Hawaii's Champion of the Sea, Duke Kahanamoku, on Monster Wave as the King

Duke P. Kahanamoku, Jr., champion short distance swimmer of the world, and winner at the last international Olympiad at Stockholm, Sweden, is Hawaiian King of the Carnival today, and the float upon which he rides—a huge wave—is at the head of the procession.

He is shown above, wearing the feather cape of royalty and the "malo" or breechclout. Below is the great wave, Kahanamoku (on the right) and two of his companions of the Hawaiian swimming club, Hui Nalu, one of them carrying the spear of a retainer defending royalty in battle.

GREAT FLOATS ROLL HISTORY BEFORE CROWD

Pages of Bygone Centuries in Hawaii Turned Again; Ancient and Modern Pictures shown; Nations Around This Ocean Contribute Tableaus

Note.—A late-hour change in the program has been made. The Pageant floats will not be parked at Thomas square, as first planned, but at Fort Armstrong, where they will proceed after passing through the streets.

KING CARNIVAL with his court of attendant monarchs comes riding into Honolulu this afternoon for a week of mirth and merriment.

Typical of Hawaii and its summer seas, the Carnival King rides into the city as Hawaiian kings of old rode to conquest—upon the wave. The king is Duke P. Kahanamoku, world-champion swimmer, and he is upon a towering breaker.

As Duke and his fellow-swimmers have often ridden the breakers at Waikiki beach, so they are riding the foaming comber this afternoon—upon a surfboard and Hawaiian outrigger canoe.

A towering 20-foot wave—the kind that Jack London called a "kanaka wave"—bears them onward at the head of the Pan-Pacific pageant today. Rearing its foamy white crest high above the crowds, this mighty wave well symbolizes the entrance of the Carnival King into his temporary kingdom of islands and tropical seas.

Duke Kahanamoku, a lithe, splendidly-muscled, bronze-skinned figure, revives the stories of Hawaiian monarchs of bygone days. Over his broad shoulders is thrown the yellow striped cape which is token of high station. A "malo" or flowing cloth girdle circles his loins, and around his neck is a necklace bearing the cut-ivory claw or hook which was the prized possession of kings and chiefs.

Duke and his attendants make fine figures with their strong-muscled bodies and brown skins, against the blue-green and white of the wave. The attendants are Hui Nalu boys—mates of Duke in the swimming and canoe club which has produced many fine Hawaiian athletes in the past five years.

The outrigger canoe is seen just running down the face of the huge wave, and on each side are surfboards. The whole tableau is striking, indeed, and the fidelity with which the wave has been pictured—with painted canvas over a big framework makes the first float of the long line one that creates a strongly-picturesque effect.

A pictorial history of the Pacific is this pageant—not only the story of the Hawaiian race and the story of modern industrial and social Hawaii, but a glimpse into the life of many nations whose shores are washed by the peaceful Pacific ocean.

The cliff-dwellers of Puebla, the quaint kimono maids of Japan, the almond-eyed Chinese, the brown, laughing Samoans, the furred men of Siberia, the miners of Alaska—touches of these and their own lands are given by the representations of the Pan-Pacific floats.

The first section depicts Hawaiian history: the second aims to represent all the Pacific races, and subdivisions of several of these.

FLOATS AS ENTERED IN TODAY'S PAGEANT

Floats As Entered

In the order arranged for starting at Fort Armstrong early this afternoon, the floats are as follows:

A Waikiki Wave—Surf-riders and