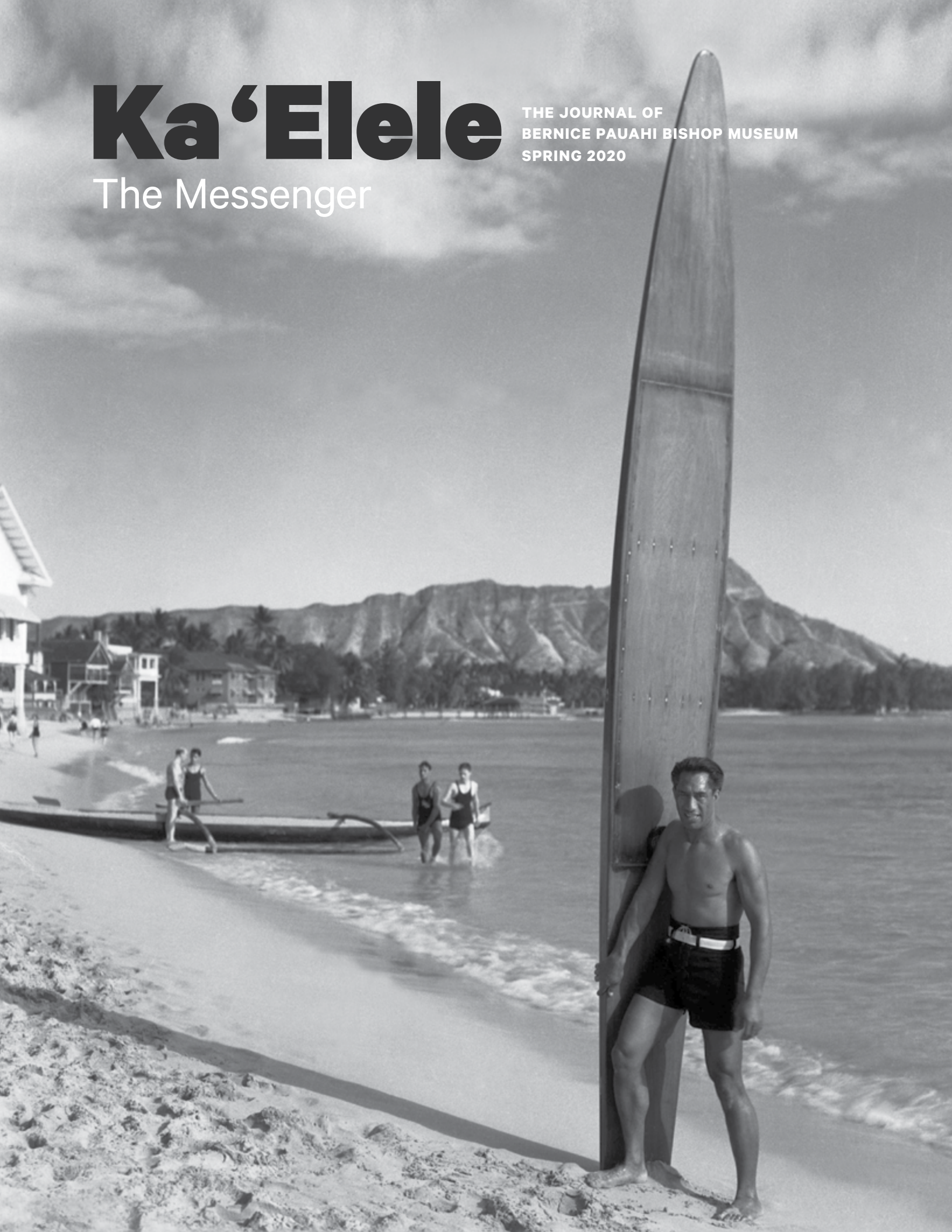


Ka'Elele

The Messenger

THE JOURNAL OF
BERNICE PAUHI BISHOP MUSEUM
SPRING 2020



Upcoming Events

Due to the unexpected temporary closure of the museum, programs and events are suspended until further notice.

APRIL

Thursday | April 2, 2020

Science of Surf Forecasting

with Pat Caldwell

6:00–7:30 pm (Atherton Hālau)

Known throughout the Hawai'i surfing community for his ability to forecast the next swell, Pat Caldwell, a National Weather Service forecaster, will share his extensive knowledge of surf forecasting by taking a deep dive into over 50 years of ocean data. Attendees will also walk through a case study of the 2016 Eddie Aikau Big Wave Invitational surf contest and learn how all of the right conditions came together that day. \$10 Adults/\$7 Youth/Free for children 3 and under. Members receive 10% off.

Saturdays | April 4, 11 & 18, and Sunday | April 26, 2020

Living Culture Presentation:

'Ūkēkē – Hawai'i's Indigenous Stringed Instrument

with Lance Genson Mahi La Pierre

10:00 am–2:00 pm (Gulab & Indru Watumull Atrium)

Developed generations before the 'ukulele, the 'ūkēkē, or Hawaiian musical bow, is Hawai'i's only indigenous stringed instrument. Learn about this once-treasured, yet not widely known, musical instrument. The 'ūkēkē was primarily used for ho'oiipoipo (courtship and romance), and to accompany hula, mele, and oli. Free with Museum admission.

Saturday | April 4, 2020

The Stars Tonight

8:00–9:00 pm (J. Watumull Planetarium)

This popular evening program is held the first Saturday of each month.

\$10 Adults/\$7 Youth/Free for children 3 and under

Members receive 10% off

Saturday | April 18, 2020

Kaula Piko: The Source of Strings exhibit opening

Included with Museum admission

Saturday | April 18, 2020

'Ukulele Jam Session

with the 'Ukulele Guild of Hawai'i

10:00–11:00 am (Gallery Lawns)

Bring your 'ukulele—or borrow one of ours! Learn some new techniques or just enjoy the music with the Guild members while they kanikapila (jam). The book used in this program is *He Mele Aloha: A Hawaiian Songbook* and can be purchased in Shop Pacifica.

