

Ka‘Elele

The Messenger

The Journal of Bernice Pauahi
Bishop Museum | Spring 2016



■ UPCOMING EVENTS

March

8 | TUESDAY
Partial Solar Eclipse Event, 3:00 – 6:30 p.m. (Great Lawn, Atherton Hālau, Planetarium & Observatory) The Hawaiian Astronomical Society will have telescopes available with solar viewing filters and the planetarium will have an eclipse show every hour. A webcast of the total eclipse from Micronesia will be shown in Atherton. Solar viewing glasses can be purchased at Shop Pacifica. Hawaiian Hall and the Science Adventure Center will remain open. Event programming is included with regular Bishop Museum admission. **Members: FREE.**

10 | THURSDAY
Sweet: A Tasty Journey Member Preview, 5:30 – 8:30 p.m. (Castle Memorial Building, First Floor).

12 | SATURDAY
Sweet: A Tasty Journey Exhibit Opens (Castle Memorial Building, First Floor).

17 | THURSDAY
Bishop Museum closed. The Museum will be closed to the public as we prepare to unveil the Kalaniʻōpuʻu treasures.
18 | FRIDAY
Donor Preview for He Nae Ākea: Bound Together and Lele O Nā Manu: Hawaiian Forest Birds 5:30 – 8:30 p.m. (Hawaiian Hall and J. M. Long Gallery). By invitation only for Visionary Members and above.

19 | SATURDAY
Lele O Nā Manu: Hawaiian Forest Birds Exhibit Opens (J. M. Long Gallery).

19 | SATURDAY
He Nae Ākea: Bound Together Opening Celebration (Great Lawn). Special programming begins at 9:30 a.m.

April

15 | FRIDAY
Hululani: Hulu, Manu and Aliʻi, 5:30 – 8:30 p.m. (Hawaiian Hall, J. M.

Long Gallery & Atrium). Purchase your tickets online at BishoMuseum.org. **Members: FREE.**

23 | SATURDAY
HECO Grow Hawaiian Festival, 9:00 a.m. – 3:00 p.m. (Great Lawn) Free Admission, \$3 parking all day.

28 | THURSDAY
Traditions of the Pacific Lecture: Unearthing the Polynesian Past: An Archaeology Odyssey by Dr. Patrick V. Kirch, 6:00 – 7:30 p.m. (Atherton Hālau). General: \$10, **Members: FREE.** Reservations required (808) 847-8280 or membership@bishopmuseum.org.

May

27 | FRIDAY
Hululani: Contemporary Featherwork, 5:30 – 8:30 p.m. (Hawaiian Hall, J. M. Long Gallery & Atrium). Purchase your tickets online at BishoMuseum.org. **Members: FREE.**

June

10 | FRIDAY
Museum After Dark Members Event featuring Planet Shark Preview, 6:00 – 9:00 p.m. (Great Lawn, Planetarium, and all galleries). All members are invited to a family night featuring the new exhibit Planet Shark: Predator or Prey, food trucks, music, activities, viewing of collection items, and freedom to enjoy all the galleries.

11 | SATURDAY
Planet Shark: Predator or Prey Exhibit Opens (Castle Memorial Building, First Floor).

16 | THURSDAY
Traditions of the Pacific Lecture: Manō Legends of Hawaiʻi, 6:00 – 7:30 p.m. (Atherton Hālau). General: \$10, **Members: FREE.** Reservations required (808) 847-8280 or membership@bishopmuseum.org.

J. Watumull Planetarium Evening Programs

 **STARS & GUITARS**
Saturdays, 8:00 p.m.
March 5 & 19
April 2 & 16
May 7 & 21
June 4 & 18
July 2 & 16

Planetarium lobby doors open at 7:15 p.m. Please arrive by 7:45 p.m. No late seating. Show length is one hour. Telescope viewing offered after the program, pending weather conditions. Tickets: \$10 adults; \$7 ages 4–12. Members: \$5

Due to limited seating we recommend advanced online ticket purchase by visiting BishopMuseum.org.

BISHOP MUSEUM \$5 PARKING FEE

Bishop Museum members park FREE with a member parking sticker. For more information visit www.bishopmuseum.org/parking.

Upcoming Exhibits



Sweet: A Tasty Journey
March 12, 2016 – May 30, 2016
Castle Memorial Building

Sweet: A Tasty Journey takes a nostalgic look at the confections beloved by generations of Americans. The exhibition also serves a healthy helping of brain food, teaching all about the “farm to fork” role in candy making. Plus, it’s a treat for the senses—from your eyes to your taste buds! Sweet: A Tasty Journey has many interactive displays and activities to stimulate all five senses while you explore the social and cultural aspects of the candy industry. You’ll learn all about real life “Willy Wonka” stories from notable inventors such as Forrest Mars and Milton Hershey! Created by Stage Nine Productions.

Mahalo to our partner Pasha Hawaii.

COVER | ‘Iʻiwi feeding on ‘ōhiʻa lehua at Hakalau Forest National Wildlife Refuge, which has the largest population of ‘iʻiwi in Hawaiʻi. © Jack Jeffrey Photography.



