

Chapter 1 : Songs: Ohia: Magnolia Electric Co: 10th Anniversary Deluxe Edition | Album Review

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The fame of his wealth soon spread. A clever thief heard of it and determined to have some for himself. As soon as the old gentleman left the room to fetch something, the thief caught up two of the bags and escaped. The owner was astonished, on his return a few minutes later, to find two bags short. He could find no trace of the thief. Next morning, however, he chanced to meet the robber just outside the house. The dishonest man looked so confused that the rich man at once suspected he was the thief. He could not, however, prove it, so took the case before the judge. The thief was much alarmed when he heard this. He sought a man in the village and asked his advice. The wise man undertook to help him if he would promise to pay him half the money when he got off. This the robber at once said he would do. The old man then advised him to go home and dress in rags. He must ruffle his hair and beard and behave as if he were mad. If any one asked a question he must answer "Moo. To every question asked by the judge he said, "Moo, moo. The thief went home in great glee. Next day, the wise man came to him for his half of the stolen money. But he could get no answer but "Moo" from the thief, and at last, in despair, he had to go home without a penny. The ungrateful robber kept everything for himself. The wise man regretted very much that he had saved the thief from his just punishment but it was now too late.

**Chapter 2 : Songs: Ohia " Radio Bern RaBe**

*Note: Citations are based on reference standards. However, formatting rules can vary widely between applications and fields of interest or study. The specific requirements or preferences of your reviewing publisher, classroom teacher, institution or organization should be applied.*

II KU GODS KU and Hina, male or husband kane and female or wife wahine , are invoked as great ancestral gods of heaven and earth who have general control over the fruitfulness of earth and the generations of mankind. Ku means "rising upright," Hina means "leaning down. Prayer is addressed to Ku toward the east, to Hina toward the west. Together the two include the whole earth and the heavens from east to west; in a symbol also they include the generations of mankind, both those who are to come and those already born. Some kahunas teach a prayer for sickness addressing Ku and Hina, others address Kahikina-o-ka-la The rising of the sun and Komohana-o-ka-la Entering in of the sun. Still others call upon the spirits of descendants and ancestors, praying toward the east to Hina-kua -back as mother of those who are to come, and toward the west to Hina-alo -front for those already born. The prayer to Ku and Hina of those who pluck herbs for medicine emphasizes family relationship as the claim to protection. All are children from a single stock, which is Ku. Ku [or Hina], listen! I have come to gather for [naming the sick person] this [naming the plant] which was rooted in Kahiki, spread its rootlets in Kahiki, produced stalk in Kahiki, branched in Kahiki, leafed in Kahiki, budded in Kahiki, blossomed in Kahiki, bore fruit in Kahiki. Life is from you, O God, until he [or she] crawls feebly and totters in extreme old age, until the blossoming time at the end. Amama, it is freed. Hina is the expression of p. Through the woman must all pass into life in this world. The two, Ku and Hina, are hence invoked as inclusive of the whole ancestral line, past and to come. Ku is said to preside over all male spirits gods , Hina over the female. They are national gods, for the whole people lay claim to their protection as children descended from a single stock in the ancient homeland of Kahiki. The idea of Ku and Hina as an expression of common parentage has had an influence upon fiction, where hero or heroine is likely to be represented as child of Ku and Hina, implying a claim to high birth much like that of the prince and princess of our own fairy tales. It enters into folk conceptions. A slab-shaped or pointed stone pohaku which stands upright is called male, pohaku-o-Kane; a flat papa or rounded stone is called female, papa-o-Hina or pohaku-o-Hina, and the two are believed to produce stone children. So the upright breadfruit ulu tree is male and is called ulu-ku; the low, spreading tree whose branches lean over is ulu-hapapa and is regarded as female. These distinctions arise from analogy, in the shape of the breadfruit blossom and of the rock forms, with the sexual organs, an analogy from which Hawaiian symbolism largely derives and the male expression of which is doubtless to be recognized in the conception of the creator god, Kane. The universal character of Ku as a god worshiped to produce good crops, good fishing, long life, and family and national prosperity for a whole people is illustrated in a prayer quoted by J. Emerson as one commonly used to secure a prosperous year: O Ku, O Li! Soften your land that it may bring forth. Bring forth in the sea [naming the fishing ground], squid, ulua fish. Encourage your land to bring forth. Bring forth, on land, potatoes, taro, gourds, coconuts, bananas, calabashes. Bring forth men, women, children, pigs, fowl, food, land. Bring forth chiefs, commoners, pleasant living; bring about good will, ward off ill will. The habit of antithesis thus became a stylistic element in all Hawaiian poetic thought. Imagination played with such mythical conceptions of earth and heaven as Papa and Wakea Awakea, literally midday. Night po was the period of the gods, day ao was that of mankind. Direction was indicated as toward the mountain or the sea, movement as away from or toward the speaker, upward or downward in relation to him; and an innumerable set of trivial pairings like large and small, heavy and soft, gave to the characteristically balanced structure of chant an antithetical turn. The contrast between upland and lowland, products of the forest and products of the sea, and the economic needs dependent upon each, shows itself as a strong emotional factor in all Hawaiian composition. It was recognized economically in the distribution of land, each family receiving a strip at the shore and a patch in the uplands. It was recognized in the division of the calendar into days, months, and seasons, when those at the shore watched for indications of the ripening season in the uplands and those living inland marked the time for fishing and surfing at the shore.