Free with Museum admission

Friday | April 24, 2020

The Stars Tonight

Presents the Hubble Space Telescope 30th

Anniversary

7:00–9:00 pm (J. Watumull Planetarium)

Mark the anniversary of one of modern astronomy's most important instruments, the Hubble Space Telescope, with a presentation by Vanshree Bhalotia as she shares how the Hubble enabled her research project. The event will also feature an unveiling of the Hubble's official 30th anniversary image.

\$10 Adults/\$7 Youth/Free for children 3 and under

Members receive 10% off

Saturdays | April 25, and May 2, 9 & 16, 2020

Living Culture Presentation:

The Art of Lau Hala

10:00 am–2:00 pm (Gulab & Indru Watumull Atrium)

Learn how to prepare lau hala (pandanus leaves) for ka hana 'ulana (weaving), from the first step of gathering the lau (leaves) from the pū hala (pandanus tree), to the weaving process itself. Lau hala are carefully harvested, sorted by size and length, and then bundled into a ki (a bunch of 40 leaves). Finally they are cleaned and assembled into kūka'a (rolled packs) in preparation for weaving.

Free with Museum admission

Saturday | April 25, 2020

Living Culture Workshop:

'Ūkēkē—Ho'āla Hou—Reviving Hawai'i's Stringed Instrument

with Lance Genson Mahi La Pierre

10:00 am–1:00 pm

Fashion and string your very own 'ūkēkē, or musical bow, Hawai'i's only indigenous stringed instrument. Learn to strum and play a traditional song called "Mele 'Ūkēkē," passed down from Hawaiian scholar and kumu hula Mary Kawena Pukui to master chanter James Ka'upena Wong Jr. and then to La Pierre.

\$25 General/10% off for members

Online pre-registration required

Tuesday | April 28, 2020

Surf Nights

5:30–7:30 pm (Castle Memorial Building,

Flanders Lawn)

In partnership with Conservation International, Parley for the Oceans, and Bishop Museum's *Mai Kinohi Mai: Surfing in Hawai'i* exhibit, enjoy an evening with food trucks, keiki activities, and an engaging panel discussion on protecting our ocean resources. If you haven't already, this is a great time to visit the exhibit. \$7 Adults/\$5 Youth/Free for children 3 and under. Admission for members is free.

MAY

Saturday | May 2, 2020

'Ukulele Jam Session

with the 'Ukulele Guild of Hawai'i

10:00–11:00 am (Gallery Lawns)

Bring your 'ukulele—or borrow one of ours! Learn some new techniques or just enjoy the music with members of the Guild while they kanikapila (jam). The book used in this program is *He Mele Aloha: A Hawaiian Songbook* and can be purchased in Shop Pacifica. Free with Museum admission.

Friday | May 15, 2020

Hökū and Hops: The Stars Tonight

21+ Event

6:30–10:00 pm (J. Watumull Planetarium)

Stargaze with friends at Hökū & Hops—a 21+ event held in the J. Watumull Planetarium. Arrive from 6:30–7:45 pm for pau hana, featuring local craft brews and select wines, before the Planetarium show at 8 pm, then gather in the observatory from 9–10 pm to experience the night sky for yourself! Advanced ticket purchase required.

\$20 Adult admission with beverage

\$15 Adult General admission

Members receive 10% off

Wednesday | May 20, 2020

Navigating by the Stars: 'Iwikuam'o

7:00–8:00 pm (J. Watumull Planetarium)

Join Bishop Museum Planetarium educators and Polynesian Voyaging Society navigators as the stars are projected on Bishop Museum's 30-foot Planetarium dome. Listen as Hökūle'a navigator and Honolulu Community College Ho'okele Instructor Ka'iulani Murphy shares how voyaging navigators use the stars to navigate.

\$10 Adults/\$7 Youth/Free for children 3 and under

Members receive 10% off

Saturday | May 23, 2020

Living Culture Workshop:

'Ulana Lau Hala

With Mahina and Cheryl Pukahi

10:00 am–1:00 pm

In this three-hour workshop, participants will weave a small moena hall'a (memory mat) that can be used as a frame. Bring a picture, or a 4 x 6-inch card with an oli printed on it, to add to the center of the mat. Cleaned lau (leaves) prepared for this project will be provided. \$25 per person/10% off for members. Online pre-registration required.

Saturdays | May 23 & 30, and June 6 & 13, 2020

Living Culture Presentation: 'Ukulele Building

with members of the 'Ukulele Guild of Hawai'i

10:00 am–2:00 pm (Gulab & Indru Watumull Atrium)

Learn about the process of building an 'ukulele. Guild members will display 'ukulele-building tools and templates and demonstrate the various stages of making an 'ukulele. Meet these luthiers and learn about their particular areas of expertise and styles.

Included with Museum admission

Friday | May 29, 2020

Snail Tales: A Stuffed Animal Sleepover

5:00–7:00 pm (Science Adventure Center)

Wear your pajamas, bring a stuffed friend, and experience a fun-filled evening at Bishop Museum!

Enjoy a snail-themed program and a story before tucking your friend in for the night and going home to sleep in your own bed. Come back to the Museum on Saturday (or Sunday) to pick up your friend and hear all about their overnight adventures.

The recommended age for this program is 2–8 years old.

\$10 Adults/\$15 Children (17 and under)

COVER | Duke Kahanamoku and the massive hollow board he built for himself at Waikiki in about 1935. (Tai Sing Loo, Bishop Museum Archives)

Aloha & Mahalo



Aloha Bishop Museum 'Ōhana,

I hope that you and your 'ōhana are staying safe and healthy as we all face the reality of a global health crisis. The Museum temporarily closed its doors in March, slightly ahead of the local government mandated stay at home, work from home order. We felt it was important for our staff, volunteers, and guests to take early precautions and be able to care

for their 'ōhana. We look forward to welcoming everyone back in the future.

