Gilbertese Rii or Grass skirt

Always made from coconut palm leaves, never pandanus. Cut about ¾ of a frond from a tall coconut palm. Then take out the mid-rib (te nako) of each "leaf"; tear of leaves & knot in bundles of about 15 as they are made ready. The strips are known as "Te bani." The next step is splitting the leaves. A sharp cut is made with a piece of shell, on the dull side of the leaf, about ⅔ of the thickness, then the leaf is bent over at the incision & with the thumb the dull side is pulled apart from the glossy side. It is then put in the mouth & held between the teeth, with the "te nako" is made 1. The Brooms with which the houses are swept out Te Kau-n-aki.

2. The needles are made with which the thatch "Te Roo" is threaded together.

the right thumb & index hold the leaf firmly about 3 ins from the mouth & the left thumb & index pull the glossy half upward & outwards, it is then stripped down its whole length.

Te Kaokaw = The rejected ones.

Te Bani = The strips.

To make the Rain Hat a Babai Leaf is prefered.

To make good white grass the unopened leaf is used & when split immersed in boiling water & taken straight out into cold water it is then hung up inside to dry.

The nako from these leaves are used for brooms.

To make red.

Take a piece of the Te Bero tree. (Han te Bero) rub it on a leaf of the same tree. Then take a Te waka-ni-kaina [illegible] and rub them rub on the leaf where the juice is & it will become red.

To make black

Collect the leaves, taking the middle only of each shoot, of Te mao. Next. Prepare an oven by making a round hole in the ground, then fill with coconut husks, all turned down. One coconut husk is lighted & put face up in the centre. Te 2ng is also put in.

(Coconut husk = Te nama.
" fibre = Te 2ng)

The whole thing is covered with stones & left for about 1½ hrs when it will be red hot & no flame. Then Te Mao leaves are thrown in, a little cold water poured round so that there shall be plenty of smoke, & is covered with a mat & then sand & left for 1 hour.

Collect some good pandanus roots (te waka-ni-kaina) skin it & then pound it with a large stone. When soft wring out, letting the juice run into a basin.

Take the mao leaves out of the oven, allow to cool slightly & then squeeze into basin with other juice. Put the dye over a fire until it boils, now it is ready for use.

the husk of a green coconut is split into 4 or 5 pieces & soaked

String from Coconut Fibre

(mori - raoto) or green nut.

The husk of the coconut is soaked either in the sea or in a pool of water (water is better as the string is then stronger) in sea
for about 2 months. (At the Salt water is quicker but not as good.)
At the end of this period it is taken out & beaten while wet with a piece of hard wood (Tengea) and te kutae-n-ewanin, the red stuff between the outer husks & the fibre, is shaken out, it is beaten for about 5 minutes or until all this stuff is taken out. It is then put in the sun to dry after which it is ready for use. The outer skin is now removed, the fibre near the skin is used for fine string (for canoes & nets) (groper rod line etc) & the coarser fibre for thicker string.

A few strands are separated, smoothed out, & doubled in half & placed together again half way up each. They are then twisted between the thumb & index & laid aside until a good number are finished. You take two of these.

① rolled on the thigh

When soft it is taken out & beaten, one at a time with te kaun tire-benu made of coconut wood or tengea (1 ft long.) on to a pandanus post. Beaten until clean & spread out to dry in the sun for about one day or until thoroughly dry.

An average village woman has from 5 to 12 pits with husks soaking.

Rua ni benu

an adze.

a. Fish Hook for the Cagar Fish (Wood.

New Wado.

Noko = The midrib of the smaller divisions of a coconut frond.

Kuarowa = a Basket made of coconut leaves for which the midribs are rejected.

Kwokwo = To engage in peeling a skinning.

Kero = a Coconut-shell cup for receiving boiled anointing oil before putting it into a bottle.

Bero = the bero tree, from which red dye is made.

Waka = a Root. Waka-ni-kaina = a Pandanus root.

Ing = The fibrous, fibrous envelope at the base of the coconut leaf-a frond that helps to bind it to the tree.

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① Binoka

About two inches at a time.

