

# The Maile Wreath

Newsletter of Hawaiian Mission Houses Historic Site and Archives

Fall 2015

Volume 37: Number 2

## New Docent Class Starts in January

Overheard in the halls at HMH... “I’ll be taking the class as the other folks on this staff know more about my family than I do, and I want to know what I am talking about!” When did YOUR family arrive in these islands? Want to know more about the 19th century in Hawai’i? Join Mike Smola for training on January 23 and 30 and February 6, 2016. Classes consists of a total of 18 hours over three Saturdays, from 9:00 a.m. – 3:00 p.m. each day here on site at 553 South King Street in downtown Honolulu.

While the course is free and open to the public, taking the workshop involves a serious commitment of study time and later service as a volunteer at HMH. The Docent Workshop is open to those who want to learn more about the role of the first American Protestant missionaries in the history of Hawai’i and to share that history with others. Learn history from the people who lived it. The docent course is drawn from our archives which hold primary accounts and contemporary descriptions of life in 19th-century Hawai’i. We have the largest collection of books in Hawaiian in the world, and our archive is considered essential to any serious study of Hawai’i in the 19th century.

In addition to the benefits of being a friend to HMH, volunteers enjoy the benefits of comprehensive training, ongoing training opportunities, participation and recognition in museum events, wonderful face-to-face interaction with visitors, the opportunity to conduct research in the Hawaiian Mission Houses Archives, and access to material in the staff library. All Volunteers enjoy recognition at HMH’s annual appreciation event.

If this sounds like something you are interested in, please call Marcia Timboy at (808) 447-3918 or email her at [mtimboy@missionhouses.org](mailto:mtimboy@missionhouses.org) and set up a time to talk with her further. 🌿



### The Domestic Arts Room

## Textiles, Domesticity, Education, and Meaning

*The Domestic Arts Room at Hawaiian Mission Houses Historic Site and Archives was unveiled on September 5 as the reinterpretation of an upstairs bedroom was completed. With the help of consulting curator Betty Kam and a grant from the Hawai’i Council for the Humanities, the former Boarders’ Bedroom has become a space for active learning. Papers presented that day by Mike Smola, Thomas Woods, and Ms. Kam are now printed in a booklet available on site and will soon be online as well. Here is the preface to the exhibition.*

Even before the ABCFM missionaries came to Hawai’i, ali’i often wore Western clothing when appearing before visiting Westerners. Western dress symbolized a “civilized” person to Western visitors. The ali’i fully understood that fact and wanted to project a civilized image to the Western visitors with large ships, powerful guns and cannon. Western clothing reflected Western moral values, and decorative stitchery—such as samplers—taught decorative arts, written language, and morality at the same time. Along with books, textiles were so much in demand that they served as “money” in the early mission period.

Hawaiian ali’i, and other Hawaiians, were generally eager to adopt Western

dress, at least in public settings. An 1836 letter signed by Kamehameha III and leading chiefs to the ABCFM, requested the mission send teachers to train Hawaiians to produce cloth and make clothing, shoes, and hats, among other things. This request demonstrates the eagerness with which they wanted common Hawaiians to learn to make and wear Western clothing.

Clothing has many functions. It has a practical function. It is a covering for the body that protects the wearer against injury from contact with the environment; it provides warmth; and it conceals portions of the body deemed private. Clothing also has a symbolic function. It symbolizes status, connects people to social groups

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# The Maile Wreath

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## Mission Statement

Hawaiian Mission Houses Historic Site and Archives preserves the heritage and interprets the stories of the American Protestant Missionaries, their descendants, and their relationships with the people and cultures of Hawai'i, connecting with contemporary life, and encouraging a deeper understanding and appreciation of the complex history of Hawai'i.

# Growing in a Good Way

By Martha E. Morgan, President

As 2015 draws to a close, we reflect on another year of success in achieving the goals of our strategic plan, particularly in the area of increasing visitation and awareness of the organization.

Our public programs, such as the Mele Series and Cemetery Pupu Theatre, are now known and popular with many in the community. However, you may not be aware of the other ways in which the Mission Houses has increased its presence in the hearts and minds of locals and visitors alike.

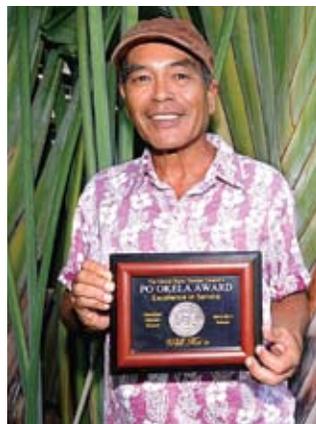
Many of our board members have emphasized the need to increase the visitation of young people and school groups to the site. Increasing this population's understanding and appreciation of history, particularly Hawai'i's history through this site, is an investment in our future; it is also an immediately perceived value to the community. During 2014 and into early 2015, with the help of an educational consultant and school advisory board, Tom Woods and Mike Smola revamped the school curriculum for Mission Houses. David Cheever then visited every elementary school on the island of O'ahu, both public and private to let teachers know of the opportunities the Mission Houses provide to meet their educational goals. The result has been a 54% increase in the number of school visits to Hawaiian Mission Houses Historic Site and Archives with revenues up 65% since last year for that population. Feedback has been very positive from educators, and the children seem to love the experience. David Cheever has been asked to do another round of visits to keep the momentum going.

