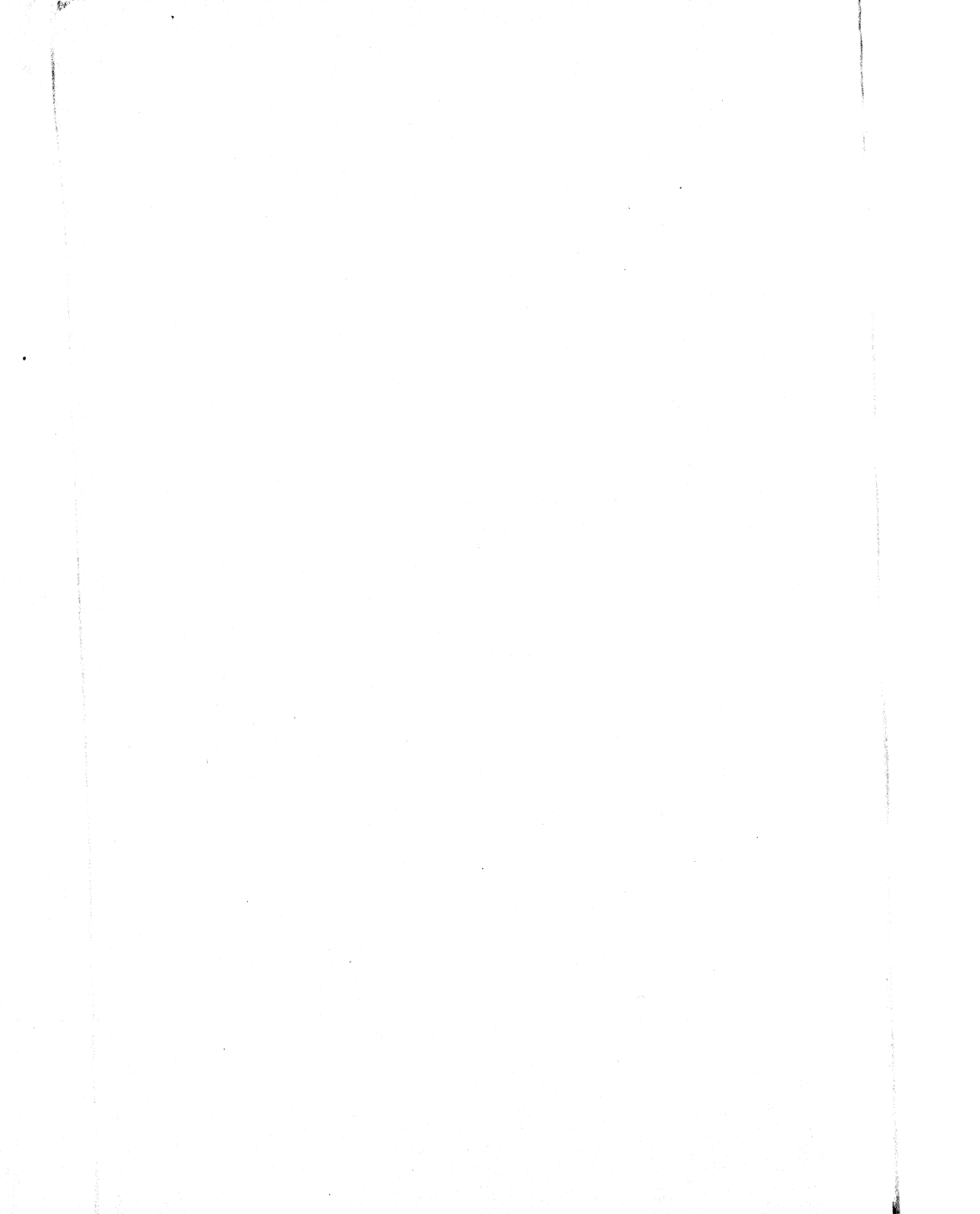


THE GIFT OF
Major T. M. Spaulding





ELEVENTH
ANNUAL REPORT

OF THE

Hawaiian Historical Society

FOR THE

YEAR ENDING DEC. 31ST, 1903,



WITH A LETTER BY H. S. TOWNSEND,
ON CERTAIN COINCIDENCES BETWEEN
THE POLYNESIAN AND PHILIPPINE LAN-
GUAGES, AND AN ESSAY BY DR. N. B.
EMERSON ON THE POETRY OF HAWAII.

HONOLULU, H. T.
1904.



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OFFICERS, 1904.

PRESIDENT.....DR. N. B. EMERSON
FIRST VICE-PRESIDENT.....HON. S. B. DOLE
SECOND " "MR. J. S. EMERSON
THIRD " "MR. W. F. ALLEN
RECORDING SECRETARY.....HON. W. F. FREAR
CORRESPONDING SECRETARY.....PROF. W. D. ALEXANDER
TREASURER.....MR. W. W. HALL
LIBRARIAN.....MISS HELEN S. HILLEBRAND

of J. M. Paulding
11-1924

MINUTES OF THE ANNUAL MEETING OF THE HAWAIIAN HISTORICAL SOCIETY, HELD MARCH 3, 1904.