Te kano maing — left twisting - used on Cagar. The string for fishing.

Te bibiri (three ply string)
the ordinary plaiting or braiding.

Te kōtiti. (four ply)
plaited

~~Te kano~~ Te kanoūru. string with an extra kinoka rolled in. ~~also left handed~~
Te kuradaru. Skin & coarse fibre which are not used.

Syllabus for Knots and Binding

1. (a) Usefulness in Knots.

(b) Cost of Knots known

2 (a) Usefulness in Bindings

(b) Names of Bindings and their uses.

3 Manufacture of String

like a cigar. Starting at the thin end

Bai ni katungiking.

Made with half pinnule, rolled up from thin end but rather flatter & bigger. 4 to 10 long thin.

Te kikanaang. = windmill.

Te ati n Tabuaeran -
Conceal kiss -

Te kara te karni

Two varieties. one made from 2 strips of coconut leaf & the other with one. Both worn by men & women when working in the sun.

Te tara - thin edge of pinnules

Te nubunubaraba.

Working the same as te kuki kaene, leaves are cut & put in sun all day. & baskets are about 3 ft across by 2ft high.

Te kaene ni kaiau - large kaene ni kun for fetai
Te kete - ~~fetai kaene ni kuk. kaene ni kaiau~~
for fishing gear. same as te akaene but no lid

~~Kara n te Kakau~~

Te moko - made from half a pinnule. (like a pipe)
Starting with the thick end.

46 st. Te ni kakaraomaeni ~~Kakai~~

5/2 - 1 in
1/2 x 46
1 - 23
11/2 23/46
ft

Baka Tasawa

Leaves dried for a very short time.
Only made thick.

Te atō - coconut thatch. (Same counting as thatch)

Te iteam mai used for fishing. Put round a prepared heap of stones, stones removed & fish caught. Patterned on both mai & te iteam mai.

Te kaboni-Makin. Old type used for screens. Same as te mai but closely woven. One leaf in length. Used for camping trips.

Te siri long te mai used in maneaba.

Baka Tasawa used for carrying Te Koro

Te kaburo ni baere 2 weave 6 lines then angle
Te kaburesake.
Te kaburo ni Bacaitoa.

Te Kateketa. Very small oheane used for children's food.

Rutebatubatu.

When you have finished grating the babai and squeezed it with your hands put it in a basin. Put some moantari on the stove to boil, but first squeeze into it the juice of the stem of the kiaou, about 1½ ft, boil until good.

Grate some coconut & put in the sun to dry, then pound it until liquid. Mix the coconut with thick kamaimai & add to the babai & then add the moantari.

Tekamamainai

Grate the babai & squeeze with the hands for some time. Grate some coconut & dry in the sun & pound it. Mix the coconut with kamaimai & add to the babai. Then mix with kamaimai & water.

~~Remove the skin from the babai~~

Ke Tengkamaoto.

The skin is removed from the babai while it is fresh and afterwards it is grated on the grater, as much as you want ~~because~~, perhaps one or two or three ~~portions~~ ~~also~~ as much as you can eat, & when you have finished grating it, ~~and~~ you put it in the sun on a mat to dry, & when it is dry you take it ~~again~~ & pound it in the shell until it is good. You have previously grated some coconuts ~~&~~ prepared them by squeezing them & this is how to ~~do~~ ~~it~~ ~~pressing~~ it. when one portion of babai has been grated, then ~~they~~ one puts the coconuts should be grated and dried in the sun & when sufficiently dried pound in the shell until it is good & ~~has become~~ ~~two fowls~~ ~~to~~ liquid & when the coconut is ready, put it in a basin or a bowl & leave it ~~while you~~ & make the ~~boat~~ ~~to~~ previously squeezed.

~~Mix it with the babai it is about to boil which is so to speak the sago, the toddy & the you like to buy, which you can take which it is about to boil~~

~~Mix the babai with fresh toddy (moantari) until soft~~

~~But the moantari & mix it with the squeezed babai until it is soft in a basin~~

Mix the coconut in the basin with some very thick kamaimai, as much as you want, then mix it with the babai ~~& done them~~

Boil the moantari & mix it with the babai.

