Hālau Mōhala ʻIlima
Merrie Monarch 2020
Wāhine Division, Hula Kahiko
**Hula Hoʻokūkū**

# Maunakea

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| *Haku Mele:* | Credit is given to "Lioe" and "Mrs. Lioe Kaanaana" (Duncan) of Waimea, South Kohala, Hawaiʻi, in the Roberts and *Ka Leo / Ka Oiaio* versions (cited below). No author is named in the other versions. |
| *Sources:* | 1. "Maunakea," *Ka Makaainana*, Sept. 17, 1894. Micro #188, Bishop Museum Archives.<br>2. Mrs. Lioe Kaanaana, "He Wehi no Miss Ane Bell," *Ka Leo o ka Lahui*, Nov. 14, 1894, and *Ka Oiaio*, Nov. 16, 1894.<br>3. "Maunakea," Mele Book, Kapiʻolani-Kalaniana'ole Collection, HI. M.30:411, Bishop Museum Archives.<br>4. Lioe, "E aha ia ana Maunakea," Helen Roberts Collection, MS SC 2:5:36b-38a, and 2:9, Bishop Museum Archives.<br>5. "Maunakea," HEN 3:254, and Mele Index card for this version, Bishop Museum Archives. Published by Puakea Nogelmeier (ed.) as "E aha ʻia ana Maunakea," in *He Lei no ʻEmalani*," 2001, p.114. The HEN and *Makainanana* 1894 versions are nearly identical.<br>6. "Maunakea," *Eddie Kamae Presents The Sons of Hawaiʻi*, Hawaiʻi Sons HSC-1001 (1973).<br>7. "Maunakea," Eddie and Myrna Kamae (producers), *The Sons of Hawaiʻi, A Documentary*, The Hawaiʻi Legacy Foundation, 2000. |
| *Our Text:* | "Maunakea," *Ka Makaainana* (as cited above) with the Pukui-Kamae verse ("Aloha ʻia nō ʻo Hōpoe…" inserted between verses six and seven of the *Makaainana* text. |
| *Translation:* | Robert Lokomaikaʻiokalani Snakenberg for Hālau Mōhala ʻIlima, 1978, with some modifications by Kīhei de Silva in 2020. |

When we asked Eddie Kamae's permission to perform "Maunakea" in the 1979 Merrie Monarch competition, he explained to us that his search for the song had taken him to three islands, that an old man on the Big Island had given him the main part, and that Kawena Pukui had helped him complete the version that the Sons of Hawaiʻi recorded in 1973.[1] Since "Maunakea" and Sam Liʻa's "Hui Wai Anuhea" share the same melody line,[2] I suspected, back then, that the old man of Eddie Kamae's story was the Sam Liʻa of Waipiʻo Valley who Kamae regularly acknowledges as a mentor and inspiration, but Kamae's subsequent release of his video documentary *The Sons of Hawaiʻi* identifies his source as ʻOlu Konanui of Kalapana. The documentary gives, as well, a considerably more detailed and captivating version of the process by which the old song found new life.

In this documentary, Kamae remembers Kawena Pukui telling him that the old songs of Hawaiʻi were still "out there" in the rural communities of the islands. "Go find ʻOlu," she said, so Kamae traced him to a "little shack in Kalapana; they had a horse outside of the shack, and a dog, and in the house they had a cat, and here was this elderly man, ʻOlu, and he was very, very generous and kind." In response to Kamae's request for a song about the island, ʻOlu said that he remembered "one verse of a song...'Maunakea'...just one verse, that's all," and he agreed to sing

it for Kamae who tape-recorded it, wrote the words down, and sang it again with ʻOlu. "He had a high raspy voice and he talks like this [Kamae imitates him]…and I said, ʻSing; sing this song for me.'" What ʻOlu sang was:

E aha ʻia ana ʻo Maunakea
Kuahiwi ʻalo pū me ke Kēhau.

