THE HAWAIIAN LOVE SONG WAR CHANT

For years we have been misinformed about the alleged Hawaiian War Chant. It is now a song, not a chant, though originally chanted. Best authority makes it a love song (male ho'oliapo). The ancient boasting war chant was a paha.

We are informed by the late authority Dr. Simon Nuuia' (Hon. Star-B., Aug. 26, '53): "--- Kaun ʻi ka hauʻulaʻi, now being corrupted as "Hawaiian War Song", and adding "Aneʻi kaual" was not composed by Leleioholu but by my uncle Josiah Waiauiaole, including "Ku-wiliwili the sea."

Both these songs were composed 86 years ago, and dedicated to his sweetheart, daughter of a wealthy Hawaiian who lived in Wailuku, Maui.

"Kaun ʻi ka hauʻulaʻi, We two in the opening up and opening up of the ground-oven." (Freq.)

"Kaun (first a long-sounded), we two. Kaun, war, has short-sounded vowels.

"The deep, hidden meaning of esoteric chants is lost. After research I doubt if the true meaning of the deep language of any chant of any length is completely understood.

As God-given love, sex, and passion, as one, was the frequent theme, camouflaged by references to Nature's beauties, translation in blunt literalism, vulgar to the Hawaiian, is not for the public. Yet there was such of worth and beauty.

Much more should be preserved. Hawaii's rare, vanishing flora of upland and lowland, should be saved by botanical gardens - not as the tail-end of a tropical garden. Hawaiian medicine would become a feature.

Hawaiian language traces back to Sanskrit, ancient Hebrew and Egyptian, and other tongues of antiquity. (Researches of Dr. John Rae.)

Bible translators might have spared us Eve's creation myth if they knew a bone (iwi - it sounds like Eve) could mean a relative. In Hawaiian mind God took Eve from Adam's side as sister to become his mate. (Henry E.P. Kekahuna)

Theodore Kelsey.
THE HAWAIIAN WAR CHANT LOVE SONG

Even yet astonishingly outstanding, after years of competition with some of our most un-Hawaiian Hawaiiana with which we delude our paying visitors and ourselves, is The Hawaiian War Chant, preposterously so-called. It is not now a chant at all, but a song. Though originally chanted, according to Best, authentic authority, it seems that it to place it in the mele-ho'opua, or segment of the Hawaiian love song class, mele 'ohana. Prominent among the host that keep this company is "Kaimana Hila", spewing "Diamond Hill", and referring to Læ "Ahi (or Læ-"Ahi, p. 132 in Ka-waikau, evidently translated by expert Hawaiians) - "Ahi-Fish (Tuna) Cape (Læ) - corrupted to Le-"Iaeh-"Ahi, and miswritten and pronounced Leai (aeh, fire, pronounced with slur as in music). Le is sometimes a contraction of lele, leap, fly. Grand old Diamond Head is Tuna Cape, not Tuna Cape Hill.

But to return to our war-love song. We are authentically informed by the late expert Mr. Simeon Nana'a (Hon. Star-B., Aug. 26, '53.) : "---- Kaua i ka Huahua'i, now being corrupted as "Hawaiian War Song", and adding "Awe kaua" was not composed by Lei-leoha'oku, but by my uncle Josiah Waiwalole, including "Kualuwili iho au." Both these songs were composed 86 years ago, and dedicated to his sweetheart, daughter of a wealthy Hawaiian who lived in Wailuku, Maui.

Kauna (first a long-sounded) means you and I, and not war (kauna with both a and u short, as in King Ka-la-kaua - The Day of Battle.) The song says you (my sweetheart) and I (your lover).

Alas, in the death of old Hawaii as the Paradise of the Pacific, day by day, the ancient esoteric language of the chants has been lost. Unfortunately much does not conform with our modern tabu system. To the ancients sex and passion were the God-given physical side of love, and one with it. The true meaning was deeply hidden beneath beautiful references to nature, instead of expressed by vulgar literalism as it is today. Much was beautiful from the viewpoint of any people.
The So-Called Hawaiian War Chant

Still outstanding, astoundingly, after years of mis-representation amid the un-Hawaiian Hawaiiana, with which we delude our paying visitors and ourselves, is "The Hawaiian War Chant," so-called. It is now a song, not a chant, though originally chanted. According to best authority it seems to belong to the love-song class, more

homeopathic. The genuine Hawaiian war chant was a boasting chant, called a polyn.

