. 16, 1862. Reigned from 1891 to the overthrow of the Hawaiian Monarchy, in 1893. (month)

As princess the Queen was commonly known as Ka-maka-ēha. She was known to her household and court by her other names. Her several names were Lydia Ka-maka-ēha Ka-ōlani-alii Newewe-lii Lili'u-o-ka-lani. (Translation)

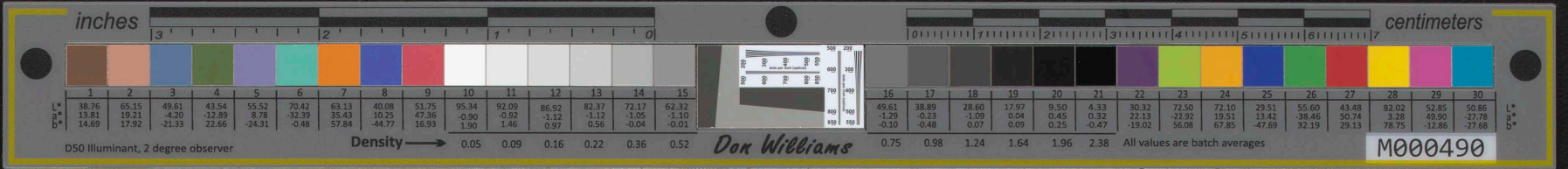
The names Ka-maka-ēha and Lili'u-o-ka-lani commemorate an affliction of the eyes of the High Chiefess Kinau, mother of Kings Ka-mehameha IV and V.

Princess Likelike, born in Hono-lulu, Jan. 13, 1851, died at Aina-hau, her home at Wai-kiki, Feb. 2, 1887. Married Archibald Scott Cleghorn, Sept. 22, 1870.

The various names of Princess Likelike, as she was commonly known, especially when her brother became king, were Miriam Ke-kā-ulu-ohi Ke-ahi-lapalapa Kā-pili Likelike. (Translation) She was usually known to her friends as Kā-pili.

The Cleghorn place, known as Aina-hau, formerly located on both sides of what is now Tusitala St., between Ka-īu-lani and Kā-pili Sts., was a noted garden spot of old Hono-lulu, for which a well-known song of the same name was composed.

The banyan of Princess Ka-īu-lani, daughter of Princess Likelike, where she frequently sat with Robert Louis Stevenson as he wrote, is on the lower side of Tusitala St. A bronze plaque has been placed upon it by the Daughters of Hawaii.



inches

centimeters

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
38.76	65.15	49.87	43.54	55.52	70.42	63.13	40.08	51.75	95.34	92.09	86.92	82.37	72.17	62.32
13.81	18.21	-4.34	-12.29	8.78	-22.29	35.43	10.25	47.26	-0.90	-0.92	-1.12	-1.05	-1.10	-1.10
14.69	17.92	-21.33	22.66	-24.31	-0.48	57.84	-44.77	16.93	1.50	1.46	0.97	0.56	-0.04	-0.01

D50 Illuminant, 2 degree observer

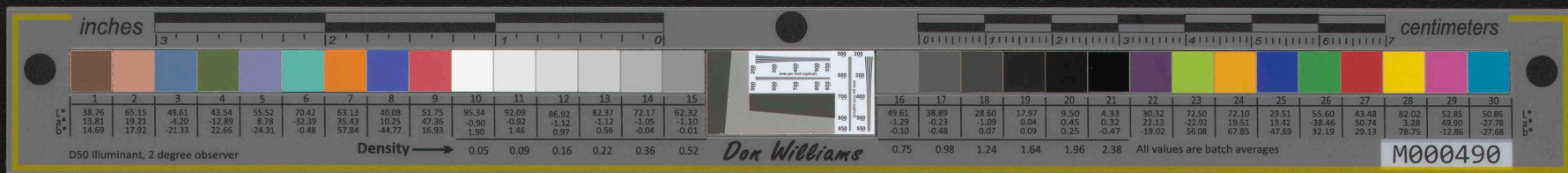
Density

Don Williams

16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
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
-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
-0.10	-0.48	0.07	0.09	0.25	0.47	-19.02	36.08	67.85	-47.69	32.19	29.13	78.75	-12.86	-27.68

All values are batch averages

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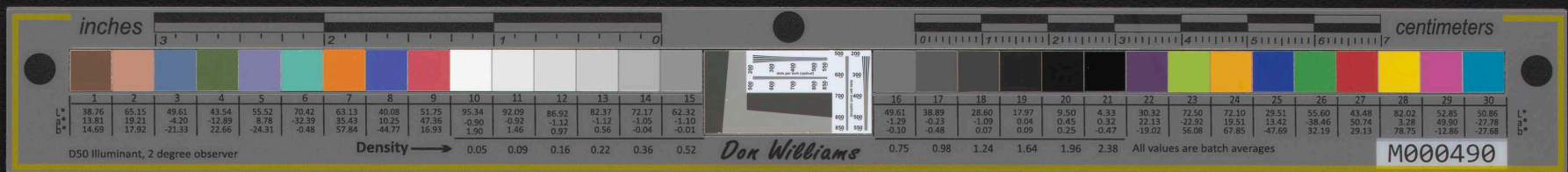


BIOGRAPHICAL NOTES

Col. James H. Boyd, born in Hono-lulu, July. 4, 1859, died at Wai-mea, Hawaii, Aug. 14, 1915. He did clerical work at the court. Sometime after the death of his father he became a member of the King's Staff, with the title of Colonel.

Following the death of Princess Likelike, he married Miss. Helen Cleghorn, Aug. 1, 1888. Due to the Princess' fondness for him it would have been undiplomatic for him to have married during her lifetime.

Other notable mentioned as going on the trip to Mauna-wili, to be related, were Mr. Charles B. Wilson, Marshal of the Kingdom, under Queen Lili'u-o-ka-lani; Mrs. C.B. Wilson (Mrs. Evaline Malita Kili'ou-lani Townsend Wilson), who shared the Queen's imprisonment as Lady in Waiting; Mr. and Mrs. Alfred White Bush (formerly Mrs. Carrie Paakai-ulaula French Poor); Mr. and Mrs. John Edwin (Ned) Bush (no relation to A.W. Bush); (and) Miss. Sophie Sheldon, *Tesse Lana and others.*



1861. James A. Brown, born in 1801, died at 1861.

1862. James A. Brown, born in 1801, died at 1862.

1863. James A. Brown, born in 1801, died at 1863.

1864. James A. Brown, born in 1801, died at 1864.

1865. James A. Brown, born in 1801, died at 1865.

1866. James A. Brown, born in 1801, died at 1866.

1867. James A. Brown, born in 1801, died at 1867.

1868. James A. Brown, born in 1801, died at 1868.

1869. James A. Brown, born in 1801, died at 1869.

1870. James A. Brown, born in 1801, died at 1870.

1871. James A. Brown, born in 1801, died at 1871.

1872. James A. Brown, born in 1801, died at 1872.

1873. James A. Brown, born in 1801, died at 1873.

1874. James A. Brown, born in 1801, died at 1874.

1875. James A. Brown, born in 1801, died at 1875.

1876. James A. Brown, born in 1801, died at 1876.

1877. James A. Brown, born in 1801, died at 1877.

1878. James A. Brown, born in 1801, died at 1878.

1879. James A. Brown, born in 1801, died at 1879.

1880. James A. Brown, born in 1801, died at 1880.

1881. James A. Brown, born in 1801, died at 1881.

1882. James A. Brown, born in 1801, died at 1882.

1883. James A. Brown, born in 1801, died at 1883.

1884. James A. Brown, born in 1801, died at 1884.

1885. James A. Brown, born in 1801, died at 1885.

1886. James A. Brown, born in 1801, died at 1886.

1887. James A. Brown, born in 1801, died at 1887.

1888. James A. Brown, born in 1801, died at 1888.

1889. James A. Brown, born in 1801, died at 1889.

1890. James A. Brown, born in 1801, died at 1890.

1891. James A. Brown, born in 1801, died at 1891.

1892. James A. Brown, born in 1801, died at 1892.

1893. James A. Brown, born in 1801, died at 1893.

1894. James A. Brown, born in 1801, died at 1894.

1895. James A. Brown, born in 1801, died at 1895.

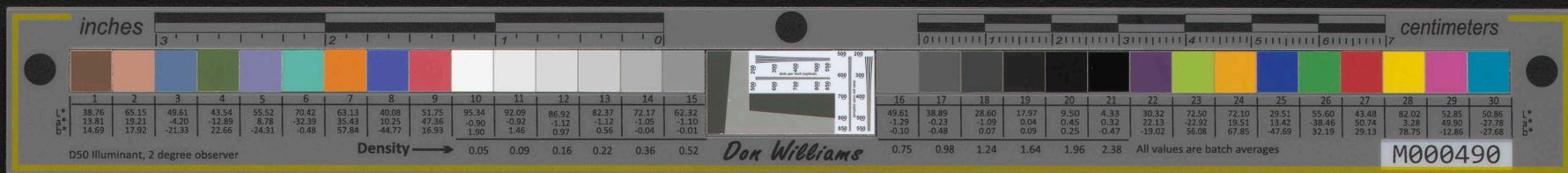
1896. James A. Brown, born in 1801, died at 1896.

1897. James A. Brown, born in 1801, died at 1897.

1898. James A. Brown, born in 1801, died at 1898.

1899. James A. Brown, born in 1801, died at 1899.

1900. James A. Brown, born in 1801, died at 1900.



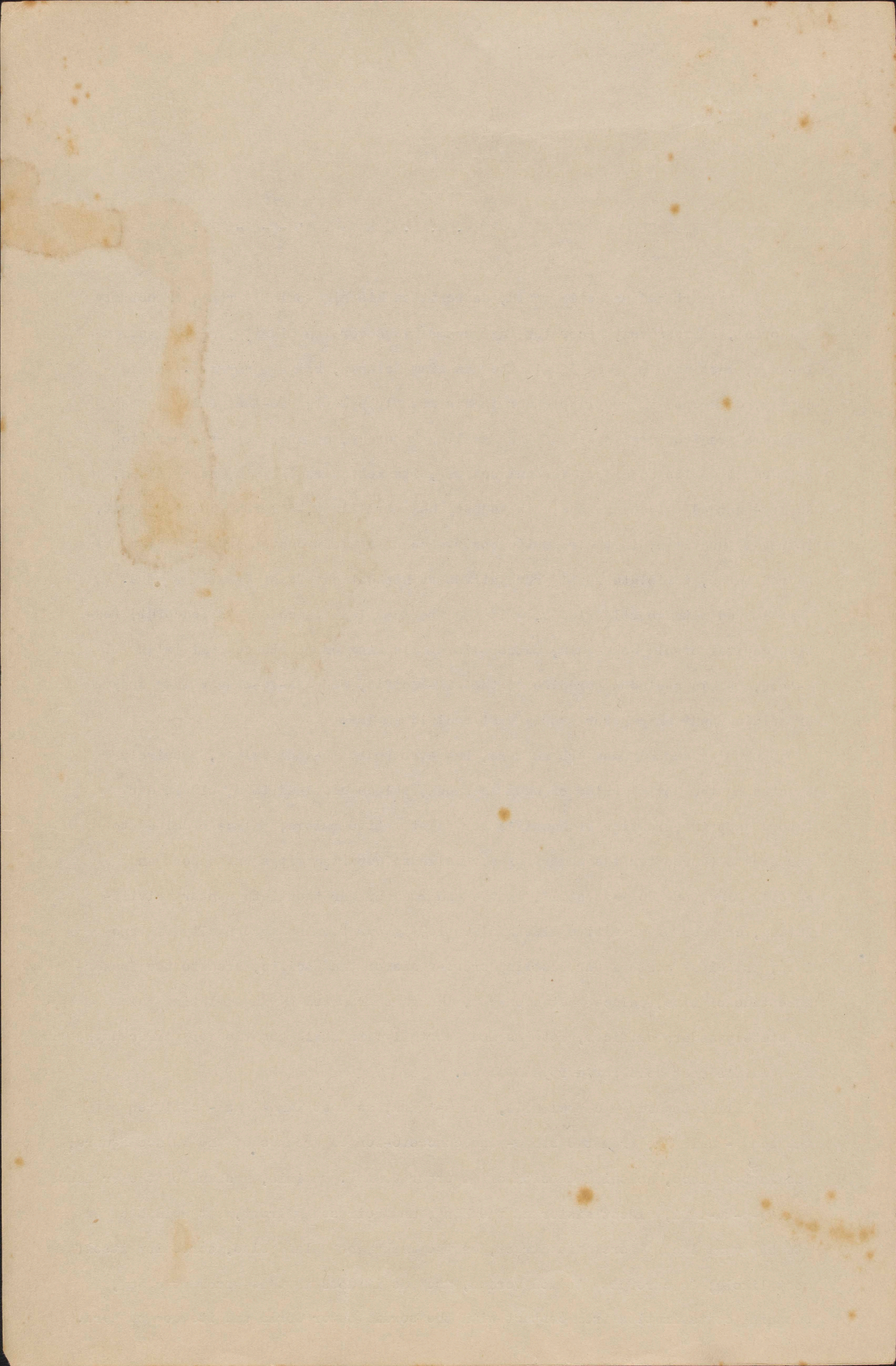
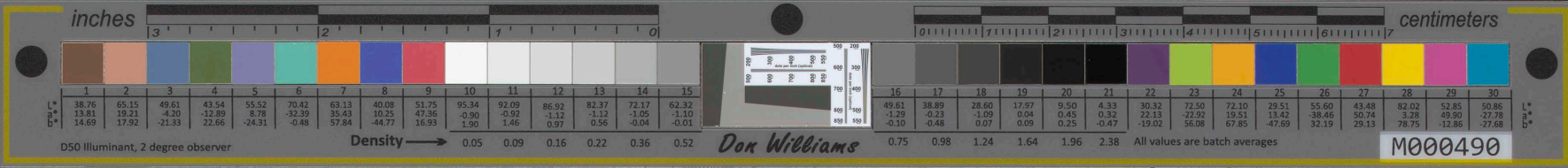
ALOHA OE -- FAREWELL TO THEE.

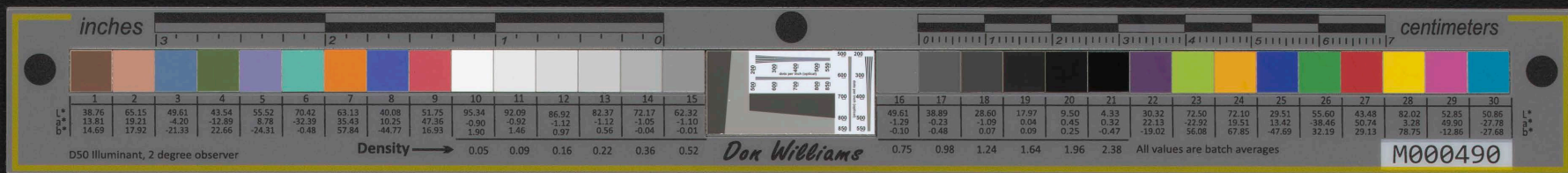
RESPECTFULLY DEDICATED TO H. R. M. QUEEN LILI'U-O-KA-LANI.