As some of you may be aware, the Pili Group, our café owners, host a family event every third Wednesday of the month with dinner and entertainment geared toward families with young children. There is always a member of the Mission Houses staff available to lead the children in mission period games. It has become an enormously popular event, and as you can imagine, the kids love running on the lawns as so many of us did when we were young. This, too, has helped bring a different population to the site and increased awareness of what we have to offer the community.

We are up 279% in revenues from group tours due largely to relationships created with the Pacific Islands Institute and O'ahu Visitors Bureau, and with Oahu Nature Tours, which has begun to bring visitors from their cruise ship customers on a regular basis. All of these efforts have increased our visibility with new populations of residents and visitors. These relationships have taken our hard-working staff time to develop and to execute. Our poor grass is struggling under this success, but the place is alive! 🌱



Martha E. Morgan



Will Ha'o with his Po'okela Award for Excellence in Service.

## Will Ha'o Honored

Theatre has become a wonderful way to present history at Hawaiian Mission Houses. Our Cemetery Pupu Theatre uses scripts researched from primary source materials. Shakespeare in the summer on Kahua Ho'okipa humanizes the 19th-century missionaries who also enjoyed Shakespeare. Key to these productions has been talented actor and director, Will Ha'o. His hard work and experience earned him recognition by the Hawai'i State Theatre Council at the 2015 Po'okela Awards in August. Will is also the 10th recipient of the Lilah Kan Red Socks Award, set up under the Pan Asian Repertory Theater in New York City. Annually, it honors one individual whose generosity and commitment to the theater are outstanding. 🌱

# Missionary and Native Hawaiian Attitudes toward Sexuality and Clothing

By Thomas A. Woods, Ph.D., Executive Director

*The vision of Hawaiian Mission Houses Historic Site and Archives states that our organization “enriches our community by fostering thoughtful dialogue and greater understanding of the missionary role and impact on the history of Hawai‘i.” In the spirit of that vision, this article presented at the opening of the Domestic Arts Room seeks to examine the role of sexuality in the relationship between missionaries and Native Hawaiians and to “foster dialog” about the role attitudes toward sexuality played in the complex changes underway in nineteenth century Hawai‘i.*

One of the central factors in the American Board of Commissioners for Foreign Missions missionaries’ critique of Hawaiian culture when they arrived in 1820 was the difference in their attitudes towards sexuality and the related issue of covering one’s body. The views of missionaries toward sexuality and clothing were at polar opposites to those of traditional Hawaiian society. Understanding their different perspectives on sexuality explains the language missionaries used to describe Hawaiians when they first encountered each other, and it also explains poorly understood and still controversial missionary positions on some Hawaiian cultural practices.

Pre-contact Hawaiians were not ashamed of their bodies or their sexuality. In traditional Hawai‘i nudity itself was not considered sexual. Traditional Hawaiian clothing was designed to protect the procreative genitals and provide warmth or protection from the sun, not to cover the body from shame. Men wore the malo and women wore the pa‘u for protection, and occasionally, a kihei was worn for added warmth. Young children, generally in the company of females of their extended community, were permitted to roam about nude until they were six years old. When young males moved into the hale mua (men’s house), they were allowed to wear a malo for the first time. Women’s breasts were always left uncovered. Adult males and females played water sports together in the nude.<sup>1</sup>

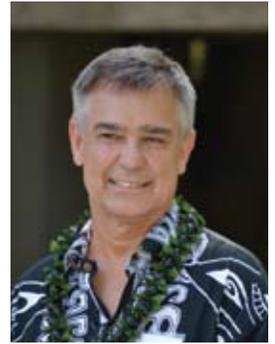
For Hawaiians, sex was seen as one of the joys of life. It was fun and pleasurable and

helped knit people together. Sexual expression was seen as a basic human need, not different from eating. References to the pleasures of sex were playfully incorporated into chants, poetry, and dances, often using kaona, or words with hidden meanings. Hawaiians were initiated into sex early and were sexually active throughout their lives. Sex education was the responsibility of adult males and females. Boys and girls were taught to look forward to sex. Families slept in common sleeping rooms, often on the same mats, so children learned about sex through observation as well as direct instruction from adults, often of the opposite sex.<sup>2</sup> Children’s sexual organs were even shaped and trained by adults to ensure pleasurable experiences when they matured. At puberty, sexual experiences and experimentation were actively encouraged. Sex was sought for pleasure, not just for procreation.

