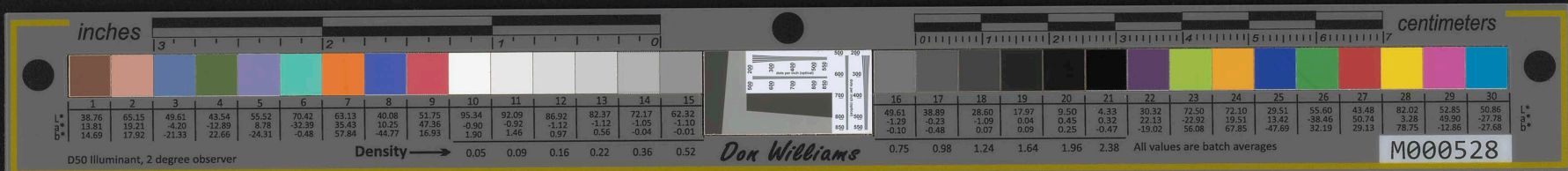


Kelsey, Theodore 1891-1987
PAPERS RELATING TO CHANTS
Chants by name
"Aihea La O ka Lani"

Priv. Coll. M-86

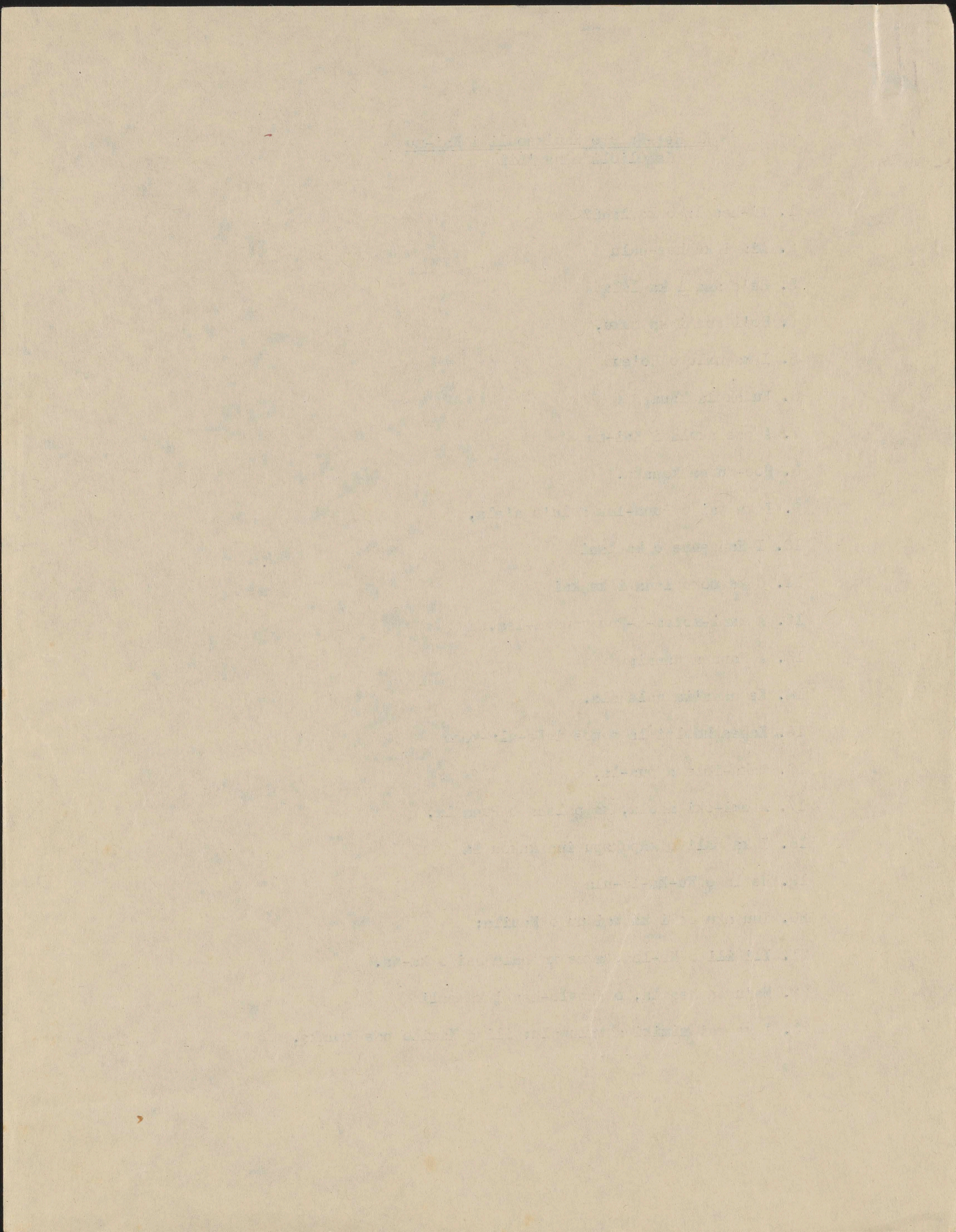
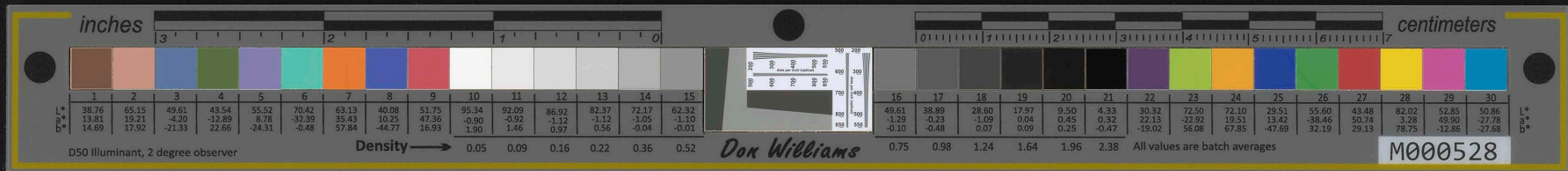
F414