When Kamae returned to Oʻahu and told Kawena Pukui about ʻOlu's one verse, Kawena asked the same of Kamae: "Hīmeni," sing it. So he took out his ʻukulele and sang the verse several times through while Kawena listened and put pencil to paper. "She just write, write...and all of a sudden, she tore the paper out and gave it to me, and she says, ʻNow it is finished; sing it.'" Kamae's singing had apparently "triggered [his] teacher's encyclopedic memory;" the result was "eight additional verses added to the one verse shared by ʻOlu." In this way, the last living fragment of a song traveled from Kalapana to Honolulu, from Konanui to Pukui by way of Kamae, and was made whole in the process. "The song lives now," Kawena said again to Eddie, "so sing it."

"Maunakea" is a song that will not go away. It has held our attention since The Sons of Hawaiʻi released it in 1973; we danced it in our first-ever Merrie Monarch competition in 1979, and twice more in the intervening decades, and here we are again, 19 years since our last "Maunakea," presenting it for the fourth time in our 42nd year in the same festival. For us, "Maunakea" is timeless, indispensable, and self-renewing. It won't go away because we can't abide with or afford its absence. It has the power – in word, voice, and music – to open the door on a world that is more ours than the one in which we normally live. In the world of this mele, a kanaka asks her mauna "What's going on?" And the answer comes back, clear as a bell, "love, balance, harmony – that's what's going on." When we lose the knack of communing with our mountains, when we think they've grown mute under domes of steel and polished glass, then a song like "Maunakea" helps us to know, again, the sound of Tūtū's call.

Put another way, "Maunakea" is timeless because it keeps on teaching and doesn't deliver its lessons in a single, one-time-pau dose. In the years since our last MM performance of the song, I have learned, for example, that there are several slightly different versions of "Maunakea" in the Bishop Museum Archives and our 19th century nūpepa. One provides us with the name of a possible author: Mrs. Lioe Kaanaana Duncan, a much respected "alii wahine o na kuahiwi ekolu."[3] Three supply us with dates of publication: September and November 1894. And two more create a bit of controversy over the mele's original honoree: Queen Emma or Ane Bell.[4]

My own most recent take on this apparent discrepancy is that Lioe first composed the mele after Emma visited Kohala in 1882 and 1883, and that Lioe later re-purposed it as a mele wehi for a young member of her ʻohana, Miss Annie Bell Kaimuloa. Lioe, herself, notes in her 1894 publication that "e kala kahiko i haku ia ai" (it was composed quite a while ago). All theories aside, the most inspiring outcome of my comparison of the Kamae, archive, and nūpepa texts is their validation of the accuracy of the passing down, mouth to ear, of the words themselves. Through diligent effort and his teacher's phenomenal memory, Kamae was able to collect in the early 1970s a remembered, orally transmitted song that differs in only a handful of lines and phrases with texts that made a brief appearance in nūpepa of the late 19th century.

If, as indicated by the old Mele Index card and note in the HEN collection, the song was originally written for Queen Emma[5] (she died in 1885 and last visited the Big Island in 1883), at least 90 years had passed between the event that inspired the composition and the LP that finally delivered it to a modern audience. The song's integrity over at least four generations of sing-listen-and-remember has held up remarkably well and gives considerable credence to our faith in the powerful memories of our kūpuna and to the powerfully memorable nature of their mele.

"Maunakea" presents us with the 19th century poetic equivalent of a panoramic photo; its ten verses encompass a 50-mile view-plane that stretches from Maunakea to the Puna coast. Included in the song's orderly progression from mountain to sea are Maunakea, Maunaloa, Kīlauea, Halemaʻumaʻu, ʻŌlaʻa, and Hāʻena (where the Hōpoe stone sways in the sea). We are treated, at each stop, to a description of the beauty and unity appropriate to that place: Maunakea is adorned and paired with the Kēhau breeze, Kīlauea with the smoke of Pele, Halemaʻumaʻu with Pele's fire, ʻŌlaʻa with the lehua blossoms of the lei-stringing Hiʻiaka, Hāʻena with the dancing Hōpoe stone, and Puna with the fragrant hīnano. The world of the song, then, is a world of order and completion; everything occupies its proper place, and everything shares that place with its proper companion.