Teronoina

Method:

The babai should be minced while it is raw, then squeeze it with the hands in a basin.

Mix a little eddy, te kamaimai & some water together & add to the minced babai. When it is soft add some more kamaimai. Grate 3 or 4 coconuts (te ben) & squeeze ~~out~~ ~~in the~~ te ran ni ben ~~milk~~ into a basin. Then take ~~1~~ te kaoa, about 2 feet, take off the leaves & pound the stem, then wring it & add the juice to te ran ni ben & strain. Mix with some kamaimai & boil until it smells good, stir all the time. When ready remove from the fire & mix with the babai. Make into a shape & bake in the oven.

2½ lbs grated babai.
1 teacup kamaimai
1 " molasses
1 breakfast cup kamaimai
1 breakfast cup of te ran ni ben } to be boiled together
1 pt te kaoa

Add 1 teacup of kamaimai to the babai & squeeze with the hands until well mixed. Now add a teacup molasses & repeat.

Pound the stem of the kaoa & then squeeze into the ran ni ben holding the stem well in the ran ni ben. Strain into a saucepan - add the kamaimai.

From Beru

Red and Yellow Dye from Te Non Roots

Red Dye

The method of dyeing red with the Non root is said to have been introduced from the Ellice Islands about 1885 by Toromon, the second Samoan Missionary to reach Beru.

Collect first a bundle of Non roots, the root buried under the ground only being used (waka-n non). This root will be found to have a dark outer bark (or skin), a soft yellow inner skin and a hard core of wood. Only the soft inner skin is used for making dye.

Scrape off the dark outer bark with a koikoi, nikatona or ntarawa shell which has been made sharp by pressing its cutting edge against a hard surface so that the brittle portions of the edge break off, leaving a sharp cutting edge. Throw away this outer bark.

Now scrape off all the yellow skin until the hard wood is reached, letting it fall on to a mat. Now mix the gratings with powdered lime, 5 parts of non scrapings to one part of lime; squeeze toghether with the hands for some time. Put the mixture into a piece of te ing, roll it up and then squeeze the juice into a tin. on to the prepared te ira. The dye must cover te ira when boiling. Bring to the boil and boil for about 5 minutes. Then let it stand until te ira are cool enough to handle when they should be hung up to dry.

The dye may be used several times until it is all used up. If only a little lime is used the dye will be bright red - if a lot of lime is used it will be dark red.

Yellow Dye

If no lime at all is used the dye will be yellow.

Tokelau

Red and Yellow dye from Te Ren' roots.

Red Dye:

The method of dyeing red with the Ren root is said to have been introduced from the Ellice Islands about (1885) 45 years ago by Taomon, the second Samoan missionary to reach Beru.

First collect a bundle of Ren roots, the root buried under the ground only being used (Waka-a Ren). This root will be found to have a dark outer bark, a soft yellow inner bark and a hard inner core of wood. The soft inner bark is alone used for making the dye.

Scrape off the dark outer bark with a Koikoi, Nukatona a Ntarawa shell which has been made sharp by pressing it' cutting edge against a hard surface so that the brittle fetions of the edge flake off leaving a sharp cutting edge. This outer bark is thrown away.

Now scrape the root until the hard inner core is reached, allowing the scrapings to fall on to a mat. The scrapings are now thoroughly mixed with powdered lime and the mixture is squeezed together for some time with the hands. The mixture is about 1 part of lime to 5 of Ren root. Place the mixture in an envelope of Te Ing, roll up the Ing tightly and squeeze the mixture into a tin or other receptacle in which the rolled and prepared leaves for dyeing have been already placed. Enough dye is put in to cover the leaves

'Te Ren = Morinda citrifolia (Polynesian noni or indian mulberry)

when boiling. Bring the dye to the boil and boil for about 5 minutes. Then let it stand until the leaves are cool enough to handle when they should be hung up to dry.