There was no Hawaiian word for marriage, and generally, there was no expectation of monogamy. If monogamy occurred, it was often for practical considerations, and no ceremony was attached to it. Having multiple sexual partners was a common arrangement. Jealousy was unusual. Propositions were considered a compliment and it was generally seen as rude to refuse a sexual advance. Prostitution was unnecessary and unknown in pre-contact Hawai‘i. Same gender sexual relations were not considered unusual, and incest among siblings was considered normal. In fact, the mating of sisters and brothers was considered by the ali‘i to be sacred and productive of the greatest mana and highest ranking chiefs. However, sexual relationships were not considered appropriate between parents and their children.<sup>3</sup>

A Hawaiian is quoted as testifying in court in 1854 that “In the old days, before the custom of marriage became general, it was moe aku, moe mai [sleep there, sleep here].”<sup>4</sup> Malo says that “in ancient times indiscriminate sexual relations between unmarried persons, (moe o na mea kaawale)” and a range of other sexual activities he enumerates “were not considered wrong.”<sup>5</sup>

According to a noted scholar, “marriage



Tom Woods

and the control of sexuality was at the core of the mission project, the bedrock of virtue.”<sup>6</sup> For the Protestant missionaries, Hawaiian sexuality was heathen (godless); it was “filthy;” it was “savage.” When missionaries describe “the sin of uncleanness” they are referring to sexual permissiveness, not a lack of bathing. When missionaries talk about Hawaiians living like beasts, they are usually referring to casual sexuality and the lack of privacy in one-room sleeping houses.

Missionaries feared their own sexuality, and for them sex was a source of “shame, anxiety and frustration.”<sup>7</sup> Their attitudes were grounded in the bedrock of their Christian beliefs—in *The Holy Bible* itself. These Protestant missionaries came to Hawaii to teach the *Bible*, and in their interpretation, the *Bible* had taught them to be ashamed of their sexuality. The temptation in the Garden of Eden had undone the innocence of Adam and Eve. In Genesis 2:25, before eating of the tree of knowledge, Adam and Eve “were both naked, the man and his wife, and were not ashamed.”<sup>8</sup> But after eating of the tree, shame engulfed them: “the eyes of them both were opened, and they knew that they were naked; and they sewed fig leaves together, and made themselves aprons.”<sup>9</sup> Christian modesty was expressed, in part, with clothing that covered the entire body, because nudity or immodesty in dress could tempt the Christian man or woman. Christians were warned in 1 Timothy 2:9, “That whosoever looketh on a woman to lust after her hath committed adultery with her already in his heart.”<sup>10</sup> Fornication, sex with a partner out of marriage, or adultery, sex with another partner while married, were mortal sins. Proverbs 5:3 – 5 warned that succumbing to the attractions of another woman led to hell: “For the lips of a strange woman drop as an [sic] honeycomb, and her mouth is smoother

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# Attitudes

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than oil: But her end is bitter as worm-wood, sharp as a two edged sword. Her feet go down to death; her steps take hold on hell.”<sup>11</sup> Leviticus forbids incest of any kind and specifically the union of brothers and sisters, a traditional Hawaiian approach to bolster mana: “if a man shall take his sister, his father's daughter, or his mother's daughter, and see her nakedness, and she see his nakedness; it [is] a wicked thing; and they shall be cut off in the sight of their people. . . .”<sup>12</sup>

In a letter to her sister in Vermont, Hilo missionary wife Sarah Lyman exhibited the typical missionary response to casual attitudes toward their bodies typical of Hawaiians, an attitude which missionaries viewed with horror.

There are many things I am desirous of having you know about this people, but I am at a loss to know how to communicate the information. I cannot convey right impressions by writing, besides some things would not look well written. Supposing I tell you some things about them. You must be careful whose hands this falls into.—You have read that the men wear the Malo, but I presume you have not the least conception how it is put on, or what it is. It is a strip of cloth about three yards long and several inches wide. When folded together it is about the size of a skein of yarn. It is put perhaps twice around the body just above the hips, and then passed between the legs barely covering the private parts with the end fastened behind. This constitutes the whole clothing of multitudes. In my opinion, it would not be much worse to go naked. A great many of the females think no more of going with their breasts exposed, than we do our hands. All, or nearly all who do not wear a full dress, wear the kihe, which covers from the hips to the knees. [Here Sarah refers to kīhei, but she describes pā‘ū. Kīhei is a shawl worn over the shoulders for warmth.] Those who live near us have learnt that we think it not right to expose their nakedness, and are

more modest about their dress. But neither class have the least sense of shame about them. Both men and women, if they have occasion for it will sit down in, or by the side of the road to do their duties, right before our eyes too. They seem to think no more about it than the dumb beasts. I am often put to the blush, but such things do not affect me as they did when I first arrived. . . . Children are as wise as their parents. Things which are kept private from children at home are common talk among children here. Indeed there is nothing kept private from children. Whole families sleep in one apartment, and on the same mat; this is perhaps one of the greatest evils existing.<sup>13</sup>