Despite the dramatic financial impact we experience by being closed to the public, our work continues. The collections we care for contain generations of knowledge and more than half of the world's primary source materials across the Pacific. These irreplaceable collections of our natural and cultural heritage are largely exceptional, unique, and cannot be put at risk. It is our responsibility to secure them both for future generations and for immediate use today, as they fuel the research around the critical issues that we are facing now.

Bishop Museum, for decades, has been doing primary research across the Pacific—helping to illuminate the connections between biodiversity, global ocean systems, and climate change. As oceanic people, we should be acutely aware of what happens when we don't have healthy oceans. Our oceans cover 71 percent of the Earth and contain 97 percent of our water. Oceans produce over half of the world's oxygen, absorb 50 times more carbon dioxide than our atmosphere, and regulate our climate and weather. Climate change means rising sea levels, more frequent and more powerful storms, acidification of the ocean from carbon dioxide, and the collapse of ocean ecosystems—including significant food sources.

In this issue, we share some of our efforts in sustainability. In Hawai'i, we should be proud to be one of the first UN Local2030 Sustainability Hubs around the world, where we are demonstrating leadership in setting mandates, pursuing Sustainable Development Goals, and modeling systems of indigenous knowledge.

We at Bishop Museum, like many institutions, individuals, and companies, still have much work to do. But we are gearing up and making sustainable development practices an institutional priority. Going single-use plastic free, reducing waste and consumption, producing renewable energy, increasing awareness, and encouraging others to act is essential. Please join us in increasing your effort in whatever way that may be possible to fight against climate change today.

Melanie Y. Ide
President & CEO

P.S. I hope that you will make a donation to Bishop Museum in the enclosed envelope. Your support is critical, especially at a time where our ability to generate revenue is hindered due to the events facing us today. Any amount will help us to ensure we continue to serve our mission!

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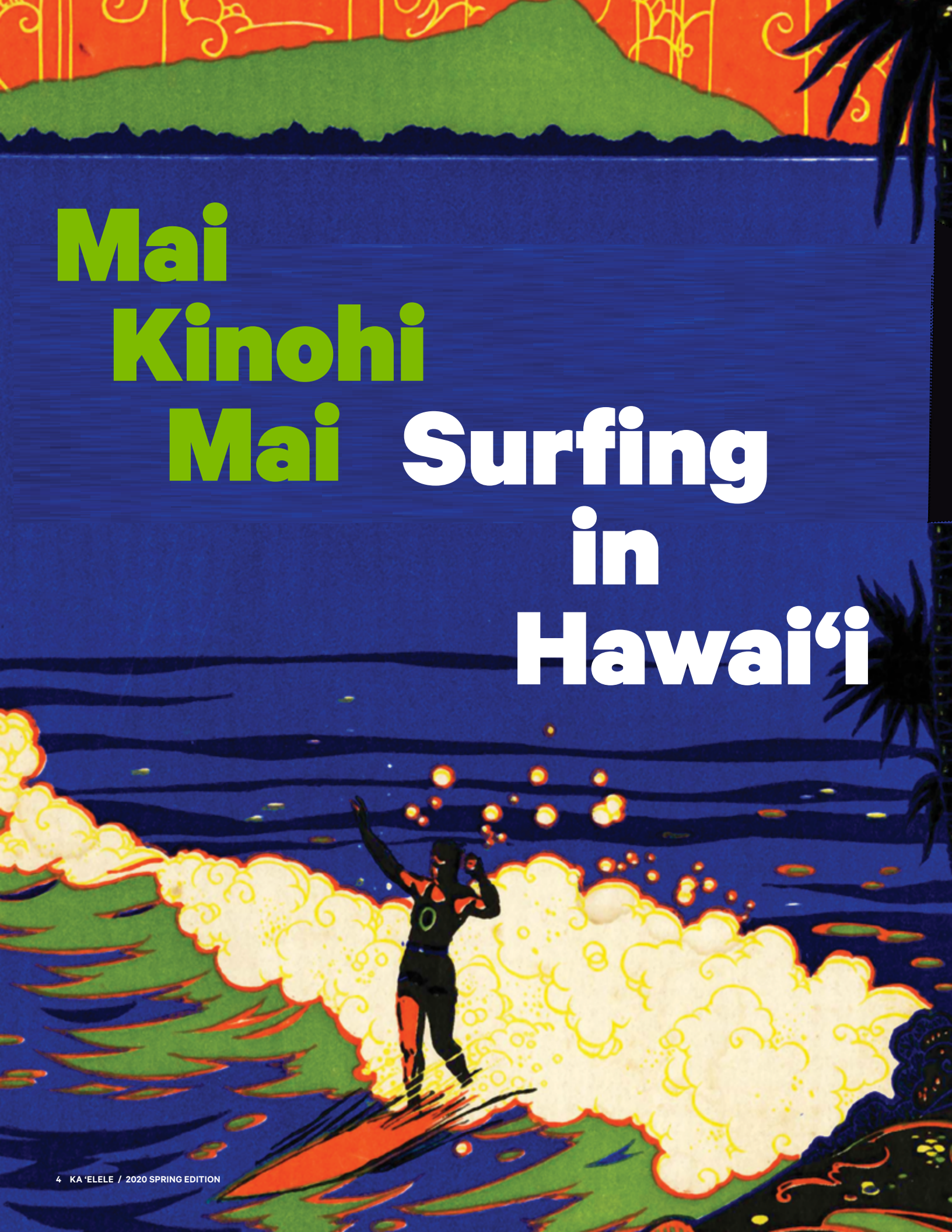
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Mai Kinohi Mai Surfing in Hawai'i



Bishop Museum proudly opened a new exhibit, *Mai Kinohi Mai: Surfing in Hawai'i*, on December 14, 2019, in the Castle Memorial Building. Ocean enthusiasts, sports onlookers, history buffs, and anyone interested in fun will find something fascinating or new in this look at one of Hawai'i's gifts to the world.

We can never know who the first surfer in human history was, or where or when they first surfed. But we do know that by the end of the eighteenth century, the indigenous people of Hawai'i had developed and refined surfing to its highest level in the world. The practice of Hawaiian surfing diminished through the 1800s, but then began to grow again more than one hundred years ago. Within decades the sport spread steadily from the waves of Waikīkī, where it had been revived, to the rest of the world. The year 2020 will see it finally attain a deserved place in the Olympic Games.