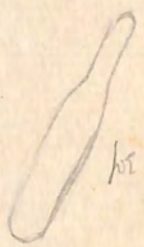
The dye may be used several times until it is all used up. If only a little lime is mixed with the Hen root the dye will be bright red - if a lot of lime is used it will be dark red.

Yellow Dye.

To make yellow dye the process is exactly the same as when making Red dye except that the Hon root is not mixed with lime.

Making the Kamaimai.

The fire is lighted with "te roro" & after a few minutes, when the oven has heated up, the bowl of kareve is put in position. The bowl should not be more than half full. It should boil after about 5 minutes if the oven is an old one, if new it will take about 10 minutes. When the kareve is boiling hard is should be skimmed. This should be boiled hard for about 1 hr. Then tested to see if it is nearly cooked. When becoming syrupy, nearly cooked, the fire should be made smaller, dip the spoon in the kamaimai, then scoop up, pour out some of the syrup, when it is so syrupy that a thin thread hangs from the spoon it is cooked. Remove from the fire, pour into another bowl, beat well until it becomes thick & white, about 15 mins.



for beating.

Making Te Buabua or Te Kamanainai

Te Kamanainai — A mixture of ordinary molasses and grated coconut. (Makin)

Te Buabua — A mixture of white molasses and grated coconut. (Beru). or Rabubu

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Half fill the bowl with fresh liddy & boil hard until it becomes syrupy, about ½ hour. Then add enough finely grated (Bukimairi) coconut to make it like porridge. Boil hard for a few minutes. (Sometimes the coconut is not added until the syrup is really thick) Then stir the mixture continuously & lessen the heat. Cook for about 5 mins. the heat at the last being very low. It is cooked when threads appear when the mixture is divided with a spoon. Turn into a wet bowl & beat for 10 mins, until the mixture is cool. Form into a ball.

Sugar

Strip the leaves + skin from about 3 ft of Te Kiau for one shell of toddy. Chop it up and wrap it in a piece of "te ing" + tie it up.  Beat it gently with a piece of wood, then enclose in another piece of "ing". Pour the toddy into the bowl, soak the chopped kiau in it + squeeze it well with the fingers to expel the juice. Put the bowl on the oven + light the fire. After the toddy has boiled allow the scum to settle + the surface of the toddy to appear before removing the scum. Boil hard until thick — when a hair hangs from the spoon.

* Toddy should be fresh, from 6a m to 9a m is best

Is this the Samoan sago?

Te Bekei

2 3/4 lbs grated sour Babai
Kamaimai
Te Ben grated

Put the babai in a basin & cream by squeezing with hand
about 1 cupful
hands, add enough kamaimai to make a nice paste which
when cut with the hand does not close up. Put on two cases made
of Babai leaves & put into boiler & water. Boil for 4½ hours
Grate 3 coconuts & make te kau ni ben (if shaved make ready one pint)
Pour into a large bowl, add the cooked babai & work it well. It is now
ready but will not keep unless boiled for about ¾ h

Making Black from Te Tabaa'n Tou

Collect about 4 young pandanus fruits, about 3 or 4 inches long. They are good as long as the leaves close to them are fresh. Now pound them in an unimwa with a stone pounder. Put about 4 pints of sea water in a tin. Grate one good sized "ben", & wring it, allowing the "ran ni ben" to fall into the sea water. Next drop in the pounded "Tabaa" & the cloth to be dyed. Boil for

Red leaves, Black dye for

Tin half filled with sea water

Water brought to the boil.

Collect the bundles of red leaves as before

Put them in tin so that there are just enough for the water to cover.

Boil well, but do not stir, for about one hour, when the stems of the red leaves should be soft

Remove the leaves from the water and allow them to cool slightly then

Wring them allowing the surfelled water to fall into the water in the tin.

Then steal fresh red leaves as a lining all round the tin and place the rest in the middle.

Cover as with red leaves and place the tin on the fire again

Collect one 6 thick, juicy aerial roots of the Pandanus tree.

Te Kai - Flour into a screen.

Babatawa - Horse screen.

Te Kuba - Fans for fire, the kabeka nes are used be kuba.