The harmony of this world leads the human companions of "Mauna Kea" – the ʻ*oe* and *au* of verses two and three – to their own harmony of residence and relationship. From their vantage point on the mountain's heights, they find their answer to "E aha ʻia ana?" in the very lay of the land as their eyes are drawn from the wao akua, the residence of gods, to their own place in the orderly scheme of things: to the wao kanaka, the residence of ʻōiwi at Puna's shore. Their homecoming, the endpoint of their visual lesson and journey, is in a land redolent of hīnano, where the sea sings sweet songs to its people and where the aphrodisiac of male pandanus blossoms underscores the mood of love. "Maunakea" offers instruction in proper place-finding, and our companions find their proper place with each other in Puna.

"Maunakea," from this perspective, is a mele aloha ʻāina for lovers and their homeland. It also qualifies as a somewhat innovative mele wehi, mele mākaʻikaʻi for the last of Queen Emma's visits to Hawaiʻi island. Emma traveled through the districts of Hilo, Puna, and Kaʻū in the spring of 1883; the base camp of the Puna-Kaʻū leg of her tour was the Kaimū home of Joseph ʻĪlālāʻole's grandfather where she resided in contentment until a sky-omen warned her of Ruth Keʻelikōlani's impending death and caused her to hasten, that May, to Ruth's side at Hulihe'e Palace in Kona.[6] Emma is reported, a month later, to have been riding horses at Kohala.[7]

Mele composed for this extended visit probably include the four name-chants: "He Ui a he Ninau Keia na Hopoe Wahine i Haena,"[8] "He Ui a he Ninau Keia na Hiiakaikapoliopele,"[9] "Hanohano Wale Oe e Emalani i ke Kahiko Mau ia e ka Ua,"[10] and "O ka Wai Lani Kapu aʻe Keia."[11] All four share with "Maunakea" a powerful sense of place-finding and homecoming. The first "He Ui," for example, advises Emma that her most valuable treasure is the reciprocal love of place and people. In the second "He Ui," Emma's journey takes her "home" to Kalapana where she finds her place with the most distant of her ancestors. In "Hanohano Wale Oe," her journey to Puna results in her acceptance by Puna's people as their sacred, rare, and cherished flower. And

in “O ka Wai Lani,” a red rainbow spreads over the surface of the sea and welcomes her to the birth sands of her ancestors.
All four chants, moreover, exhibit the same sense of divine presence and sanction evident in “Maunakea.” In the first, Emma is welcomed by Hōpoe; in the second, by Hi‘iaka; in the third, by Pele and her sisters; and in the fourth, by Kawelohea, the guardian of Ka‘ū. It strikes me as more than coincidental that the first three of these wāhine – Hōpoe, Hi‘iaka, and Pele – appear in a similar context in “Maunakea,” and that three of the four mele for Emma begin in the same unusual, interrogative voice with which “"Maunakea” opens. The two “He Ui” ask, “Where have you been?” “O Ka Wai Lani” asks, “What sacred Lani is this?” And “Maunakea” asks, “What’s being done?”

It seems to me, then, that the four chants share more than enough common ground with “Maunakea” – in theme, geography, character, and voice – to support the Mele Index contention that “Maunakea” was also composed for Emma. To this, I can add that the mele was probably composed after her 1883 Kalapana-Hulihe‘e-Kohala tour and subtly invites her to remain in her ancestral homeland of Puna where she had found an unequaled sense of peace, love, and place.