Lele O Nā Manu: Hawaiian Forest Birds
March 19, 2016 – July 31, 2016
J. M. Long Gallery

In the upcoming exhibition Lele O Nā Manu, visitors will learn about the rich and diverse natural history of native Hawaiian forest birds, their preeminence in traditional Hawaiian culture, and their direct connection to the health of native forests and natural watersheds, and the dire need for their conservation. Packed with state-of-the-art audio and visual interactives to immerse visitors in brilliant sights and sounds, the Lele O Nā Manu exhibit will be a learning ground and a call to action to the people of Hawaiʻi to save the remaining species before they are lost forever.



Planet Shark: Predator or Prey
June 11, 2016 – September 5, 2016
Castle Memorial Building

Planet Shark: Predator or Prey guides visitors through the fascinating facts and murky myths that have surrounded sharks for centuries. It features a 45-minute multi-sensory immersive gallery experience using the unique SENSORY4™ technology, providing explanations and examinations of almost every aspect of the shark, from evolution and biology to popular culture and the fin trade. Visitors will gain a whole new level of respect for the ocean’s oldest and most effective predator. Created by Grande Exhibitions.

Dear Friends of Bishop Museum:



Blair D. Collis

Aloha Kākou,

New stories abound in 2016, thanks in great part to you, our valued supporters. Of particular note, I’m honored to share that Bishop Museum has partnered with the Office of Hawaiian Affairs and the Museum of New Zealand Te Papa Tongarewa to bring two exquisite cultural treasures back to Hawaiʻi on long-term loan for display in Hawaiian Hall. Please join us on March 19 as we celebrate the return of the ‘ahu ‘ula (cloak) and mahiole (helmet) of Kalaniʻōpuʻu

with protocols and remarks.

As you know, Bishop Museum has been working diligently to energize its Kapālama campus with exhibits, programs, and partnerships that are aligned with our mission. Our organizational planning process has illuminated the need for transformational changes to the Museum’s operational mix to set a pathway for relevance and impact in the twenty-first century and to ensure the future of our greatest priority, our community’s treasured Hawaiian and Pacific collections. Moving forward, we will be focusing on our Kapālama campus, refinement of the collections, and continuing to tell their stories.

As such, I’d like to share with you firsthand that the Museum is actively working to identify more appropriate stewardship for both the Amy Greenwell Garden, which closed to the public on January 31, and portions of Waipiʻo Valley on Hawaiʻi Island. These decisions have not been made lightly, but are necessary to ensure a solid future for Bishop Museum. We are working with our stakeholders in the process of seeking new stewards for each of these important resources.

I’m very grateful for the recent support, correspondence, and *manaʻo* that the Museum has received from members, donors, and friends throughout our community in recent months. We have been listening to your perspectives and will continue to keep the conversation open. Please do email me directly at president@bishopmuseum.org to share your thoughts.

Meanwhile, we look forward to sharing five new exhibits in the next six months, including stories from our own collections and research on topics ranging from native forest birds to the Northwestern Hawaiian Islands. Mahalo for your role in bringing these unique projects to life, and for your continued support as we move forward.

Mahalo nui loa,

Blair D. Collis
President & CEO



ABOVE | Watercolor sketch of ‘ahu ‘ula (cloak) of Kalaniʻōpuʻu, by Sarah Stone, 1783. Photograph by David Franzen.



BELOW | Hālau Hula Ka Waikahe Lani Mālie a me Kahulaliwai dancing at Princess Bernice Pauahi’s birthday celebration in December.

SWEET

A tasty journey

Unwrap a world
of fascinating
and flavorful fun
this spring!

March 12 through
May 30, 2016

Sweet: A Tasty Journey takes a nostalgic look at the confections beloved by generations of Americans. In addition to its sweet side, the exhibition serves a healthy helping of brain food, teaching all about the “farm to fork” role in candy making, the origins of chocolate, the history of candy making and candy makers, and candy’s role in pop culture. It has interactive displays and activities to stimulate all five senses while you explore the social and cultural aspects of the candy industry.

Guests are first introduced to the ingredients that are used in the candy making processes, from sugar, fruits and nuts, to cocoa and dairy products. Later in the exhibit, different kinds of chocolate are showcased and a “cutaway” game tests guests’ candy bar knowledge.

The “Factory” continues the educational journey into candy- and chocolate-making processes and tells the stories of famous candy makers and chocolatiers—the real-life “Willy Wonkas”—from the past such as Forrest Mars and Milton Hershey.

The “Delivery” area of Sweet studies the multitude of ways that candy is transported from the factory to the consumers’ hands. Various types of vintage vending machines, novelty gumball machines, candy wrapping, boxes, and dispensers are beautifully displayed for visitors.

The fun and nostalgia of the world of candy will stick with you after playing some of the interactive games, like the giant *Candy Land* board game. Or test your candy knowledge by playing “Atomic Fireball,” a candy jingle game where you name the candy tune. Or you can indulge your sentimental side and pose for a photo op in the giant sweethearts candy box.

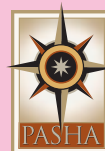
Love jelly beans with all their different flavors? Be the first in your group to taste test the latest flavors from Jelly Belly’s Beanboozled Factory. Bubble gum: yum! Black pepper: yuck! Canned dog food?! Barf!!!

And who said not to play with your food? Here you can see art replicas of famous paintings created with jelly beans.

At the center of everything is the twenty-foot tall “Candy” Mountain, which changes as you proceed through your “tasty journey” of discovery, telling the story of the section of the exhibit you are in. Not merely eye candy, it has interactive elements and games, sound effects and “smoke,” crystals, and a working “mine.”