Top

The beachboys of the Waikiki Beach Patrol, around 1935. (Bishop Museum Archives)

Bottom right

A very early photo of two surfers at Waikiki, from about 1895. (Bishop Museum Archives)

Bottom left

Surfer at Waikiki, ca. 1965. (Bishop Museum Archives)

Visitors to *Mai Kinohi Mai* (“from the beginning”) will see an array of treasures. Arguably most important will be the oldest surviving surfboards anywhere, from the Museum’s unparalleled collection. Along with historic boards that demonstrate changes in lengths and materials, more modern examples will honor their revered owners, like Rell Sunn (the “Queen of Mākaha”) and Duke Kahanamoku.

Interactive displays will engage everyone. For those who’ve wondered where waves come from, a touchscreen will clearly demonstrate where storms in the Pacific Ocean generate swells, and provide information on how to gauge the size of the waves when they arrive here. Visitors will step onto the “Surf-O-Lator” and feel what it’s like to ride an actual wave. And an array of massive screens showing surfing footage old and new, along with illustrated Hawaiian surf-related legends and historic photographs and rare memorabilia, will put everybody “into the water”—or at least make them feel like they are.

You’ll have until all summer to experience and enjoy Bishop Museum’s *Mai Kinohi Mai: Surfing in Hawai‘i*. Jump in!

This exhibition is generously supported by



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Discovery of the World's Smallest Frog

New Guinea, which lies north of Australia, is the world's largest and highest tropical island. It is approximately the same size as the state of Texas and has mountains that extend 16,500 feet high and are covered with glaciers.

About three quarters of the island is shrouded in rainforest and this supports an extraordinarily rich assemblage of plants and animals. Overall biodiversity rivals that of the Amazon Basin and includes a number of oddities such as egg-laying mammals, tree-dwelling kangaroos, the world's smallest parrots, and insects that are more than a foot long. The island is culturally diverse and accounts for 16 percent of the world's languages (about the same as the entire New World).

Many of the plants and animals of the Pacific Basin originated from New Guinea. The island was also the gateway to human colonization of the Pacific more than 3,000 years ago. For these reasons, Bishop Museum scientists have been working in New Guinea for more than 70 years. This work has been supported by numerous grants from the U.S. National Science Foundation and other sources and has included more than 35 major field survey expeditions to various parts of the island.

In 2001, the Museum's Director of Natural Sciences, Dr. Allen Allison, began developing a field station at Kamiali on the north coast of eastern New Guinea to support comprehensive field surveys of the area. In 2008, following construction of basic facilities, he arranged for a group of undergraduate students from Cornell University to accompany him in the field. One of them, Michael Grüdler, was unusually observant and was crucial to the joint discovery of the world's smallest frog—indeed the world's smallest vertebrate. This frog, which inhabits leaf litter and is now known as *Paedophryne swiftorum*, is only about one third of an inch long. Its discovery stimulated Museum scientists and others to more closely examine leaf litter and nearly a dozen related species are now known.

Above

Paedophryne swiftorum, adult male. Its call consists of a rapid series of clicks.
Photo by Allen Allison

Bishop Museum Goes Single Use Plastic-Free

Did you know that half the plastic ever made was produced in just the last 15 years, with more than 40 percent of it being used just once and then thrown away?

All plastic ever created still exists today, and it's unclear how long it will take to completely degrade—or if it ever will. Instead of degrading, plastics break down into small particles that persist in the oceans, absorb toxins, and enter our food chain through fish and other marine life. It is estimated that more than nine million tons of plastic enter our oceans each year from land-based sources; by 2025, for every three tons of fish swimming in the ocean, there could be one ton of plastic.

At Bishop Museum, sustainability is one of our core values, and we're committed to demonstrating change by taking action and instituting sustainable practices throughout our organization. In support of these goals, we are pleased to share that the Museum is launching a single-use-plastic-free campaign on our campus. Together with our partners at Shop Pacifica and Café by Highway Inn, we've eliminated the sale of all single-use plastics at Bishop Museum. New signage helps teach visitors about the impact of reducing single-use plastics, and our educators are incorporating a waste-free lunch curriculum into the Museum's field trip materials. Behind the scenes, staff are supplying their own reusable cups, plates, and utensils for meetings and minimizing plastic waste wherever possible—even bringing used plastic packaging and bubble wrap from home for re-use by Bishop Museum Press to pack books for mail-order fulfillment. The next time you visit, bring your own water bottle (or purchase a Bishop Museum bottle in the gift shop) and fill your water bottle with clean, fresh, Hawai'i tap water from one of our new water bottle filling stations throughout campus.

We're proud to be partnering with Kōkua Hawai'i Foundation's Plastic Free Hawai'i and the Surfrider Foundation on this initiative. Both groups consulted with Museum staff to identify opportunities to reduce plastic waste and educate visitors on the impact of plastic. Kōkua Hawai'i has loaned the Museum its Plastic Free Hawai'i Water Refill Station to support large events on the Museum's campus, and Surfrider Foundation has recognized the Bishop Museum Café by Highway Inn as an ocean-friendly restaurant.

Learn more about what you can do to reduce single-use plastics at kokuahawaiifoundation.org/plasticfree.



Above

The *Plastic Free Pipeline*, an interactive wave sculpture created by artist-scientist Ethan Estess, is made from 2,000 feet of derelict fishing nets and marine debris collected from Kahuku beach on O'ahu's North Shore. It debuted for the public at the 2018 Billabong Pipeline Masters as part of World Surf League's Triple Crown of Surfing, and is currently installed on the Museum's campus in conjunction with the *Mai Kinohi Mai: Surfing in Hawai'i* exhibition.

Funding for the *Plastic Free Pipeline* installation provided by the Johnson Ohana Foundation, founded by Kim and Jack Johnson to support environmental, art, and music education.

