

Mary Abigail Kawenaulaokalanihiikaikapoliopolekawahineaihonua Wiggin Pukui

Kawena was born and raised in Ka'u and her grandmother was a court dancer for Queen Emma so her mother and aunties danced and she was surrounded by it as she grew up. Her teachers ranged from her immediate relatives to Emma Fern, Keahi Luahine and her cousin Kapua, and Joseph Ilalaole.

My mother's whole life was centered on the preservation of the traditions of the Hawaiian Culture. I think that was her motivation for learning the dance. She was always trying to save this and save that and telling the family don't let that get lost. Her mind worked that way. People came up to her frequently because she was fluent in the language and asked her to do a lot of choreography and that's how she began to teach.

She began to teach in the early twenties and by this time she had moved to Honolulu. My mother had a very inquiring mind and the benefit of that was it pushed her to get to the root of the traditions. She uniki with Keahi Luahine and Joseph Ilalaole and their influence on her was they made her aware of the responsibility of teaching and dancing the hula. If she taught a dance to someone, she wanted to see it done properly. She wanted to see the children carry on the culture.

My mother was one-half Haole and one-half Hawaiian, and she was equally proud of each heritage. Today the young people look upon their Hawaiianess as something that has to be emphasized and accentuated. In my mother's era the Hawaiian identity was something that was understood and even taken for granted. She always knew she was Hawaiian.

Kawena's father was from Salem, Massachusetts and she was always very grateful to him. In the days of her childhood the Hawaiian culture was suppressed and children were raised to be Western. He allowed her to be raised in the Hawaiian tradition by her grandmother. At the same time he would constantly entertain and educate her with stories of Salem and all of New England.

My mother was a stickler for keeping the hula kahiko the way it was taught to her by her kumu. She was not one to re-choreograph a mele or a dance. If she wanted to create she would compose and choreograph a new mele and dance using the basic motions that had been taught to her by her kumu. She could see that Hawaii was changing quickly and she wanted her grandchildren and the young people of Hawaii to have a record of what once was.

Her advice to me always was to stop, look, and listen to the world. She was always telling me to take my time and not be impatient with the world. Kawena was always writing and scribbling notes wherever she was, whatever she was doing, on whatever she could get her hands on. She used mostly four by six cards but I don't dare throw out anything because I have found notes on things as obscure as the inside flap of an envelope.

My mother felt that the next generation had to have some kind of record of the past so that the Hawaii that had been wouldn't be entirely lost. She was always saying that she must write this down, there must be a record. She was always encouraging young people like Maiki Aiu Lake and John Topolinski to read and write down everything. She told them the culture is elusive and if you don't write it down, you'll forget it.

As told to us by her daughter, Pat Namaka Bacon.



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Kawa

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~~My mother's whole life seemed to be wrapped around one constant effort to preserve~~  
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My mother's whole life was the preservation of the traditions. I think that was the motivation for her learning the dance. She was always trying to save this and save that and tellign telling us don't let that get lost. Her mind worked that way.

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My mother was one half Haole and one half Hawaiian and she was equally proud of each heritage. Today the young people look upon their Hawaiianess as something that has to be worked at and identified with. <sup>emphasized, and accentuated</sup> In my mother's era the Hawaiian identity was something that was understood, and taken for granted. She always knew she was Hawaiian.

Kawena's father was from Salem Mass. and she was always very grateful ~~to~~ <sup>the</sup> him. In ~~these~~ days of her childhood the Hawaiian culture was ignored and it ~~ws a was~~ was suppressed and children were raised to be Western. He allowed her to be raised in the Hawaiian traditions by her grandmother. ~~At the same time he would constantly entertain and educate her with stories of Salem, Massachusetts, and all of New England.~~

My mother was a stickler for keeping ~~things~~ the hula kahko the ~~wasy~~ way it was taught taught to her ~~bu~~ by her kumu. ~~She~~ She was not one to re-choreograph a mele or a dance. ~~Is~~ If she wanted to create she would ~~compose~~ <sup>quickly</sup> compose and choreograph a new mele and dance using the motions basic motions that had been taught to her by her kumu. She could see that Hawaii was changing at a ~~brutal~~ <sup>quickly</sup> pace and she wanted her grandchildren and the young people of Hawaii to have a record of what once was.