The Annual Meeting of the Society was held at its Library room at 8 p. m. March 3, 1904, the President, Dr. N. B. Emerson, being in the chair. The minutes of the last annual meeting were read and approved. The minutes of the meeting of September 15, 1903, not being at hand, it was voted that the board of managers should decide whether to print them in the annual report or not.

Reports for the year 1903 were read by the Treasurer and Librarian, Miss H. Hillebrand, and by the Corresponding Secretary, Prof. W. D. Alexander. These were all accepted and ordered printed in the annual report.

The President stated that the committee on sites of historical events had no formal report to present, but that it was making progress. The following persons were elected officers for the coming year:

- DR. N. B. EMERSON.....President
- HON. S. B. DOLE.....First Vice-President
- MR. J. S. EMERSON.....Second Vice-President
- MR. W. F. ALLEN.....Third Vice-President
- PROF. W. D. ALEXANDER..Correspond'g Secretary
- HON. W. F. FREAR.....Recording Secretary
- MR. W. W. HALL.....Treasurer
- MISS H. HILLEBRAND.....Librarian

The following persons were elected members of the Society on the recommendation of the board of managers:

Mr. Raymond H. Arnot, corresponding member, and Bishop Henry B. Restarick, Benjamin L. Marx and Miss H. Hillebrand, active members, the dues of the last named, who is the Librarian, being remitted.

Hon. S. B. Dole gave notice that at the next meeting he would move to amend the constitution of the Society so as to reduce the initiation fee from five to two dollars.

The third by-law of the Society was amended so as to read as follows:

“Papers read before this Society shall remain the property of the persons who present them. They shall not be published by the Society or placed upon its files without the written consent of such persons.”

The matter of publishing a second annual report, which was omitted at the time, was referred to the Librarian, to ascertain and report what there was to publish.

Prof. W. D. Alexander read a letter from Prof. H. S. Townsend, from the island of Samar, on certain coincidences between the Polynesian and Philippine languages, decimal systems and trees.

The President then read the paper of the evening on the “Ancient Poetry of Hawaii.” This was requested for publication.

The meeting then adjourned.

W. F. FREAR,
Recording Secretary.

TREASURER'S REPORT HAWAIIAN HISTORICAL
SOCIETY.

From January 1st, 1903, to January 1st, 1904, inclusive.

RECEIPTS.

Jan. 1.—Cash on hand.....	\$.36
Interest on McBryde bonds.....		180.00
Collection of members' dues.....		179.00
Drawn from Bishop & Co.'s Savings Bank.....		15.00
		15.00
Total receipts for the year.....		\$374.36

EXPENDITURES.

Janitor's salary for 12 months.....	\$	18.00
Janitor, for poisoning shelves.....		30.00
Paid commissions on collection members' dues.....		17.20
Thrum's Annual, 1902-1903.....		1.50
Three months' Friends for binding.....		.45
Receipt books.....		3.65
200 wrappers.....		.70
Hawaiian Gazette Co. for binding.....		19.80
Hawaiian Gazette Co. for printing 10th Annual Reports.....		71.50
Stamps.....		3.65
Poison for shelves.....		1.50
Advertising.....		3.75
Librarian's salary for the year.....		100.00
Deposited in Bishop & Co.'s Savings Bank....		100.00
		100.00
Total expenditures for the year.....		\$371.70
Cash on hand.....		2.66
		\$374.36

HELEN S. HILLEBRAND, TREAS. H. H. S.,

In Account with Bishop & Co.'s Savings Bank.

Jan. 1, 1903.—Amount on deposit.....	\$293.45
Deposited during the year.....	100.00
Interest.....	14.25
	<hr/>
	\$407.70
Withdrawn.....	15.00
	<hr/>
Dec. 31, 1903.—Total amount in bank.....	\$392.70

LIBRARIAN'S REPORT.

To the Officers and Members of the Hawaiian Historical Society :

There is very little of interest to report since the last Annual Meeting of this Society.

No really new books have been added to the Library. The following, from among those presented by the Government Library, have been accessioned and catalogued :

Martyn Thomas. Universal Conchologist.

Martyn Thomas. Figures of Nondescript Shells from the South Seas.

Golovnin, Capt. Voyage in H. I. M. Exploring Ship Kam-schatka. (In Russian.)

Seemann, Berthold. Flora Vitiensis ; a Description of Plants of Viti or Fiji.

Also a bound volume of the Friend and one of the Royal Hawaiian Agricultural Society have been added.

A complete set of the Oahuan was presented to the Society, and three bound volumes of the Hawaiian Star for 1893, covering the period of the Hawaiian Revolution, from Mrs. S. N. Castle.