Te Buka baene - For shell fish a small fishing net collecting then it 4 3 ft by 2 ft
Te Kuru baene
made used for back light fishing. Vary in size

Te Kon-ni-bei - (Pakaka for Paraka) For food & the cut ends of Pandanus used for
making kibuka. Vary in size it 4 3 ft & 2.

Te Bara ni Kane - Used for gathering flowers for wreaths & for flags round the kabai

Te Kekeu (ane uae) - Receptacles for food.
Te Kekeu ane kabaka - ane kan kanikiki - last at Fanny Island.

Te Baba (ae bongakang i kabaua) - for gathering the old pedanus leaves for rat roasting, thatch etc.
a roasting basket.

Te Baba - for carrying food.

Te Ramua - a plate for food etc.

Te Baba-n Tanoa - for holding food

Te Baene Mwa ni kon - used for roasting for getting sand for the kabai pito (house kan).

Te Kete - basket for holding fish used in fishing for canoe.

Te Nonuakawa - for holding fish caught in back fishing. large than te kabai kaene.

Te Tabou in South
Te Ain-ni in North
} The rau frond near the joint to the tree, where it gets thin

Te Rango ka The rau from when in a green leaf

Te ka The rau frond in a "Rei"

Te Ba-ni The whole frond or one of its pinnules

Te Tara the thickened edges of the pinnule

Te Weka the mid-rib of the pinnule.

Te Kukini kenikeni = the small pinnules at the end of the frond, used as a fly switch.

Coconut leaves

1 Te Rim - a dead leaf lying on the ground, by picking trees & by the lights round babai plants & the coconut trees & by wind as the colour will fade, but it had to take a while time.

2 Te Am - a feeding leaf.

3 Te Ba-ni - The ordinary leaf.

4 Te kukoko - The small, undeveloped leaf at the tip for fine fan work etc.

The Ba-ni is then classified according to the shade of the leaf.

1. Te Ni-rare - Dark colored leaf.
2. Te Ni-kai-ni-babai - dark green like a babai leaf.
3. Te Ni-kaina - mint kai yellow stalks. light green in colour.
4. Te Ni-kekei - Yellowish red.
5. Te Ni-keang - light blueish
6. Te Ni-tautara - half way in colour between the Ni-kaina & the ni-rare.

The colour of the leaf is tried by putting them to see what colour it will result.

raraingana ||| Te mat & sleeping mat.
Kaburena pattern on Te baka Tarawa - Te iteran te mat.
tibraakina plaiting

Te tikin ae mae
Te baka & Tarawa brought by
the early Tarawa missionaries.

Te tikin ae tibibi, learnt from Nanikai people on Fanning Island

String.

1. The ordinary string is two-ply, & very easy to make.
2. For birds' nets or canoes and for hammocks - where exceptionally strong string is required 3-ply string is made.
4. For the thicker & stronger string required for deep sea fishing 4-ply string is practically made. The thinner for the guide rope for canoes & the bodies of nets
5. String more than 4-ply is never used.

Rua-ni-bena

Te Bena - a Cocoanut husk.

Te Buaka - The strands of cocoanut fibre for making twine.

Te Bibini - 3-stranded string.

te bibini te rano terai a tenan. aai.

Te otata - 4-stranded string.

Te Ro - a gudde, rope.

String is classified - mainly - to thickness.

1. rano-a te noe (necessary a small string)
2. Kora-n te rera (scarf-net string)
3. Te Kaba (one used in building canoes) Kaba n. Cover & shed building.
4. Te ao (fish line string)
5. Te Rera (double type string - in today).
6. Te Kakani (string for tying a thatch). Kakani vi. to tie a thatch.
7. Te Inai-n ro (the ogle string used in net making).
   Te Ro (a ~~gudde~~ rope) used for fishing.

Te Tua Ao Te Tua Kakani etc.
Te Tautua - the string made by the ordinary method also.
Te Kauru mataq - the method of plaiting string & the left handed method
Te Kauru ten - one string of one bunch
Te Kanoa - two strings together

when string is required ~~not of~~ recognized one it is described as twice the size of Te Kaba.
three a half ch

Te Buaabwai - the skin & thick parts of the husk discarded for string making purposes.