Protestant missionaries quickly learned that the way to mold Hawaiian culture into their own “civilized Christian” image was to focus on Hawaiian women, who would become agents of civilization, just as women were the moral arbiters in the newly emerged American “Cult of Domesticity.” To successfully convert and civilize them, “Hawaiian women should be rendered genuinely pious, sexually pure, dutifully submissive, and domestically oriented as housewives and mothers.”<sup>14</sup>

Hawaiian women had seen almost no examples of Western-style clothing for women and they knew almost nothing about Western women until the missionary wives began arriving in 1820. Almost immediately, the chiefesses asked the missionary women to teach them how to make dresses like the ones they wore. The missionaries created new patterns to fit and cover the ample size of the female chiefs.

Mission women began teaching sewing classes near their mission stations. Sarah Lyman, as one example, worked hard to teach the women at her mission station to sew, so they could develop their own sewing skills that would allow them to conform to New England fashion or create their own style with mu‘umu‘u. She organized sewing groups and assisted Fidelity Coan with sewing groups that met regularly to make clothing and straw hats. First Sarah tried to teach the women in

her mission to sew Western-style clothing with native materials—kapa and thread made from olonā. She also taught them to braid straw hats.<sup>15</sup>

Sarah expressed satisfaction in the progress she and other missionaries made in gradually influencing Native Hawaiian women to conform to Western styles of dress and head coverings. Students of thirty schools in the Hilo area met in the church on September 5, 1832, for their examinations. Sarah was pleased to see her girls dressed in gowns of native material. She wrote her sister, “The school that I have had the superintendance [sic] of, numbered 100 scholars, all, with two or three exceptions, drest [sic] in black tapa gowns, and straw hats of their own manufacture with wreaths of flowers around their neck.”<sup>16</sup> A year later, she was even more pleased with the progress of students in schools taught by Reverend Dibble, herself, and her husband, David Lyman. She seemed especially happy to see that her students had replaced clothing of native tapa with clothing made with Western fabric: “It has been on the whole the most pleasant examination I have attended. Most of the females had on new straw hats and all of them were drest in calico or white cotton frocks.”<sup>17</sup>

Sarah’s journal shows that sewing and teaching sewing occupied much of her time during the early years in Hilo. She taught local mothers and daughters to sew, and initially, she sewed the clothing for the Hilo Boarding School boys.

I was much gratified on going into the meeting for native mothers this P.M. to see most of the women there with clean dresses and neat looking heads. Had an interesting meeting. More than 50 present. Selected a class of 20 who have daughters, to meet them once a week, to instruct them in sewing and fitting work. The pieces they baste, they are to take home and see that their daughters sew them during the week, and at the next meeting they are to exhibit the work. . . . I am now cutting and basting shirts for the boys, who are to belong to the boarding school. . . .<sup>18</sup>

She gave a more thorough description of the classes four days later.

At the ringing of the bell at 2 this P.M. I took my rag bag, a quantity of needles,

thread and thimbles and went to Mrs. Coan's house, where I met about 20 mothers, to assist Mrs. C. in teaching them to sew, cut and fit work. As most were new beginners, we selected wasted pieces for those who knew how to use the needle a little, to baste, and soon all were a sewing. Some appeared as though it was their first attempt. Their daughters requested them to take home pieces for them to sew during the week. ...<sup>19</sup>

In addition to Hawaiian women learning to sew clothing to cover their bodies, the result of missionary teachings of Christian precepts on morality led chiefs to promulgate laws regulating sexual behavior. As a natural extension of their understanding of biblical injunctions, and their fear of sexuality, many missionaries objected to hula as they witnessed it. Women danced wearing only a pā'ū, and missionaries thought the hula was too erotic. At the time, hula celebrations sometimes lasted for days. Many missionaries also objected to surfing, because they believed it was a waste of time that could have been used for more productive purposes, but more so because Hawaiians bathed in the nude and surfed in the nude, and they did it in mixed gender groups.<sup>20</sup> Missionaries believed that these activities characterized by full or partial nudity and the casual mixing of genders would lead to fornication and adultery. While they did not have the power to forbid any activities, they could teach the Biblical injunctions to Christian Hawaiian ali'i, like Ka'ahumanu, Hoapili, Kalanimoku, or Kapiolani, and in their zeal to be good Christians, they themselves made the decisions to discourage or forbid certain traditional behaviors.