A number of loose pamphlets have been sorted and indexed.

Much of the time given to work in the Library of the Society was spent putting the room in order. The repairs to the main Library last summer caused great confusion in both places.

There is not adequate room for properly placing all the books and other material of the Library.

The books should be classified and more fully indexed, which would require much more time than your Librarian is able to give.

Respectfully submitted,

HELEN S. HILLEBRAND,

Librarian.

REPORT OF THE CORRESPONDING SECRETARY FOR
THE YEAR ENDING DECEMBER 31, 1903.

During the past year one meeting of this Society was held, on September 15th, 1903, at which an interesting paper was presented by Mr. Ed. Towse on "Hawaiians Abroad," as well as one on "Early Trading in Hawaii" by myself. It is to be regretted that the publication of these papers has been delayed so long. I understand that Mr. Towse has prepared another paper on "Ocean Voyages," which we may expect to have the pleasure of listening to at a future meeting.

Dr. N. B. Emerson's translation of David Malo's Hawaiian Archaeology, published at the expense of the Trustees of the Bernice Pauahi Museum, was issued from the press during the closing days of December, 1903. Containing, as it does, the personal recollections of one who was born and grew up to manhood under the ancient tabu system, and who was considered by his countrymen to be an authority on the subjects treated of, it forms a valuable contribution to Polynesian ethnology. In fact, while it was still in manuscript, it had been drawn upon by more than one writer on these subjects, among whom may be mentioned Dr. Bastian, of Berlin. Mr. S. Percy Smith, the highest living authority in this department, writes of it as follows: "I consider it a very important addition to Polynesian ethnology, and especially interesting and valuable are Dr. Emerson's notes. It seems to me to prove that the Hawaiians had reached a somewhat higher stage of culture than the Maoris in some things, although their art is behind that of the latter people." It is to be hoped that its publication may be followed by that of a translation of S. M. Kamakau's Life of Kamehameha I, which was published in the "Kuokoa" in 1867-8. The reading of Dr. Emerson's paper this evening will increase our desire to see his promised work on the "Unwritten Literature of Hawaii" in print.

The committee appointed at our last annual meeting on identifying the sites of important historical events, is understood to have made considerable progress during the past year. The opening of the Hawaiian Hall in the Bishop Museum on the 24th of last November was a noteworthy event, and one which properly interests our Society, since it will promote the very objects for which it was founded. It may well be questioned whether there can be found anywhere in the world a more complete exhibit of the life of an isolated race, as it existed before coming into contact with foreign civilization.

Mr. S. Percy Smith, founder of the Polynesian Society, has just published a work entitled "Hawaiki," on the origin and migrations of the various branches of the Polynesian race, which embodies the latest results of his study of the materials which he has collected in the Southern groups, especially in Rarotonga. This is not the place for a review of the book, but it is not too much to say that it throws more light on the subject than anything else that has appeared since the publication of the late Judge Fornander's work on "The Polynesian Race."

Mr. H. S. Townsend, well known here as an educator, who has been for some years a Division Superintendent of Schools in the Philippine Islands, has sent us an interesting letter on the resemblances between the Polynesian language and the various Malay dialects spoken in his province, as well as on the plants common to Hawaii and Luzon.

Mr. W. E. Safford, a highly esteemed corresponding member of our Society, has written an exhaustive account of the island of Guam, its people and its history, which has just been published by the Smithsonian Institute.

I will conclude by calling attention to the need of a new, up-to-date Bibliography of the Hawaiian Islands.

W. D. ALEXANDER,
Corresponding Secretary.

A LETTER FROM PROF. TOWNSEND.

Catbalogan, Samar, P. I.,

Jan. 1, 1904.

Prof. W. D. Alexander,

Honolulu, Hawaii—

DEAR SIR:

I have long had it in mind to write you concerning some interesting coincidences between the Polynesians and the Malaysians of the Philippines. The Polynesian language does not seem to me to show any relationship to any language of which I have learned here, yet it has a few words in common with a few or many of our Philippine languages. The Hawaiian *niu* (cocoa-nut), for instance, appears here as *niug*, though its use is not very common. And here it is an interesting fact that in some of these languages the o and u sounds seem always to be followed by a smothered hard g sound, sometimes represented by the written g, and sometimes not. Thus the name of our best-known Philippine people appears in print either as Togalo or Togalog, though the final sound is neither nothing nor g. Hawaiian *manu* (bird) appears in various Malayan languages, as manuk, manok, manukmantuk, manokmanok, mano and plain manu, meaning always chicken or bird. The Hawaiian word *i'a* (fish) appears universally here as isda, without change of meaning. The word *kamani* (name of a kind of tree) appears here as camunig, the name of a different kind of tree, having wood so much like that of our Hawaiian kamani that it would require an expert to distinguish between the two. Yet the kamani is here with an entirely different name. The number of these verbal coincidences, however, is small.