A fifth undisputed mele inoa for Emma lends additional credibility to this argument. The chant “A Maunakea o Kalani”[12] opens with Emma at the summit of Maunakea; it then describes her visit to Lake Waiau, her return to Waimea along a broken mountain trail, and her enthusiastic support of her weary fellow travelers. According to Mary Ka‘apuni Phillips, Emma made this trek on horseback in the company of riders that she had brought with her to Waimea. Larry Kimura’s grandfather William Lindsey served as Emma’s guide, and a Kawaihae man named Waiaulima took Emma swimming in the chilly waters of the mountain lake.[13]

No date for Emma’s ascent of Maunakea is given in either of the Bishop Museum’s mele manuscript versions of “A Maunakea o Kalani,” nor does a date emerge in Phillips’ narrative of the trip. When I did my first deep dives, in the 1980s and early 2000s, into making sense of this mele’s context, there were no digital databases to plug into. There were index cards, manuscripts, white cotton gloves, microfilm, and clunky cassette players. My theory, back then, as to the backgrounds for “A Maunakea o Kalani” and “Maunakea” can be summarized as follows:

> Because the chant is clearly patterned after “A Kilohana o Kalani,” and “A i Waimea o Kalani” (mele pi‘i mauna for Emma’s 1871 ascent of Wai‘ale‘ale), we can reasonably assume, that “A Maunakea o Kalani” was composed after this 1871 Kaua‘i expedition. The obvious hypothesis, moreover, is that “A Maunakea o Kalani” belongs to a later leg of the same 1883 tour that began with a Maunakea visit and later took Emma along the Hilo and Puna coasts to Joseph ‘Īlālā‘ole’s family home in Kaimū, to Hulihe‘e Palace in Kona, and finally back to the windy hills of Kohala. This suggests, in turn, that the song “Maunakea” provides an accurate summary of Emma’s complete 1883 Hawai‘i Island visit and that the five travel mele that we’ve touched on are specific installments in a poetic travelogue encompassed by “Maunakea.”
>
> I am certain that further research will determine the validity of my 1883 “Maunakea” hypothesis. The mele keeps teaching us about itself; little by little, more of its

> background and meaning come to light. For now, Phillips and "A Maunakea o Kalani" put Emma on the mountain. If we accept "Maunakea" as an Emma song, then we must accept, as well, that the opening verses of the song are not merely figurative; they are grounded in fact. At some point after 1871, Emma was no less at Maunakea and in Waiau ("the chilly water home of the birds") than she was at Puna in the soft singing of the sea.[14]

Funny how, in the digital age, a couple of taps on a touchpad can so easily supplant weeks of white glove, archival work and require re-evaluation of an "obvious hypothesis." It is now common knowledge that "A Maunakea o Kalani" is the last, in geographic sequence, of at least eight mele that were composed for Queen Emma's expedition from Mānā to Maunakea and back. These mele are now easily accessed through the Museum's online archives database (and available, as well, in Puakea Nogelmeier's *He Lei no 'Emalani*).[15] The date for this expedition can also be removed from the realms of sleuthing and supposition by something as simple as a Google search ("Queen Emma at Waiau") that yields more interviews with the Lindsey 'ohana and an October 14, 1882 article in *Kuokoa (*"Emma Kaleleonalani Ma Kohala") that Sāhoa Fukushima's "nupepa blog" has translated and republished as "Queen Emma travels to Lake Waiau, 1882."[16]

What we now know (and who is to say that this will hold entirely true in another decade of nūpepa digitizing?) is that Emma was on the Mauna, by way of Hilo and Kohala, in late 1882, and that she returned to Kohala (but not quite to the Mauna), by way of Hilo, Kaimū, and Hulihe'e, in mid-1883.[17] Her complete, two-installment, year-long circuit of the island now leads me to think of "Maunakea" as a wehi, a lei of words in honor of the Queen and in commemoration of the Mauna-encircling lei of her 1882 and 1883 visits. There is a set of mele for the first visit, and there is a set of mele for the second. "Maunakea" encompasses both sets. It merges the perspectives of her re-consecration at Waiau and her homecoming in Puna into an expression of abiding confidence in her kūlana. Emma – from top to bottom, akua to kanaka, mountain to sea – is held fast by her 'āina, ancestors, and lāhui. She belongs. She has place. This is what Maunakea is doing in "Maunakea." The Mauna is reminding us of how she, and we, belong.