Beru Island

Black dye from Te Ren[1] leaves

This process is said to have been invented by the middle aged man who showed it to me — Tem Baro of Aomman. In the first place a bundle of the leaves of the Ren tree are obtained.[2] The bottom of a kerosene tin or other receptacle is packed tight with these leaves and the sides of the tin also lined with them. In the empty space in the centre is placed the rini to be dyed and several layers of ren leaves are laid over the top so that the rini is now completely surrounded with them.

a fire is now made in a hole in the ground in the usual Gilbertese manner and the tin is filled with sea water until the water comes above the level of the top layer of leaves. Two coconuts are husked, cracked and grated and the gratings placed in an envelope of Te Ivy and squeezed into the tin so that the coconut cream (ran ni ben) mixes with the sea water.

The tin is placed on the fire and the sea water in it kept on the boil for some 10-12 hours, fresh sea water being poured in as required to keep the level of the water above the ren leaves.

after 10-12 hours of boiling the rini should be yet

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[1] Te Ren = Tournefortia argentea.

[2] The young branches of the tree are nipped off some 6 inches from the tip and the whole cluster of some 10 or 20 leaves are used in the packing as a unit.

black and beautifully soft and glistening. It is then ready to be worn, to ran ni ben leng, however, usually rubbed on it before use.

To speed up the process of dyeing, some pieces of rusty tin are usually placed in the bottom of the boiler underneath the layer of Ren leaves. Two to three hours of boiling then suffices to dye the article black.

Bern Roland

Darkening and Fixing Rii's with Kawai.

a rii made of Mi-kuka leaves was stained a dark reddish brown with kon root mixed with lime. It was then laid on a mat and, holding it by the girdle, a woman stroked the leaves down from the girdle to the fringe, frequently smearing her fingers with sour toddy contained in a clam shell by her side. The toddy was cut early one morning and was sour enough for use by the morning of the following day.

The application of the dark, treacly sour toddy to the rii makes it beautifully black, smooth and glistening and acts in addition as a fixing agent to the dye, which is otherwise liable to be run in the rain.

Bora Bora

Scenting Rivio.

a rio fixed with oon teddy a ran ni ben is beautiful to look at but is apt to be smelly unless scented before use.

The following are used for scenting rivo:-

(a) The bark a dry branches of the Mao tree (Scaevola Koenigi).

(b) The bark of the Ntai tree (Calophyllum inophyllum).

(c) The red bark on the old and decaying aerial roots of the Pandanus tree.

(d) The roots of the coconut tree.

In every case the process is similar. a round oven is dug in the ground and lined with coconut husks and twg. It is then lit and the dried scenting bark a root is placed on top of the oven in the centre. a conical pile of small sea pebbles is then heaped on top of the oven thus:-

The rio to be scented is then laid on the conical pile of stones and the whole covered over with twg or some other substance which will keep in the scented smoke.

at intervals the rio is turned and when thoroughly dry and smoked it will be found to have a pleasant though smoky scent.

Bere and
Orotoa Islands.

Red dye from the Bero tree.

There are two methods of making red dye from the Bero tree:-

1. Learnt on Bere. The roots of the Bero tree are obtained when they will be found to be similar to ron roots but whitish in colour. The roots are scraped and the scrapings mixed with lime etc., the entire method being exactly the same as in the case of te ron roots. Yellow, however, cannot be obtained from the roots of the bero tree. It is said that a clearer and brighter red is obtained from the bero tree than from the ron.

2 Learnt on Orotoa. Take the berries of the bero tree (Ha-a te bero) and rub them on leaves of the same tree squeezing the juice out of the bero berries at the same time. Then take one of the aerial roots of the pandanus tree (waka-a te kaira) and tease out an end. This end is rubbed up and down on the the bero leave until the juice of the berry is thoroughly rubbed into it when it will turn red. This method does not appear to be used in practice as it would be difficult to transfer the colour from the pandanus root to the object to be dyed.