On the other hand, the Hawaiian decimal system of numbers is here almost identical as far as ten, and very similar above that number. Twenty is plainly "two tens," and thirty "three tens," just as "sang pulo" (original of Hawaiian anahulu) seems to have been "one ten," and as Samar "sa pulo" is plainly "one ten"

today. Did not the Polynesians borrow this decimal system from the Malayans and stick it on to their language? It seems to me that its scrappy, incomplete character in Hawaiian may indicate its foreign origin.

In this connection it is interesting to note that the Hindus became the predominating influence among the leading Malayan peoples in Java, and to some extent in Sumatra and on the peninsula, about the beginning of the Christian era. Is it not possible that they introduced the decimal system here, just as they indirectly gave us our decimal system of notation? This would be an interesting question for investigation, but it is too hard for me. Nearly all these tribes have known something of writing for an indefinite time, and if the Hindus introduced to the central peoples such a boon as the decimal system of numbers and of notation, it would be easy to account for its knowledge spreading far more rapidly than did the knowledge of the people who introduced it. The lack of writing would account for the relatively small hold it took upon the Polynesians.

There is another interesting coincidence in connection with the plants which the Polynesians introduced into Hawaii and there cultivated. I find here bananas, cocoanuts, taro, ape, sweet potatoes like those of Hawaii, pia, olona and mamaki, and plants closely related to the awa, ohia-ai and the wiliwili, besides the kamani, mentioned in another connection. And my investigations have amounted to nothing more than casual observations as I go about my business. Yet is not this pretty nearly a complete list of the plants which the Hawaiians brought with them and cultivated in their new home?

(Signed)

HENRY S. TOWNSEND.

THE POETRY OF HAWAII.**

(Presented and read by Dr. N. B. Emerson before the Hawaiian Historical Association, at its Annual Meeting, in Honolulu, March 4th, 1904.)

To come near to the life of a people, to touch the ebb and flow of its human tides, we must consider the intangible utterances in which that people voiced its thoughts, its emotions, its aspirations.

As with all primitive peoples, so with the Hawaiians, their efforts at literary expression for the most part took the poetic form.

It would be impossible to designate the place which Hawaiian poetry occupies in the world's literature without first having an understanding as to what is poetry. Definitions of poetry have often suffered from being too narrow, from being based too much on the form and too little on the spirit. To attempt the impossible, we may define poetry as that species of emotional composition which finds expression in rhythmical form and in language warmed and lighted by the imagination.

In searching for a standard of comparison, with which to measure the poesy of Hawaii, it is evidently unfair to judge it by the literary canons of the most enlightened and cultivated nations. Its true measure must be found, if at all, in the compositions of some people of like development with itself. The brilliant examples set by Greece and Rome have been powerful factors in giving shape, and character, and definition to the poesy of our times. Have they not, however, implanted in the minds of classical scholars a prejudice in favor of such a definition of poetry as conforms with the examples and rules furnished by those gifted nations?

**This paper, as stated by Dr. Emerson at the meeting of the Historical Association, was originally intended to be used as an introduction to his work on the Poetry and Songs of the Ancient Hawaiians, which is entitled "Unwritten Literature of Hawaii," and which, it is hoped, will some day see the light.

The study of Hawaiian poetry is surrounded with much difficulty, even when pursued by one who has an extensive knowledge of the Hawaiian language. Even under the lead of a competent guide, the task of digging out the meaning of an old Hawaiian *mele* is no light undertaking. In the first place, to catch this literary guide, this *kaka-olelo*, and then to yoke him in to the required task, is an effort that requires all the wisdom and diplomacy at one's command. Such people in these days are both scarce and unwilling. The *kahu* of a king's bones is hardly more secretive of his charge than some of these poetical *kahus* of the literary treasures long since entrusted to their keeping. In the times that are dead and gone it was the *po'e alii*, the chiefs, or those who had been their intimates, that were the best instructors in all matters literary. Theirs was the knowledge at first hand, the best powers of language and of interpretation, the "grand style" of the old Hawaiian poetry.

The causes which make it difficult for us to understand the poetry of the Hawaiians are to be found both in the genius of the Polynesian language and in the stage of intellectual development at which the Polynesian had arrived. The study of a language cannot be separated from the study of the mind and genius of the people for whom it is the organ of expression.

The phonic elements of the Hawaiian language are few in number and elementary in character; yet they show the marks of great age, and the attenuation of long use. It is as if one should find the toys and playthings of children, with but slight modifications, doing duty in the hands of mature men as the instruments for accomplishing the serious tasks of life. Thus we find the sounds in the Hawaiian language capable of representation by an alphabet of but five vowels and eight consonants. (I say eight consonants, instead of seven, for I strongly feel that the sound *Vay* and *Way*, which now are represented by the one symbol *Way*, —*W*—should each have its own symbol.) In the Hawaiian language every syllable ends in a vowel, and no two consonants are uttered without the interposition of a vowel sound. A slight calculation based on these data shows us that the Hawaiian speech does not contain more than seventy-six syllables.