Sweet: A Tasty Journey is fun and educational for all ages.

Made possible through
generous support from



RIGHT | The “Candy” Mountain is a 20-foot high mound of confections at the center of the exhibit.



A Shared Kuleana

Paddy Kauhane will surprise you. Standing five feet five inches tall, and with a very friendly, humble, professional demeanor, Paddy’s eyes seem to convince you that she is the keeper of some great wisdom. When she smiles, you have a sense that she has a playful secret. Before you know it, you feel completely at ease and welcomed into her world.

Kauhane started at Bishop Museum in March 2013. She was originally hired as the director of accounting and was promoted to senior vice president and CFO just 14 months later. Her gracious qualities are no doubt a reflection of the Hawaiian teachings she was brought up with—teachings immersed in humility, respect for one’s ancestry, and her love of culture which began with hula at age seven.

Both Hawaiian and Canadian, Paddy’s cultural heritage runs deep. In fact, her Uncle Eddie Kahea Beckley’s lineage is well documented in the Museum’s archives. “I was very fortunate that he chose to share everything he knew about our Hawaiian culture with me,” says Paddy. The Beckley lineage traces back to his great-great grandfather, Captain George C. Beckley, who was one of the designers of the Hawaiian flag and a counselor in the Royal Court of King Kamehameha I, a lineage of master chanters, implement makers, and hula dancers.

It was Uncle Eddie who encouraged Paddy to start a *hālau* while she was living in Canada. In 1999, she opened Hālau Hula Ka’uhane o ka Pākīpika in British Columbia. To this day, it is the largest *hālau* in Canada with over 100 *haumāna* (students).

Here in Honolulu, Paddy dances with Hālau Hula Ka Waikahe Lani Mālie a me Kahulaliwai, under the direction of Kumu Blaine Kamalani Kia. Practices are held at Bishop Museum.

As a leader, Paddy feels strongly Bishop Museum is heading into an era of rebirth as demonstrated by recent campus improvements, new interactive exhibits, and the strength of the Museum’s staff and members as a whole. “Paddy has inspired an amazing sense of aloha and shared *kuleana* (responsibility) in all who work at the Museum. With her leadership, the process of moving forward together becomes just as

important as the goal. She’s empowering!” says Courtney Chow, Museum vice president for Institutional Advancement.

So when you see Paddy at Bishop Museum, don’t be surprised if you are met with a smile and a greeting that will light up your day and make you feel completely welcomed into the *‘ohana*—because you are.

Claudette Springer is the marketing and public relations manager at Bishop Museum.

by Claudette Springer



LEFT | Paddy dancing in Kumu Blaine Kia’s *hālau* for Princess Pauahi’s birthday celebration in Hawaiian Hall.

Lele O Nā Manu

HAWAIIAN FOREST BIRDS

March 19 through July 31, 2016 in the J. M. Long Gallery



RIGHT | Mounted Kaua'i 'akialoa. This species was brought to extinction in 1969 mainly by avian malaria.

Inspired and amazed by original Bishop Museum exhibits? Fuel new exhibits with a generous online gift today at BishopMuseum.org or call the Development Office at (808) 847-8281.

Before Polynesians arrived in Hawai'i, the islands were home to more than 110 species of birds found nowhere else on Earth. Today, the number of native species has dwindled to an alarmingly low forty-eight species. Why are the forest birds of Hawai'i special? Why did so many go extinct? And what does the future hold for those few survivors?

Bishop Museum's upcoming exhibit, Lele O Nā Manu: Hawaiian Forest Birds, answers those questions and more. The exhibit will illuminate the diverse natural history of endemic Hawaiian forest birds, their preeminence in traditional Hawaiian culture, and the dire need for conservation of both the birds and their habitat.

The board game "'Elepaio: Circle of Life," engages children of all ages to help the small bird survive through to the next generation. In the interactive game "Native or Not?," test your knowledge of native versus alien birds. Then test your skill at mimicking bird calls to draw them in by first listening to the song of a native

Hawaiian bird and then recording your voice. A virtual *hahai manu*, (bird hunter), will evaluate how well you've done.

The isolation of the Hawaiian Islands—some 2,000 miles from the nearest continent—has resulted in a high number of species found nowhere else on Earth, the result of many different species evolving from one founding species.

Some of the more striking examples of this evolution are the honeycreepers, which have a variety of bill shapes and sizes for different feeding habits. This group of birds is one of the primary examples of why Hawai'i is labeled by many scientists as a "Living Evolutionary Laboratory." But sadly, Hawai'i is also called the "Extinction Capital of the World."

Before Western contact, native Hawaiians named most of the native bird species, and identified some as their '*aumakua* (personal guardian). Different birds were resourced for a variety of tasks. For example, the '*elepaio* assisted canoe builders by revealing a rotten tree that would not be good for a canoe hull.

The feathers of the '*i'iwi* and other birds were highly prized as a form of payment for taxes, and their feathers would be used to make *kāhili* (royal standards), '*ahu* 'ula (cloaks), *mahiōle* (helmets), or other royal objects that served as symbols of mana belonging to the *ali*'i.

The sandalwood trade in the early 1800s, later the clearing of forests for repair of sailing vessels, and the demise of many other trees from the introduction of cattle, resulted in a lack of nesting sites and insects for food. The loss of the forests affected the native bird population, to the point of extinction.