Ka Hee-Nalu o Kauikeouli i Kai-mu
Ke Olioli o na 'Lii

1. Ai-hea la o ka lani?
2. Aia i ka hee-nalu
3. He'e ana i ka lala
4. Ho'i ana i ka muku,
5. I ka nalu o Ho'eu
6. Eu akula kaula (*Eu hoi' paha kaula.*)
7. A pae akula i Kai-mu,
8. Hoo-mu na kanaka.
9. I ka wai o Puna-luu a lu'u a'ela,
10. I Kanaenae o ka lani
11. O ka moku lana i ke kai
12. A kani-kolea-a-Puu manawa-lea,
13. A Hauana nanaia
14. Ke nana'ia wale ala.
15. Kahea hoo'lei la e mae i Ke-ala-komo
16. Maka-iole a pua-la,
17. A oki-okii ahola, ka palena o Puna la,
18. I ka pali o kapukapu ina kakou la
19. He la o Ku-ka-la-ula
20. Inu aku oe i ka wai hu o Kauila;
21. Ili ili o Ko-loa, a me ka nalu hai o ka-wa.
22. Na'u na hea la, o Kawelo-hea i ka pali
23. I ke kai mimiki a waluwalu; ili a Kamilo pae kanaka.

START



END

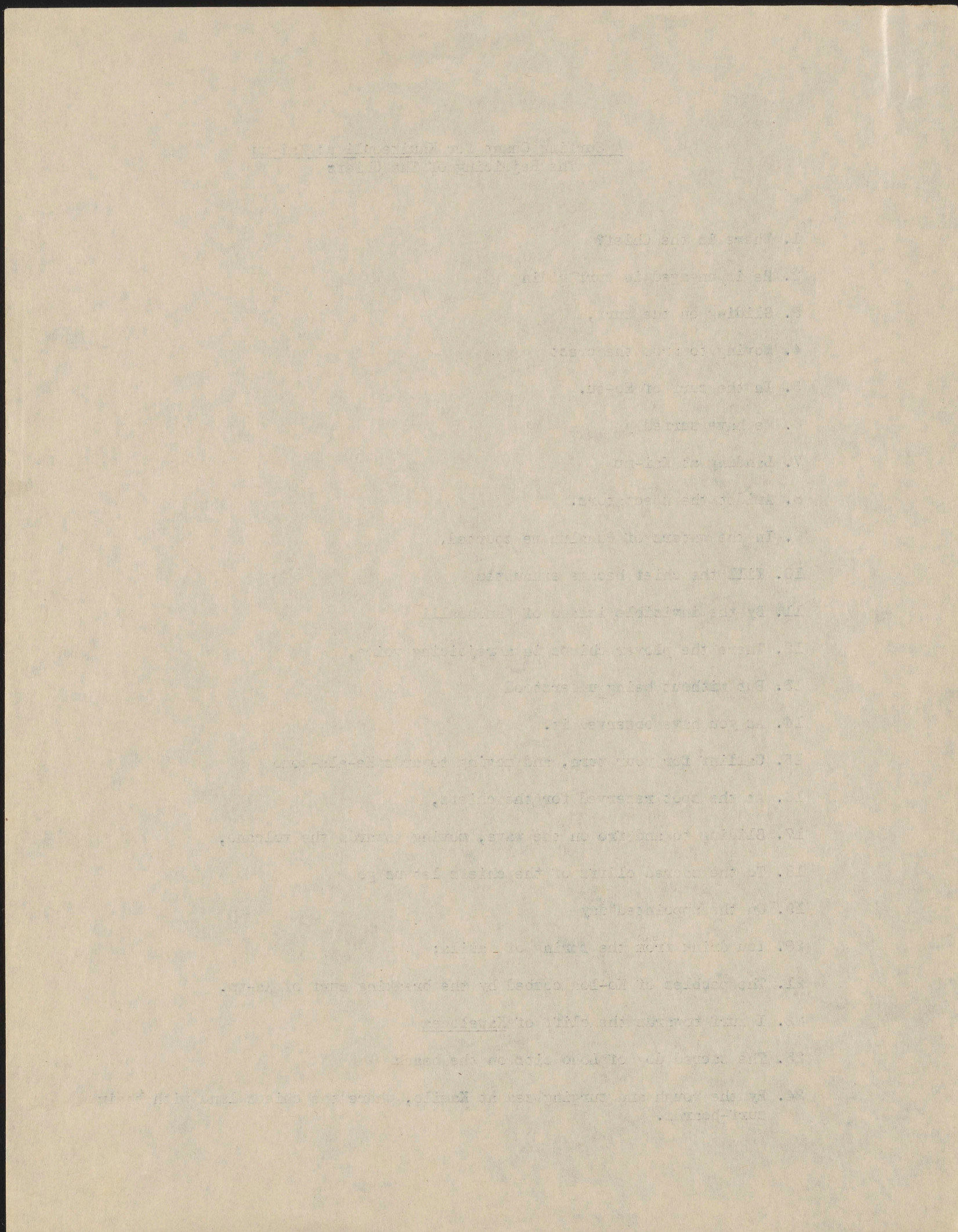
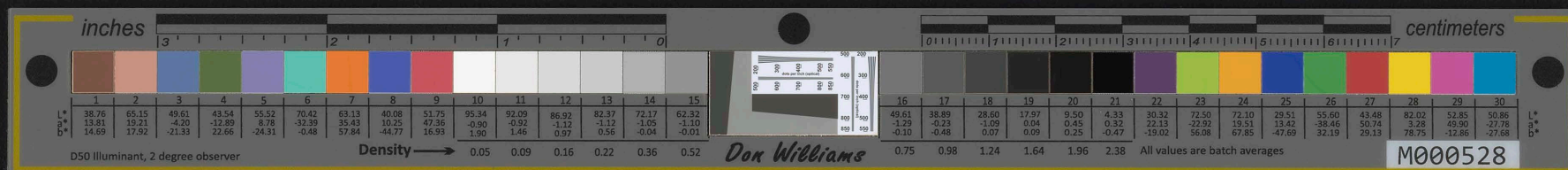