Inspiring the Next Generation

**By
Eliot Carter,
student
10 yrs. old**

I have liked birds for a long time. We have a pet cockatiel, and I knew the names of the birds at Haleakalā National Park by the time I was four.

My true passion started one day a few years ago. We went to the Hawai'i State Library, and my mom pulled out the Extinct Birds of Hawai'i book [by Michael Walther] to do research for a book she was writing. At the front, there was a picture of the Maui flightless ibis. I said, "What's that?" and started looking through the book. My picture of Hawaiian birds before then was just a few species.

When I visited Bishop Museum for the first time, I was very excited. I took a special trip with my parents to see the collection. We looked through the subfossils and honeycreeper specimens. It was so awesome to actually see these unique birds that once were in the Hawaiian Islands but are now extinct, and that I had been reading about for so many months in my book.

I love to visit Bishop Museum because it's full of opportunities to learn more about birds. There's always something new I can learn from seeing the specimens, even if it's as small a thing as whether the kākāwahie has a bill notch.

I've been able to meet some really interesting "bird people" through my connection with Bishop Museum. In February, we met Haruo Uchiyama, a Japanese master craftsman who is creating a set of endemic Hawaiian bird carvings for Bishop Museum. His carvings look almost exactly like the real bird, down to the detail of the feathers. He is using the birds in the collection to make the carvings as accurate as possible. They will be put on display so people can learn what these amazing birds looked like without exposing the actual specimens to light.

I am currently working on the Hawaiian Forest Bird Website Project, where people can learn about these extraordinary birds that are now extinct. It will also provide a way for people to see the specimens without handling them. I am grateful for the opportunity, and also excited because I think it's a great project. I hope other people fall in love with Hawaiian birds like I did, and we can work together to save them.



Above

Eliot Carter (above left) and his family currently reside on Maui. They visit the Museum regularly where Eliot spends most of his time with Molly Hagemann (above right), collection manager for Vertebrate Zoology, working in the lab or in the collections area.

Right

Eliot Carter with Haruo Uchiyama
Photo by Lisa Carter





A Dream for the Hawaiian Honeycreeper

Haruo Uchiyama has a big dream.

As a master wood carver, he has considerable talent and creates exquisite lifelike bird sculptures. Currently, his attention and skill are focused on Hawai'i's forest birds, the honeycreepers.

His big dream is to create a set of carvings depicting these amazing birds for Bishop Museum to share through exhibits and educational programs. These birds captured Mr. Uchiyama's imagination for good reason. No other closely related group of birds exhibits the diversity found amongst the 59 different species of Hawaiian honeycreepers where one can find an example of every known songbird bill shape, and shapes that have no known equivalent within the world's 10,000 species of birds! The honeycreepers are an extraordinary example of adaptive radiation and a uniquely Hawaiian biological treasure.

Sadly, more than half of these birds have gone extinct since the arrival of humans, and the ones that remain are in danger of vanishing. Destruction of habitat, invasive species, and introduced diseases

have all contributed to their decline. But the future is not entirely bleak; habitat rehabilitation and captive breeding programs offer hope for these critically endangered species.

Conservation efforts aimed at saving Hawai'i's forest birds require public awareness and support, which is why Mr. Uchiyama's carvings are such an invaluable addition to the Museum's educational toolkit. Because their populations are so small and their habitat is so limited, many people will never see these birds alive in their natural setting. The Museum's specimens are fragile and vulnerable to deterioration from UV light, so they cannot be displayed or transported as easily as the carvings. Additionally, the carvings are meant to be touched, which makes them ideal for sharing with the blind and visually-impaired community.

This project is supported by Bloomingdale's, Haruo & Tomoko Uchiyama, Drs. Norio & Takako Nakatsuji, and the Yamashina Institute for Ornithology.

If you are interested in supporting this project, please send an email to development@bishopmuseum.org or call 808.848.4187.

Mau ka Ho'olaha Mai ke Kumu: Kāhili Pa'a Lima Stewardship and Access



1 This kāhili pa'a lima made of split 'iwa feathers, yellow and red ribbon, turtle shell, ivory, and coins, is associated with Ke Ali'i Pauahi.

2 This kāhili pa'a lima made of sea bird feathers, red yarn, green and red ribbon, turtle shell, and ivory, is associated with Queen Lili'uokalani.

Kāhili images Photos by David Franzen, © Bishop Museum

Bernice Pauahi Bishop Museum is the caretaker of 174 kähili pa'a lima (hand-held feathered standards), several of which are associated with nā ali'i wahine Pauahi, Ke'elikōlani, Emmalani, Kapi'olani, Lili'uokalani, and Ka'iulani. The largest in the world, this collection bears witness to the authority of our ali'i, showcases the creativity of Hawaiian makers and artists, and reflects cultural and artistic changes taking place in Hawai'i in the nineteenth and twentieth centuries.

In 2019, the Ethnology Department was awarded a grant from Kamehameha Schools to support the care and digitization of the kähili pa'a lima collection. During the project, we had the kähili pa'a lima digitally

photographed, partially identified materials the kähili are composed of, scanned all associated records in the Ethnology Department, updated all database entries, and added new data, including names in 'ōlelo Hawai'i. For the first time in the history of the Museum, these digital resources are now available to the public at the Bishop Museum Library & Archives.

Supported by this digitization effort, this collection continues to be a significant resource for the community we serve, and for the many practitioners, artists, researchers, and students who have joined hands in caring for these cultural treasures and their stories.



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3 This kähili pa'a lima, made of sea bird feathers, red yarn, green and red ribbon, turtle shell, and ivory, is associated with Queen Lili'uokalani.

4 This kähili pa'a lima, made of split duck feathers with tips dyed red, turtle shell, and ivory, is part of the collection of Lucy Peabody and Edgar Henriques donated to the Museum in 1932.

5 The handle of this kähili pa'a lima is made of turtle shell rings covering a buggy whip with a carved ivory foot at the tip.

6 This small kähili, named Luliluli, meaning to sway to and fro, was probably so named to recognize its physical attributes.