It modified the habits of whole families of colonizers, some of whom made their settled homes in the uplands and in the forested mountain gorges. It determined the worship of functional gods of forest or sea, upon whom depended success in some special craft. A great number of these early gods of the sea and the forest are given Ku names and are hence to be regarded as sub-ordinate gods under whose name special families worshiped the god Ku, who is to be thought of as presiding over them all. As god of the forest and of rain Ku may be invoked as: Ku-ka-o-o Ku of the digging stick Ku-kulia Ku of dry farming Ku-keolowalu Ku of wet farming [paragraph continues] As god of fishing he may be worshiped as: Ku-ula or Ku-ula-kai Ku of the abundance of the sea [paragraph continues] As god of war as: Ku-waha-ilo Ku of the maggot-dropping mouth [paragraph continues] These are only a few of the Ku gods who play a part in Hawaiian mythology. The Ku gods of the forest were worshiped not by the chiefs but by those whose professions took them into the forest or who went there to gather wild food in time of scarcity. Ku-mauna and Ku-ka-ohia-laka were locally worshiped as rain gods. Canoe builders prayed to the canoe-building gods for aid in their special capacities: They prayed also to the female deities: Some equate Ku-pulupulu with the male Laka, called ancestor of the Menehune people, and hence with Ku-ka-ohia-laka, god of the hula dance. His image in the form of a feather god is also worshiped in the heiau with Ku-nui-akea, Lono, Kane, and Kanaloa. That is why the altar in the dance hall is not complete without a branch of red lehua blossoms. It bears only two blossoms at a time. If a branch is broken blood will flow. The story of its origin is as follows: When the sister brings vegetable food from her garden to her brother at the sea, her stingy sister-in-law pretends that they have no fish and gives her nothing but seaweed to take home as a relish. In despair at this treatment, Kaua transforms her husband and children into rats and herself into a spring of water. Her spirit comes to her brother and tells him of her fate. He visits the uplands, recognizes the spot as she has directed in the dream, and, plunging into the spring, is himself transformed into the lehua tree which we see today. In the genealogies, legends, and romances she appears as mother of Ka-ulu, the voyager, and wife of Ku-ka-ohia-laka; Kailua on the northern side of Oahu is their home. To both god and goddess the flowering ohia is sacred and no one on a visit to the volcano will venture to break the red flowers for a wreath or pluck leaves or branches on the way thither. Only on the return, with proper invocations, may the flowers be gathered. A rainstorm is the least of the unpleasant results that may follow tampering with the sacred lehua blossoms. Ku-mauna Ku of the mountain is one of the forest gods banished by Pele for refusing to destroy Lohiau at her bidding. There he incurred the wrath of Pele and was overwhelmed in her fire. Today the huge boulder of lava which retains p. As late as a keeper escorted visitors to the sacred valley to see that the god was properly respected and his influence upon the weather restrained within bounds for the benefit of the district. The legend runs as follows: A tall foreigner comes from Kahiki and cultivates bananas of the iholena variety in a marshy spot of the valley. Pele comes to him in the shape of an old woman and he refuses to share his bananas with her. She first sends cold, then, as he sits doubled up with his hands pressed against his face trying to keep warm, she overwhelms him with a stream of molten lava. In this shape he is to be seen today encrusted in lava. Sick people are sometimes brought to a cave near the place where stands Kumauna and left there overnight for healing. In case a fish of the proper variety is lacking, a rare plant growing in the vicinity, which has leaves mottled like the sides of the opelu, may be used as a substitute. But all this must be done with the greatest reverence. Visitors to the valley are warned to be quiet and respectful lest a violent rainstorm mar their trip to the mountains. The story told of Johnny Searle has become a legend of the valley and a warning to irreverent foreigners. A famous healing kahuna of Ka-u nicknamed Ka-la-kalohe, who worshiped his god the sun in Honokane gulch, is said to have been constantly appealed to by the white planter to invoke rain or sunshine. Other trees or rocks sent "a deluge of rain" in response to tapping. When a company go out after doves, offerings are made to them of taro and fish in order to insure fair weather. But if someone follows and strikes the stone which is dedicated to the two spirits, a thunderstorm will fall. Reddish things were sacred to him. There he built the first fishpond; and when he died he gave to his son Aiai the four magic objects with which he controlled the fish and taught him how to address the gods in prayer and how to set up fish altars. The objects were a decoy stick called Pahiaku-kahuoi kahuai, a cowry called Leho-ula, a hook called Manai-a-ka-lani, and a stone called Kuula which, if dropped into a pool, had the power to draw the fish thither. Some accounts give Aiai a son named Punia-iki who is a fish kupua and trickster and helps his