The late language expert Mr. Simeon mauola, born on the missionary vessel Morning Star, informs us (Hou Star - B., Aug. 26, 83): "... Kana i ke Ahaau, now being corrupted as Hawaiian War Song," and adding "Avo' kaua!" was not composed by Keliikau, but by my uncle Paia Waiwai, including "Kuiliwaiiki oho ahu.

Both these songs were composed 86 years ago, and dedicated to his sweetheart, daughter of a wealthy Hawaiian who lived in Wailuku, Maui.

To keep it company we have Hiikina Hiku, Ano'i the host of companions. Prominent among its host of associates is Hiikina Hiku.
The Love Song / Hawaiian War Chant

For years much of our Hawaiiana has misinformed our paying visitors, our writers, and the rest of us. Even the ancient name of Diamond Head is incorrect. It is Lea-Ahi (or Læ-Ahi, Ka-makea p. 177), evidently translated and marked by native experts — Ahi Iana (Tana) Cape (Læ) — not Iuna Cape Hill — now contracted to Le-Ahi, and misspelled Leahi (Le-Ahi, the tana; Læ-Ahi (with Læ as in music), the first Læ (unique for Læ), sometimes lœh, lœap, lœy.) Always mispronounced is the prominent name Ka-hawi-waikoloa (mokul, forcibly drowned). Astonishingly outstanding is The Hawaiian Chant, so-called. According to best authority it seems a love-song (mele hōnipoa). The genuine war chant (peka) was a boasting chant.

The late expert Mr. Joseph Kawainoa, informs us (Hon. Star B. Aug. 26, 53): "... Ka-ani-le-Auahine, now being corrupted as Hawaiian War Song, and adding "Atwe-ka" was not composed by Helechoke, but by my uncle Josiah Waiwiwai, including Kawaiwaiwai on it.

Both these songs were composed 26 years ago, and dedicated to his sweetheart, daughter of a wealthy Hawaiian who lived in Waihaku, Maui.

Ka-ana (song sounds like as in the song), you and I, we two. It is not Kana (shot sounded out), war.
The So-called Hawaiian War Chant

Astoundingly, after years of mis-presentation, The Hawaiian War Chant, so-called, is still outstanding amid the false Hawaiiana imposed upon our paying visitors and ourselves. Though originally chanted, it is now a song, not a chant. The genuine Hawaiian war chant was a boasting chant, called a puka. The pseudo war chant seems to be of the love song class, or mele hauiki. The word hauka therein, with first a long-sounded, marked with macron, means you and I, not war. Taula was, as in King Lāhāwai, The Day of Battle - has short a and short i over both of which the writer would place a breve, rightful mate of the macron, introduced in Parker-Andrews Dictionary.

The ancient esoteric language of the chants has been lost in the death of old Hawaii day by day. Unfortunately much does not conform to our take system. It cannot vie with today's book-stands of lurid sex books, as its true meaning is not vulgarly literal, but deeply hidden in references to the beauties of nature. Sex and passion were not considered something dirty, but the God-given physical side of love. In the practically unknown language of the ancient poetry is much of beauty and worth from the standpoint of any people. How little is known is exemplified in the composition discussed.

The late Hawaiian language expert, Mrs. Simeon Hāwaiā, born on the missionary vessel Morning Star, informs us (Hon. Star 8, Aug. 26, '53):

"Kāna i ka Hāwaiā, now being corrupted as "Hawaiian War Song," and adding "Hāwaiā" was not composed by
The Hawaiian War Chant Love Song

Astoundingly outstanding, even now, after years of misinforming our paying visitors and ourselves, is the Hawaiian War Chant, post-brevity so called. It is not now a chant at all, but a song, though originally chanted. According to best authority it seems to belong to the love-song class (male companions). The genuine ancient Hawaiian war chant was a bustling chant called a paha.

We are authentically informed by the late expert Mr. Sumion Nava'au (Hon. Star-B. Aug. 26, 53) that "Anna i ke haukeiki, now being corrupted as "Hawaiian War Song," and adding, "Anna, kama!" was not composed byKe'ake'ake's but by my 100 uncle Joseph Wainia, "Kekeliwela iho anukana.

Both these songs were composed 86 years ago, and dedicated to his sweetheart, daughter of a wealthy Hawaiian who lived in Wailuku, Maui."