Later, the introduction of non-native birds and predators like the mongoose led to the demise of the birds that had withstood the loss of forests. Today disease, primarily avian malaria, and warmer temperatures due to climate change, are now threatening the remainder of the survivors.

In response, conservation of forest habitats for federally listed species has been mandated in order to protect and monitor threatened populations; the endangered '*alalā* (Hawaiian crow) is being raised in captivity to be released back into the wild; and scientists are developing vaccines to counter avian malaria.

Come see Lele O Nā Manu not only to learn about the past, present, and future of Hawai'i's forest birds, but also to see what you can do to help keep more native birds from becoming extinct.

Mahalo to our contributors:

Clifford Hague
Hakalau Forest National Wildlife Refuge
Hawai'i Department of Land and Natural Resources
Hawai'i Endangered Bird Conservation Program
Kaua'i Forest Birds Recovery Project
Marian Berger
Maui Forest Bird Recovery Project
SoundsHawaiian
U.S. Fish and Wildlife Service



ABOVE LEFT | The '*i'iwi* bird, while still threatened, has survived but is still vulnerable to avian malaria and habitat loss. © Jack Jeffrey Photography.

BELOW LEFT | '*Elepaio* board game for all ages allows players to learn about the challenges and triumphs of native bird survival.

The Bird Catcher



by Clyde Imada

*E hō'ike mai
ana ka lā'au
a ke kia manu.*

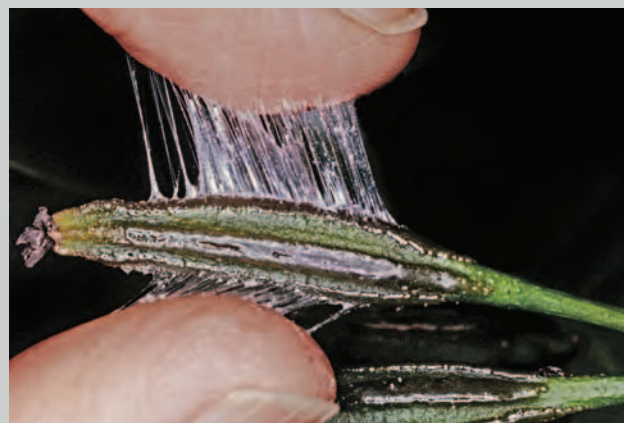
The stick of
the birdcatcher
will tell.

We will know how successful
one is by what he produces.
One knew whether a
birdcatcher was successful
by counting the birds on his
gummed stick.

RIGHT | *Kia manu* detail from a mural in Kīpahulu, Maui, courtesy of the artist, John D. Dawson.

BELOW | The tenaciously sticky fruit of the *pāpala kēpau* (genus *Pisonia*) was a favored bird-catching material. Photo by Gerald Carr.

— Selection no. 287 from
Mary Kawena Pukui's
*Ōlelo No'eau: Hawaiian
Proverbs and Poetical Sayings*,
Bishop Museum Press, 1983.



Native Hawaiian birdcatchers were a breed apart: highly trained individuals who dared to venture into the chilly, dank, misty *wao akua* (realm of the gods) in search of valuable feathers to present as annual tribute to their chiefs. They made these upland forests their home for lengthy stays, sheltering in caves or makeshift shelters while daily matching wits with their winged prey.

Referred to as *hahai manu* (bird hunter), *kia manu* (birdcatcher using gumming), or *lawai'a manu* (birdcatcher using nets), he worked in solitude, or perhaps with a young apprentice. Birdcatching was not a group activity; stealth and silence (save for startling imitations of birdcalls) were paramount.

The *kia manu* was intimately familiar with the haunts and habits of the birds he sought, in particular the *mamo* and 'ō'ō, with patches of scarce yellow feathers, a color associated with political power and with Kāne, god of life and creation; and the scarlet red 'i'iwi, a color associated with Kū, god of governance and warfare. In the forests above Hilo, where 'ōhi'a lehua forests abound, the birds were especially plentiful in ancient times.

A peek into the mind of a *kia manu* apprentice might reveal the following information about the birds he sought:

- 'i'iwi: active from early in the morning, lively, happy disposition; prefers 'ōhi'a, *māmāne*, and lobelia nectar; favorite to capture and use as decoy bird, can be domesticated.
- Hawai'i Island 'ō'ō: prefers 'ōhi'a, lobelia, and *māmāne* nectar; weakness is jealousy, domineering demeanor; if a decoy bird is set up at a bait station, the 'ō'ō will immediately try to drive it off and become a captive itself; unforgettable call, musical and melancholy.
- Hawai'i Island *mamo*: inhabits drier koa forest above wet 'ōhi'a zone; prefers lobelia, 'ōhi'a, and *loulou* nectar; disdainful and ostentatious, but also shrewd and suspicious, making it difficult to capture; best trapped with a *pahēle* (snare).

Donning a thick, hooded rain cloak of the broad-leaved *kī* plant, the *kia manu* invokes a prayer to the god

Kūhuluhulumanu before setting out at the break of dawn, armed with *kia* (long poles), a coil of *olonā* cordage, and a packet of *kēpau* (a gummy substance concocted from the sticky fruit of *pāpala kēpau*), or the latex of 'ulu (breadfruit) or 'ōhā and *hāhā* (native lobeliads).