father set up fishing stations. In this story the god Ku-ula-kai who supplies reproductive energy to all things of the sea is represented by his human worshiper. The man Kuula who served the ruling chief of East Maui as head fisherman has a place on the genealogical line stemming from Wakea. The fishpond over which he presided, the place where his house stood, the bones of the great eel he slew, the stone of victory Pohaku o lanakila set up by his son at the famous surfing beach of Maka-ai-kuloa to commemorate his triumph--all are pointed out today by natives of the locality in verification of the story. At the stone Maka-kilo-ia Eyes of the fish watchman placed by Aiai on the summit of Kauiki, fishermen still keep a lookout to watch for akule fish entering the bay. A haul of 28, were drawn up there only a few years ago. All the places named in the legend of Aiai remain as authentic fishing grounds and stations for fishermen in island waters. Nor is the old practice of offering fish from the first catch to the god upon the fish altar entirely forgotten. The chief finds the food supply diminishing and his people in want. He appoints Kuula-kai head fisherman and Kuula-uka head cultivator for the whole island. Kuula-kai builds a fishpond with walls twenty feet thick and ten feet high and an inlet for the fish to go in and out at. Finally appears an enemy who breaks down the walls of the fishpond. At Wailau on Molokai lives a handsome chief named Kekoona who has kupua power p. He sees the fishpond swarming with fish and slips in through the in-let, but when he has fed well he cannot get out without breaking down the wall. He goes away and hides in a deep hole about seven hundred feet beyond Alau island called "Hole of the ulna" because it is a feeding place for ulua fish.