Traditions of Contemporary Hawai'i

Where else can you find contemporary cultural practitioners and artisans working so closely with the very artifacts they seek to replicate? In 2019, Bishop Museum invited Hawaiian practitioners and artisans to the Museum to give visitors and kama'āina a glimpse into their well-studied practice. The purpose of the Living Culture Series, supported by Hawai'i Tourism's Kūkulu Ola Program, is twofold; it gives Native Hawaiian practitioners and artisans a space to showcase their skilled works of art and also to share it with a much broader community of visitors and kama'āina.

The Living Culture Series has featured poi pounding (and tasting), the fashioning of kūpe'e (shell) adornments, hōlua sledding, mea kaula (Hawaiian weaponry), 'ukulele building and playing, and 'ohe kāpala (patterned stamps) for stamping kapa.

Inspired by his own research at Bishop Museum and of the 'āina, Nalu Andrade, a Hawaiian carver and Living Culture Series practitioner, makes 'ohe kāpala jewelry and accessories with intricately carved and meaningful designs. Like Nalu, many practitioners seek Bishop Museum's exhibits, collections, and archival resources to gain insight for their work. Utilizing these resources, practitioners begin to understand design, function, and uses of artifacts and then seek to replicate the skilled art pieces.

Living Culture Presentations are free with Museum admission. No registration is required.

The presentations are an opportunity for visitors and kama'āina to meet Hawaiian cultural practitioners, talk with them about their area of expertise, and see them practicing their skill.

Living Culture Workshops require pre-registration and include Museum admission. Members receive 10% off the registration price.

"It's important that we not only share our resources and knowledge with the community, but that we become a meeting space for the community to engage with and learn from one another," says Brandon Bunag, Bishop Museum director of education.

The Living Culture Series, featuring weekly practitioner presentations and monthly workshops, has been extremely popular among visitors, kama'āina, and the practitioners themselves. As a result, Hawai'i Tourism's Kūkulu Ola program has again awarded Bishop Museum funding to continue in 2020.

"The positive impact on locals and visitors has been overwhelming. What greater way to share an island experience than to visit a living museum, and an island people that still live and share generations of knowledge in everyday living," says Alikea Sing, fisherman and Living Culture Series practitioner.

In an effort to expand the series, the Living Culture Presentations and Workshops may be offered at times other than on weekends. Please visit Bishop Museum's website for scheduling dates and times.

1 'Ohe kāpala (patterned bamboo) stamps with various designs by Nalu Andrade of Nā Maka Kāhiko. Photo by Kelli Soileau

2 Detail of stringing a kūpe'e (*Nerita polita*) shell on tied cordage in the Living Culture presentation with Kumu Keith Maile of Maunalani Design Group. Photo by Kelli Soileau

3 Group of proud students with their pahoehoe a'u, marlin-bill daggers, made in the Living Culture workshop with Kumu 'Umi Kai, Hawaiian weapons expert. Photo by Michael Ching

4 Kumu Alikea Sing of 'Ai Manuahi shares a wealth of knowledge with and offers a nourishing taste of freshly pounded kalo to Museum visitors. Photo by Kelli Soileau

5 Where you find the 'Ukulele Guild of Hawai'i there is always kanikapila. The Guild shared the 'ukulele-building process and the tools of their trade. Photo by Kelli Soileau

6 Kumu Mel Lantaka, lei making expert, assists a student making a shell and seed lei in the lei making workshop. Photo by Kelli Soileau

7 Children enthusiastic to learn how to ride the hōlua sled are instructed and launched down a rock path slope by Kumu Pōhaku Stone, hōlua expert and builder. Photo by Kelli Soileau

8 Kumu Mahi La Pierre, 'ūkēkē revivalist, fastens a string to an 'ūkēkē, Hawai'i's only indigenous stringed instrument. Photo by Dan Tenney Photography



1



4



7



Pe'ahi

Among the more than 160 species of native Hawaiian ferns, certainly one of the most striking is *Microsorium spectrum*. It is aptly named, for its atypically triangular fronds, 10–50 cm long, festooning Hawaiian forest floors and tree trunks, have a strangely spectral quality. An intricate network of finely inscribed veins only adds to the effect. Hawaiians called it pe'ahi, perhaps because it resembled the Hawaiian fan of the same name. Judging from historical collections at Bishop Museum, it was once relatively common on most of the main Hawaiian Islands in semi-wet to wet forest. Sadly, only an estimated 250 wild plants remain today.

Pe'ahi is implicated in an interesting botanical and linguistic detective story. Ancient chants, folklore, and proverbs celebrated a fern from Kaua'i called laua'e. Two proverbs from Mary Kawena Pukui's *Ōlelo No'eau: Hawaiian Proverbs & Poetical Sayings* serve as examples:

Ka laua'e 'ala o Kalalau.
[Fragrant laua'e ferns of Kalalau].

No. 1433

Ka poli laua'e o Makana.
[Makana, whose bosom is adorned
with laua'e ferns].

No. 1542

Groves of laua'e at Kalalau and Makana, on the north shore of Kaua'i, were revered for their vanilla-scented fragrance, and used to scent kapa barkcloth. Many Hawai'i residents today would readily assume that the fern being referred to was *Microsorium grossum*, as it is now widely cultivated as a landscape groundcover, extensively naturalized in disturbed forested habitats, and well known by the name laua'e, the maile-scented fern.

However, claims that *M. grossum* was the species mentioned in ancient chants and folklore are unsupported by evidence in Bishop Museum's preserved botanical collections housed in the Herbarium Pacificum, which were instrumental in helping to resolve the identity problem. The oldest specimen of *M. grossum* that the Museum holds was collected in Kipahulu, East Maui, in 1919 by Bishop Museum botanist Charles N. Forbes, who reported that the species was well established in a wide swath on East Maui, suggesting that it had escaped cultivation probably several years prior. The first naturalized collection on O'ahu was made in 1922 in Makiki Valley; on Moloka'i in 1932; on Kaua'i in 1933 on Hā'upu Mountain (also known as Hoary Head); and on Hawai'i in 1938 on a Mauna Loa slope. Prior to its first collection in 1919, no local fern literature noted the presence of *M. grossum*, including William Hillebrand's landmark 1888 *Flora of the Hawaiian Islands* and Winifred Robinson's treatment of the Hawaiian fern flora published between 1912 and 1914. The weight of this evidence argues firmly against *M. grossum* being the celebrated fern of folklore.