Of stalwart and majestic mould, as befitted his high-chiefly rank, imposingly uniformed, impressively decorated, as became his sovereign dignity, merry King Ka-la-kaua, last male monarch of all the Hawaiian Islands, reigned supreme. Magnificently, enthroned in regal splendor in his grandly palatial Io-lani Palace, most precious architectural jewel of the Hawaiian Monarchy, enhanced by aristocratic withdrawal in its spacious, verdant setting, its meticulously kept, high-fenced, sentry-guarded Palace grounds, His Majesty held brilliant, colorful court, august, in royal punctilio, in the romantic observance of ancient custom and tradition, of sacred tabus, inviolate royal prerogatives of highest chiefs of Hawaii of yore. Thus imbued with courtly glamor, amid the tropical luxuriance of his peaceful, festive capital of old Hono-lulu, metropolis of his kingdom on its central island of O-'ahu, in his secluded paradise of the Mid-Pacific, King Ka-la-kaua vainly dreamed of holding sway as ²emperor over a vast Pacific empire.

Now King and Kingdom are no more, but even today Io-lani Palace, inspirely erected by the jovial ruler of whom we speak, palace destined to uphold in dark future days the prestige of Hawaii's very last native rulers, palace ordained to perpetuate thereafter the memory of our Islands' departed kings and queens and chiefly line, palace that still, in the mad rush of our twentieth century civilization, crusher of primitive life and people, in our teeming ~~modern~~^{modern} city of Hono-lulu, principal port of our bustling cross-roads of the Pacific, breasts the inexorable tide of time, palace that even yet, though surrounded by an emulating galaxy of stately modern edifices, retains most worthily its noble position of former days as Hawaii's most celebrated royal Palace.

A little toward Punchbowl Hill, or Pu-'Oina, as most kamaainas - children of the land - call it, from the ^{then} stone- and concrete-fenced grounds of the Palace Square, Washington Place, colonial mansion of Governor John O. Dominis, husband of the Princess Lili'u-o-ka-lani, eldest sister of the King, and Heiress Apparent, set well back in its big yard facing Beretania Street, on the mauka, or upland side, screening itself, most likely, in carefully tended verdure, much as it does in this unromantic day, shunning contamination from contact with the sordid outer world and its common herd.



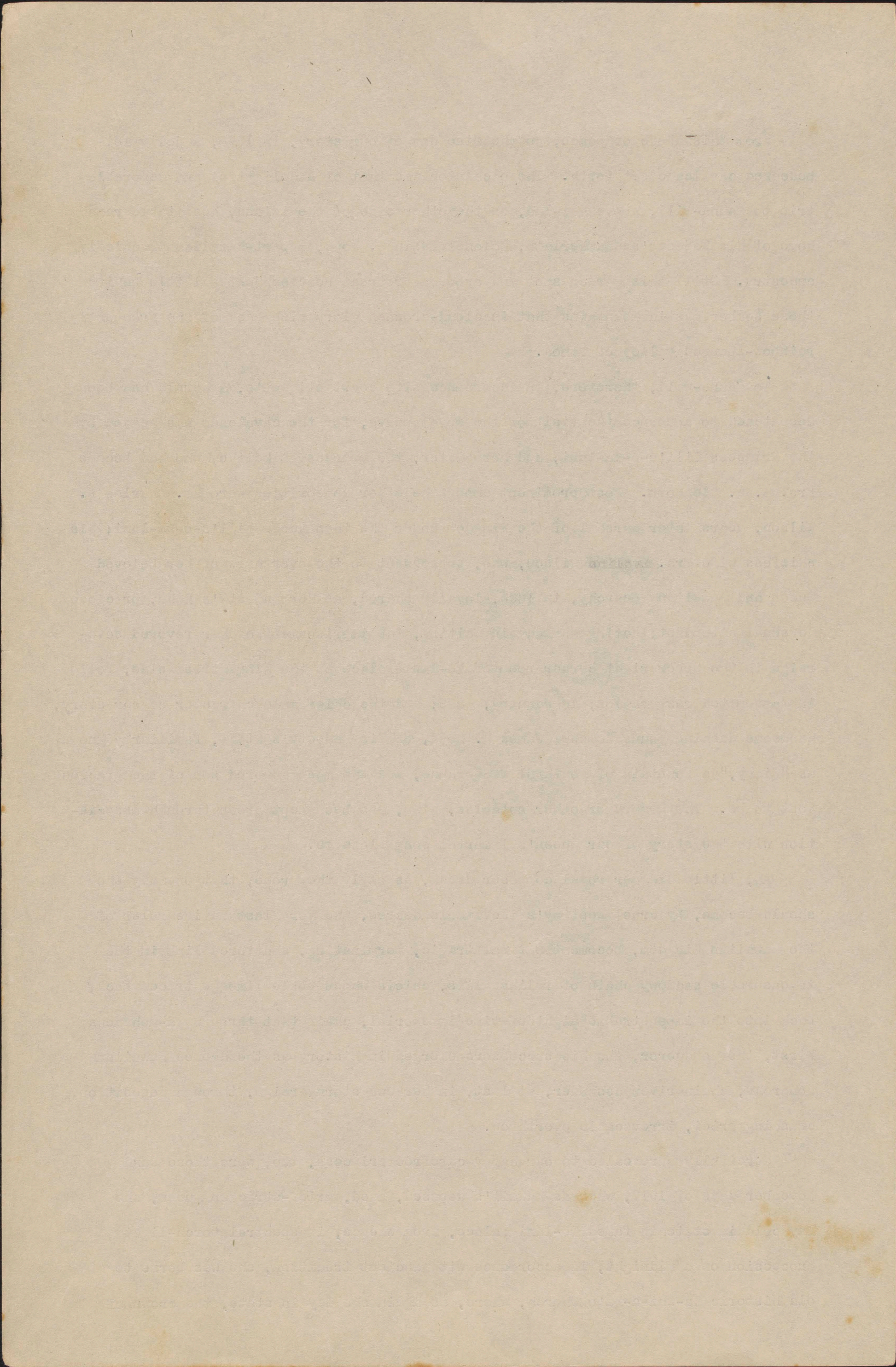


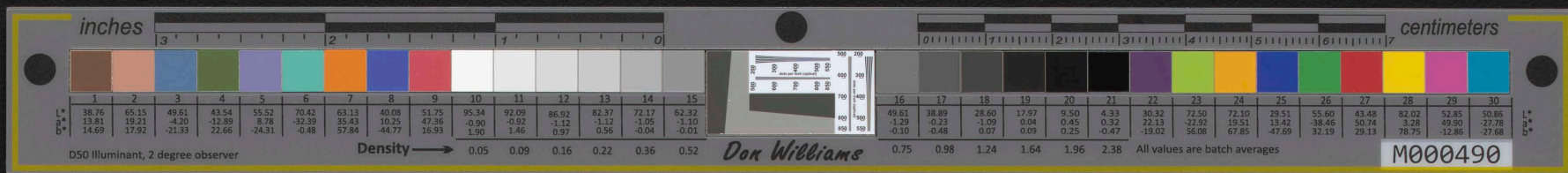
From this abode of peace, on the fine day of our story, in 1878, a jolly lei-
bedecked cavalcade set forth. The occasion was that of a delightful and memorable
trip to Mauna-wili, above Kai-lua, on the other side of the island, hospitable ranch
home of His Majesty's Chamberlain, Colonel Edwin H. Boyd, a part-Hawaiian of chiefly
ancestry. Still this garden spot and arboreal retreat nestles just a little behind
those somber mystic mountains that in cloud-crowned glory rise back of the frequently
rainbow-spanned valley of Manoa.

To Mauna-wili, therefore, in accordance with court etiquette, a herald had been
despatched to announce the visit of the royal party, for the cavalcade was headed by
the Princess Lili'u-o-ka-lani, and her sister, the Princess Likelike, who had become
Mrs. A. S. Cleghorn. Most prominent among the other celebrities were Mr. Charles B.
Wilson, years later Marshal of the Kingdom under the then Queen Lili'u-o-ka-lani; his
chiefess wife Mrs. Evaline Wilson, who, subsequent to the overthrow of her beloved
Queen and Hawaiian Monarchy, in 1893, loyally shared, as Her Majesty's kahu, or close
personal attendant, acting as Lady in Waiting, the imprisonment of her revered sove-
reign in the upper right corner room of Io-lani Palace on the King Street side, follow-
ing attempted restoration, in January, 1895; and the chief male character of our story,
handsome dashing young Colonel James H. Boyd, of His Majesty's Staff, familiarly known
as "Jimmy," a fountain of youthful exuberance, and the most honored son of the gracious
host to be. The memory of other notables, also, has been kept green through associa-
tion with the story of our Queen's immortal song Aloha Oe.

Ah, little did our royal composer dream, as gayly they rode, that one day she
should become, by cruel Destiny's inevitable decree, the very last native ruler of
the Hawaiian Kingdom, become the final tragic, terminating, shattered link in the
immeasurable shadowy chain of ruling aliis, chiefs whose noble lineage traced back,
back into the impenetrable night of time immemorial, chain that through Ka-mehameha
First, the Conqueror, and his successors emerged in history as the doomed Hawaiian
Monarchy, chain riven assunder, at last, in her own stormy reign, through deposition,
crushing grief, irrevocable overthrow.

Mercifully unrevealed to our happy carefree Princess, too, were those sad
November days of 1917, when as Hawaii's deposed, aged, grief-stricken Queen, she
lay cold in state in famed Io-lani Palace, from whence, in spectral torch-light
procession on a midnight, in accordance with ancient tradition, she was borne to
old historic Ka-wai-a-Ha'o Church, where, as again she lay in state, the crown of





Hawaii was placed once more on her gray head-- O cruel irony of fate!

About the royal bier, in unutterable dignity, large, tall, majestic state-kahilis, impressively bearing aloft on poles their big ornate cylindrical tops, fashioned of rare plumes, dark, lugubrious, stood guard at head and foot. Closer still, as inmost guards, rose impassable wands (pulo'ulo'u), topped with gilded or white tapa-covered spheres, sacred symbols of unapproachable tabu.

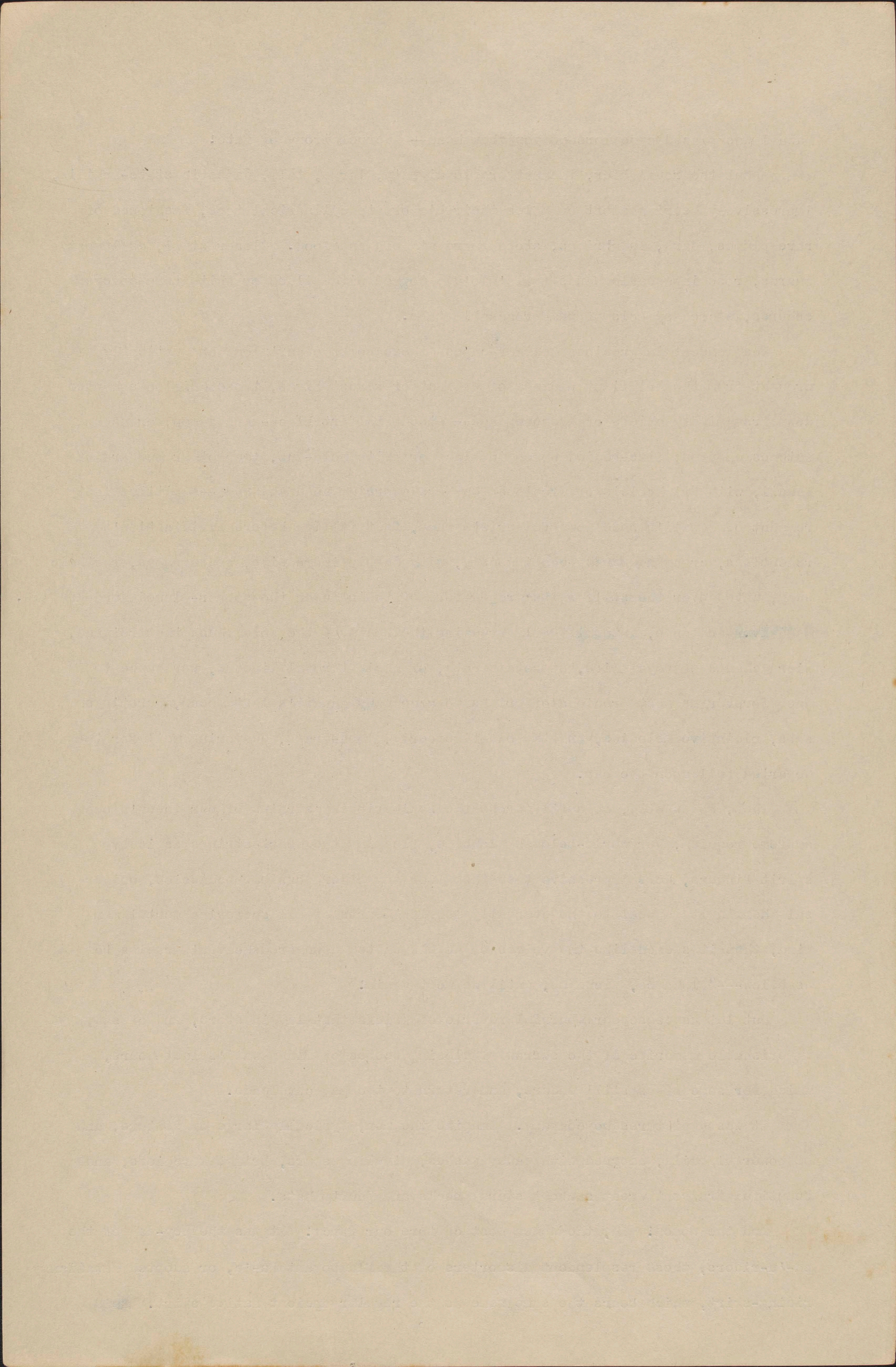
Resplendent in precious feather-capes- those works of art long and patiently wrought from the brilliant plumage of extinct or rarest birds, those heirlooms handed down from mighty chiefs of bygone days-- stood stalwart black-garbed men, or as watches changed, fine-bodied women in black or white holo-kus, the Mother Hubbard of Hawaii, with bright leis of precious feathers adorning head and neck--a pitiful last remnant of Hawaii's once powerful aristocracy, fast falling before civilization's relentless, crushing march--continuously, with deeply impressive, synchronous, rhythmic sway, waved over the still white-draped form of their Queen the somber-plumed hand-kahilis. Ever and anon, intermittently breaking the spell of the solem hush that reigned, wierd chants of royal life, of royal death, of ancient royal lineage, perchance to pass forever as most precious offerings to accompany Hawaii's last Queen, burstings sobs, plaintive melodies, and the old-time eerie, long-drawn, quavering wail for the departed fell upon the ear.

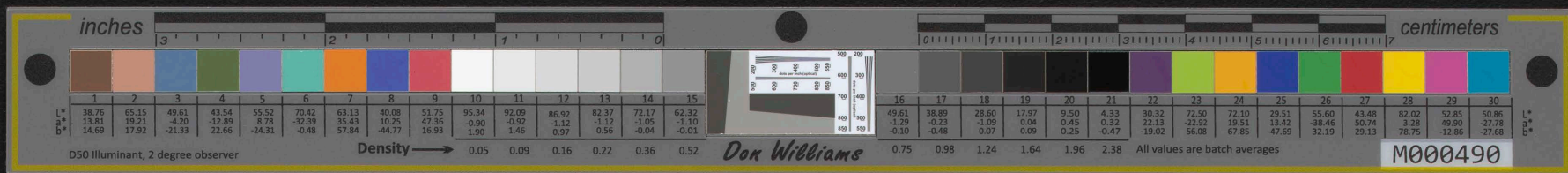
Then, so sweetly, so softly arose the soul-gripping strains of our Queen's own supreme requiem, her world-beloved Aloha Oe, plucking the heart-strings as if by spirit fingers, more impressive then than upon any other possible occassion, universal then in its appeal to the eternally longing hearts of all suffering mortal mankind, that it seemed like the voices of angels wafted down from heavenly realms to us below---"Aloha oe, aloha oe, until we meet again!"