Her advice to me always was stop, look, and listen. She was always telling me to take my time and not be impatient with the world.

Kawena was always writing and scribbling notes wherever she was, whatever she was doing, on whatever she could get her hands on. She used mostly 4x6 cards but I don't dare throw out anything because I have found notes on the inside flaps of envelopes. My mother felt that the nexg next generation must have some kind of record of the past so that the Hawaii that had been wouldn't be entirely lost. She was always saying that she must ~~presenna~~ write this down, there must be a record.

She was always encouraging young people like Maiki and John Topolinski to ~~read~~ <sup>write and read</sup> everyting write and read everything. She told them the culture is elusive and if you don't write it down h you'll forget it.



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1  
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#### HER

4  
~~My mother's~~ whole life was centered on the preservation of the traditions of the Hawaiian Culture. I think that was her motivation for learning the dance. She was always trying to save this and save that ~~and~~ <sup>by</sup> telling the family don't let that get lost. Her mind worked that way. People came up to her frequently because she was fluent in the language and asked her to do a lot of choreography and that's how she began to teach.

5  
She began to teach in the early twenties, ~~and~~ <sup>By</sup> this time she had moved to Honolulu. My mother had a very inquiring mind and the benefit of that was it pushed her to get to the root of the traditions. She uniki with Keahi Luahine and Joseph Ilalaole and their influence on her was, ~~they~~ <sup>that</sup> made her aware of the responsibility of teaching and dancing the hula. If she taught a dance to someone, she wanted to see it done properly. She wanted to see the children carry on the culture.

#### KAHU HANAI

3  
My ~~mother~~ was one-half Haole and one-half Hawaiian, and ~~she~~ was equally proud of each heritage. Today the young people look upon their Hawaiianess as something that has to be emphasized and accentuated. In my mother's era the Hawaiian identity was something that was understood and even taken for granted. She always knew she was Hawaiian.

2  
Kawena's father was from Salem, Massachusetts and she was always very grateful to him. In the days of her childhood the Hawaiian culture was suppressed and children were raised to be Western. He allowed her to be raised in the Hawaiian tradition by her grandmother. At the same time he would constantly entertain and educate her with stories of Salem and all of New England. } see attached

#### KAWENA

6  
My ~~mother~~ was a stickler for keeping the hula kahiko the way it was taught to her by her kumu. She was not one to re-choreograph a mele or a dance. If she wanted to create she would compose and choreograph a new mele and dance using the basic motions that had been taught to her by her kumu. She could see that Hawaii was changing quickly and she wanted her grandchildren and the young people of Hawaii to have a record of what once was.

7  
Her advice to me always was to stop, look, and listen, ~~to the world,~~ She was always telling me to take my time and not be impatient, ~~with the world.~~ Kawena was always writing and scribbling notes wherever she was, whatever she was doing, on whatever she could get her hands on. She used mostly four by six cards but I don't dare throw out anything because I have found notes on things as obscure as the inside flap of an envelope.

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My mother felt that the next generation had to have some kind of record of the past so that the Hawaii that had been wouldn't be entirely lost. She was always saying that she must write this down, there must be a record. She was always encouraging young people like Maiki Aiu Lake and John Topolinski to read and write down everything. ~~She told them the culture is elusive and if you don't write it down, you'll forget it.~~ } see attached

As told to us by her daughter, Pat Namaka Bacon.

2 Kawena's father was from Salem, Massachusetts. -She has always been grateful to him for allowing her to be raised Hawaiian by her grandmother. At the same time he would constantly entertain and educate her with stories of Salem and all of New England. In the days of her childhood, Hawaiian culture was suppressed and children were raised in the western culture.

8 She was always encouraging young people like Maiki Aiu Lake and John Topolinski to read and write down everything in regards to Hawaiian culture, because if one depends upon their memory-- in time it would fade.

Dear Alan:

I have numbered the paragraphs in the order I would like them to be. I have rearranged the order in paragraph 2 and redone the last sentence of paragraph 8--see above.

Thank you for being so patient with my being so slow.

Aloha,

Pat