So what is the identity of this storied laua'e fern? The name pe'ahi is applied to the endemic *Microsorium spectrum* by Hillebrand in his 1888 flora, while the name laua'e is unmentioned. Much of the credit for figuring out the answer belongs to Puanani Anderson-Fung, a Hawaiian linguistic ethnobotanist, who extensively reviewed botanical and Hawaiian-language literature and concluded that the laua'e in Hawaiian proverbs was almost certainly *M. spectrum*.

Again, Museum specimens provided critical clues. Among more than 90 unique collections of *Microsorium spectrum* in the herbarium up through the mid-1930s—including a collection from the Big Island in 1779 when Capt. James Cook and crew were anchored at Kealahou Bay—two specimens drew special attention. The first, collected by Joseph Rock and Harold Lyon on Hawai'i Island in 1909, includes the cursive handwritten note "Lau ae...nat. name by David P. Kalani." But the proper spelling was unclear from this entry; was this the laua'e noted by Pukui, or another closely similar name, lau ae? The handwritten label on a second specimen, collected by Elizabeth Green Handy at Hāna, Maui, in 1933, however, clearly bears the inscription "native name LAUA'E," precisely including a glottal stop and demonstrating scholarly care in getting the name spelled correctly, and in the process preserving the true Hawaiian name for posterity. Nani's findings were first presented at a 2001 Society for Economic Botany conference, and included in Daniel Palmer's *Hawai'i's Ferns and Fern Allies* book in 2003. Her fully fleshed-out study has been submitted to the journal *Economic Botany* for publication.

So how did the name laua'e become so firmly attached to an introduced fern native to Pacific outposts ranging from Australia to the South Pacific? Some Kaua'i populations of *M. spectrum*, when dried, emit a vanilla-like scent reminiscent of maile, much like the introduced *M. grossum*. What's more, some Kaua'i populations of *M. spectrum* have additional lobing that make it somewhat resemble the many-lobed *M. grossum*. Is it possible that someone familiar with both species in the 1910s–1920s noted the similarity in scent and frond morphology and knowingly attached the name to the easily cultivated *M. grossum*, which was becoming very popular as a border plant to accompany ti (*Cordyline fruticosa*) in Hawaiian yards? Anderson-Fung has sought the answer by tracing the word a'e and its linguistic equivalent, ake, throughout Polynesia. She says that Hawai'i's native laua'e fern, *Microsorium spectrum*, is the end of a long and amazing story of Polynesia's six, very different ake/a'e plants. Stay tuned for more on this story!

Support for databasing the Museum's ferns provided by Hawai'i Tourism through the Aloha 'Āina Program.



Top

The endemc *Microsorium spectrum*. Photo by C. Imada

Bottom

The introduced *Microsorium grossum*. It grows in many places on Bishop Museum grounds. Photo by C. Imada

Honoring **David Craig Hulihe'e**



David Craig Hulihe'e, beloved longtime member and former chairman of the Board of Directors of Bishop Museum, passed away on July 22, 2019. David was a dedicated supporter of the Museum, serving on the Board of Directors from 1999 – 2008 and as Chairman of the Board from 2004 – 2007. During his tenure, David's quiet leadership supported the Museum through many new beginnings, including the opening of the Science Adventure Center, the start of the Hawaiian Hall Restoration Campaign, and the move of the Bernice Pauahi Bishop Annual Dinner back to the Museum grounds. His leadership, generosity, and aloha continue to bolster the Museum to this day.

Tribute to **Dr. Yosihiko Sinoto** and Dedication Ceremony



Bishop Museum honored archaeologist Dr. Yosihiko Sinoto with the dedication of a bronze memorial plaque at the Fare Pōte'e on September 3, 2019, on the island of Huahine, Society Islands, French Polynesia. Dr. Sinoto passed away in 2017 after a venerable 63-year archaeological career with the Museum. The Fare Pōte'e, built in Maeva Village ca. 1845, is a traditional round-ended meeting house that was saved from destruction by Dr. Sinoto. The meeting house now serves as an ecomuseum, and the centerpiece of a remarkable archaeological and historic park that was developed through Dr. Sinoto's research and community outreach.

Bishop Museum joined with the Sinoto Family, Huahine Association 'Ōpū Nui, the Matahiapo (Elder's) group, and Marcelin Lisan, mayor of Huahine, to organize this tribute. Many respected figures honored Dr. Sinoto's legacy with their presence, including Oscar Temaru (former president of French Polynesia), Moetai Brotherson (National Assembly of France), Dorothy Lubin-Lévy (president, Association 'Ōpū Nui), Mayor Ronald Cheou (Maeva), and Hawai'i State Senator J. Kalani English.

Leading up to the dedication, Bishop Museum affiliates Toni Han Palermo and Elaine "Muffet" Jourdane worked with Fare Pōte'e staff to prepare exhibits in Tahitian, French, and English. Melanie Ide (Bishop Museum President and CEO) and the Sinoto Family sent messages of appreciation, which were read by Museum affiliate Eric Komori. Shoko Hisayama, Museum research assistant and Dr. Sinoto's former assistant, and longtime Museum volunteer Fumiyo Morie performed a hula in his honor.

Bishop Museum remains dedicated to preserving and carrying on Dr. Sinoto's archaeological legacy, and to maintaining the relationships built during his work in French Polynesia. With support from the Bishop Museum Emory-Sinoto Fund, the Anthropology Department has begun a digital preservation initiative to conserve and increase access to documentary and archival records from Dr. Sinoto's excavations in French Polynesia and Hawai'i.