But let us cease our mournful reverie of griefs that lay in store, and of sad, imperishable memories of the sorrowful closing scenes of Old Hawaii's last hours, which for some of us still endure, and return to the gay cavalcade.

It was a picturesque company. Imagine the men, typically large of stature, and of powerful build, adorned with gaudy sashes, jingling spurs, bright kerchiefs, and beautiful fragrant wreaths about sturdy necks and jaunty hats.

And the women! Ah, the women most capture our fancy! It was the hey-day of the pa-'u-riders, those resplendent disporters of the flamboyant Pa-'u, or adopted Hawaiian riding-skirt, which bears the same name as the regular ancient native skirt.





This new-fashioned creation consisted of a long, wide strip of bright cloth, of vivid yellow, green, red, or other eye-compelling color, often with figured patterns that even boasted individual names which beatowed upon them distinguished personalities. Enviably encircling delightful waists, the gay skirt flowed voluptuously about the lower limbs, half concealing their graceful curves in brilliant drapery, almost brushing the ground, fluttering and flaunting in the playful breeze.

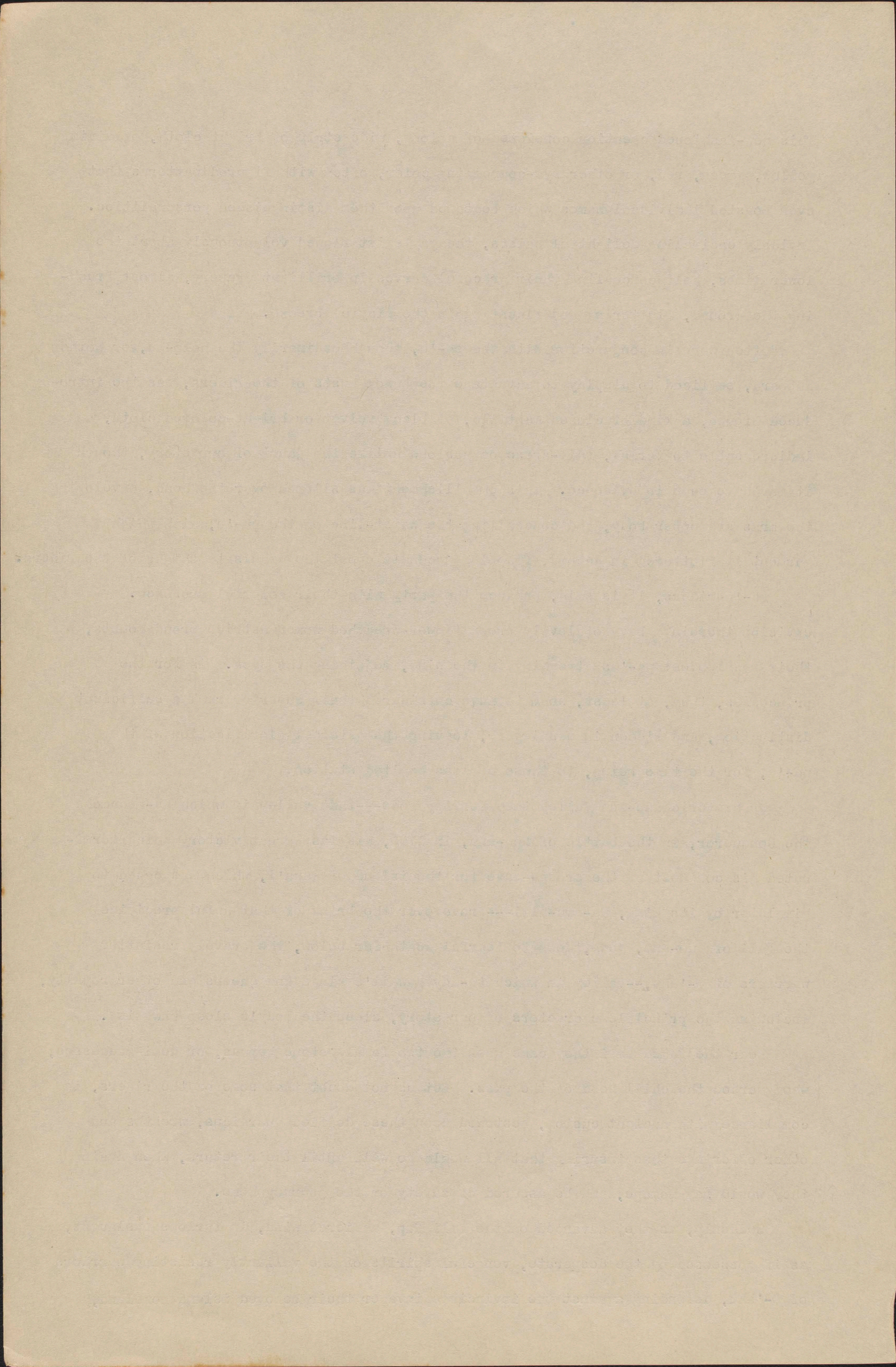
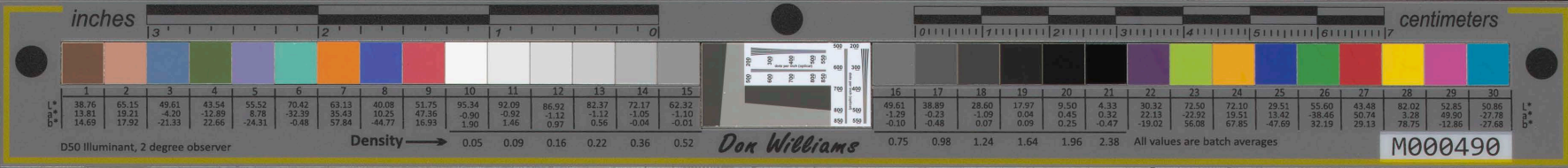
Often worn in conjunction with the pa-'u, though ordinarily the holo-ku, or Mother Hubbard, sufficed to display to advantage the buxom busts of the riders, was the introduced kipuka, a kind of closed mantilla, of black velvet or bright-colored cloth, indispensable to formal, full-dress occasions unlike the jaunt of our story, though it may have been in evidence. This embellishment was slipped over the head, enveloping the arms and upper body, and concealing the waist-line of the pa-'u, with which garment it fluttered in accord, flapping jocundly about the exquisite thighs of the riders.

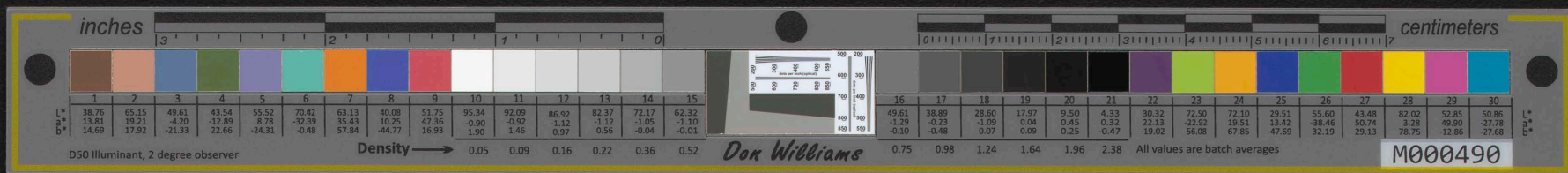
Pa-'u-riders, it is said, enhance^d the party with their colorful presence. ^eenvision therein a bevy of lovely brown flower-wreathed women astride proud mounts, their resplendent pa-'us streaming in the wind, rejoicing the eyes. As for the princesses, they, at least, seem to have considered their superior rank a sufficient distinction, and ridden in usual garb, leaving the external glorification of the pa-'u, for the time being, to those of less exalted station.

Up historic Nuu-anu Valley they merrily rode---that valley in which Ka-mehameha the Conqueror, in the battle of Nuu-anu, in 1795, his last great victory which terminated his conquest of the group--save for the island of Kaua'i, which was ceded to him later by its king, Ka-umu-alii---drove over the brink of that awful precipice the Pali of Nuu-anu, down, down to fearful death far below, the bravely resisting warriors of O-'ahu,--valley in which to-day Hawaii's kings and queens and other royalty, including the principle characters of our story, sleep the body's sleep unwaking.¹⁰

Near the famed Pali they came upon the two female stone kupuas, or demi-goddesses, who guarded the chill head of the pass. Let us not doubt that some of the riders, in compliance with ancient custom, bestowed upon these deified guardians, wreaths and other offerings thus insuring that all would go well until their return, when again they would pay homage, and be assured of safety on the journey home.

Suddenly, as they advanced on the Pali Gap, a fierce wind, in furious onslaught, as if possessed by the desperate, vengeful spirits of the valiantly resisting warriors of O-'ahu, defending against the invincible invader their beloved island homeland,





hurled upon them its skill, repelling spears.

Then, as they gained the edge of the famous precipice, there burst upon them that world-renowned spectacle of windward O-'ahu, as viewed from thence, in all its awe-inspiring grandeur, its soul-exalting sublimity. Like sensitive mobile human features, now suffused with sunny smiles, now bathed in tears, now mingling smiles and tears, shone Nature's animated visage, displaying ever-varying mood, ever-changing aspect.

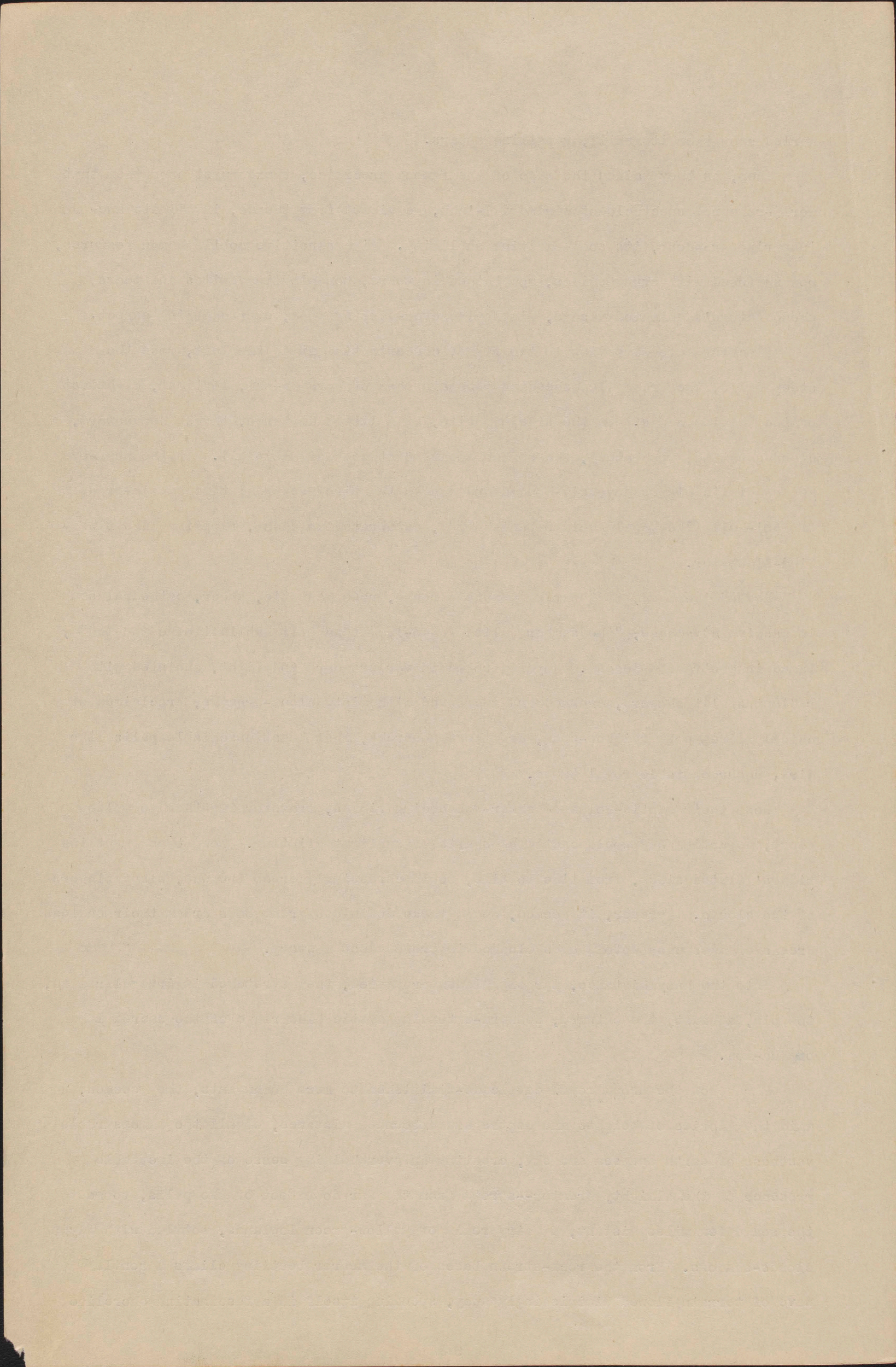
Blocking extensive view to the right, concentrating it to the left, rose the steep walls, the gradually ascending mountain mass of Konahua-nui, loftiest, mightiest of the Koo-lau Range. On the side opposite, at a little distance, thrust heavenward, cloud-sheathed, unsheathed, the somber spear-point peak of Lani-huli. In the near-by hollow of its slopes joyously danced and danced the tireless undulating kawelu-grass of Lani-huli ("ke kawelu holu o Lani-huli"), celebrated in chant, rippling like fluffy wind-blown fur.

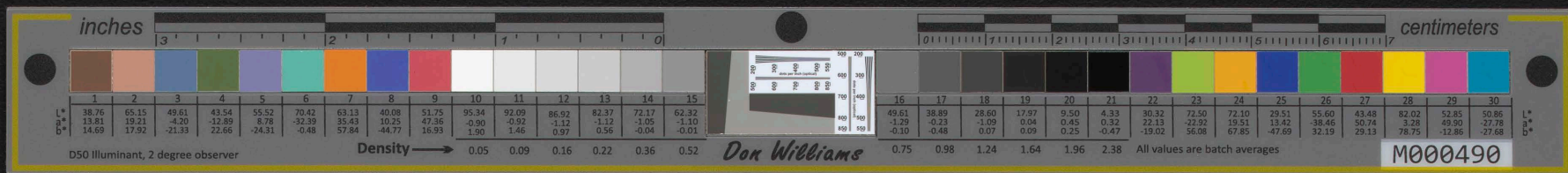
Beyond the peak, in towering mountain range, rose majestic, sheer, cathedralesque in massive ^{colonnade} ~~cavalcade~~, "the somber palis of Koo-lau" ("na pali hauliuli o ke Koo-lau"), famed in poetry and legend. Royally robed in verdure dark and light, anointed with radiant sunlit showers, crowned and recrowned with misty cloud-wreaths, proclaimed of chiefly lineage by rainbow-span, are these monarchs, that boast unscalable palis like dire, unsurmountable royal tabus.

Down their mantle-folds of sheer-descending ridges, transforming them to golden glory, departing day would cast long shafts of sunlight glinting. Down those mantling ridges' fluted sides, from time to time, would caressingly creep the wan, wispy fingers of the clouds. Forever, it seemed, would these deathless great ones dream their endless dreams of ages upon untold ages cloaked in profoundest mystery.