The Hawaiian language is poor in words for the expression of generalized notions and abstract ideas. It has specific words for the different colors, for black, white, red, yellow, etc., but none for color. It has no word equivalent to our word weather. The concept is in the mind of the people, in the language, but in an inchoate form, as in an unripe fruit, the flavor of the juice is perceptible, but it will not yet flow; it has not attained the ripeness and maturity that enables it to gush forth as does the clear liquor of the orange or the coco-nut.

To take another step, if we classify words, and more properly nouns, according to the three different stages of evolution through which they pass, first as the reflex expression of emotions, second as images, mental pictures, and third as the mere signs of ideas, we shall find that few nouns of the Hawaiian language have gone beyond the second stage, i. e., the word calls up a living picture in the mind.

The results that flowed from this condition were many and far-reaching, affecting not only the poetry, but the prose speech of daily life; so that it is often hard to draw the line and say where prose ends and poetry begins. From this, it follows, as might be expected, that Hawaiian poetry is highly figurative. The very fact of its poverty in abstract terms compels a resort to the language of the senses, with the result that the stronger figures of speech, metaphor, hyperbole, and personification, are the ones most often used. It is not abstract beauty that is sung, but the thing beautiful.

We find a language full of pictures, a graphic speech, in which things visible and ponderable are brought directly before us for sight and touch. Does a lover wish to celebrate the charms of his mistress, he goes straight to nature and ascribes to the dear one of his heart all the perfections he finds in wildwood, lake and mountain—hers the blush of morning, the warmth of noonday, the perfume of sweet vine and flower, the gentle voice of the breeze; or rather the very things themselves are hyperbolized as the parts of her being.

The disposition of the primitive mind towards poetry was such as to bring her down from her dwelling place on the heights and to make of her a familiar handmaid, one to dip finger in the

same dish, to trudge at one's side over life's plane. The disposition of the modern is to keep this rare spirit of poesy apart from the sweat and toil of the field, to adore her as a song-bird in the air, an inspiring voice in the heavens; at most, to domesticate her as a mistress, whose favors are to be wooed as the crown of one's holiday enjoyments.

Hawaiian poetry is largely in an archaic dialect, differing even from the historic speech used during the last century or two. It uses many idioms and words that are lost and unfamiliar to the modern Hawaiian.

It is a dialect marked by laconic directness and wonderful power. In this old poetry we see the language in its naked strength, before affectation and decay have loaded it with gewgaws, jingling appurtenances, that are neither useful nor ornamental.

The Hawaiians have at all times had very loose notions regarding the structure of the sentence and the logical connection of its parts. Not only does their language lack the verb to be, but it is not an unusual thing for either subject or predicate to be entirely omitted, so that one is at a loss to decide what are the metes and bounds of the sentence, and whether a phrase standing between two sentences is intended to qualify the one or the other. The results of this lack of structure in the sentence are more bewildering in prose than in poetry.

The childlike character of the language has another influence on the poetry; it gives to its utterances a double meaning. This is a feature that causes no little embarrassment, by making it doubtful whether the primary and obvious meaning is the one intended, or some deeper hidden casket of thought is hinted at.

One strong and admirable feature of Hawaiian poetry is its direct attack. The poet wastes no time in beating about the bush, but strikes at once into the heart of his subject.

The *mele*, which is the generic designation of all varieties of Hawaiian poetry, was primarily lyric, intended for cantillation, often with instrumental accompaniment to punctuate the time. This fact alone would make it probable that all Hawaiian poetry was constructed on rhythmical principles. It is not always easy to recognize the rhythm of Hawaiian poetry by the mere study

of its written form. When recited, that is, cantillated, the mele throbs with a tremulous rhythm of its own, but when reduced to writing, the same words unskilfully uttered seem to have lost the spirit of song, and to have staled like champagne poured over night.

For a long time this seeming anomaly was to me an unsolved problem. The explanation perhaps may be found in the fact that the written words, representing the intellectual and bare vocal structure, do not fill to the brim the rhythmical quality of the piece. On hearing the *kumu-hula*, the hula-master, cantillate a mele, it becomes evident that by an indefinable tone or accent, by a manipulation of his voice, he constantly introduces unwritten elements, garlands the verbal framework of the composition with certain slurring tones, grace-notes, which serve to complete the rhythm. It is as when the mason fills in with rubble and small stones the spaces that remain when the large blocks have been placed in position, or as when the decorator twines about the rough frame the wreaths and wildwood filagree that serve to complete the design and make the structure an artistic appeal to the emotions.