In August 1825, during the time when Ka'ahumanu was undergoing training for Christian baptism, she sent criers throughout Honolulu to proclaim the first laws against lewdness and adultery. Her edict prohibited certain sexual games, encouraged people to read and write, and urged husbands and wives not to forsake each other or be guilty of lewdness, and told people to observe the Sabbath and go to church.<sup>21</sup>

Ka'ahumanu and several other high ranking chiefs were baptized as Christians in December 1825. Shortly after they were baptized, the chiefs proposed adopting the Ten Commandments as their new laws. This was not a surprising development, as the kapu system had combined religious and civil law and Massachusetts law of the time was also largely based on Biblical injunctions. The opposition of foreign traders and chiefs aligned with Boki caused the proposal to be withdrawn. Instead the Seventh Commandment became the focus of the new Christian chiefs. The missionaries translated the Seventh Commandment, which is "Thou Shalt Not Commit Adultery" in broader terms as "Mai moe kolohe oe," or "Thou Shalt not sleep mischievously."<sup>22</sup> The Christian chiefs began to live monogamously in marriage, modeling a new custom for common Hawaiians, and they enacted laws that put a kapu on women engaging in the sex trade with visiting ships.

The chiefs frequently battled with randy sailors over the new laws. The crew of the English ship *Daniel IV* under the command of Captain William Buckle attacked William Richards' house to force him to repeal the restrictions against women going aboard ships, but Richards said they were not his laws. In January 1826, the crew of the *U.S.S. Dolphin*, under Lieutenant Jack Percival threatened the Hawaiian chiefs and his crew attacked Bingham. Under threat of bombardment, Kaahumanu relaxed the kapu for the *Dolphin*, but reinstated it when the ship departed.<sup>23</sup>

Missionaries objected to the practice of Hawaiian women selling sexual services to sailors because they thought it was a sin—and it spread disease. Missionaries witnessed the rapid spread of venereal disease that resulted from casual sexuality, and resulting disfigurement and sterility. It did not matter to the missionaries that the sex trade was one of the few ways that common Hawaiian women could access Western goods for themselves and their families, or that reciprocal trades such as this were part of Hawaiian tradition. Missionaries also tried to sup-

press alcohol, rum in particular, as they believed it led to dissolution, disorder, violence, and often accompanied the sex trade.

Merchants opposed the new sexual behavior laws because it was bad for business. In 1847, it was estimated that twelve thousand sailors visited ports in Hawaii in 1847, spending ten dollars each, equaling a \$120,000 economic boost. Nine-tenths of that went to the sex trade and grog shops, though the majority went to women in the sex trade, who then spent it with the merchants.<sup>24</sup>

The first printed code of laws for Hawaiians was enacted December 8, 1827. Not surprisingly, it included a law controlling sexuality and protecting marriage. The laws prohibited murder, theft, and adultery. Due to the opposition of merchants, three other laws were listed as only "teachings," not enforced laws. These teachings prohibited rum selling, prostitution, and gambling.

Statistics on legal cases demonstrate the persistent significance of the laws against illegal sexual behavior, which were basically intended to redefine marriage and monogamous relationships. In 1838, 73% of all the criminal cases in the Hawaiian Islands were connected with illegal sexual conduct. The most common form of sexual crime was adultery, but fornication, prostitution, and lewdness composed the remainder. From 1844 – 1845, of the cases in Honolulu, 29% were sexual in nature. In Kaua'i, 63% of the criminal cases were for sexual behavior in 1846 – 1847. On the Island of Hawaii for all of 1852 and much of 1851, about 44% of the crimes were related to sexual crimes. The penalty for adultery was arduous, about \$30, equivalent to about half a years' wages, or eight months of hard labor.<sup>26</sup>

In the Protestant missionary effort to create a Christian civilization in Hawai'i, they attempted to suppress and re-channel Hawaiian sexuality into monogamous marital relationships, recreating the Christian New England family in Hawai'i. Their main tools were *The Holy Bible*, Western clothing, and laws regulating sexual behavior.