Into the hazy distance, largely hidden from view, they stretched in irregular line, to join, at last, the outward, seaward-extending mystic blue ridge of the sacred land of Kua¹³-loa.

Far below the proud royal cavalcade^{long dash} ~~diminished~~ to mere human ants, they seemed, amid the glories of heights and depths and unbounded distance^{and}, of all the immeasurable vastness of earth and sea and sky, creating an overwhelming sense of the ineffable presence of the almighty Creator--spread from the far down foot of the palis, to meet the sea a few miles distant, a fairy realm of yellow-green lowlands, mottled with flying clouds~~/~~-shadows. From the rock-strewn bases of the nearer beetling cliffs a gentle wave of terrain flowed diminishingly away, spending itself in a fascinating shoreline





fringed with intriguing inlets, capes and islets.

Just opposite Nuu-anu Gap a trio of rumpled hills, like monster wave-peaks, up-reared from the plains below. Beyond, with a brief line of ocean to its right, barred from further view by Konahua-nui's intrepoused shoulder, Mo-kapu Crater basked in Kane-'ohe Bay. To meet the wide embrace of the azure heavens arching over all, stole away purple ocean.

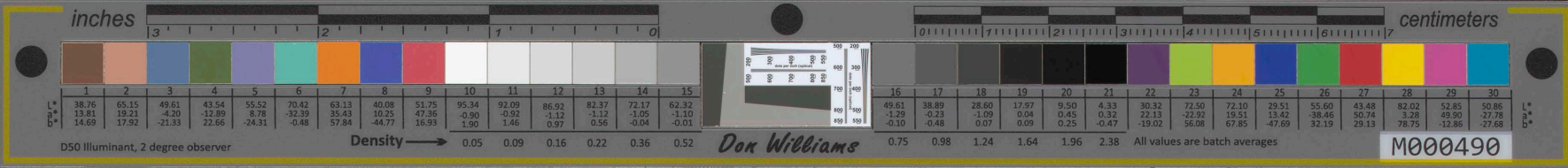
Down the rock-paved Pali trail, steep and winding, descended the cavalcade to solid earth below. Turning from the awe-inspiring spectacle at first beheld, they followed the Koo-lau Mountains in the opposite direction, where a line of less majestic though imposing cliffs led on. There, at last, near the foot of the steep dark palis, lay the haven of Mauna-wili, bowered in a profusion of select trees and lovely gardens.

Even more delightful, as the royal party drew near, proved the warm Hawaiian aloha of Mauna-wili's welcoming human representatives, the chiefly family of Boyd, and others assembled with them to do honor to the distinguished arrivals. Feasting, song, and dance, rest, and woodland ramble then whiled away the fleeting, happy hours.

That afternoon, all too soon, came the time for departure. Lovingly about the heads and necks of their lavishly entertained guests the attentive hosts placed fresh wreaths. Not even the mounts of the princesses were overlooked, for their glossy necks were also decked with greenery and flowers. Reluctantly, amid fond farewells, the regaled royal party mounted for the homeward journey.

But where was "Jimmy," that incomparable flower of Mauna-wili, and also its proudly streaming, shimmering rain, that at times forsakes the regal palis to steal away to woodland solitudes? Ah, he was playing truant! Indulgently the cavalcade slowed its pace to await his coming. Suspiciously Princess Likelike, knowing only too well that gallivanting rain, rode back a little, escorted by Mr. Wilson, till the ranch gate--and an eyeful more!--appeared to view. Yes, there was the errant "Jimmy," and, being "Jimmy," of course he was not alone! endearingly a charming young Hawaiian representative of the fair sex, most likely a boyhood sweetheart, perhaps the wife or daughter of one of the ranch cowboys, had called back this highly honored son of the master of the land to extend to him her very special, private aloha. Lovingly she placed about his manly neck a beautiful fragrant wreath, painstakingly fashioned, perchance from bright-red lehua flowers of the upland, or Mauna-wili's choicest roses.

And then--I but relate the tale--she threw her tender arms about him, hugged, and kissed him! Fie! Unmindful of his favorite princess, his lofty pali of the royal



	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	18.21	-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	1.50	1.46	0.97	0.56	-0.04	-0.01

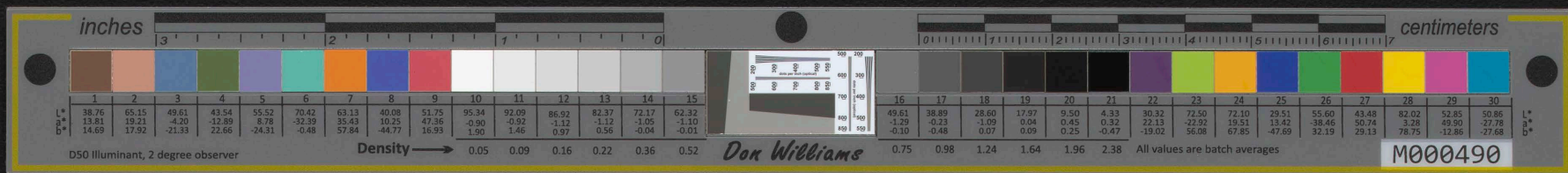
Density

Don Williams

	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	36.08	67.85	47.69	32.19	29.13	78.75	-12.86	-27.68

All values are batch averages

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court, he kissed and embraced his nameless alluring native enchantress in return!

Poor piqued Princess Likelike! Calling upon Mr. Wilson to fill, as best he might, the vacant place at her side--alas, the aching void in her heart he could not fill!--she indignantly urged her horse to a gallop. How dared the young man of her royal affection, right before the very eyes of his dear Princess, kiss and embrace another woman! Well might go creeping through the wildwood (nahele) of her lashes, stream glistening along the palis of her cheeks ^(papalina) (pali) a rain of the tears of love (he ua waimaka na ke aloha)!

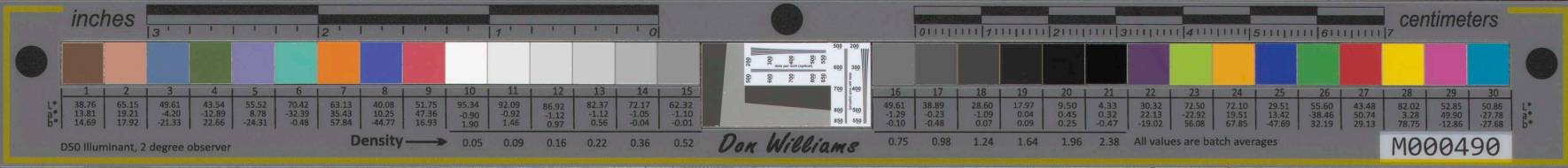
Avidly, from a point of vantage in the rear, Princess Likelike's plaguing big sister, the Princess Lili'u-o-ka-lani, witnessed the whole affair! So irresistibly did it amuse our high-born poetess and musician that, Hawaiian style, she felt the urge to commemorate the event ⁱⁿ cryptic song, composed in the practically unknown secret esoteric language of the bards of ancient Hawaii--^{language} composition no less provoking because outwardly, in feigned innocence, it merely lauds the charms of nature.

Soon our artist of verbal camouflage caught up with Mrs. Wilson and a few others, and together they overtook the rest near the foot of the Pali trail. Elusive music, to the beat, beat of the horse's hoofs, as they plodded upward, flitted through our composer's mind. She expressed it by humming, and in the singing of Hawaiian words. "Oh, it's just something running through my mind," she replied to Mr. Wilson when he asked her what she was singing.

^{single quote marks} "That sounds like "The Rock Beside the Sea," he remarked. To this she assented. The tune was that of a haunting melody, popular at the time, though now little known, upon which was bestowed the great honor, according to the Hawaiian mind, of providing to a marked though not excessive degree, which did not preclude originality, the musical basis of a royal song, our world-famed Aloha Oe. For this distinguishing service, too, the melody of original inspiration became elevated from obscurity to enviable immortalization.

It was a period when music from the outside world was condemning to oblivion the wierd old-time chants, with their subtle quavering quarter-tones, together with the wider-ranged songs of the various forms of hula-dance, venerated art of Goddess Laka, and inspiring and influencing the plaintive melodies of latter-day Hawaii.

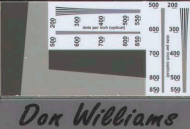
Most famous of all our Hawaiian melodies is Aloha Oe. Not only is its soulful music most appealing, but its highly esoteric word-composition, of a style rare in modern times, and which has long preserved its secrets unrevealed to all but the initiate, deserves special commendation for originality and merit, as a finest example



	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
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D50 Illuminant, 2 degree observer

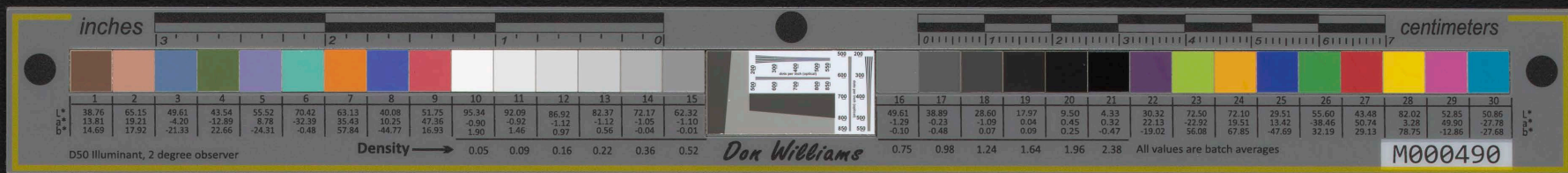
Density → 0.05 0.09 0.16 0.22 0.36 0.52



	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 All values are batch averages

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in these later days of a vanished ancient art.

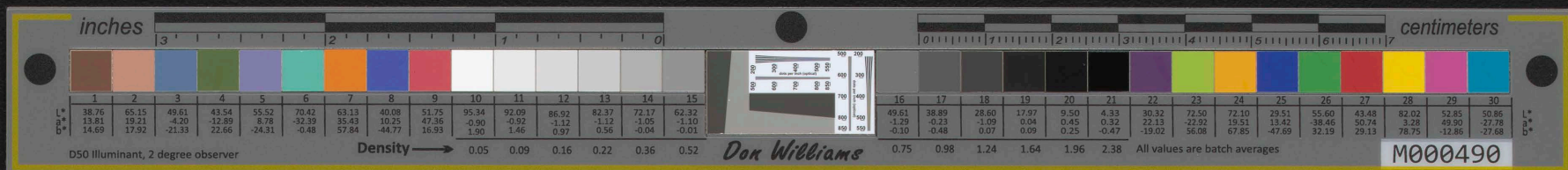
The world loves the Queen's song of farewell ^{omit} (~~My love to thee~~), for it possesses a heart-touching sentiment unsurpassed by any other Hawaiian composition. Over the wide world it is sung with keen delight every day in the year, year in, year out.

And now let us overtake the riders. Past the pali they rested in an orange grove at the pool and trickling spring of Kahua-i-lana-wai, ¹⁴ on the right-hand side of the road, where they drank with their hands from the trickle and watered the horses. There, as to the end of the journey that evening, the elder Princess continued her humming, thus arousing considerable interest and comment.

When at last they arrived ^{got} back to Washington Place, later our Princess' residence as Queen Lili'u-o-ka-lani, and this trip, to be ever remembered with a sigh, was ended, the whole company, to the thrum of guitar and of that predecessor of the ukulele, the taro-patch fiddle, learned to hum the chorus of the Princess' new song. From among them she called the members of her own glee-club to accompany her indoors to the piano, and there they united words ^{The Princess wrote the words of Aloha Oe, first in Hon, then in Eng, and thus song} and music. Next day ^{got} our world-beloved Aloha Oe was given birth. (See note p. 13)

Let us now explore Aloha Oe's elusive unknown ^{hidden} depths of meaning.





THE SECRET DEPTHS OF ALOHA OE.

The Queen's own translation of her great song of love was especially intended to provide beautiful words, expressive of its sentiment, for singing in the English language. As these do not supply a sufficiently exact literal translation for the basis of interpretation of the esoteric sense, which, in accordance with tradition, was unrevealed, a somewhat more exact translation, possessing such freedom and poetic beauty as it may, is now required for the purpose of present revelation.

Times have changed. No longer, as in the Queen's day, is the highly figurative ancient poetic language of the chants perpetuated by the elect. In our day, in order to preserve to posterity such knowledge of this beautiful ancient art as is yet possible, it is imperative that what once was concealed in darkness should now be brought to light. We shall humbly endeavor, therefore, to meet our special requirement. We feel that when we "meet again" our beloved Queen will approve our efforts.

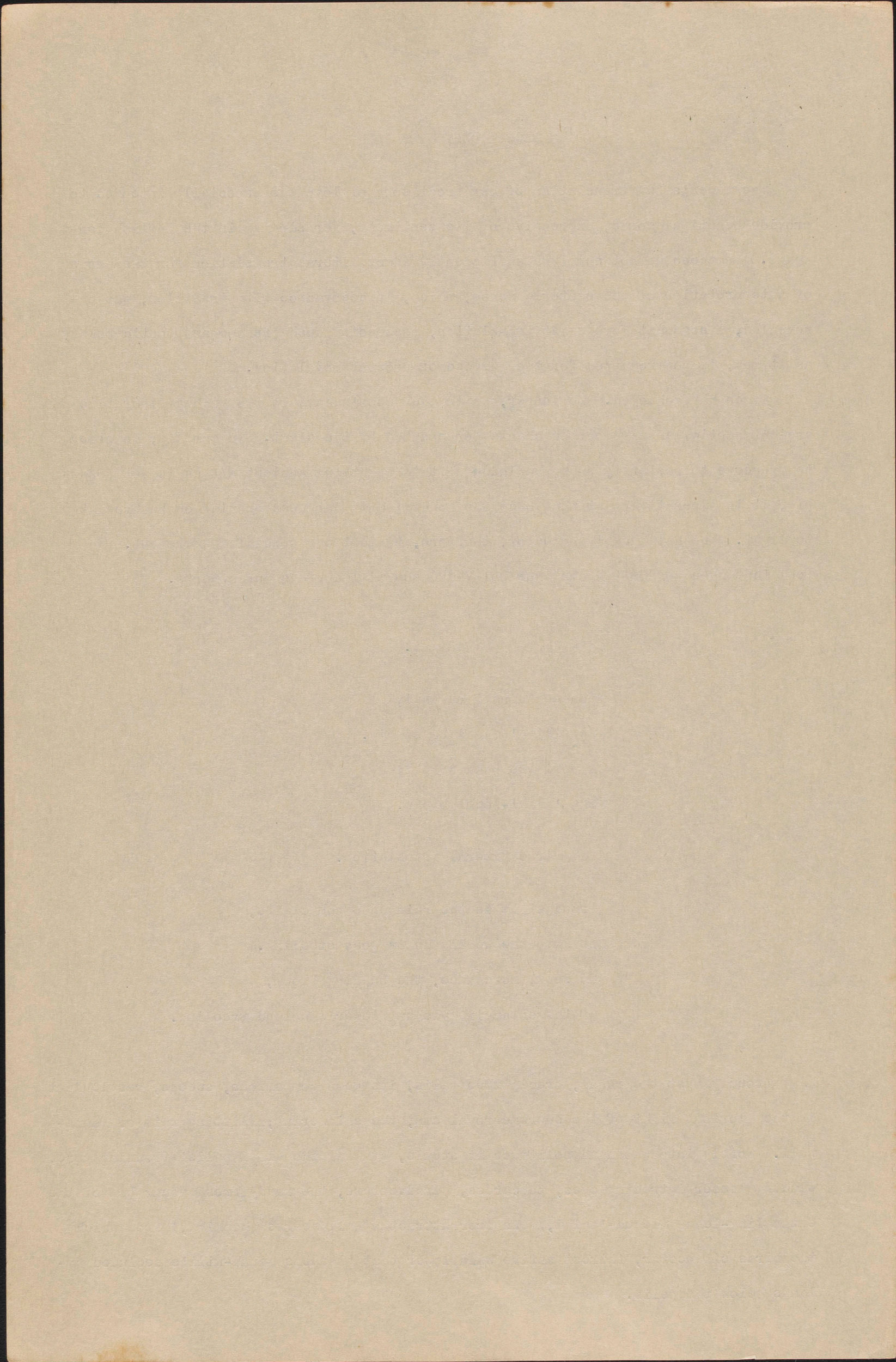
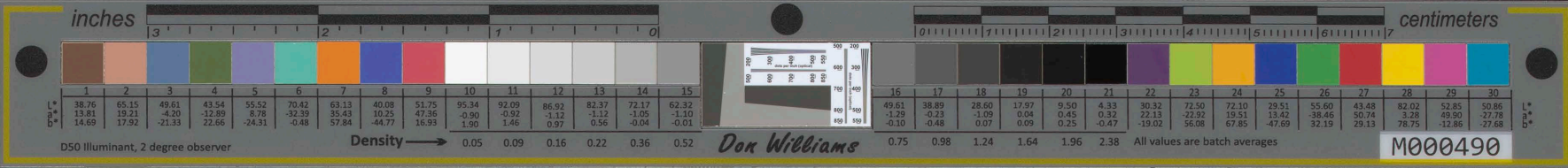
STANZA 1.