At the end of his Sons of Hawai'i documentary, Eddie Kamae's thoughts return to the words of his teacher Kawena Pukui. These words are, in essence, the same words that open the documentary ("I can still hear the voice of my teacher…'Ho'omau, Eddie, ho'omau'") and the same words that conclude its "Maunakea" segment ("The song lives now, so sing it"). He acknowledges the love in each of the Sons, then and now, for old Hawaiian music, and summarizes for us, the group's unchanging purpose:

> What we want to do is to sing all these songs so that the people could know about this music of Hawai'i, and that hopefully their children will sing the songs some day. It's a gift of music from composers way before us...All their songs need to be sung. That's what my teacher told me, Mary Kawena Pukui, "Sing; all our music needs to be sung; sing it, sing it." That's what we're doing today, singing all the songs of old Hawai'i.

Just as Kamae felt compelled to sing and sing again these old songs, so do we feel compelled to study and dance them again and again.

* * * *

One of the things we've only recently learned about "Maunakea" is that it was chanted, not sung, by one of Helen Roberts's old-timers: by Mrs. Kamakahukilani Ka'ilihiwa (b. 1860) of Pu'uanahulu, North Kona.[18] This suggests that the mele is older than the music by which we know it. And this, in turn, has led us to present it, this time around, as "hula kahiko." The better, we think, to continue learning about and from it.

**Maunakea**

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| E aha 'ia ana 'o Maunakea | What is being done, Maunakea? |
| Kuahiwi 'alo pū me ke Kēhau | The mountain sharing with the dew-laden Kēhau |
| 'Alawa iho 'oe iā Maunaloa | You glance down to Maunaloa |
| Kohu moa uakea i ka mālie[19] | Resembling a mist-white chicken in the calm |
| Kū aku au, mahalo i ka nani | I stop and appreciate the beauty |
| Ka hā'ale a ka wai hu'i a ka manu[20] | The rippling of the chilly water of the birds |
| Kau aku ka mana'o a'e 'ike lihi | My mind is set on catching a glimpse |
| Ka uahi noe a'o Kīlauea | Of the misty smoke of Kīlauea |
| Ke hea mai nei Halema'uma'u | Halema'uma'u is calling |
| 'Ena'ena ke ahi a Ka Wahine | Blazing hot are the fires of The Woman |
| Ka wahine kui pua lehua o La'a[21] | The woman stringing lehua flowers of 'Ōla'a |
| I hoa ho'onipo no ka Malanai | A love-making companion of the Malanai wind |
| Aloha 'ia nō 'o Hōpoe | Hōpoe is beloved |
| Ka wahine 'ami lewalewa i ke kai[22] | The woman swinging her hips in the sea |
| I ahona Puna i ka hone a ke kai | Best that Puna be content in the soft sound of the sea |
| Ke 'ala o ka hīnano ka'u aloha | The fragrance of hīnano is what I love |
| Aloha ia uka pūanuanu | Beloved is that chilly upland |
| I ka ho'opulu 'ia e ke Kēhau | As it is drenched in the Kēhau mists |
| Ha'ina 'ia mai ana ka puana | The summary of the story is told |
| Pulu 'elo i ka wai a ka Nāulu.[23] | Soaked in the water of the Nāulu rain. |

NOTES:

[1] Eddie Kamae (personal communication, 1978).

[2] Kamae honored him in *Li'a, The Legacy of a Hawaiian Man*, Hawai'i Sons 1988. Part of "Hui Wai Anuhea" is recorded on this video documentary.