Kama (first or long sounded, as in the song) is the dual pronouncing you and is, in both cases here, "Anna, kama!" "Almost two!" it is not kama (with both a and u short, and united in a short sound) as in the name of King Ha'lo-kama. The Day of Battle. The long a may be designated by a macron. Over both the short sounds the writer would place a breve 200 rightful and indisputable mate of the macron. Both marks were introduced in the Barker-Andrews Hawaiian Dictionary, and have been used by best experts in the Hawaiian language in recent years.

Also, in the dying of ole Hawaii, day by day, the deeply hidden ancient ecstatic language of the chants has been lost 1983. According to researchers of the late Dr. John Lau, Hoa, Waia
Hawaiian goes back to Sanskrit, ancient Hebrew, and Egyptian, and other tongues of the remote past.

If Bible translators had known that a bone (ivi) of similar sound to Eve, meant a relative, the backbone (ivi-kanoa) a near and trusted relative of a chief, and the ivi-kihi, or bone of the thigh on which the 2 or 3 strands of the ancient fishline were rolled up together with the palm of the hands, symbolizing lives united in love, the world might have been spared the present myth of Eve’s creation.

God took her from Adam’s side as his sister, and placed her at his side as mate. (Henry E. A. Kekahaana)
So-called “Hawaiian War-Chant”
By Theodore Kealy

Outstandingly spurious among the multitudinous narratives of our Hawaiians, inflicted upon us is the alleged Hawaiian War-Chant. It is not a chant, but a song, though originally in chant. The genuine ancient Hawaiian war chant was a 1 chant called a pahu.

We are informed by the late Hawaiian language Mr. Simon K. Nawaa (Hauiki, Aug. 26, 1873):

"O naua i ka hukahuka, nui being corrupted Hawaiian War-Song", and adding "Hawaiili kaua1) composed by Heli-a-Hoku (younger brother of Kaa la-kana, previously mentioned) but by my uncle Josiah Waiwai-ole, including "Kauaialii the anu."

Both these songs were composed 86 years ago dedicated to his sweethearts, daughters of a wealthy Hawaiian who lived in Waikule, Maui.

The words "kaua i ka hukahuka" may be interpreted as "let the two of us go up the ground again and again (kaua mai i ka immi)" (kaua, with long sound, is marked with macron, not with short a and is both conveniently marked with breve, as in Ha-la-kana — The Bay of Battles).

This would provoke a laugh from an old Hawaiian, free of our modern tate system, who yet retains a smattering of the lost art of ancient Hawaiia esoteric composition.

According to the researches of the late Dr. John Kii, of Kapa (let a long down), Maui, Hawaiian traces back to Sanskrit and ancient Hebrew, Egyptian, Greek, Latin and other archaic tongues.
Bible translators had learned that a bone (we) mean a relative, the backbone a chief's trusted relative, and the thigh bone (ini-sile) a sweetheart. The two or three brand-fishline, comparable to lives, as one, as it was rolled up on the thigh with the hand (sile-in), we might have been given the tale of the creation of Eve.

According to Hawaiian mind, God took Eve from Adam's side and placed her at his side as mate. (E. P. Kekahuna), (329)
The Hawaiian Love Song War Chant

Astoundingly outstanding, after years of misinforming our praying persons and ourselves, is The Hawaiian War Chant, so-called. As it is now, it is not a chant at all, although originally chanted; according to the best authority, it seems to have been of the love chant class (mele hōkūpuna). The genuine Hawaiian war chant, called a pa'au, was a boasting chant.

The late authority Mr. Simon Nawaa, born on the missionary vessel Morning Star, informs us (H. Star-B, Aug. 26, 53): "--- Kona i ke huanawā, now being corrupted as Hawaiian War Song," and adding "Aue kaua!" was not composed by Deliochou, but by my uncle Josiah Waiwaiole, including "Kaweikalei au." Both these songs were composed 85 years ago, and dedicated to his sweetheart, daughter of a wealthy Hawaiian who lived in Wailuku, Maui.

Kona (first a long-sounded) as used in the song, is the dual pronoun you and I, we too. It does not mean we, as in the name of King Kalakaua-Kona-Day of Battle (Kona with short au). The long sound may be marked with macron. The writer would mark both united short vowel sounds with the breve, indispensable mate of the macron, newly introduced in the Parker-Andrews Dictionary, and used in An Introduction to the Hawaiian Language (cools, Stiles, 1884).

Kona i ke huanawā, We too in the opening up and opening up of the ground-oven (hui man ana i ku inu).