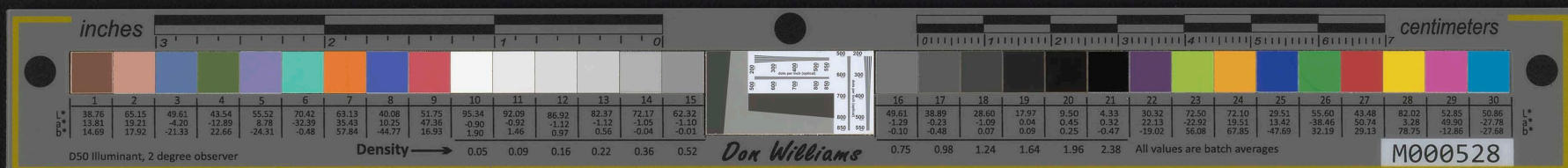
A1HEA

A Surfing Chant for Kauikeouli at Kai-mu
The Rejoicing of The Chiefs

1. Where is the Chief?
2. He is engaged in surf riding
3. Gliding on the surf,
4. Moving towards the crest
5. In the surf of Ho-eu.
6. We have surfed
7. Landing at Kai-mu
8. Amidst the spectators.
9. In the waters of Punaluu we sported,
10. Till the chief became exhausted
11. By the invisible island of Kamohoalii
12. Where the plover chirps in a rejoicing voice,
13. But without being understood
14. As you have observed it.
15. Calling for your turn, and moving towards Ke-ala-komo
16. At the spot reserved for the chiefs,
17. Bliding to and fro on the wave, moving towards the volcano,
18. To the sacred cliffs of the chiefs let us go
19. On the appointed day
20. You drink from the spring of Kauila;
21. The pebbles of Ko-loa combed by the breaking surf of Ka-wa.
22. I surf towards the cliff of Kawelohea
23. The sacred dog of Lono sits on the beach
24. By the rough and surging sea at Kamilo, where the chiefs land with their surf-boards.

START





Notes:

Line 11: The invisible island of Kamohoalii. Ka moku kele o ke kai, or Ka moku lana o ke kai, refers to an invisible island created of the Puna coast by Pele's brother Kamohoalii, the shark-man.

Line 22: Ka-welo-hea: Mr. Cano states that this is the name of the pali. According to Mrs. Pukui's translation, Ka-welo-hea was a blow-hole at Honuapo, which was sealed by the flow of 1868.

Line 24: Kamilo: Mrs. Puku'i speaks of two Kamilo, Kamilo-pae-alii (Kamilo where chiefs land, and Kamilo pae kanaka, Kamilo where the commoners land. This section of land is in Ka'u, where is to be found a whirl pool. Things cast into the sea at Hala-ani-ani in Puna will eventually find their way to Kamilo at Paiahaa, Kau. When a person goes from Ka'u to Puna, he casts a wreath or malo or a notted cord tied with pandanus nuts in the sea at Halaaniani, while people at home in Ka'u watch for his message at Kamilo. This is to inform them that he has reached his destination, as well as to send his aloha. According to Emerson, this custom is known as Na Pua o Paiahaa, The Flowers of Paiahaa.

While in this particular chant, Kamilo pae kanaka is specifically mentioned, Mr. Cano states that the meaning (Kamilo pae kanaka) is to the Chiefs. This interpretation is obvious in view of the very nature of this chant.

Line 10: I Kanaenae o ka lani: This line is translated by Mr. Cano as "the tiring of the Chief; by Mr. Kekahuna as a Chant for the Chief.

This chant perpetuates the memory of surfing activities of Kamehameha III in the surf of Ho-eu at Kai-mu, Puna Hawaii. Kai-mu is the famous black sand beach near Kapapana, small, but picturesque, and reminiscent of the beach at Heeia, near Keauhou N. Kona, Hawaii, where Kamehameha III was born.

It is the thought of this person (CWK) that this chant while referring to surfing on the surface, the kauna suggests the love making activities of Kamehameha III in Puna, his avid following or pursuit of this pleasure in Puna of the fragrant bowers, or beautiful chiefesses. The name of the wave, Ho-eu is an unnuendo, like a double edged pahoa or dagger.

The entire chant was obtained by Theodore Kelsey from two sources, the first eight lines from Mr. Ilaloale, while the remaining lines (9-24) were from George Kekaula of Waiakea, Hawaii. The pieces were put together by CWK after omitting several lines from Ilaloale, duplicated by Mr. Kekaula. This is an example of classical chanting method, the language being deep, imagistic, esoteric, even bombastic in the vernacular.