[3] Z.P. Kalokuokamaile, "Pakele Mai Haule i ka Hope Waa," *Kuokoa*, July 29, 1921. "…i huli ae ko'u hana, eia ka o ke aliiwahine o na kuahiwi ekolu, Mrs. Lioe Kaanaana, a lulu lima ihola, aloha, aloha."

[4] I know of two Ane Bells, both of Kamuela: 1- Ane Anini Kaleimamahu (1845-1893) who married George Bell, and 2- their daughter Ane Kaomealani Bell (1890-1939) whose second husband was Samuel Kaimuloa. I am not at all clear about the exact relationship, but it seems that Lioe Kaanaana was connected to both Anes through Lioe's daughter Margaret Kaanaana who also married a Samuel Kaimuloa. Since Lioe's version of "Maunakea" is meant to honor Miss Ane, I am assuming it was intended for the younger of the two namesakes; she would have been five at the time of its nūpepa publication.

[5] Nogelmeier is apparently of the same opinion since he includes the HEN version of "Maunakea" in the "Mele Māka'ika'i" chapter of his collection of mele for Emma.

[6] Joseph 'Īlālā'ole, HAW 78.1.2-3, Bishop Museum Archives Audio Collection; Mary Kawena Pukui, HAW 33.2.2, Bishop Museum Archives Audio Collection.

[7] Russell Benton, *Emma Naea Rooke (1836-1855, Beloved Queen of Hawaii)*, 1988, pps. 18-19.

[8] HEN 3:544, Bishop Museum Archives.

[9] HI.M.71:26-27, Roberts Bk 6:23-25b, and HEN 3:247-8, Bishop Museum Archives.

[10] HEN 3:247-248,543, and HI.M.71:26-29, Bishop Museum Archives.

[11] Roberts 2:9:23-25b, Bishop Museum Archives.

[12] Mary Kawena Pukui Collection as taught to Mäpuana de Silva by Patience Namaka Bacon, June 12, 1985. HI.M. 71:29, Bishop Museum Archives. HEN 3:248, Bishop Museum Archives. Puakea Nogelmeier (ed.), *He Lei no 'Emalani*, 116.

[13] Mary Kalani Ka'apuni Phillips, interviewed by Larry Lindsey Kimura, 1967; Bishop Museum Archives Audio Collection, 192.2.2, Side A.

[14] Kīhei de Silva, Merrie Monarch Fact Sheet for "Maunakea," 2001.

[15] I've discussed these mele at some length in the essay "E Ho'i ka Nani i Mānā," https://apps.ksbe.edu/kaiwakiloumoku/kaleinamanu/he-aloha-moku-o-keawe/hoi_ka_nani

[16] https://nupepa-hawaii.com/2019/07/17/queen-emma-travels-to-lake-waiau-1882/

[17] Ke'elikōlani died at Hulihe'e in May of that year.

[18] "Mele, Legend Contributors Are Thanked," *Honolulu Advertiser*, Oct. 14, 1924.

[19] Moa uakea: A mist white chicken. The metaphor, on its most basic level, compares a snow-capped Maunaloa to a chicken of this color. Chickens also suggest royalty (Pukui, *ʻŌlelo Noʻeau* #535) and supreme rule (Abraham Fornander, *Collection*, 4:510). *Moa uakea* also suggests consecration, health, and protection from harm since mist-white chickens were used in rituals that invoked these benign states (David Malo, *Hawaiian Antiquities*, 165, 180; June Gutmanis, *Na Pule Kahiko*, 26, 38). These low-decibel echoes of rank and well-being are appropriate, we think, to Emma's quiet, unnamed presence as inspiration for "Maunakea." The connection, Emma with *moa*, is also subtly advanced in "Pā ka Makani" a mele about the chicken-goddess Lepeamoa which some scholars identify as belonging to the Queen (Adrienne Kaeppler, *Hula Pahu*, vI:15).