The poles, up to six meters long, of polished *kaui* or 'ūlei wood, might include a crosspiece baited with a fresh arrangement of nectar-filled 'ōhi'a flowers but also smeared with *kēpau* to immobilize the bird. Sometimes a live decoy bird was tied to the pole to attract the prey, as described above. Such birds were kept in birdcages and fed daily, and were used multiple times.

The simplified techniques described here only touch on the skill and ingenuity required of the *kia manu* in practicing this now-forgotten art.

Note: The Hawai'i Island *mamo* was last seen in 1898 at Kaūmana on Hawai'i Island. The Hawai'i Island 'ō'ō was last seen in 1934.

Clyde Imada is a research specialist in Botany at Bishop Museum and has worked since the 1990s with the Hakalau Refuge to restore and conserve the forest and birds on Hawai'i Island.

You can help Bishop Museum conserve historic 'i'iwi specimens with a gift to the vertebrate zoology collection; preserve the Museum's botany collection; and share stories of bird catchers with future generations.

Donate Today at
[BishopMuseum.org](https://www.bishopmuseum.org).

ABOVE | Flying *mamo*. Detail of hand-colored lithograph of *mamo* (*Drepanis pacifica*) by F. W. Frohawk, 1891.

LEFT | Hawaiian bird cage made of 'ie'ie vine rootlets. This cage was shown at an exhibition in Hilo about 1900. Gift of Mrs. Thomas A. Jaggard.



Kalani'ōpu'u's Sacred Feathered Garments

And Their Celebrated Return to Hawai'i

Kalani'ōpu'u was the elder brother of Keōua, the father of Kamehameha, and was the paramount chief of Hawai'i Island at the time of Captain Cook's arrival. Being the son of Kalaninui'āmaeo and Kamaka'imoku, Kalani'ōpu'u was descended from powerful *ali'i nui*. He was also a chief known for his intelligence and athleticism. During the late 1770s, Kalani'ōpu'u waged numerous campaigns against the forces of Maui *ali'i* Kahekili, whose dominion extended throughout the Islands. To assist in these battles, Kalani'ōpu'u called to his ancestral deity, Kūkā'ilimoku, the god of warfare and politics.

Before his death he divided the care and responsibilities of his lands and his ancestral god, bequeathing his lands and political power to Kīwala'ō, his eldest legitimate son by Kalola Pupukaohonokawailani, and

passing on the care of Kūkā'ilimoku to Kamehameha, his nephew.

Two extraordinary treasures of Hawaiian history, the *'ahu 'ula* (feathered cloak) and *mahiole* (feathered helmet) of high chief Kalani'ōpu'u, will make their celebrated return to Hawai'i in March 2016.

The two feathered items were given as gifts to Captain James Cook at Kealahou Bay in 1779. The treasures have resided in New Zealand since 1912, when they were gifted to the Museum of New Zealand Te Papa Tongarewa's predecessor, the Dominion Museum, by Lord Rowland Winn, the Second Baron St Oswald. With the support of the Office of Hawaiian Affairs, Te Papa has agreed to loan these pieces to the Museum for an extended period of time.

(continued on page 12)

RIGHT | Kalani'ōpu'u's *'ahu 'ula* is constructed from *olonā* (*Touchardia latifolia*) fibers made into cordage and knotted into a *nae* (fine mesh net), which formed the cloak's backing. Red *'iwi* (*Vestiaria coccinea*) feathers and yellow *'ō'ō* (*Moho nobilis*) feathers were tied to this backing, creating its surface design. Photo courtesy of the Museum of New Zealand Te Papa Tongarewa.



BACKGROUND | Kalani'ōpu'u bringing presents to Captain Cook, 1779. Ink and watercolor on paper by John Webber, 1784.



RIGHT | Kalani'ōpu'u's *mahiole* is made from split 'ie'ie (*Freycinetia arborea*) rootlets twined together to form the structural foundation. It is covered with a *nae* (net) made from *olonā* (*Touchardia latifolia*) with red 'iwi (*Vestiaria coccinea*) feathers attached to the sides of the helmet and yellow 'ō'ō (*Moho nobilis*) feathers attached to the top of its crest. Photo courtesy of the Museum of New Zealand Te Papa Tongarewa.

Please help preserve these treasures. Donate now at BishopMuseum.org or contact the Development Office at (808) 848-4187 or development@bishopmuseum.org and direct your gift to Cultural Resources.

The meeting of Kalani'ōpu'u and Captain Cook was recorded in the voyage journals of Cook and James King:

"[T]he king rose up, and in a very graceful manner threw over the Captain's shoulders the cloak he himself wore, put a feathered helmet upon his head, and a curious fan into his hand. He also spread at his feet five or six other cloaks, all exceedingly beautiful, and of the greatest value." [Tuesday, January 26, 1779.]

Articles of clothing were considered sacred because they touched the body directly, and thus carried the wearer's *mana*. The sharing of *mana* was carefully guarded because of its potential abuse by ill-willed individuals. Kalani'ōpu'u's act of giving his personal regalia to Captain Cook therefore bestowed great honor upon Cook.

He Nae Ākea: Bound Together is the name of this special exhibition. It honors the return of these awe-inspiring representations of Hawaiian knowledge and tradition. Join us on Saturday, March 19, 2016 for a special program on the Great Lawn at 9:30 a.m. to celebrate this momentous return to Hawai'i.