The Wānanga

By Ngahiraka Mason
and Leah Caldeira

Bishop Museum Library & Archives,
in partnership with Creative New
Zealand, hosted the Wānanga |
Wānana Research Residency from
August 31 to September 18, 2019.

This pilot initiative brought two Māori artists to Hawai‘i to explore the relationship between Hawai‘i and Aotearoa—between Māori and Kānaka Maoli—while focusing on the life work of Taranaki-born Māori scholar Te Rangihiroa (Ngāi Mutunga), known also as Sir Peter Buck (ca. 1877–1951).

Te Rangihiroa’s work and life as a politician, physician and World War I hero, along with his letters to Apirana Ngata (published 1986–1988) are widely known in Aotearoa. However, his life in Honolulu is unfamiliar to descendant, scholarly, and creative communities. The Wānanga | Wānana Research Residency helped to change this.

Contemporary artist Ngahina Hohaia (Taranaki, Ngāti Moeahu, Ngāti Haupoto) and filmmaker, writer, and researcher Julian Arahanga (Te Atihaunui-a-Paparangi, Ngāti Raukawa) were selected as the program’s first residents. Framed as a mentorship, the two teina/kaikaina (mentees) engaged in archival research alongside tuākana/kaikua’ana (mentors) Ngahiraka Mason (Ngāi Tūhoe, Te Arawa and Ngāti Pango) and Leah Caldeira, director of Bishop Museum Library & Archives. Mason, a Honolulu-based Māori independent curator and researcher, initiated the project.

The Bishop Museum archive of Te Rangihiroa is significant in both size and scope. While focused on anthropological scholarship, Buck’s archival collections span academic disciplines and the Pacific. Additionally, Te Rangihiroa served as the third director of the Bernice Pauahi Bishop Museum from 1936 until his death in 1951. Through his archive, the program’s residents gained insights into Buck’s dedication, love of Hawai‘i, and unrelenting regard for all of his Pacific cousins.

The residency’s initial results indicate abundant knowledge and data sets toward further research. The project also clarifies the importance of strengthening relationships between people. The next steps forward for the Wānanga | Wānana Research Residency are to continue international support of residents to study at Bishop Museum with its significant archival holdings.



Opposite

Wānanga | Wānana Research Residency recipients Ngahina Hohaia and Julian Arahanga at Bishop Museum Library & Archives, Honolulu, Hawai‘i; September 13, 2019. Photo by Tere Harrison, Bishop Museum/Creative NZ Partnership

Above left

Te Rangihiroa (Dr. Peter Buck) at Bishop Museum, Honolulu, Hawai‘i; ca. 1930. Bishop Museum Archives, SN 15508

Above right

Te Rangihiroa (Dr. Peter Buck) and Mary Kawena Pukui of Bishop Museum, Honolulu, Hawai‘i; ca. 1941. Photo by Martha Homsy, Bishop Museum Archives, SP 38032

Bottom

Wānanga | Wānana residents working with Te Rangihiroa’s archive at Bishop Museum Library & Archives, Honolulu, Hawai‘i; September 13, 2019. Photo by Tere Harrison, Bishop Museum/Creative NZ Partnership



E Ola Ka Mo'olelo— Let the Stories Live

21ST ANNUAL BERNICE PAUAHI BISHOP MUSEUM DINNER

On August 10, 2019, over 450 of the Museum's supporters and community partners gathered on the Great Lawn to celebrate the 21st Annual Bernice Pauahi Bishop Museum Dinner.

Here on our campus we are home to over 25 million objects that together make up the Museum's collections—each unique and irreplaceable with its own story to tell. As the Museum turns 130 years old, we celebrate Ka Mo'olelo (the Stories)—stories of natural heritage and sustainability, of extinction and evolution, and of priceless written and oral histories. These mo'olelo inform new discovery, inspire community, and give life to the Museum's unparalleled collections.

The Museum was pleased to welcome back Master of Ceremonies Billy V and premier auctioneer Keith McLane, whose energy and enthusiasm during the "Raise the Paddle" feature helped the Museum reach its fundraising goals in support of Bishop Museum's critical cultural and science education programs for Hawai'i's keiki. Throughout the evening guests connected with Museum experts, enjoyed handcrafted cocktails by local distilleries, 'āina-based culinary creations by Memoirs Hawaii, and award-winning entertainment by artists Nā Wai 'Ehā, Paula Fuga, and Nick Kurosawa.

As Bishop Museum's President and Chief Executive Officer Melanie Ide took the stage, she declared, "Bishop Museum's mission is more important now than ever," further stating that "this is where we explore, celebrate, and most importantly perpetuate the history, culture, and environment of Hawai'i and the Pacific. We envision a future where Bishop Museum is a source of knowledge that will propel us toward a global culture that's rooted in indigenous values and sustainable practices."

With the incredible collective support of corporations, individuals, and foundations, the Museum was able to raise over \$450,000—including more than \$80,000 during the event itself. Proceeds from the event will continue to support the Museum's important research, care of collections, and, more importantly, help us connect our young people to the beauty and wisdom of our culture's knowledge, and as Melanie so eloquently put it, "see their own relevance, and that they can be a part of shaping their own stories, and our collective story as a culture and a people."

Beyond the event, we hope that the theme, E Ola Ka Mo'olelo, continues to inspire our community to join the Bishop Museum 'ohana as we take up the torch and light the way for the next generation of young scientists, practitioners, and leaders.

**Mahalo to all of
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Bishop Museum's "Kaula Piko: The Source of Strings" exhibit will, for the first time, present these groundbreaking individuals as more than the virtuoso performers they are already known to be. Their pioneering influence in both performance styles as well as the actual design and construction of instruments is little-known, but is of international significance, and is still with us today. "Kaula Piko" explores this musical legacy of Hawai'i through a detailed lineage of our immense and long-lasting contribution to the world of music.

Bishop Museum inspires our community and visitors through the exploration, celebration, and perpetuation of the extraordinary history, culture, and environment of Hawai'i and the Pacific.

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