The genius of the Polynesian language, and especially its Hawaiian branch, is highly favorable to this end within its own range, for it has a most delicate feeling for accent and for sound values, especially for vowel-values.

On the question of the meter of Hawaiian poetry it is difficult to speak in other than negative terms. The orderly sequence of measured feet, iambus, trochee, dactyl, anapaest and the like, is not recognizable in their written compositions and may be denied provisionally. As to meter as the measure of the verse, little more can be said than that some verses are long, or very long, and others short, or very short, and the rule or principle in accordance with which the verse is regulated is not apparent, unless indeed it may be said that the limit was imposed by the carrying power of a lungful of human breath.

Terminal rhyme was not a device employed in Hawaiian poetry, and for good reason. In a language like the Hawaiian, with its ever recurring syllable endings in a, e, i, o and u, it

would have been a carrying of coals to Newcastle to have set forth such commonplace wares. But there were other tone-color devices of which they availed themselves.

Alliteration was sparingly employed in Hawaiian poetry. When we consider that the consonant sounds of the language were but eight in number, the wonder is that with the temptation of such a great opportunity at hand, alliteration was not run to death. The economy and good taste with which this device of tone-color was used gives one no small degree of respect for the good sense of the Hawaiian bard. As an example of its use, may be quoted the first line of the poem made famous for being associated in an interesting manner with the name of Lono-i-kamakahiki:

O ke alialia li'u-la o Mana.
(The sea-sands, sun-drenched with mirage at Mana.)

A common device was to repeat a word or part of a word that had occurred in a previous verse—a carrying over, as it were, of the poetical leaven from one verse to another. The object seems to have been to produce a pleasant surprise by reintroducing a word with a change of meaning. The repeated word is sometimes doubled in form, thus enhancing the effect. As an instance of this duplicated repetition, note the following:

O ko'u puni no ia o ka ike *maka*.
Aohe *makamaka* o ka hale, ua hele oe.
(I long to look eye to eye;
Friendless the house, you away.)

This device seems to have been more common in the middle and later periods than in the archaic period of Hawaiian poetry. Is this an indication of the overripeness that presages decay?

In some of the meles there is a marked tendency to break up the composition into short parts, distichs, triplets, quatrains, and the like, each part at times forming a whole by itself. The result is a disjointing of the meaning, a loosening of the logical relation of one part with another. No doubt the manner of their composition, and the fact that the authorship of many of the

poems was shared by several bards working in conjunction, had its influence in preventing unity of conception and breaking the flow of thought, thus giving to the composition rather the character of a mosaic or string of beads than of a form cast in one mould or forged at one heat.

There were many varieties of mele. The mele *inoa* was a poem of eulogy, the ancestral song of the alii—the heaven-born one—often tracing back his genealogy and boldly ascribing it to the gods. It was at best a noble conception of man's divine paternity, its fault being that it was of limited application. When two alii of the highest rank had been paired—a temporary alliance for state purposes—and it had become evident that the union would be fruitful, the *po'e haku mele*, poets, bards and singers were assembled and set to the task of composing a poem of eulogy—mele *inoa*—in honor of the chief to be born. Each verse and phrase was matter for the most careful deliberation. To have allowed any word or expression that was capable of sinister interpretation to remain and reach the point of public recitation would have been a criminal negligence, not only calamitous to the person eulogized, but by a just retribution liable to be visited with death on the head of him who uttered it, as well as upon those who allowed it to pass uncorrected. A word of ill-omen passing from the mouth could not be recalled; like an arrow shot from the bow, it was gone forever, the result irrevocable.

Not until the finished work had been stamped with the approval of the highest critical authority was it given out to be stereotyped in the memory of the men and women of the hula, that it might be cantillated by them until such time as the royal birth was accomplished. The *inoa* then became the copyright property, so to speak, of the chief it eulogized. Strictly it was not transferable; it was like a poem by the laureate, sacred to the memory of the one eulogized. There are instances in which the *inoa* of the dead king or queen has been appropriated by a successor as though it had been a crown-jewel, an heirloom; but it was a breach of propriety, not in accord with the spirit of ancient Hawaiian institutions.

When the body of a chief in the days of Hawaiian royalty was borne to its last resting place, it was his mele inoa that was recited as the cortege passed along, an incense more pleasing than the roar of foreign cannon or the wail of foreign music.

The *kumu-lipo* was a song of creation. It belonged strictly and of exclusive right to the archaic period; but it would seem as if some of the compositions thus styled were in part of modern fabrication, gotten up in imitation of the antique. It is customary to speak of the *kumulipo*, as well as of some other old-time mele, as dating back to the *wa po*, that period of historic night whose border was but slightly illumined by the will-o'-wisp lights of myth. The fact that the ancient Hawaiians were without letters, so that memory was the only tablet used in preserving a knowledge of their poetry, traditions, myths and other literary material, made it the more easy for an impostor to palm off later productions as genuine antiques.