[20] Ka hāʻale a ka wai huʻi a ka manu: The rippling of the chilly water of the birds. Pukui identifies this as a reference to a person whose quiet, peaceful nature attracts others (*ʻŌlelo Noʻeau,* #393). It might also function here as specific allusion to Lake Waiau and the Emma "birds" who enjoyed its chilly waters.

[21] Wahine kui pua lehua o Laʻa: The woman who strings the lehua flowers of ʻŌlaʻa. Clearly a reference to Hiʻiakaikapoliopele whose lei-stringing activities are recorded in our nūpepa versions of her moʻolelo where she is described as lagging behind her sisters as they journey from Kīlauea to the sea at Puna. The reason for her delay: she is attracted by the blossoming lehua and occupied with the making of lei.

[22] Ka wahine ʻami lewalewa i ke kai: The woman swinging her hips in the sea. This familiar epithet for Hōpoe is best explained by Kawena Pukui in her *ʻŌlelo Noʻeau* #113:

> Hōpoe was a dancer of Keaʻau, Puna, in that long ago day when gods mingled with men. Because of her dancing and her kindly nature, Hōpoe was taken by the goddess Hiʻiaka as a favorite friend. When Pele sent Hiʻiaka to Kauaʻi to fetch Lohiʻau, the first request Hiʻiaka made to Pele was to be kind to her friend Hōpoe. After a time, when Hiʻiaka did not return as expected, Pele in a fit of rage destroyed Hiʻiaka's grove and the beloved Hōpoe. The latter was changed into a balancing stone (known as "Wahine Hoʻolewa") that seemed to dance in the sea.

The three-verse sequence of "Maunakea" that concludes with "Ka wahine ʻami lewalewa i ke kai" pays tribute, in order of rank, to three central female figures in the Hiʻiaka story: Pele, Hiʻiakaikapoliopele, and Hōpoe. The presence of these women in "Maunakea," a mele to which Queen Emma is subtly connected, is remarkably similar to their presence in three compositions that are definitely mele inoa for Emma: "Hanohano Wale Oe e Emalani" (in which Emma is welcomed to Kīlauea by Pele and her sisters), "He Ui he Ninau Keia na Hiiakaikapoliopele" (in which Emma is welcomed to Pānau and Kalapana by Hiʻiaka), and "He Ui he Ninau Keia na Hopoe Wahine i Haena" (in which Emma is welcomed to Kūkiʻi, Waiwelawela, and Kaimū by Hōpoe). As I argue earlier in this paper, the "coincidence" of women in all four mele adds considerably to the Mele Index contention that "Maunakea" is also Emma's, and to my contention that "Maunakea" belongs to the two series of Emma chants composed during her 1882 and 1883 visits to Hawaiʻi island.

Finally, it is important to recognize that this "Hōpoe…ʻami lewa" verse is only to be found in the Pukui-Kamae version of "Maunakea." This tells us that Kawena remembered something a little longer than what our nūpepa and archival texts contain. In other words, the pali paʻa have yet to be seen and the hana noiʻi noelo is far from over.

[23] Nāulu: a sudden, unexpected shower; a sea breeze associated with Kawaihae, Hawaiʻi (Pukui, *Dictionary*, 263). The Kēhau of the previous verse (still in our ears from the Kēhau of verse one) and the

Nāulu of this final verse suggest that we have left Puna and returned to Kohala. The mele and māka‘ika‘i thus end where they began; the lei is complete with Emma’s unexpected call to Hulihe‘e and her subsequent return, by way of Kawaihae, to the mists of the mountain. It might have been better to stay in Puna, but that is not what ultimately defines an ali‘i pi‘i mauna. Neither of these concluding verses is included in Lioe’s text which ends, instead, with “I ahona Puna” and a ha‘ina for Ane:

> I ahona Puna i ka hone a ke kai
> O ke oho o ka hinano ka‘u aloha
> Haina ia mai ana ka puana
> O Ane ka wahine nona ka lei.

Perhaps she did not want the closing notes of responsibility in the older version to weigh heavily on her Miss Ane.