Chapter 3 : The Magnolia Electric Co. (album) by Songs: Ohia : Best Ever Albums

*Ohia and the Thief (The World of Legend) by Payne Philip () Paperback [Payne Philip] on calendrierdelascience.com \*FREE\* shipping on qualifying offers.*

The fame of his wealth soon spread. A clever thief heard of it and determined to have some for himself. As soon as the old gentleman left the room to fetch something, the thief caught up two of the bags and escaped. The owner was astonished, on his return a few minutes later, to find two bags short. He could find no trace of the thief. Next morning, however, he chanced to meet the robber just outside the house. The dishonest man looked so confused that the rich man at once suspected he was the thief. He could not, however, prove it, so took the case before the judge. The thief was much alarmed when he heard this. He sought a man in the village and asked his advice. This the robber at once said he would do. The old man then advised him to go home and dress in rags. He must ruffle his hair and beard and behave as if he were mad. If any one asked a question he must answer "Moo. To every question asked by the judge he said, "Moo, moo. The thief went home in great glee. Next day, the wise man came to him for his half of the stolen money. But he could get no answer but "Moo" from the thief, and at last, in despair, he had to go home without a penny. The ungrateful robber kept everything for himself. The wise man regretted very much that he had saved the thief from his just punishment but it was now too late. The text came from: Buy the book in paperback.

**Chapter 4 : Hawaiian Mythology: Part One: The Gods: II. Ku Gods**

*Sweet Release - Songs:Ohia by Songs:Ohia from the Album Burlap Palace: A Tribute to the Muscle Shoals Sound Ahiha Eju Ohia by Joe Skipa Musense from the Album Agba Ele Mma Kumu `Ohi`a by Akoni from the Album Ku`u Aloha la Mama.*

With each potation of awa they sounded a blast upon their conch-shells, and the racket was almost continuous from the setting of the sun until drowsiness overcame them or the coming of day put an end to their revels. The tumult of sound made it impossible for the priests to perform acceptably the offices of religion, and the pious king, Liloa, was distressed beyond measure. The whole valley was disturbed and troubled with forebodings at the suspension of divine worship. The chief offender was Kane himself. The trumpet which he held to his lips was a conch of extraordinary size pl. XIV and credited with a divine origin and the possession of supernatural power; its note was heard above all the others. The relief from this novel and unprecedented situation came from an unexpected quarter. A watch was set; the thief proved to be a dog, Puapua-lenalena, whose master was a confirmed awa-topper. The language is elegant and concise, free from the redundancies that so often load down Hawaiian compositions. No one, it is thought, will deny to the subject-matter of this mele an unusual degree of interest. It was fringed, after the fashion of a witch-doll, with strings, beads, and wampum-like bits of mother-of-pearl, and had great repute as a kupua or luck-bringer. The name of the third month of the Hawaiian year. The name applied after her death and apotheosis to Papa, the wife of Wakea, and the ancestress of the Hawaiian race. The Polynesian Race, A. She is said to have had the gift of eloquence. The reference is to the wreaths and floral decorations that bedecked the altar, and that were not only offerings to the goddess, but symbols of the diverse forms in which she manifested herself. At the conclusion of a performance the players laid upon the altar the garlands they themselves had worn. These were in addition to those which were placed there before the play began. It has cost much time and trouble to dig out the meaning of this word. The fundamental notion is that contained in its two parts, ku, to stand, and wa, an interval or space. A Tahitian name for the tree which in Hawaii is called lehua, or ohia. This is a notable instance of the survival of a word as a sacred epithet in a liturgy, which otherwise had been lost to the language. Ku, the fuzzy or shaggy, a deity much worshiped by canoe-makers, represented as having the figure of an old man with a long beard. His special emblem, as here implied, was the lama, a beautiful tree, whose wood was formerly used in making certain sacred inclosures. From this comes the proper name Palama, one of the districts of Honolulu. Here stands the doomed sacrifice for the journey in search of a bed-lover. To turn about, here used as the name of a place, is evidently intended figuratively to stand for mental indecision. It reminds the author of an expression he once heard used by the comedian Clarke in the play of Toddles. While in a maudlin state from liquor he spoke of the lighted candle that was in his hand as a "double-barreled candle. He had his residence in the midst of a grove of tine kukui trees, the remnants of which remain to this day. Torches made from the nuts of these trees were supposed to be of superior quality and they furnished the illumination for the revelries of Kane and his fellows. A literal translation would be, a prophet of Kane.