The rhetorical style of the *kumulipo* is highly figurative; the parts of the sentence often poorly defined or even wanting, held together by the loosest grammatical construction. There is a sense of mystery and world-remoteness belonging to this order of composition which is highly seductive to the imagination, and it would seem as if the desire to appeal to this powerful sentiment had been the motive for the counterfeit of the genuine article.

The *pule*, prayer, took generally the poetical form. The prayers of the primitive ones are to be understood only by viewing things from their standpoint. Being altogether a religious people, and not yet having risen above the conception that the universe is ruled by many deities, it followed that religion was compartmented; so that it can almost be said there was a department for war, for the piping times of peace, for pestilence, for the health of the king, for drought, for the change from one season to another, for birth, for death, for land, for sea, for wind and storm, for earthquakes, for the canoe-maker, for the bird-catcher and for the hula. This last was a happy cult, in which there were no groaning victims, no human sacrifices, in which fear and the sense of impending doom gave way to joy and light-heartedness; yet

shackled with the bonds of tabu, hedged in with the conventional constraints of tradition.

The *pule* was something more than an appeal for good luck, for blessings on the work in hand, and ranked higher than the petition put up by the old farmer who prayed, "Oh God, bless me and my wife, my son John and his wife, us four and no more." It had in it the genuine spirit of worship and supplication; it was illumined with the flame of sacrifice and propitiation; it kept alive the sense of dependence on a higher power. However little it may interest us in and of itself, it cannot fail to command the respect of every earnest and tolerant mind. The *Kanaenae* was the adulatory part of the *pule*. It is often spoken of as an offering, a sacrifice of words, the voice and nothing more—*vox et praeterea nihil*. I cannot but think it to have been something more than a mere lip-service.

The *kanikau*, elegy, or threnody, is a form of *mele* that has specially flourished in the reaction of civilization upon this primitive race.

The *mele kaula* was the war-song. It was recited as the challenge to personal combat, chanted by the high-priest as an inspiration to battle, or used to celebrate the warlike deeds of heroes.

The *oli* (*olioli*, to rejoice) corresponds most strictly to our lyric, and was eminently the song of joy, affection, sentiment. The art of improvisation was a possession native to the Hawaiians, and was one of the recognized means of social entertainment, its ordinary form of manifestation being the *oli*. The traveller, as he rested by the wayside, or as he trudged along under his swaying burden, would solace himself with a pensive improvisation. The people of the olden time, sitting about the camp-fire of an evening, without the consolation of the social pipe or bowl, would keep warm the fire of fellowship and good cheer by the sing-song chanting of the *oli*, in which the extemporaneous bard recounted the incidents of the day, and won the laughter and applause of his audience by his witty exaggerations of every humorous or ludicrous incident that had marked the journey. The *oli* was used in connection with the hula to fill a somewhat less formal role than the *mele* proper.

Mele ipo, or *ipoipo*, or *hoipoipo*. *Ipo*, or its double form and other derivatives, is the word that stands alike for lover and sweetheart, love-making and the song which celebrates that spark that "makes brutes men, and men divine." Love, the love of man for woman, of woman for man—this is the point at which we touch human nature at the quick. It has come to be the fashion with some moralists to speak of the Polynesian as if he were in this regard to be set in a class by himself, to be looked upon as a sinner above all the world. But may it not be said with truth, that a people who have learned to sing and warble of their loves with the birds of the forest, calling upon all the beautiful objects of nature to attest the quality of their passion—can it not be said of such a people that they have climbed higher than the first round in the scale of ideality?

The great majority of Hawaiian poems are of such a character as justify their being classed as lyrics, even though by the Hawaiians they are denominated *pule*, prayers. Others from their subject and style of treatment invite classification as epics; there are still others that set at defiance all attempts at classification, though from their character one is tempted to borrow from art the term *genre* as suggestive of their species. In some of the *meles* I have collected, as in that one the first line of which is "Ua ona o Kane i ke awa" ("Kane is drunken with awa"), one is reminded in a far-off way of the audacities of Aristophanes. But of most of the songs it may be said that love, now decorous, now wanton, sometimes outspoken, often concealed from the object of affection, or hidden in a tangle of metaphor; jealousy and intrigue; idyllic peace and content; domestic felicity, or heart-ache; the mere joy of existence; delight in the fresh beauty of the physical world—these form the main recurring themes of which the bards of Hawaii ever delighted to treat. There is, of course, a sprinkling of that class of poets and poetasters who delight in ribald jests and buffoonery; but this class forms only a small, though by no means unimportant, part of the whole, and serves the useful function of reminding us that human nature rejoices in the same vagaries of fancy in all ages, and that "One touch of nature makes the whole world kin."

Some of the meles deal almost wholly with mythological subjects, the migrations, the pleasurings, the strifes, bickerings and contentions of the gods.