This exhibit was made possible through generous support and partnership with the Museum of New Zealand Te Papa Tongarewa, the Office of Hawaiian Affairs, Hawaiian Airlines, and the Ellen M. Koenig Memorial Fund.



The Funeral Procession of Kalani'ōpu'u

The wives of Kalani'ōpu'u traveled by way of land upon palanquins covered with 'ahu 'ula as *kāhili* were carried alongside by *kāhili* bearers arrayed in their 'ahu 'ula.

On the funerary cortège by sea, *wa'a*, canoes, were placed on each side of the ocean route taken by the procession carrying the remains of Kalani'ōpu'u.

The ocean was covered with fleets of *wa'a* traveling from Waio'ahukini to Kapua. They floated along each side and were filled with *ali'i*, attendants, *kāhuna*, and men of the dead king.

Wailing burst forth, the chanters of dirges called out, the ocean resounded with the mourning of the men, and the ocean cliffs echoed with their lament.

The procession carrying the dead chief was arranged as follows: The first *wa'a* was Keawema'uhili's, the second carried the body, the one following was Kīwala'ō's, and then thereafter was Keōua Kūa'ahu'ula (m) and Keōua Pe'eale (f).

Each of these *wa'a* was covered in feathers. The *wa'a* was a *peleleu** (that is, perhaps *peleleu* is the correct term for it), which carried the body. At the front of the *peleleu* stood the royal *kāhili* called 'Ele'eleualani and Kauaka'ahonua.

On the *wa'a* of Kīwala'ō is where the *kāhili* called Hawai'iloa stood, along with the two *kapu* flags which were named Ka'iwakiloumoku and Kaukaliho'āno.

**Peleleu*: a very large canoe type; sometimes a double-hulled canoe.

The previous excerpt is a description of the funeral procession of Kalani'ōpu'u over the ocean, taking his body from Waio'ahukini to be placed at Haleokeawe in Hōnaunau with those of his kūpuna.

From "The Story of Kamehameha I, The Nation Conqueror of Hawai'i, The Lion of the Pacific Ocean and The Champion on the Battlefields of Hawai'i" originally published in the Hawaiian language newspaper *Kuokoa Home Rula*, 5/19/1911, p. 2. It has been translated from the original Hawaiian by Bishop Museum staff.

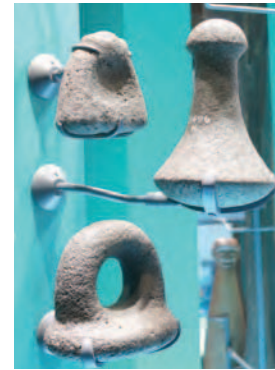
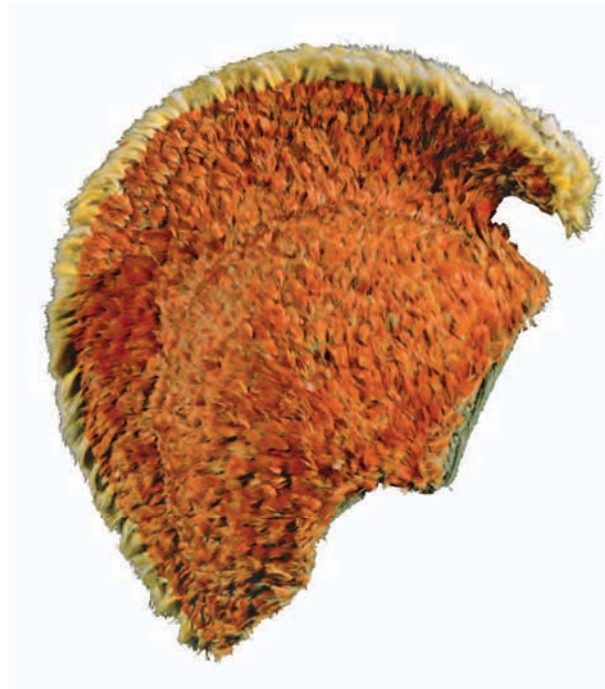
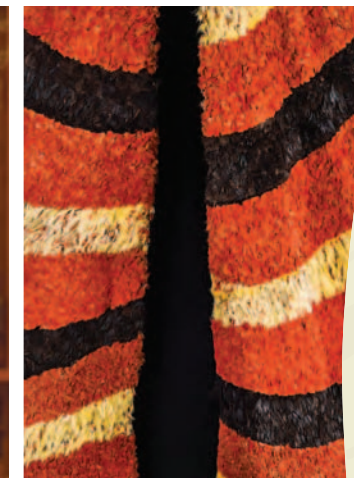


Photo by Charley Myers



ANNUAL FUND

Support Bishop Museum

When you donate today, you'll help to conserve vital Hawaiian and Pacific collections, inspire discovery, and deliver educational exhibits and programs to our community in the year ahead.

From featherwork to dinosaurs, and from school visits in Hawaiian Hall to daily planetarium programs, your gift helps us bring the world to Hawai'i, and shares the stories of Hawai'i and the Pacific with the world.

Your donation is tax-deductible and can fuel the program of your choice! Direct your gift toward your favorite collection, program, project, or exhibit and we'll put your support into action!