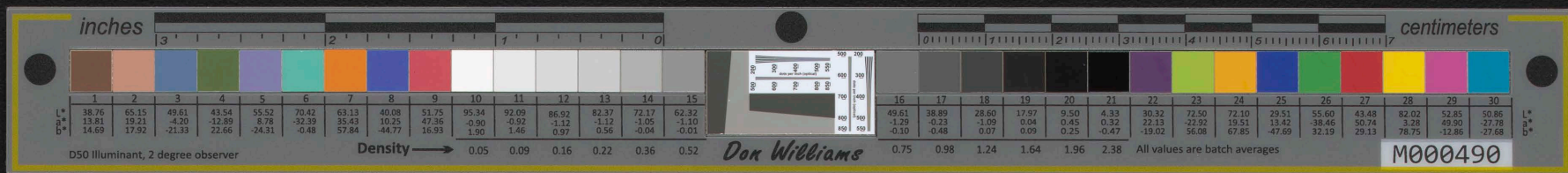
Haaheo ka ua i na pali,
Ke nihi a'e la i ka nahele.
E uhai ana paha i ka liko,
Pua 'ahihi-lehua o uka.

Free Literal Translation.

Proud sight is the rain upon the cliffs,
As into the woodlands it goes stealing.
To seek, perchance, the budding bloom,
Of the entangling-lehua flower's upland treeling.

Proudly past the regal, precipitous palis, its boon companions, sweeps, resplendent in the glorious light of the supreme royal sun, the shimmering, flitting rain of Mauna-wili. Softly into woodland solitudes it steals, evading the aloof palis' frowning gaze, eluding lesser intruding eyes, to caress, peradventure, the ruddy fresh young bud of the entangling-lehua (lehua-'ahihi,) ensnarers attracting all hearts (hooihi,) from which the birds sip nectar, fairest native wildflower that gladdens Mauna-wili's secluded uplands below the palis.





Thoreau
Deserting the high palis---one in particular, bathed in tears of the heavens---
Mauna-wili's radiant, fickle rain, seeks to flirt unseen with its seductive wildflower,
then, forsaking it in turn to loneliness and tears, its untarrying wind-blown shower is
borne away, reluctant, sighing, toward the chill gap of Nuu-anu Pali.

Such, related in terms of the language of nature, is our elusive human story.

CHORUS (HUI).

Aloha oe, aloha oe,
E ke onaona noho i ka lipo.
One fond embrace a ho'i a'e au,
Until we meet again.

Free Literal Translation.

My love to thee, my love to thee,
Thou fragrant dweller in woodland deep.
One fond embrace ere I depart,
Until again love's tryst we keep.

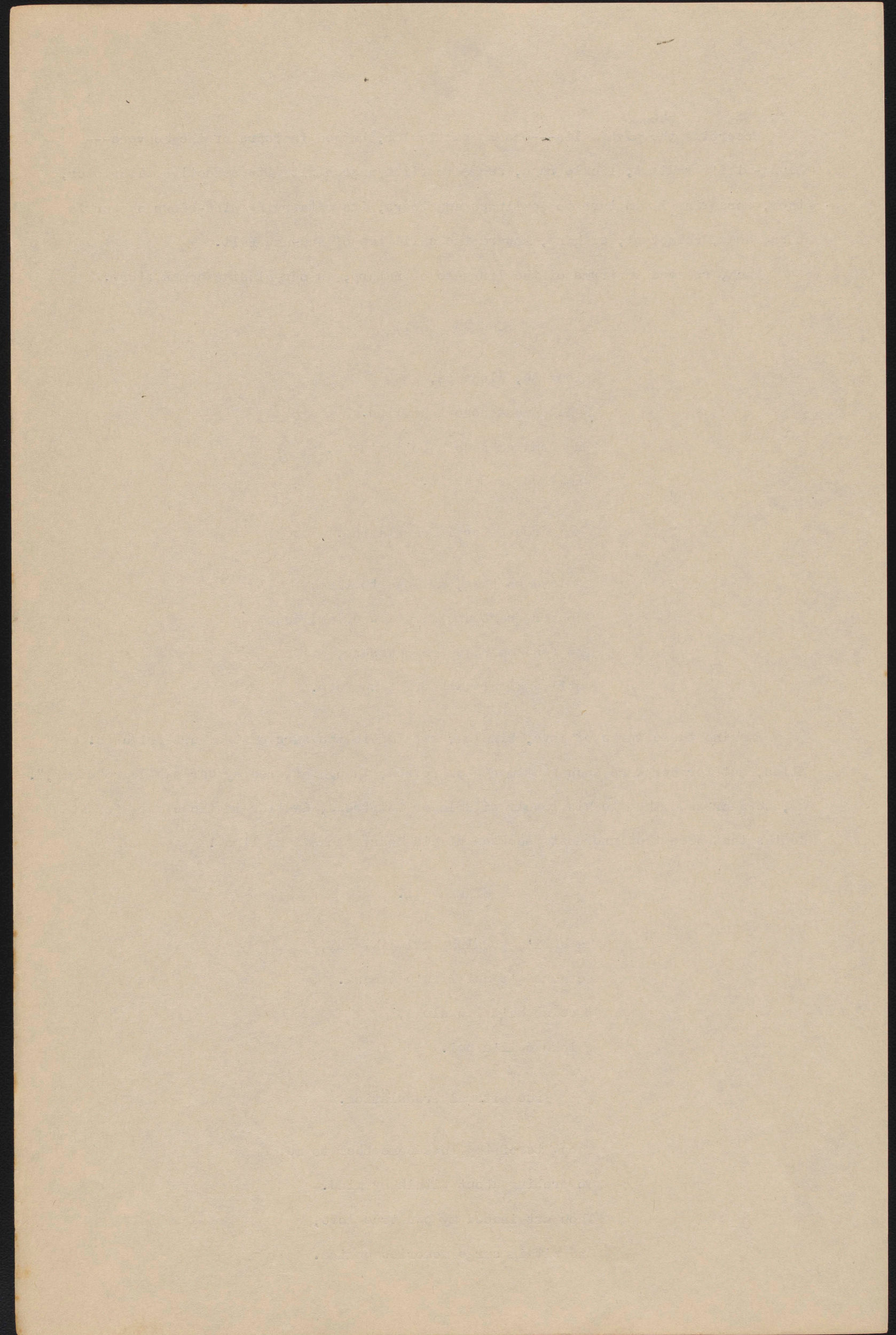
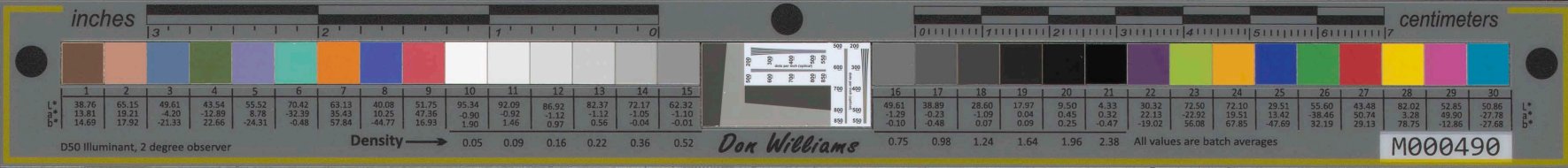
Imagine these words of love, ringing, ringing in the ears of the hurt princess!
Atlas, not for her were such sentiments expressed, though uttered by her own dear "Jimmy,"!
NO, he addressed them to his lovely wildflower temptress, dweller in those dark forest
depths that were the innermost recesses of his heart (noho i ka lipo)!

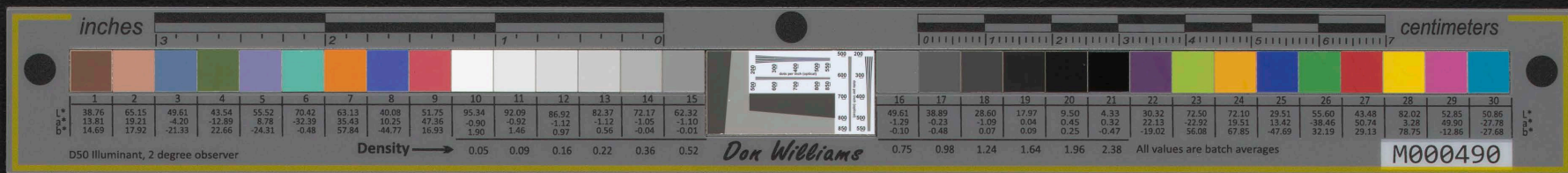
STANZA 11.

Ka hali'a ko aloha kai hiki mai,
Ke hone a'e nei i ku'u manawa.
O oe no ka'u ipo aloha,
A loko e li'a nei.

Free Literal Translation.

Thoughts of thy love come back to me,
Go probing about within my mind.
Thou art indeed my own true love,
And within surge memories unkind.





Thus into the mouth of Aloha Oe's disconsolate inspirer, its unidentified victim, as if she, forsooth, were really its unrelenting composer, is thrust ^{the foregoing} this galling avowal of love for "Jimmy".

CHORUS.

My love to thee, my love to thee, etc.

STANZA 111.

Maopopo ku'u ike i ka nani,
Na pua rose o Mauna-wili.
Ilaila hia'ai na manu,
Miki'ala i ka nani o ia pua.

Free Literal Translation.

Well know^o my inner sight the splendor,
Of the roses of Mauna-wili's bower.
'Tis there the birds oft flock afeasting,
Alert to the glory of that one flower.

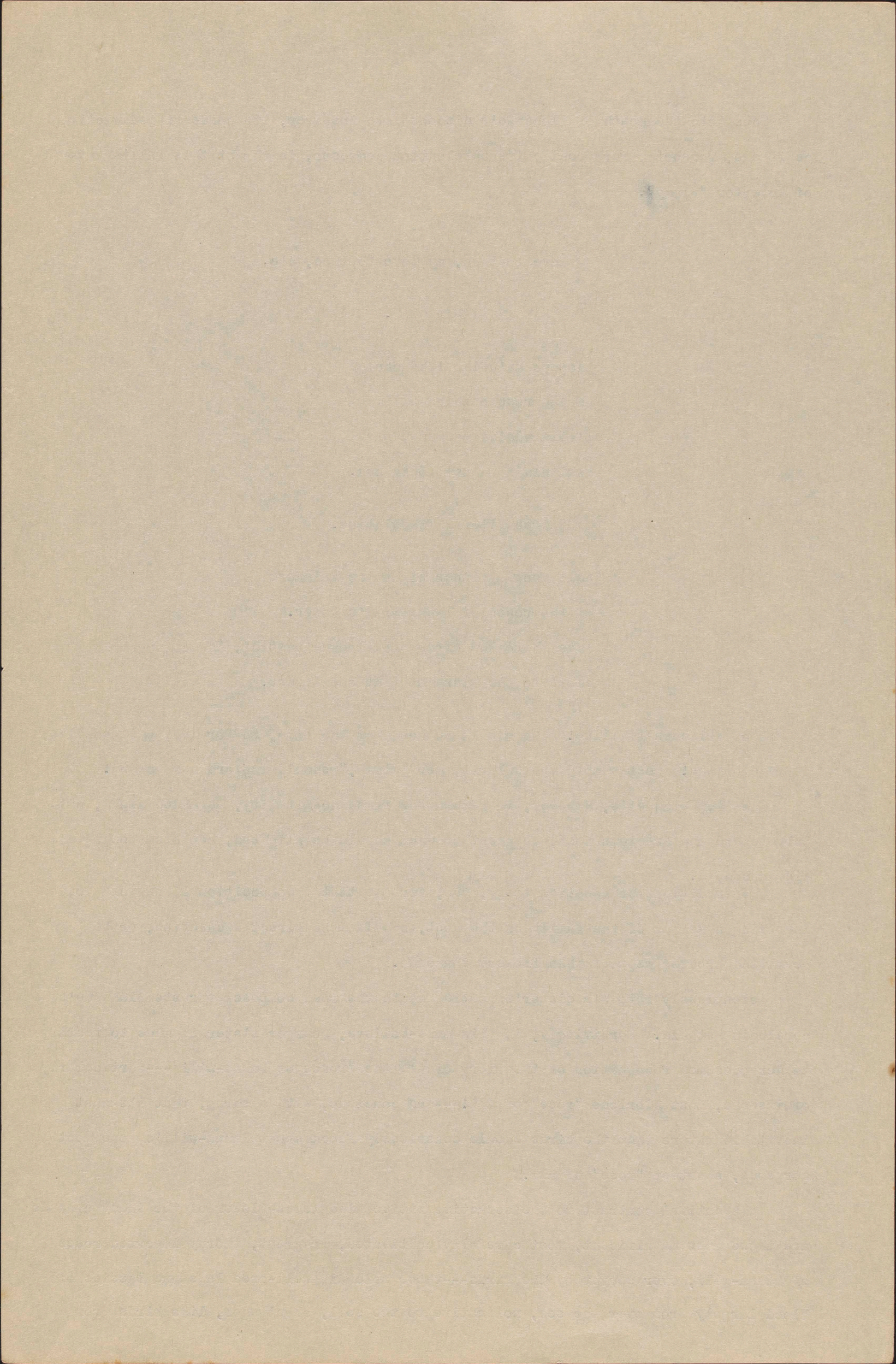
Poor Princess Likelike! She was in no mood, at the time, to forgive, philosophize, be magnanimous! Most humbly the culprit, her "Jimmy," should implore her pardon!