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# Attitudes

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## Endnotes

1. Milton Diamond, "Sexual Behavior in Pre-Contact Hawaii: A Sexological Ethnography," *Revista Espanola del Pacifico* 16 (2004): 37 – 58; in <http://www.hawaii.edu/PCSS/biblio/articles/2000to2004/2004-sexual-behavior-in-pre-contact-hawaii.html>, accessed on September 3, 2015, not paginated.
2. Diamond, "Sexual Behavior," np.
3. See Diamond, who uses broad sources, but especially David Malo, S. M. Kamakau, E.S.C. Handy, Marshall Sahlins, and Mary Pukui.
4. Quoted in Sally Engle Merry, *Colonizing Hawai'i: the Cultural Power of Law* (Princeton: Princeton University Press, 2000), 232.
5. David Malo, *Hawaiian Antiquities (Moolelo Hawaii)*, trans. by N. B. Emerson (Honolulu: Hawaiian Gazette Co., 1903), 103
6. Merry, *Colonizing Hawai'i*, 73.
7. Caroline Ralston, "Changes in the Lives of Ordinary Women in Early Post-Contact Hawaii," in *Family and Gender in the Pacific: Domestic Contradictions and the Colonial Impact*, ed. Margaret Jolly, Martha McIntyre, (Cambridge: Cambridge University Press, 2010), 61.
8. *The Holy Bible*, King James Version, Genesis 2:25.
9. *The Holy Bible*, Genesis 3:7.
10. *The Holy Bible*, 1 Timothy 2:9.
11. *The Holy Bible*, Proverbs 5:3 – 5.
12. *The Holy Bible*, Leviticus 20:17.
13. Sarah Lyman Journal, August 21, 1833, in Margaret Greer Martin, *The Lyman's of Hilo: A Fascinating Account of Life in 19th Century Hawai'i*, (Hilo: Lyman Museum, 1992), 56 – 7.
14. Patricia Grimshaw, "New England Missionary Wives, Hawaiian Women, and 'The Cult of True Womanhood'" *The Hawaiian Journal of History* 19 (1985): 78.
15. Lyman, December 8, 1832, in Martin, 48.
16. Lyman, September 5, 1832, in Martin, 43.

17. Lyman, November 19, 1833, in Martin, 60.
18. Lyman, August 22, 1836, in Martin, 90.
19. Lyman, August 26, 1836, in Martin, 90.
20. Lyman, January 35, 1834, Martin, 63 – 4.
21. Jane Silverman, *Kaahumanu: Molder of Change*, (Honolulu: Friends of the Judiciary History Center of Hawaii, 1987), 102; Merry, *Colonizing Hawai'i*, 69.
22. Silverman, 105.
23. Silverman, 106.
24. Richard Greer, "A Sketch of Ke-Kua-Nohu, 1845-1850, with Notes of Other Times Before and After," *The Hawaiian Journal of History* 2, 1968: 6 – 7; cited in Merry 243.
25. Merry, *Colonizing Hawai'i*, 222 – 226.
26. Merry, *Colonizing Hawai'i*, 251.

## Domestic Arts Room

Continued from page 1

or clans, suggests a person's personal identity, and is a symbol for the core belief systems of the cultures the clothing represents. So clothing is practical, but has both social and individual symbolic significance. This was as true in pre- and post-contact Hawaiian society as it was in Western society. In pre-contact Hawai'i, for instance, feathered capes and highly decorated pā'ū, malo, or kihei were signs of chiefly status.

Many mission women taught sewing classes in their own homes for common Hawaiian women living near their mission stations. For better or worse, in teaching the practice and arts of western clothing and domestic needlework, in general, missionaries introduced and/or reinforced Western Christian morality and gender roles for the broader Hawaiian population. Even among those Hawaiians who did adopt the new dress as their standard outfit, many maintained a dual identity, shedding the clothing readily when they were remote from mission stations or their chiefs, or in the privacy of their own homes; and thus, at least temporarily, also symbolically shedding the belief systems of Western civilization. 🌀

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# Mahalo!

Hawaiian Mission Houses Historic Site and Archives thanks the following organizations and foundations for their support during the past year:



**Hawai'i Council for the Humanities**, support for the reinterpretation of the 1821 Mission Houses with the new Domestic Arts Room.



**HAWAII'**  
STATE FOUNDATION on  
CULTURE and the ARTS

Our 2015 school programs and historic house tours are partially supported by the **Hawai'i State Foundation on Culture and the Arts** through appropriations from the State of Hawai'i Legislature.



**HAWAII TOURISM**  
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**Hawai'i Tourism Authority** Kukulu Ola Living Hawaiian Culture Program for our Mele Wahi Pana Series.



**Ōlelo Community Media** for the Mele Wahi Pana Series.



**Mayor's Office of Culture and the Arts** for operating support for our 2015 programs.



*Far left: Phil McNamee joins the The Twilight Serenaders for a song.*

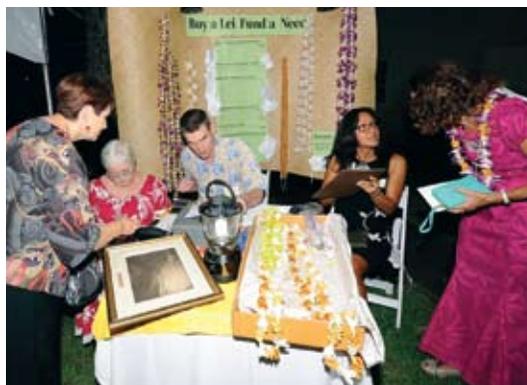
*Above: The ladies of Hālau Hula Kamamolikolehua, kumu hula Pohai Souza.*