*Make an impact.
Donate today.*

BishopMuseum.org/annualfund
Development Office: 847-8281

*Mahalo for your support
of Bishop Museum.*

NEW ART FROM OLD BOOKS



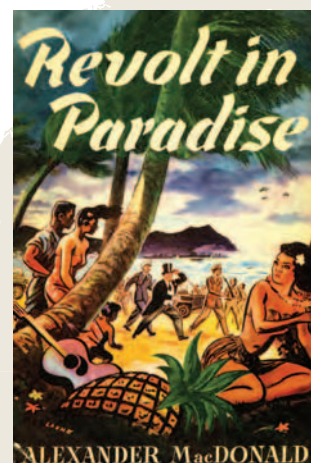
The old cliché says, “You can’t tell a book by its cover.” That’s probably true, but even without knowing the contents, you certainly can enjoy books just for the beauty of their covers.

Bishop Museum Library contains hundreds of colorful and rarely-seen Hawaiian and Pacific book covers. DeSoto Brown, Bishop Museum historian, scoured the entire collection for the most attractive volumes, and now the scans of those selected covers are available from Bishop Museum Archives for the public to order. They are not available to view online—yet—but you can see them in person with a research appointment. Check the Bishop Museum website for information about how to request one.

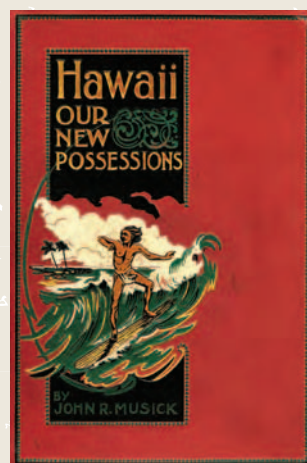
Book covers have evolved tremendously since the nineteenth century. Up until about the 1870s, books

were usually elegantly bound in various types of tooled leather, with no special illustrations on the outside. As paper became cheaper to manufacture, the number of books published increased greatly, and so did the number of bookstores. Competing publications had to find ways to catch the eyes of browsing customers, and one way to do this was via color and illustrations.

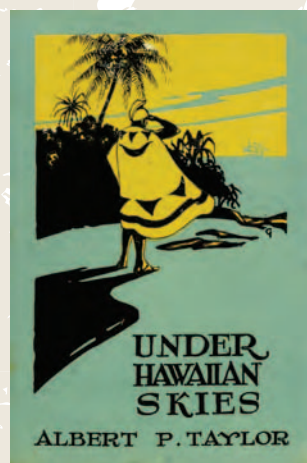
Initially, book covers were stamped with designs using various inks or dyes. In the twentieth century, hardcover books began to be wrapped in paper dust-jackets that could easily be printed with intricate pictures and additional text. Since they are easily torn and often are discarded by their owners, dustjackets of old volumes are scarce. A selection of both printed covers and paper dustjackets, dating from the last two centuries, is reproduced here for your enjoyment.



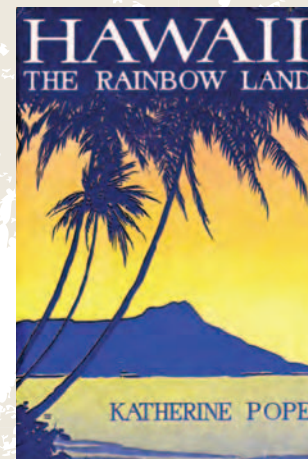
Revolt in Paradise (1944),
SP 207839



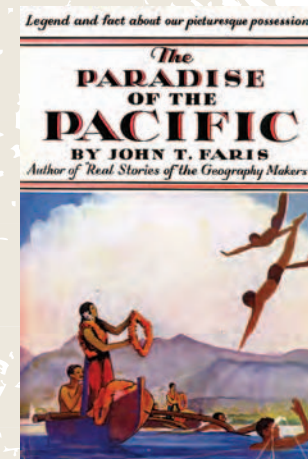
Hawaii: Our New Possessions
(1897), SP 207819



Under Hawaiian Skies (1926),
SP 207751



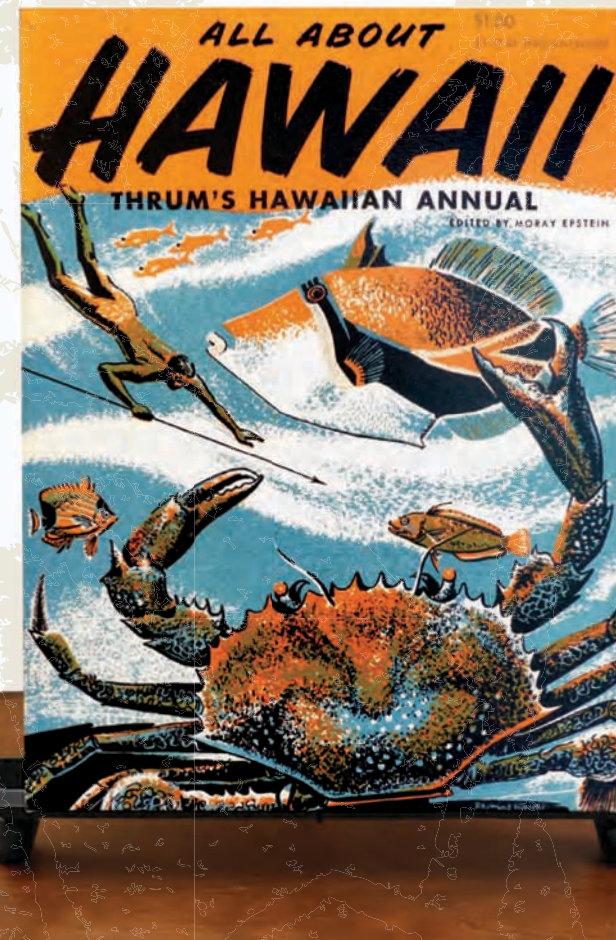
Hawaii: The Rainbow Land (1924),
SP 207826