To the ancient Hawaiians love, sex, and passion were united. God, given phase of man's nature. They were expressed in songs with the meaning deeply hidden in references to Nature's beauties.
Today's sense of literal sex-books of our New Testa would be vulgar to the ancients.

In the dying of old Hawaii day by day the ancient tongue of the chants has been lost. According to researches of Dr. John Enslow, of Hona (not a long-sounded), many Hawaiian traces back to Sanskrit, ancient Hebrew and Egyptian, and other tongues of antiquity.

If Bible translators had known that a bone (kii), suggestive of Sex, might signify a relating the backbone, a close and twisted relative of a chief, and the thigh-bone (kii-hilo) were united as one in love, for the two or three strands of the fishing wire rolled together on the thigh with the palm of the hand (hilo in) the world might have been spared the myth of Bala's creation.
For years we have been misinformed about the alleged Hawaiian War-Chant, originally chanted but not a song, not a chant. The testimony of an uncontroverted authority, Rev. John Kawainau, born on the missionary steamer Morning Star, makes it a love song (mokupipo) (Hawaiian: Mokupipo) (Aug. 26, 1922). The genuine Warchant was a pa'a.

Kawainau states: "Kaua'i, the Mokupipo, was corrupted as Hawaiian War-Chant, and adding "Awa' Kau'a," was not composed by Delitakouhi, but by my uncle, Joseph Kawainau, including "Ku-ulilili-sho en." Both these songs were composed 86 years ago, and dedicated to his sweetheart, daughter of a wealthy Hawaiian who lived in Wailuku, Maui.

Wa'a, also as used, would surely be banned by an ancient composer as of deadly illomen.

Kaua'i, here, had first a long-rounded sound (makau, or macaron), and means we two. In the word, the a and e are short-rounded, the letter would use two leaves.

The deeply hidden meaning of Kaua'i's ancient eastern language is practically unknown. The ancient would be shocked at today's chant literalism.

Kaua'i, the Mokupipo, might be translated literally as we two in the opening up and opening up (frequentative of huii) of the inner, or ground-oven.

According to the research of the noted Dr. John K. Kohala of Kona (long-rounded), Mokupipo, Hawaiian traces back Sanskrit, ancient Hebrew and Egyptian, Greek, Latin, and other tongues of antiquity, 344.
So-called Hawaiian War Chant: A Love Song

For years, astonishingly, we have been much abashed about an alleged "Hawaiian War chant," originally claimed to be a song, not a chant. Ordinarily it was composed as a love chant (vcei haapaiwaia).

The incontestable authority, late Dr. Simon Kaai, born at sea on the missionary vessel Morning Star, informs us (Hon. Starbuck, August 26, 1853), "Kama ia Hualuai, now being corrupted as Hawaiian War Song," and adding "Kama ia," was not composed by Iolaniholo, but by my uncle Joseph Kamimok, including "ia Wailuahe Lehuau."

Both these songs were composed 86 years ago, and dedicated to his sweethearts, daughters of a wealthy Hawaiian, who lived in Waikiki, name?

The word auwe, also would surely be of deadly ill-omen to an ancient composer of a war chant.

Kama (let a long drawn mark with macron) here means we two, and not war, as in the Luau-Boy of Battle (a War) in which both the words are short sound. (The word would make both with Kama). Macron and 

Kama were introduced by Mr. Henry Parker, of Hawaii-a-Na, in his Dictionary, and both were used in An Introduction to the Hawaiian Language, by Judd, Stokes, and Parker, and one instance of Kama in Margaret P. Forbord's Kama in Hawaii (p. 139). Omission of the above on the latest

Hoa Dictionary is a tragedy.

Hualuai to the frequentative of Hua, to open up, especially applied to the opening of the tinu, or ground-over. (The noun word, a frequentative does not express the Hawaiian thought, and suggests it versus an original)

Kama ia kei hualuai, we two in the opening up and opening up

Of the tinu).

The deep hidden meaning of Hawaii's ancient exoteric language of tinu chant is almost unknown. The writer doubts the existence of intricate interpretation or the deep enigmatic composition of the chant.

Unfortunately much is too intimate, but much is of worth, beauty, and interest, from the standpoint of any person.

Research of the late noted Dr. John Reed of Ana. Yet a long drawn

Manu trace Hawaiian back to Samacki, ancient Hebrew and Egyptian

Greek, Latin, and other tongues of antiquity. (End over)