*"A man of many parts Otete and Morre Ohia and the thief Why the cock has beautiful feathers How death came to mankind Seven brothers Tortoise and the.*

This unfortunate couple had suffered one trouble after another. No matter what they took in hand misfortune seemed to lie in wait for them. Nothing they did met with success. They became so poor that at last they could scarcely obtain a cloth with which to cover themselves. Finally, Ohia thought of a plan which many of his neighbours had tried and found successful. He went to a wealthy farmer who lived near, and offered to hew down several of his palm-trees. He would then collect their sap to make palm wine. When this should be ready for the market, his wife would carry it there and sell it. The proceeds would then be divided equally between the farmer, Ohia, and Awirehu. This proposal having been laid before the farmer, he proved quite willing to agree to it. Not only so, but he granted Ohia a supply of earthen pots in which to collect the sap, as the miserable man was far too poor to buy any. In great delight Ohia and his wife set to work. Before cock-crow on market-day, Ohia set off, with a lighted torch, to collect the wine and prepare it for his wife to take into the town. She was almost ready to follow. His wife, in high spirits and ready for market, joined him at this moment. She saw at once by his face that some misfortune had again befallen them. Sorrowfully, they examined the mischief, and agreed that some wicked person had stolen the wine and then broken the pots to hide the theft. Awirehu returned home in despair, but Ohia set to work once more. He fetched a second supply of pots and placed them all ready to catch the sap. On his return next morning, he found that the same behaviour had been repeated. All his wine was again stolen and his pots in fragments. He had no resource but to go to the farmer and tell him of these fresh misfortunes. The farmer proved to be very kind and generous and gave orders that Ohia might have as many pots as he should require. Once more the poor fellow returned to the palm-trees, and set his pots ready. This third attempt, however, met with no better result than the two previous. Ohia went home in despair. His wife was of the opinion that they should give up trying to overcome their evil fortunes. It was quite evident that they could never attain success. The husband, however, determined that, at least, he would find and punish the culprit, if that were possible. Accordingly, he bravely set his pots in order for the last time. When night came, he remained on guard among the trees. A moment after he heard the sound of a breaking pot. He stole up to the form. As it emptied them it threw them carelessly on the ground, breaking them in pieces. Ohia ventured a little nearer, intending to seize the culprit. The latter, however, was, too quick for him and escaped, dropping his great pot on the ground as he ran. The chase continued over many miles until mid-day arrived, at which time they had reached the bottom of a high hill. Finally, the summit of the hill was reached, and there Ohia found himself in the midst of a great gathering of quadrupeds. The deer, panting, threw himself on the ground before King Tiger. Tiger in West African stories is a leopard. His Majesty commanded that Ohia should be brought before him to be punished for this intrusion into such a serious meeting. Ohia begged for a hearing before they condemned him. He wished to explain fully his presence there. King Tiger, after consulting with some of the other animals, agreed to listen to his tale. Thereupon Ohia began the story of his unfortunate life. He told how one trial after another had failed, and how, finally, he had thought of the palm wine. He described his feelings on discovering the first theft after all his labour. He related his second, third, and fourth attempts, with the result of each. He then went on to tell of his chase after the thief, and thus explained his presence at their conference. At the conclusion they unanimously agreed that the deer was the culprit and the man blameless. The former was accordingly sentenced to punishment, while the latter received an apology in the name of the entire conference. King Tiger, it appeared, had each morning given Deer a large sum of money wherewith to purchase palm wine for the whole assembly. The deer had stolen the wine and kept the money. To make up to Ohia for his losses, King Tiger offered him, as a gift, the power of understanding the conversation of all animals. This, said he, would speedily make Ohia a rich man. But he attached one condition to the gift. The poor man, much delighted, set off for home. When it was reached, he lost no time in setting to work at his palm-trees again. From that day his troubles seemed over. His wine was never interfered with and he and Awirehu became more