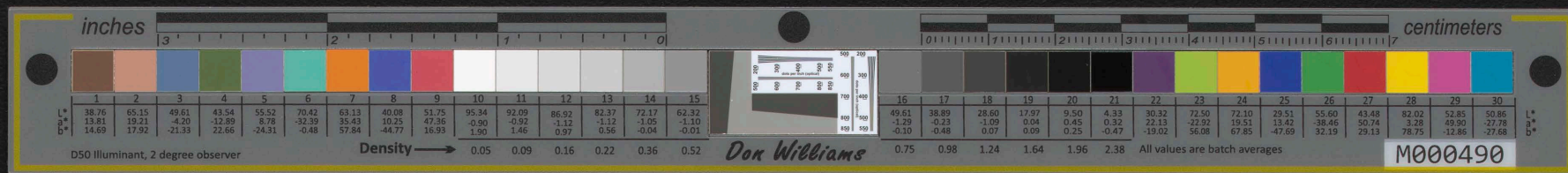
Hawaiian etiquette, however, in return for famed hospitality, demanded aloha, not only toward the gracious host, no guest of whom should be slighted, but also toward all his household.

The traditions of Hawaiian poesy, too, forbade that a composition like Aloha Oe, involving a member of the family of the host, should make direct accusation, or be permitted greater reproof than flowery innuendo.

Relentlessly into her sister's pouting mouth the real composer thrusts Aloha Oe's concluding stanza. Forgivingly, in this make-believe, younger sister is made to testify to her presumed recognition of the glory of all the "roses of Mauna-wili"---particularly of its one, most glorious "rose" of all!---and conclude, with a shrug, that its just inevitable nature that the birds should ceaselessly flock about Mauna-wili's one most gorgeous, sweetest "rose", of all.

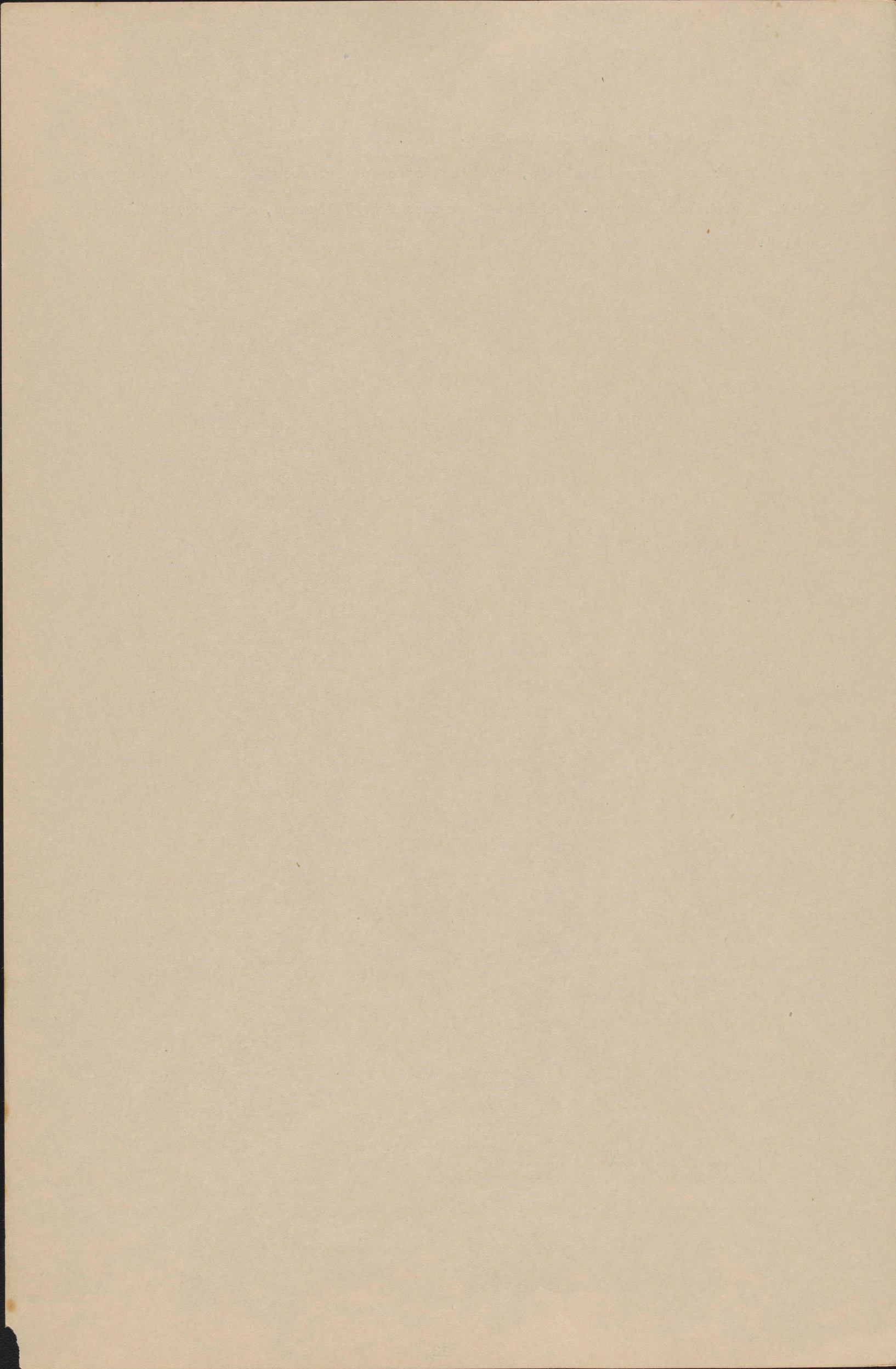
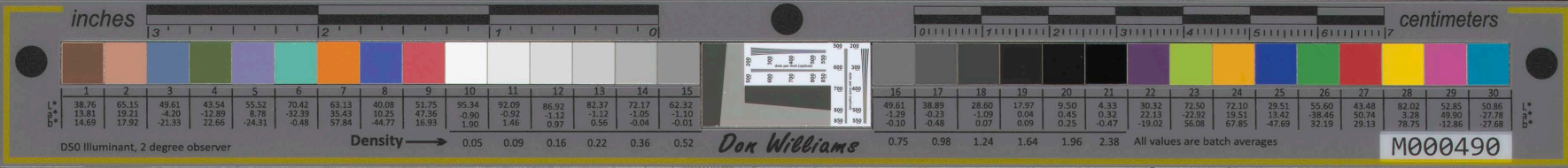
In beautiful contrast to the seductive native wild lehua-flower of the shady uplands are those most magnificent, most carefully cultivated, fragrant, thorny imported roses of Mauna-wili, ever sought by the birds---those splendid well-bred lads and lassies of blood largely from over the sea, not native to the soil, about whom, like birds from

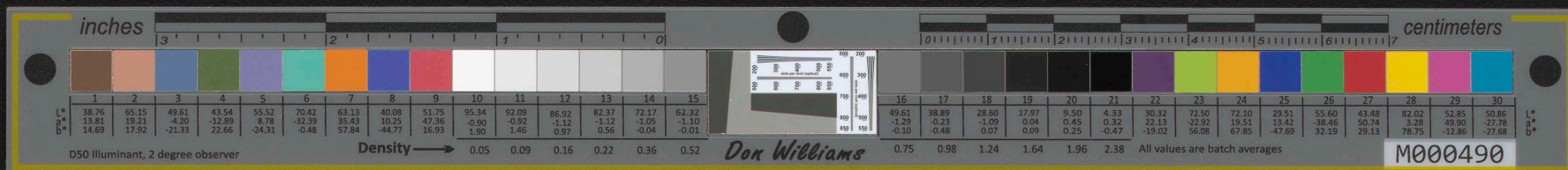




far and wide, admirers unceasingly flock.

In spite of ruffled feelings, from the bottom of Princess Likelike's heart arises the true aloha of Aloha Oe. So why not express it? "Aloha oe, aloha oe, until we meet again"!





TECHNICAL SECTION.

PRONOUNCIATION.

The Hawaiian alphabet is a, e, i, o, u, h, k, l, m, n, p, w,
Pronounced as follows:- ah, ay, ee, oh, oo, hay, kay, lah, moo, noo, p, vay.

Hawaiian w has a light-v-ish sound, to produce which the teeth do not press the
lower lip as firmly as for the stronger English v.

Aa, ae, ai, ao, au, ee, ei, oo, uu, *are*

Pronounced as follows:- ah'-ah, ah'-ay, eye (shortly pronounced), ow, au, ay'-ay, ey,
long dash
oh'-oh, oo'-oo.

Hawaiian short-vowels are short-drawn, and long-vowels long-drawn (short a as
a in sofa; long a as a in father.) *a may also have intermediate length (as in hale, house)*

Vocal break (hiatus and glottal-closure) will be indicated by the mark (').

Vocal slur will be indicated by the dash (____). The break and slur are essential
but almost unrecognized features of the language, except for the glottal within words.

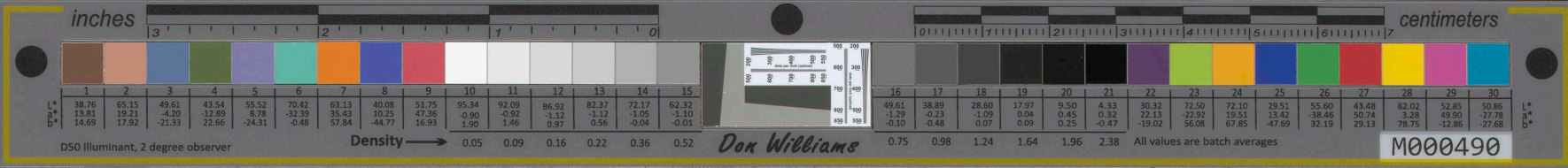
NOTES ON ALOHA OE.

"Aloha Oe" may be classed as a love song (mele hooipoipo) though not of the usual
type. *of the story*
The already recorded version has been followed.

According to Mr. John H. Wilson, son of the Mr. Chas Wilson of the story, who
often heard about the song from his father, the returning party had ridden perhaps
half a mile when the absence of Mr. James Boyd was discovered. Princess Likelike,
accompanied by Mr. Wilson, rode back and suddenly came upon "Jimmie" and the young
Hawaiian woman embracing and uttering loving words. Princess Lili'u-o-ka-lani was
told of the occurrence later.

omit
The day after the Mauna-wili trip Princess Lili'u-o-ka-lani wrote the words of
her song in full, first in Hawaiian, then in English.

Princess Lili'u-o-ka-lani
She asked Mr. Wilson to translate the Hawaiian words into his version of English,
of aloha oe
as she was doing. When they had finished they laid the translation before Rollin N.
Daggett, then U.S. Minister, at Hono-lulu. He asked the Princess if her translation
was her own thought, to which she assented, *so it was used unchanged.*



	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
L*	38.76	65.15	49.81	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	18.21	-4.20	-12.89	8.78	-32.39	35.43	10.25	47.36	-0.90	-0.92	-1.12	-1.12	-1.06	-1.10
b*	14.69	17.92	-21.33	22.66	-24.31	-0.48	57.84	-44.77	16.93	1.50	1.46	0.97	0.56	-0.04	-0.01

D50 Illuminant, 2 degree observer

Density

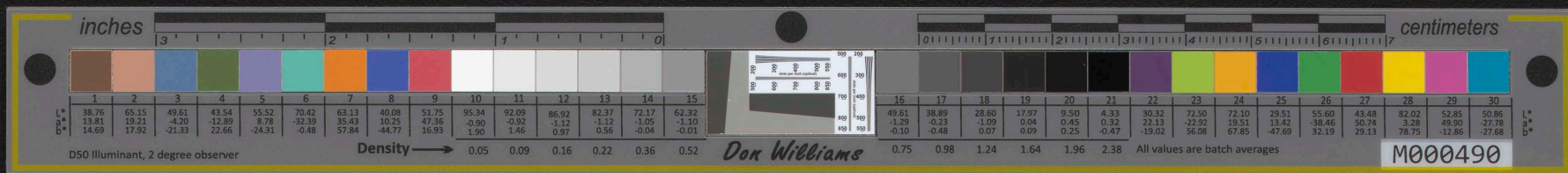
0.05	0.09	0.16	0.22	0.36	0.52
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Don Williams

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All values are batch averages

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An original written in pencil by the Princess is in the Territory Archives. A few changes were made in the original printed copy, probably prepared with the aid of the King, ^{and} (as well as that) of Captain Berger, the Royal Hawaiian Bandmaster, sent to King Ka-mehameha V by the Emperor of Germany. The Captain made a finished copy with no change in the music. His version was obtained directly from the Queen. It is found in the Royal Collection.

The song was played by the Royal Hawaiian Band in San Francisco, Aug, 1883, and ^{was made} (became very popular in the United States by a tour of the Band in 1895).

While the Queen was held prisoner she transcribed "Aloha Oe" among other songs of her composition, and had it published by Mr. John H. Wilson in Chicago. It was made popular in the United States by a tour of the Royal Hawaiian Band in 1895.

The words of the song were inscribed on a bronze plaque that was unveiled Sept. 2, 1929, in front of Washington Place.

WORD-BY-WORD INTERPRETATION.

Pronunciation here before interpretation STANZA 1.

1. Haaheo, proud; proudly displayed, as a fine personal appearance, a fine sight as the rain on the cliffs.

dash E, a word used to call the attention of another. It follows the word haaheo in the Washington Place plaque, but is not used in the original. It is euphonious, and adds completeness to the thought by addressing the particular rain.

Ka (short drawn a), the. Ua, rain. It is often symbolic of tears. ~~(the ua waimaka na ke aloha, a rain of tears produced by love.)~~ *already written on p. 7.*

dash I, at; on. Na, plural the.