*Left: Dr. Mamiya peruses the program and catalog for the silent auction.*

# HUAKAʻI

A MUSICAL JOURNEY • HAWAIIAN MISSION HOUSES

Huakaʻi has become so much more than just a successful fundraiser—it is the best local backyard, family party ever. With great food, entertainment from both guests and honored musicians, and friends getting together for fun, the evening raised funds to support Hawaiian Mission Houses. 200 guests assembled for a full evening celebrating the momentum of Hawaiian Mission Houses’ programs and activities invigorated and backed by exciting goals and an inspiring sense of purpose. We have found our path and it is leading us to bigger and better ways of learning about history and sharing the incredible tale of cooperation between the missionaries and Native Hawaiians that formed the Hawaiʻi we know today. After all, what could be better than a event where you are invited to “Come dressed to enjoy the music!” 🎶



*Trustee Toni Bissen and Roberta Jahrling danced.*

*Patricia Morgan, left, and Kathy McGovern, right, visit Mary Ann Lentz, Jaron Gable, and Lisa Solomine at the Needs List Lei Stand.*



*Above: Trustee Puchi Romig graciously contributed a hula.*



*Left: Joan Pratt chats with Lindsay Mist who was event Chair.*

*Below: Moses Goods as Simon Peter Kalama visited from the 19th Century and shared his experiences as Dr. Judd's assistant and a translator on the Wilkes expedition.*



*Right: Trustees Toni Bissen and Leilani Maguire study books offered in the silent auction.*

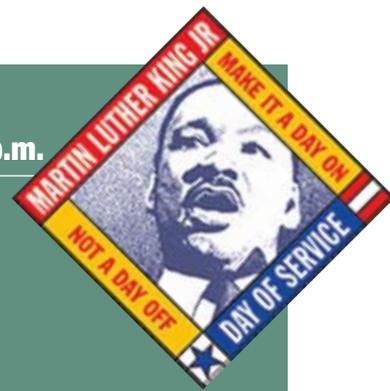
*Below: Descendants gathered at a table dedicated to Dr. John Scott Boyd Pratt hosted by Joan Pratt, second from the right.*



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- Paint Whitewash from an authentic 19th-century recipe
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RSVP Marcia Timboy 447-3918 or  
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# The Green Gem in Downtown Honolulu

by Barb Morgan, former HMM Trustee and Bingham descendant

As time opened up for me in these first few months of retirement, I had the privilege and pleasure to travel for a full month on the mainland with the goal of completing the research on my ancestor, Hiram and Sybil Bingham's first daughter Sophia Moseley Bingham born in November, 1820. I started this journey several years ago on a piecemeal basis but this was a chance to visit all the places mentioned in letters that I had poured over for the last several years in the Hawaiian Mission Houses Archives.

My goal included finding details about Hiram and Sybil's relatives and friends (Massachusetts, Connecticut, New York Finger Lakes area and Vermont) who might have been part of the "village" that welcomed little eight-year-old Sophia in 1828 and her sister Lucy in 1834 (delivered by the Ely and Ruggles families when ending their Sandwich Island Mission stays). I also wanted to trace Sophia's steps as she married in Hartford, Connecticut, raised a large family and died between Union City, Michigan and Chicago, Illinois, and find out how her siblings and children returned to Hawai'i.

This trip was an eye-opener—but not just about my personal project. I came to realize what an incredible *gem* we have here in Honolulu, and the incredibly important role our organization plays in keeping the history of a transformational time in the stories of the United States and Hawai'i.

Although there are large institutional collections in larger cities, they lack the direct experience of being in the setting where events actually occurred and the stories can be vividly imagined. And in the smaller cities and towns, the historical resources range from "oh there used to be someone who did that;" to a small section in the local library; to small, all-volunteer, struggling organizations. I, of course, ran into amazingly passionate historians but finding them was hit or miss.

We have a treasure here—to have the actual houses, wonderfully restored and furnished and displayed, where they originally stood, and in such a cool and delightful place amidst the hustle and bustle of Honolulu. We have a gold mine of resources for research on-site and organized professionals that keep them pristine and available. We have an army of volunteers to welcome visitors and tell the stories.

And we have programming to help make history come alive through the depth of knowledge, creativity and commitment of the staff—Cemetery Pupu Theater; the speakers and performers of music history that blended the oral history chants of the Hawaiians with the melody of the hymns to create a whole new cultural gift to us all over the generations; and outreach to schools and educational programming.

And we have much to look forward to, as the five collaborative themes made possible by the Missionaries presence in



Barb Morgan, left, with HMM Development Director Mary Ann Lentz

Hawai'i are topics of future programming to follow: Music, Literacy/Education, Medicine, Christianity, and Constitutional Government.

MISSION Social Hall and Cafe is open and a delightful place to meet and enjoy delicious food! And the gift shop holds meaningful and beautiful gifts that reflect the deep respect and sense of place we treasure in Hawai'i.