and more prosperous and happy. One morning, while he was bathing in a pool quite close to his house, he heard a hen and her chickens talking together in his garden. The hen bade the chicken be careful, lest her master should see her scraping near the gold, and so discover it. Ohia pretended to take no notice of what they were saying, and went away. Presently, when Mother Hen and her brood had gone, he came back and commenced digging in that part of the garden. To his great joy, he soon found three large jars of gold. They contained enough money to keep him in comfort all his life. He was careful, however, not to mention his treasure to any one but his wife. He hid it safely inside his house. Soon he and Awirehu had become one of the richest couples in the neighbourhood, and owned quite a large amount of property. Ohia thought he could afford now to keep a second wife, so he married again. Unfortunately, the new wife did not at all resemble Awirehu. The latter had always been a good, kind, honest woman. The new wife was of a very jealous and selfish disposition. In addition to this she was lame, and continually imagined that people were making fun of her defect. Nothing was further from their thoughts, but she refused to believe so. Whenever she saw them together she would stand and listen outside the door to hear what they were saying. Of course, she never succeeded in hearing anything about herself. At last, one evening, Ohia and Awirehu had gone to bed. The latter was fast asleep when Ohia heard a conversation which amused him very much. Ohia, thinking this was a good joke, laughed outright. His lame wife heard him, and rushed into the room. She thereupon accused him of making fun of her again to Awirehu. The astonished husband, of course, denied this, but to no purpose. The jealous woman insisted that, if he were laughing at an innocent joke, he would at once tell it to her. This Ohia could not do, without breaking his promise to King Tiger. He, being an intimate friend of Ohia, tried to persuade him to reveal the joke and set the matter at rest. Ohia naturally was most unwilling to do anything of the sort. The persistent woman gave the chief no peace till he summoned her husband to answer her charge before the assembly. Finding no way of escape from the difficulty; Ohia prepared for death. He first called all his friends and relatives to a great feast, and bade them farewell. When he had finished, he went to the Assembly Place where the people of the neighbourhood were gathered together. He first took leave of the chief, and then commenced his tale. Finally, he explained the cause of his laughter which had annoyed his wife. In so speaking he fell dead, as the Tiger had warned him. He was buried amid great mourning, for every one had liked and respected him. Her ashes were then scattered to the four winds of heaven, and it is owing to this unfortunate fact that jealousy and selfishness are so widespread through the world, where before they scarcely existed. The text came from: Buy the book in paperback.

#### Chapter 6 : Mrs. Chicken and the hungry crocodile | Search Results | IUCAT

*On approaching it he found that the thief was a bush-deer, carrying on its head a large jar, into which it was pouring the wine from Ohia's pots. As it emptied them it threw them carelessly on the ground, breaking them in pieces.*

#### Chapter 7 : Characters: Compare and Contrast Ooka and The by Laura Kintzi on Prezi

*Hi, everyone! Anthony Fantano here! Basically, this channel is passionately dedicated to reviewing music. If you choose to subscribe, you can expect to see d.*

#### Chapter 8 : Philip Payne: used books, rare books and new books @ calendrierdelascience.com

*Such an amazing artist, I discovered Songs: Ohia when I picked up 'Ghost Tropic' on vinyl at a Goodwill for \$ I had no idea who it was but the cover and poster inside intrigued me, and the vinyl was NM, so i figured hell, why not.*

#### Chapter 9 : Unwritten Literature of Hawaii: XVIII. An Intermission

*Hina-ulu-ohia (Hina the growing ohia tree) is the female goddess of the ohia-lehua forest. In the genealogies, legends, and romances she appears as mother of Ka-ulu, the voyager, and wife of Ku-ka-ohia-laka; Kailua on the northern side of*

*Oahu is their home.*