The Paradise of the Pacific (1929),
SP 207829

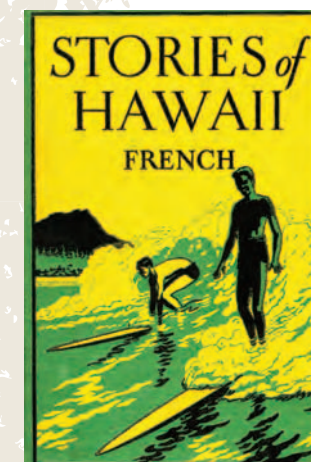


Hawaii: Off-Shore Territory
(1944), SP 207811

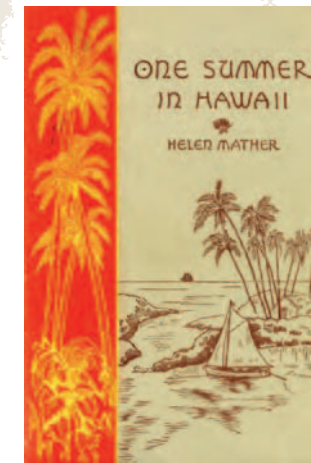


All About Hawaii (1952), SP 207868

Here’s a print of one of the Bishop Museum book scans, mounted and displayed.



Stories of Hawaii (1933),
SP 207804



One Summer in Hawaii (1891),
SP 207784

ORDER TODAY!

Over 200 book cover scans are available from Bishop Museum. To view the other scans or order one of the covers shown here, email us: archives@BishopMuseum.org

When ordering one of the covers shown here, please give us the name of the book and its scan number. The cost for each scan, for personal use only, is \$25.00. For publication or commercial use fees please contact us.

Mahalo to Our Supporters!

On behalf of the Board of Directors, staff, and volunteers of Bishop Museum, we wish to recognize and thank those who contributed to Bishop Museum between August 1, 2015 and December 31, 2015. Mahalo for your support of the Museum.

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**BERNICE PAUAAHI
BISHOP MUSEUM**

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As "The Museum of Hawai'i," Bernice Pauahi Bishop Museum's mission is to be a gathering place and educational center that actively engages people in the presentation, exploration, and preservation of Hawai'i's cultural heritage and natural history, as well as its ancestral cultures throughout the Pacific.

Bishop Museum is open daily, 9 a.m. – 5 p.m.
Closed Thanksgiving and Christmas Day.

Admission:

Adults	\$22.95
Seniors (65+)	\$19.95
Youth (4 – 12)	\$14.95
Children (3 and Under)	FREE
Bishop Museum members	FREE

Kama'āina and military rates available. Admission fees include guided tours, live demonstrations, music and dance performances, select planetarium shows, and admittance to all exhibits, including the Richard T. Mamiya Science Adventure Center. For more information or the current daily schedule, please call (808) 847-3511 or visit our website at www.BishopMuseum.org.

Follow us online



Facility Rentals	(808) 848-4106
Information	(808) 847-3511
Membership	(808) 847-8296
Development	(808) 847-8281
Shop Pacifica	(808) 848-4158
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If you have questions about this issue of *Ka 'Elele*, please contact the Bishop Museum Institutional Advancement Division at 847-8271.

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HAWAII'S GOOD GUYS | BAD GUYS

Bad Guy: Small Indian Mongoose (*Herpestes javanicus*), Manakuke

Most of us have seen those long, thin, brownish, weasel-like creatures run across the road in front of our cars, then quickly disappear into a bush or long grass. They are mongooses, of course, and they are mean and nasty killers. The mongoose was introduced in 1883 to control rats in sugar cane fields. Although the intentions of its introduction were good, the mongoose has instead proven to be a persistent threat to our native wildlife. The myth that introducing the mongoose was a failed biological experiment because rats were nocturnal and mongooses were diurnal is not quite correct. The mongoose was actually an excellent cane-field rat, but it did not stay put in the lowland cane fields, but eventually wandered into other lowland areas and upland forests where it searched for food

that was easier to get. This food included insects, other small animals, and eggs.

Although insects make up a large part of its diet, the mongoose is a serious enemy of native animals because it preys on ground-nesting birds, such as seabirds and the nēnē, and their eggs. Since there are no predators to control its numbers, the mongoose continues to pose problems throughout the islands except on Kaua'i and Lāna'i, and its predacious lifestyle has led to the reduction in native bird populations and possibly even the extinction of some birds.

Visit the Hawai'i Biological Survey list of Good Guys & Bad Guys at hbs.BishopMuseum.org/good-bad/list.html.

Photo: US Fish & Wildlife Service



Ma'ema'e Puna i ka hala me ka lehua.

Lovely is Puna with the hala and lehua.

Refers to Puna, Hawai'i.

Selection no. 2036 from Mary Kawena Pukui's 'Ōlelo No'eau:
Hawaiian Proverbs and Poetical Sayings, Bishop Museum Press, 1983.