The hula meant very much to the Hawaiian. It included in itself so large a part of what was to him the best of life's dole; it was such a unique and significant attempt on his part to realize his dreams and aspirations, that one cannot wonder that it came to include in itself much of the best and choicest thought and uttered emotion of the Hawaiian people. It stood to them in place of lecture hall, theatre, opera, library.

One turns from the study of the old genealogies, myths, traditions and legends of the Hawaiians with a hungry despair at finding so little in them, such small means of reproducing and picturing the people themselves, their human interests, their passions, fears, loves, and hates.

But when it comes to the hula, and the whole train of feelings and sentiments that had their entrances and exits in the *halau*, one finds that here is an open book, quick with the warm blood of the people.

N. B. EMERSON.

(The writer acknowledges his indebtedness to a paper by that eminent scholar, Lorrin Andrews, which appeared in "The Islander" of April 23, 1875, and was entitled "Remarks on Hawaiian Poetry.")

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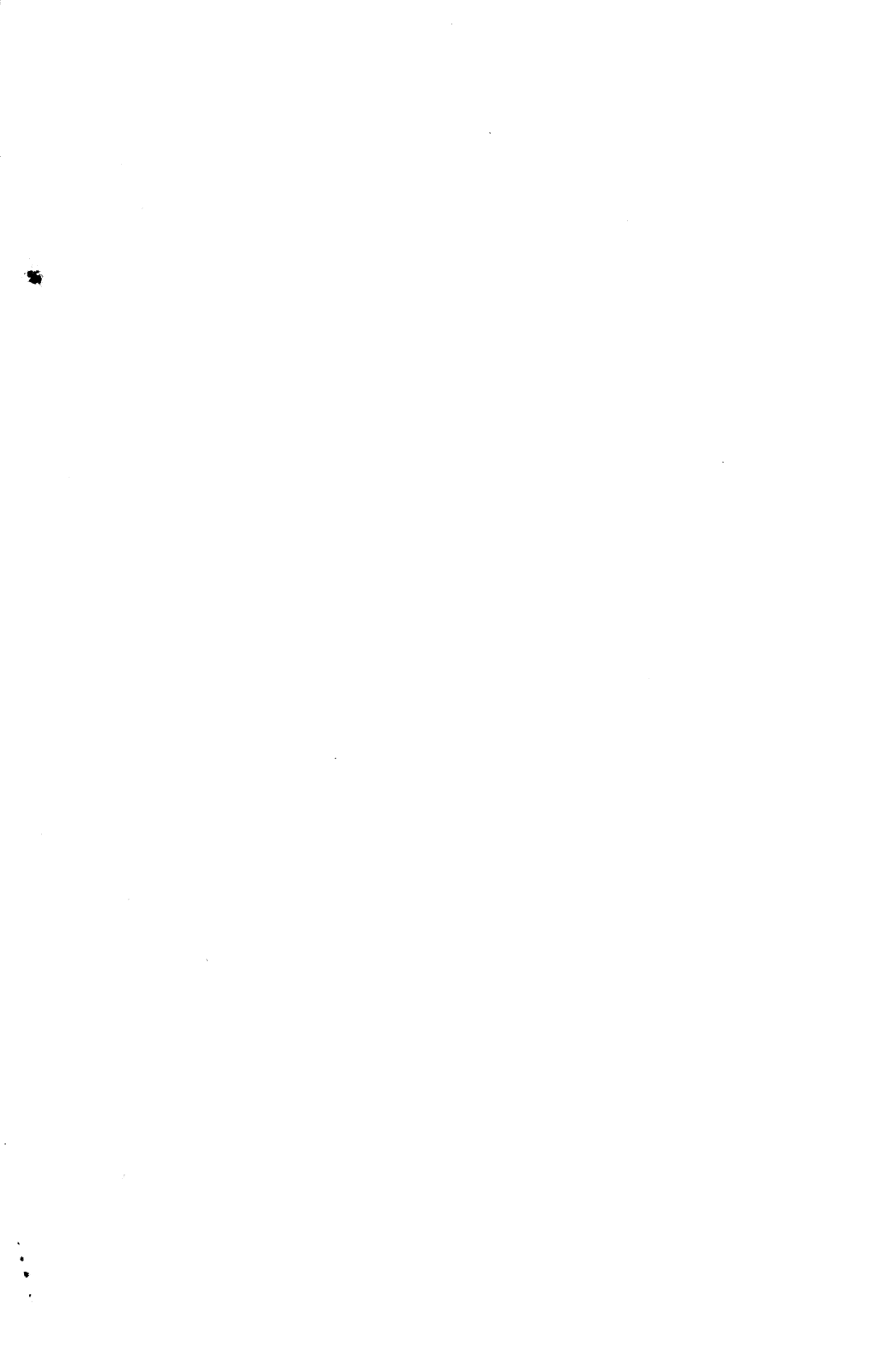
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