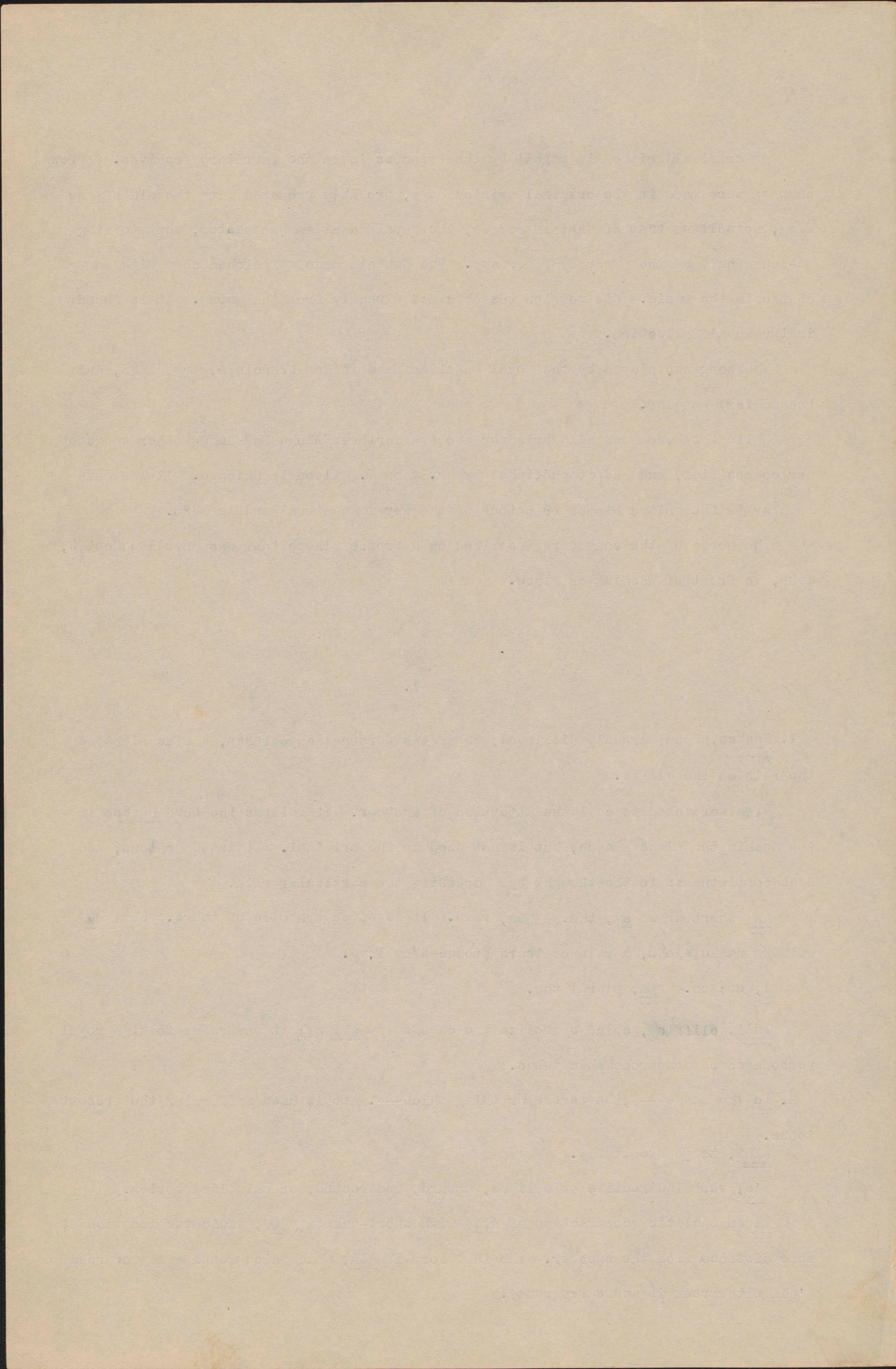
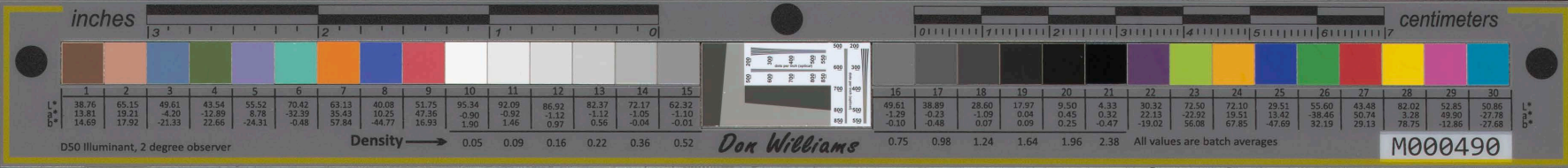
Pali, cliff(s); ^{ul} could symbolize the cheeks (papalina); *thought it especially* it may refer to high royal personages of unapproachable tabus.

2. Ke (ka mea e---), the person or thing which---. It is used in forming the present tense.

Nihi, to go stealthily.

dash A'e, verbal directive of oblique, upward, undirected, or unimplied motion.

La an enclitic (contraction of ala) with short-quantity a), indicates location at some distance from the speaker. The full form is ala, which also means a way or road ('ala with break it means fragrant).





Ka, the. Nahele (short-drawn a), woodland; wild-wood growth. In a symbolic sense the hair of the eyelids could be referred to.

Break 3. E, together with ana (-ing), expresses the action of the verb.

Uhai, to follow after, as to overtake and deliver something; to seek with love one who may not return that love, or who is antagonistic; to chase, as a wild animal. (Uhai is used in the penciled original, in the version generally used today, and in the Washington Place plaque, (E uhai ana paha i ka liko.))

Hahai (original printed version), to follow as a tame creature, or pet; to follow with love, friendship, or good intent, one of like feeling toward the follower; to follow one, or to follow in his footsteps.

Though uhai is more euphonic, hahai is more correct in meaning.

By substituting hahai for uhai the Princess avoided the suggestion of the word 'u, meaning sorrow, grief, which would be of ill-omen in mele. Composers were exceedingly careful not to include in their songs any words that might, according to belief, bring disaster or death upon dear ones to whom the compositions were dedicated, or to themselves.

This word is used in
Paha, Perchance. (In the Washington Place plaque, and the accepted version, but not in the original). *to inclusion* (The inclusion of this word, which goes well with the music, avoids blunt statement, which might be considered *an accusation of* accusatory with regard to the young man's possibly renewed associations with his presumable boyhood sweetheart. Considerately giving the young man the benefit of the doubt would have pleased both him and his fond Princess.

dash I, sign of the objective case.

Liko, (article ka) *young (like a law), budding* budding leaves, or flowers (liko pua), such as the new bloom of the lehua-'ahihi (liko pua 'ahihi lehua). A beautiful budding young *woman (sometimes a young man)* person may be

is symbolized.

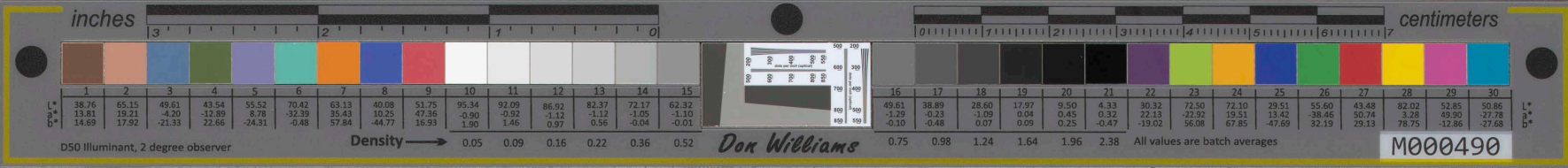
a fully developed
Pua, flower, would apply to a beautiful mature person; an offspring, *in one sense it may mean* in one sense.

Lehua 'ahihi (*Metrosideros tremuloides*) is one of the handsomest species of lehua.

When in full flower the slender branches are drooping, and almost continually in motion.

The lehua 'ahihi, in contrast to the tall lehuas' is a low, shrubby lehua that clings to the hillside.

The word
O, of. Uka, upland. It does not refer in the literal sense to a high enough elevation to indicate royal birth or station, though this would be implied by iuka 'iu'iu, *in the highest upland.*



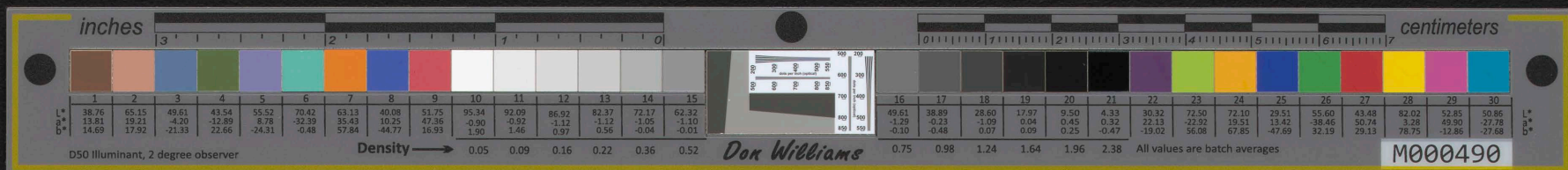
D50 Illuminant, 2 degree observer

Density

Don Williams

All values are batch averages

M000490



CHORUS.

dash 1. Aloha, love; a loved one; a beloved sweetheart or lover; modernly greetings, or farewell. (The ancient salutation of greeting, or invitation to the house, was 'ano'ai ('a. wale; 'a. kaua; 'a. 'a'uane'i, etc). The reply was welina (w. wale; w. kaua; etc), which was also farewell. The words were long-drawn when calling.

Break Oe, thee; thou. E, a word to attract the attention. Ke, the. *The word, though referring to the*
Onaona, a soft sweet fragrance; it refers to a lovely person. *The word would apply*
lehua, would be applicable to the rose, both of which flowers attract the birds.
~~both to the lehua, and to the rose, which attract the birds.~~ In the case of the lehua,
special
nectar is the attraction, while in that of the rose it is fragrance. The flower sweet
particularly
with nectar is ~~especially~~ appropriate for the female. Symbolically onaona refers to
the maiden. (Maka onaona, attractive eyes like those of the kole fish *(ko'-lay)* ("kole maka
onaona") and pigeon, which have eyes of a beautiful reddish lustre. (Onaona na maka
o ku'u aloha, beautiful are the eyes of my sweetheart.)

Noho, sit; dwell. Lipo, a charming spot of deepest green in field or forest; the dense, dark depths of the forest. Symbolically, the depths of the heart, or deepest love, may be implied (aloha lipo, kulipo, kulipolipo or kuli'u).

Lipo, in the sense of dark depths, may sometimes apply figuratively to rich royal blood.

A fond embrace, is the printed original; one fond embrace, is the penciled original. The word one suggests no chance for a second embrace. The Princess probably changed one to a while collaborating with the King and Captain Berger.

Ho'i, to go back (ho'i a'e); to return (ho'i mai). (Ho'i aku, to go directly from the speaker, as in obeying a command.)

Au *(o'au)*, I. *sometimes thy.*

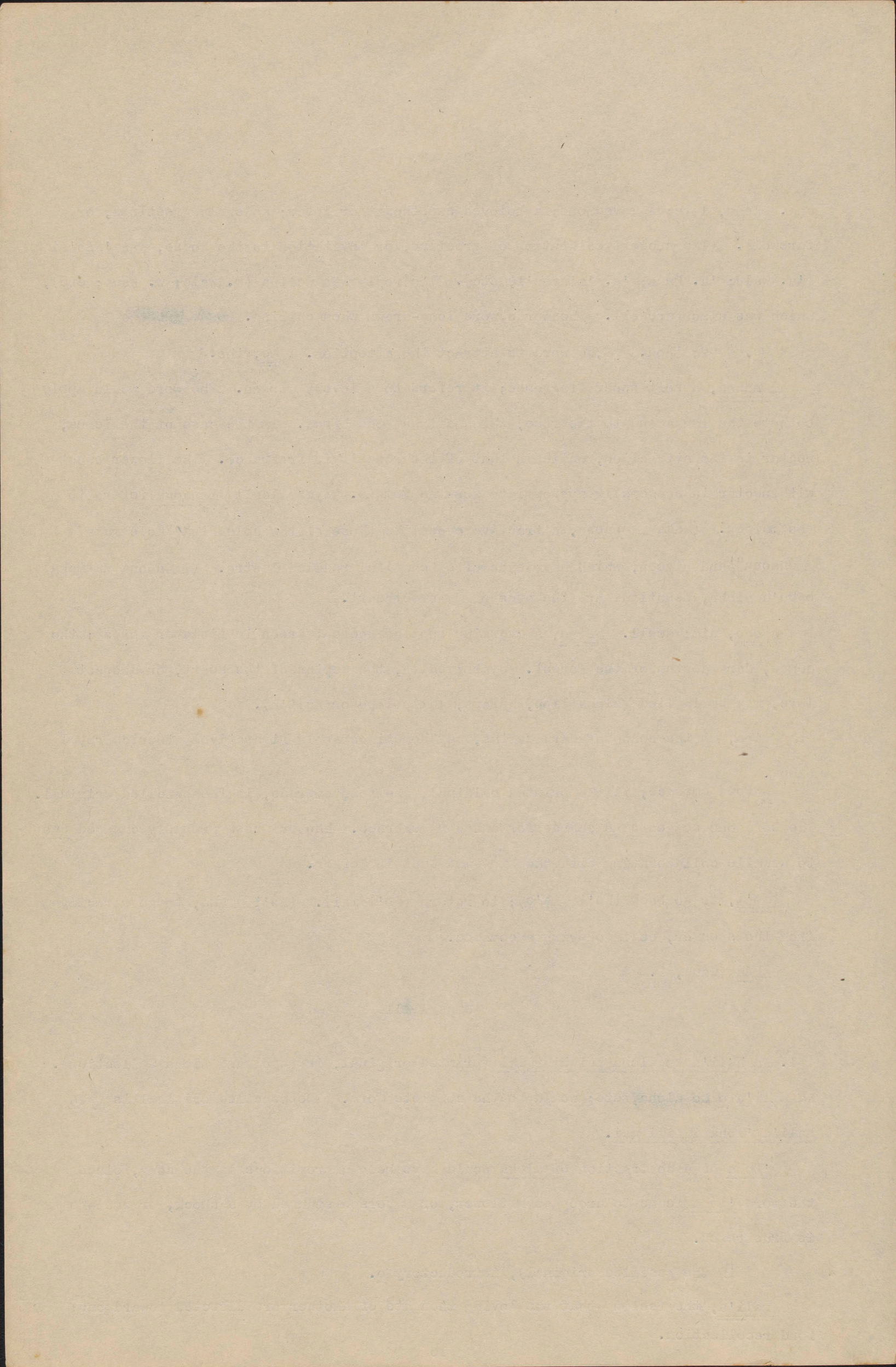
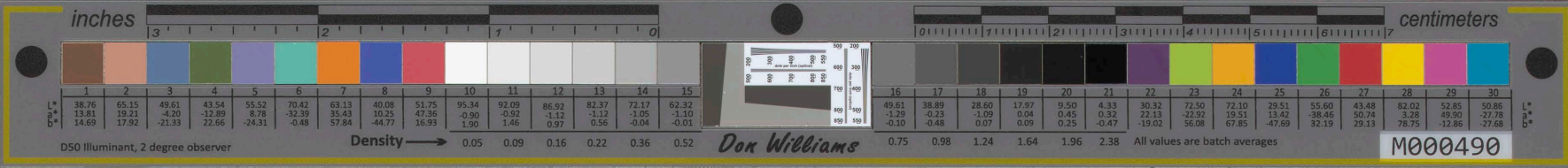
STANZA 11

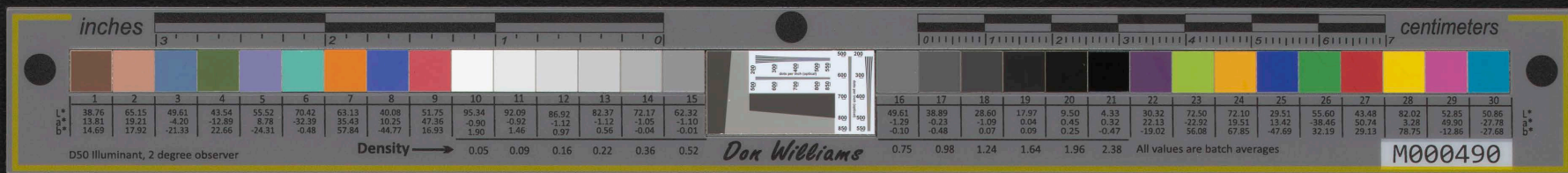
1. Ka hali'a ko aloha kai hiki mai (printed original, in Royal and Aloha Collection).
Ka hali'a oko aloha, etc; would be the complete form. The penciled original is O ka hali'a 'loha i hiki mai.

'Loha as a contraction of aloha would have been unpropitious in the song, since ~~(the word)~~ 'loha means to droop as a flower, or a person stunned by a shock, or one who is frustrated.

O (in the penciled original), introductory o.

Hali'a, ~~(the feeling that the loving thoughts of another are directed toward one; omit)~~
fond recollection.





omit?
~~Mr. James Boyd still cared for the Princess. He left the young native maiden, until they should meet again, and went back to Princess Likelike and the party~~
Ko (or kou), your; of you. Ko aloha, your love. Kai (ka mea i---), the thing (or person) that---

Hiki mai, arrived.