So—make sure you take advantage of this amazing gift we have, the result of the decades of support to continually improve and provide access to this amazing historic site and archives. After all my travels, I do believe you will find very few that hold a candle to this extraordinary resource. Be grateful, be proud, don't miss the great programming that is happening—and participate in keeping the flame alive through regular support, just as others provided support before our time, so we could benefit from it today! 🌿

## Visitors from all over the globe visit HMM

Hawaiian Mission Houses is fortunate to welcome guests from all over the World. This time, they came all on the same day as part of a "FAM" or familiarization tour sponsored by the O'ahu Visitors and Convention Bureau. Thirty-five international travel agents enjoyed lunch under the trees on our beautiful site and were welcomed by Mike McCarthy, the governor's representative who spoke about the outlook for travel and tours to Hawai'i in the coming year. Visits are designed to show off the most distinctive and unique visitor opportunities and send agents back to their homes having experienced them and able to recommend them to others.



## HMH Mele Series

# Musical Celebration & Education

For the last three years, Hawaiian Mission Houses has presented the distinctive musical tradition of Hawai'i through our Mele Series. Now considered a HMH signature program, the series supports one of the five major components identified in HMH's site theme which says "Collaboration between Native Hawaiians and the American Protestant missionaries resulted in, among other things, the introduction of Christianity; the development of a written Hawaiian language and establishment of schools that resulted in widespread literacy; the promulgation of the concept of constitutional government; the combination of Hawaiian with Western medicine; and the evolution of a new and distinctive musical tradition."

The "Ke Ala O Ka Hua Mele" series, in 2013 and 2014, explored the evolution of Hawaiian music chronologically, throughout different eras. By integrating education with Hawaiian culture, the events gave the public an opportunity "talk story" with a panel of scholars, cultural practitioners, and kumu as they discussed the influences of missionaries, ali'i, and others on the development of Hawaiian music.

In 2015 our "Mele Wahi Pana" series explored the music of four places on O'ahu island. The series combined discussion about, and the music of, each wahi pana or place in the performances. Our audiences embarked on a musical tour of Waikiki, Wai'anae, Honolulu, and Waialua. As oli, mo'olelo and mele were shared for each of the wahi pana, all those attending acquired knowledge on the wind, rain, topography, and legends unique to its specific place. Several kama'aina were delighted and surprised when learning things they didn't know about their own places.

The series co-hosts, Aaron Mahi and Sam 'Ohu Gon have been instrumental in their counsel. Aaron and Sam will return in 2016, along with core participants: Kumu Pohai Souza, Kumu Māhealani Wong and Kenneth Mākuakane; to present "Nā Mele Aloha: Songs of Aloha," which will look at distinct meanings of aloha in four progressive events. "Ano'ai ke Aloha," to welcome our audiences as one would welcome a stranger into his or her home, will explore that hospitality that is so special to Hawai'i. The second performance will offer songs written about the love of the ali'i and how the commoners expressed their love for their royalty. "Aloha Ho'oiipoipo" will explore romantic love through songs, both



Mele Wahi Pana Waialua 2015 and all of the mele series is on the Internet at [olelo.org](http://olelo.org). Find 'Ōlelo NET and enter "mele" in the search.

those which openly reveal their intent and those songs which use kaona or hidden meanings. In "Aloha 'Ohana," special aloha for relatives that includes the extended family, related by blood, marriage, or adoption. Music and dance celebrating the joy and love of family is featured in the last performance of the Nā Mele Aloha series.

Marcia Timbo, Assistant Programs Curator and Mele Series Coordinator says, "As one who has grown up with appreciating and partaking in Hawaiian music, it has been my privilege and pleasure to have coordinated the Mele Series from its inception." 🌺

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#### Kama'āina Day

Last Saturday of the month. 10 am – 4 pm  
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### Series Package for all Four!



### *Nā Mele Aloha*

Join us this year as we explore the depth and many meanings of aloha in this year's musical series. Here in Hawai'i, we hear this iconic word often, used as a greeting, a sentiment, or as an expression of esteem. Learn more about this most Hawaiian of concepts as we explore 'Ano'ai ke Aloha, Aloha Ali'i, Aloha Ho'oiipoipo, and Aloha 'Ohana. Notable performers, Kumu Hula and Hula Hālau, join community kūpuna and scholars for each concert. MISSION Cafe will be serving a special menu for the performances.

*Concert from 5:30 p.m. to 8 p.m.,  
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www.missionhouses.org or  
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## Available Now!

Hawaiian Mission Houses  
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# 2016

CALENDAR OF EVENTS



*Pick up your copy of the Calendar of  
Events for 2016 at our site or download it  
from our website, missionhouses.org*

**SAVE THE DATE**  
**Annual Meeting  
Weekend**  
**April 15 and 16, 2016**