2. Hone, soft; ~~sweet~~; melodious. *sweet, as the incessant crooning of the sea (ka hone a ke kai)*
~~It may refer to musical sound such as the incessant crooning of the sea (ka hone a ke kai). The probing about (nowelo, hone) of love in the (hone) nowelo as thoughts of love in the mind, which seems to be the special thought. mind is the special thought.~~
The word may also mean to probe about

Nei, indicates present time in the presence of the speaker.

Ku'u, my; mine. (Ku'u especially denotes immaterial, abstract, or alluded to possession, *also something choice, or someone especially dear*)

Manawa, *(first a short)* generally meaning time, refers to the mind in this sense. *The manawa* It is the bregma, *considered as the* or seat of mind. In an infant it is the soft spot on the head that pulsates. The throbbing of love in heart and mind is suggested.

Break O, introductory. Oe, thou. by choice (The a-form, as in kahu, indicates agency, the a-form, as in kahu, indicates possession.)
3. ~~Oe~~, thou. No, indeed. Ka'u, my; mine. Ipo, sweetheart. Aloha, love; lover.

4. Loko, inside; within.

Li'a, to wish, ~~for desire to obtain~~; the desire of the heart; to think intensely upon something. (Li'a, of the penciled original, is better than hana, work (work about in the mind) in the printed original. Hana is too common a word.

STANZA 111

1. Maopopo (mow-po'-po), plainly known. 'Ike, knowledge; understanding.

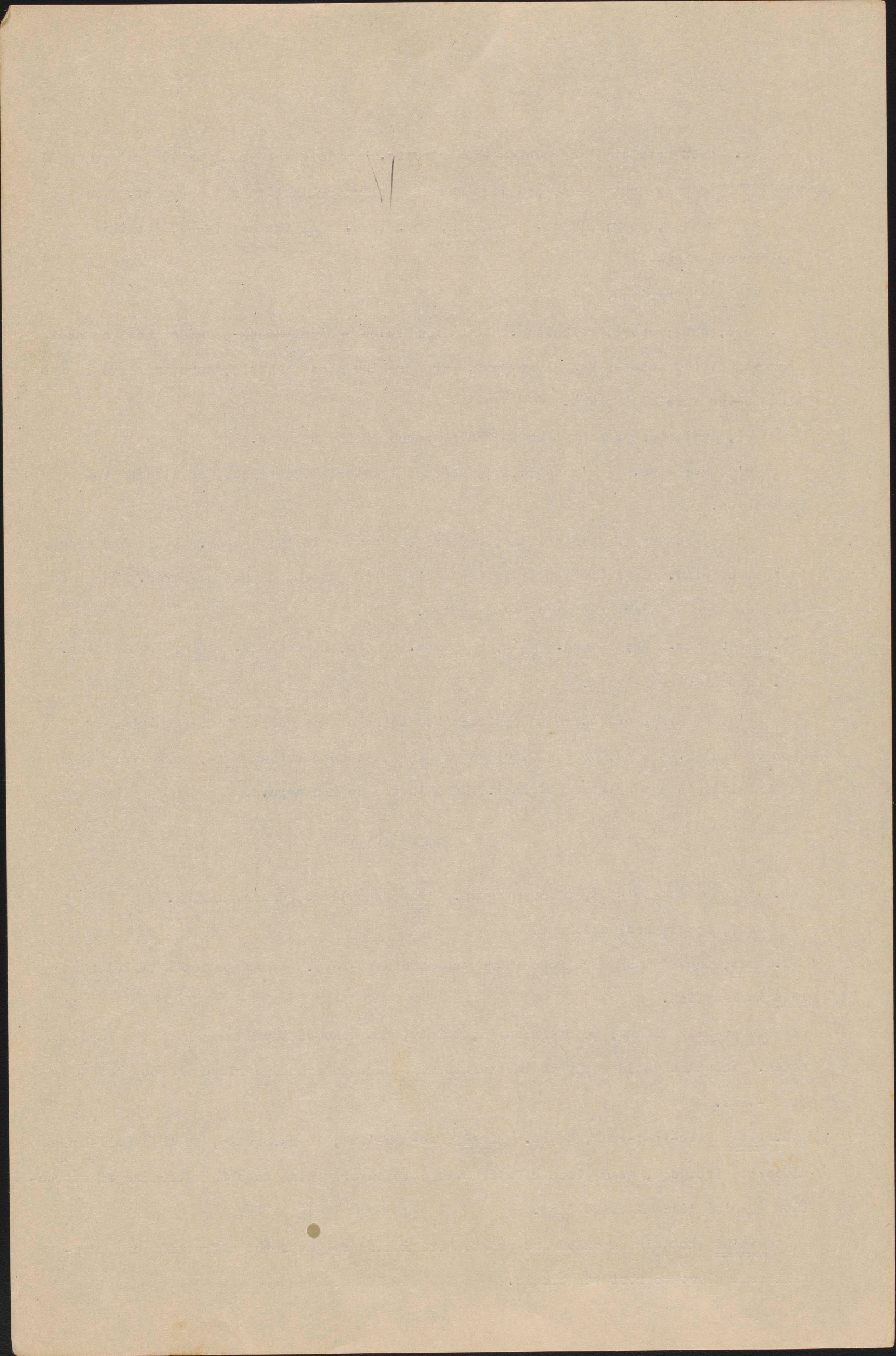
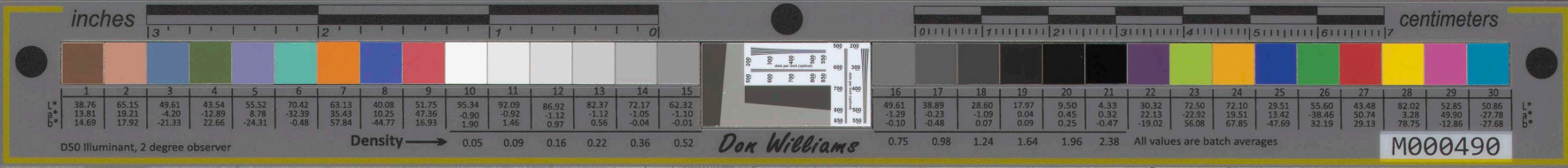
Nani, loveliness; splendor.

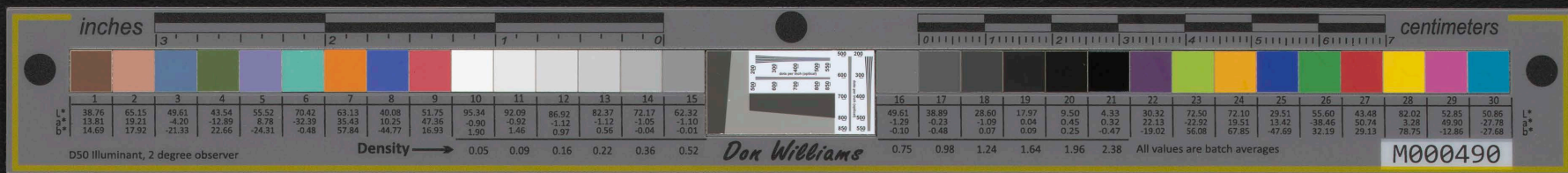
2. Rose, the English word rose (here pronounced ro-say). It is generally written loke in Hawaiian.

Mauna-wili (mauna, mountain; wili, twist), the name of the land and of the Boyd ranch. The name could apply to the turning of the road around a ridge as one goes to Mauna-wili.

3. Ilaila (ee-lie'-luh), there. Hia'ai (hee-yuh-'ai), to resort to, as to a well-known place; to frequent, as a place of attraction; to eagerly wish to obtain because of attraction (hia'ai 'ia; makemake 'ia).

Hia'ai (both in penciled and printed originals) suggests the attraction of Mauna-wili as a place to rest and picnic.





(ho-o-he-ay)
Hoochie ~~Hoochie~~ na manu, the birds attract^{is}, another version), to act so as to cause admiration.
attract

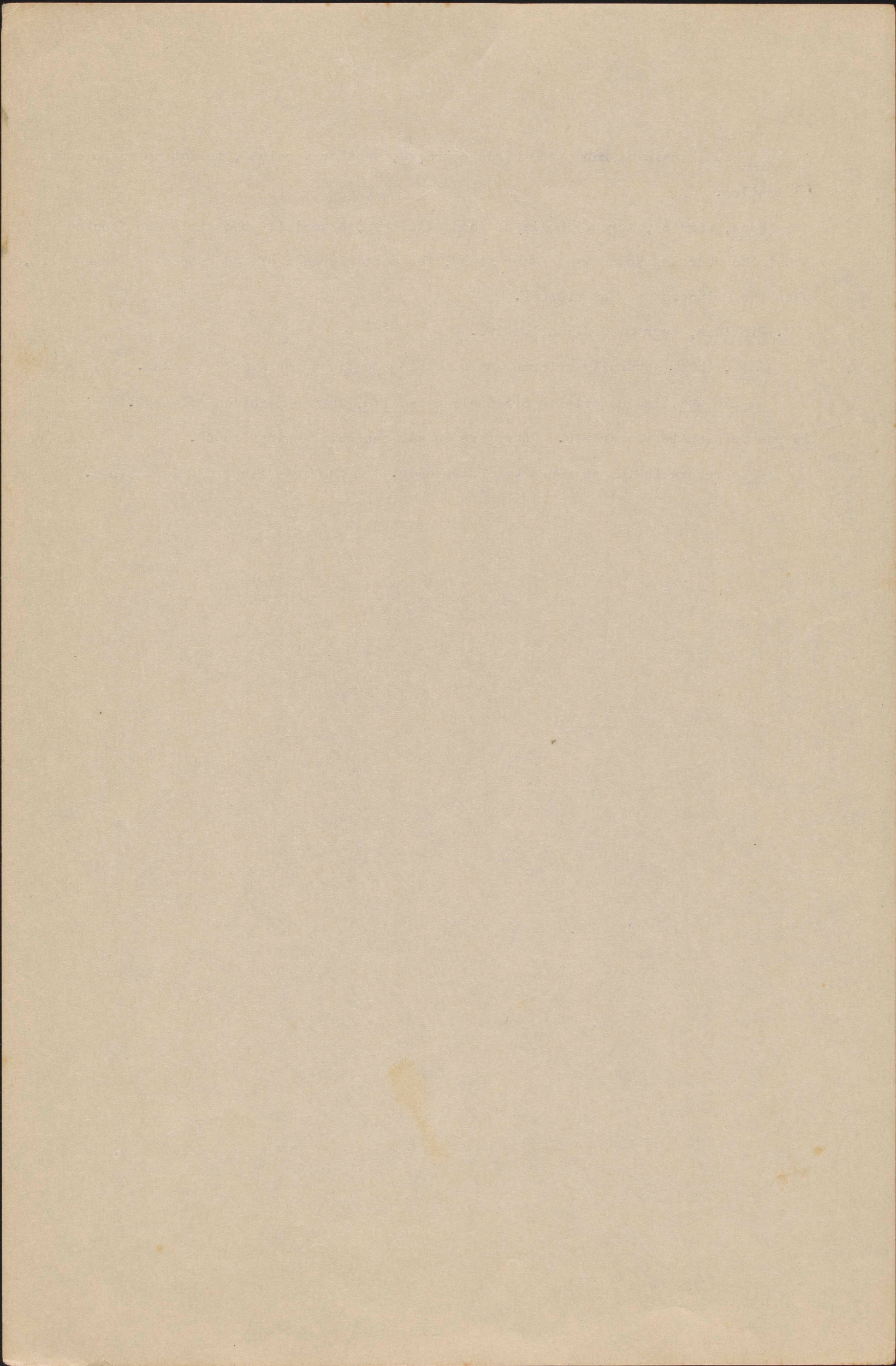
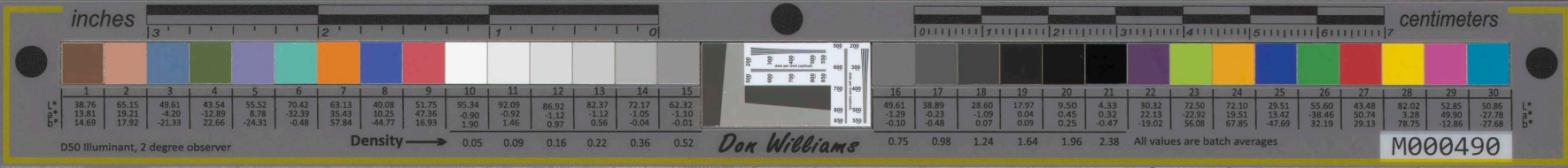
Manu, bird(s), here symbolic of young visitors, especially the girls who flocked about the charming young man of our story, the most glorious of the "roses of Mauna-wili", when the Princess was not present.

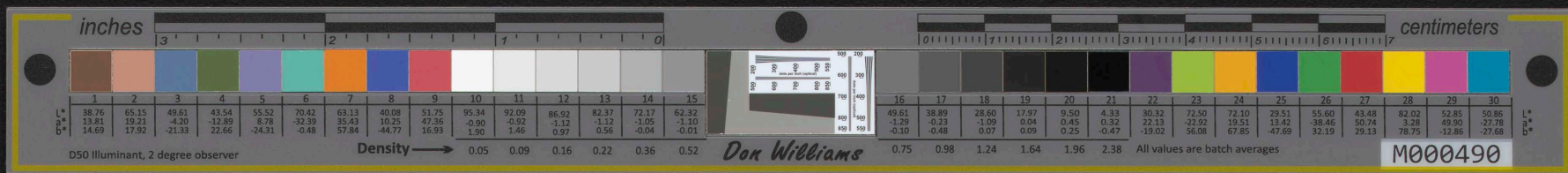
4. Miki'ala, ever mindful; attentive.

Ia, that (generally referring to something mentioned or already known). *(Ia, sign of the passive, is preceded by break, not slant)*

O ia pua, is the printed original; o ka liko, is the penciled original. The ia pua version is preferable. It refers to our one outstanding "rose".

Liko refers to the commencement of budding. *(A pua is a flower in full bloom.)*
(already given)





- 1: - Lo-lani Palace was built 1879
- 2: - He purchased Ka-imi-loa and send Delegates to Samo.
- 3: - Washingtons Place was build by
- 6: - 4: - Pulo-olo's (with picture)
- 7: - Feather - capes (with pictures)
- 8: - Holo-kua
- 4: - Lei, pronounced lay, a wreath (with pictures both feather and flowers)
- 9: - Kahilis (with pictures)
- 5: - Herald
- 10: - Mauna-ala
- 11: - Female Stone kupua.
- 12: - Ka makani wili-a-hii
- 13: - Kualoa
- 14: - Ka hua - i - lona - wai

inches

3

2

1

0

centimeters

0

1

2

3

4

5

6

7

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
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
13.81	19.21	-4.20	-12.89	8.78	-32.39	35.43	10.25	47.26	-0.90	-0.92	-1.12	-1.12	-1.05	-1.10
14.69	17.92	-21.33	22.66	-24.31	-0.48	57.84	-44.77	16.93	1.50	1.46	0.97	0.56	-0.04	-0.01

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

16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
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
-1.29	-0.23	-1.09	0.04	0.45	0.32	22.13	-22.92	19.51	13.42	-38.46	50.74	3.46	49.90	-27.78
-0.10	-0.48	0.07	0.09	0.25	-0.47	-19.02	36.08	67.85	47.69	32.19	29.13	78.75	-12.86	-27.68

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