Gilbert Islands

Yellow Dye from Lime and Sea Water.

a clam shell was filled with sea water and plenty of coral lime mixed with it, the water turning milky white. The pandanus leaves, having been split, were folded into rolls with the inner shiny side of the leaf on the outside of the rolls. These rolls were then plunged into the mixture and kept there for a minute or two, being moved about all the time with the fingers in order to allow the mixture to act on all portions of the leaf. When the leaf turned a shiny yellow colour it was removed from the mixture, washed in fresh water and hung up to dry.

The best leaf for dyeing by this process is "Te ha-n ang", a light coloured leaf. The lime used should be dry and powdery for the best results. Articles dyed by this process may be washed without the dye coming out.

It is said to be a new process, having been learnt by the woman who taught us, Nei Teawete, from an Ellice woman she had befriended on Banaba. It is a secret in her family.

Bern Roland.

Red dye from Te Ivon roots. Second Process.

This process of dyeing articles red was learnt from Rei Tenawete of Antukia on Bern. It is said to give a better colour and is much cleaner in use as it will not readily come off.

The scraped ren root is mixed with coral lime as usual. The leaf (ina) to be dyed is placed in a tin of boiling salt water and the mixed ren and lime added and well mixed in.

The mixture is then kept boiling for a few minutes, when the leaves may be taken out, washed in fresh water and hung out to dry.

If the leaves are boiled in the mixture for some time a purple colour - te uraro - is obtained.

Bleach not Dye?

White made for Rain Water and Frost Teddy [illegible] mixed [illegible]

[illegible] the cloth a white it required to dye. [illegible] The cloth will once bleached.

To make a black siri.

Any coconut leaf which is easily torn apart may be used, & a leaf near the centre of the tree is cut.

After splitting the leaves the fine side is rolled up & pounded with a stone, ~~as board~~ The leaf being held on a stone or a piece of hard wood. When all as beaten & soft they are spread out in the shade for about 24 hours. The leaves are then knotted on to the string & is ready for dyeing.

Collect the leaves of "te auku", sufficient to make a fist full when squeezed tightly in the hand. Fill a 6lb. Bully Beef tin with sea water & ~~boil~~ squeeze the leaves in it ~~until the water is~~ expelling the sticky juice from them. Strain the mixture into a large tin & add 1 6lb. tin of fresh toddy* & leave from 1 to 3 days. * Grate one "ben", wrap in rag, dip in the mixture & wring out.

Roll up the siri & put one end into the mixture, squeeze well, to let the dye get in; then put in the other end & also squeeze well. Wring out. Prepare a small "te kabweari" & cover with stones & on the stones small leaves (te koasa) Lay the siri on this & cover with a mat. Look at it after about every 5 minutes & put on more stones & leaves as it must not be too hot. When the fire dies (after about 3 times) remove. The siri & wrap in a mat. Two or three hours later the "kabweari" is lighted again & the same process repeated. The following morning it is smoked again & is then ready. Spread the siri out & leave for 24 hours, Then grate 5 ben & make "te ran ni ben", add to it ½ a bottle of kamaimai & boil slightly. (nakoakoa e ba tautaua)

When cold pour a little into the hands + rub on to the risi. Then smoke once or twice more.

This risi can be re oiled + smoked as the colour or shineiness fades.

Te Raurau - A Platter.

A midrib strip carrying anything from 15 to 25 leaflets, the exact number depending on the size of plate desired, is torn from the main coconut leaf by gripping a leaflet in the hand and tearing it off with a downward movement towards the butt end of the leaf. In this way only the skin of the midrib is torn off, forming a commencing edge, strong but not needlessly thick. The midrib strip is held on the worker's lap, the leaflets pointing away from her, and the working proceeds from left to right as follows:

1 and 2 remain dextrals. 3, the first sinistral, passes over 2 and under 1. 4 remains dextral and 5 passes over 4, under

Fig. 1. The commencement of a raurau.

2 and over 1, and so on until the first and final elements interlace: it will be noted that the third and all succeeding odd elements become sinistral. Having reached this stage the sides are formed, beginning at the lower right hand corner by turning in each element with a half turn and continuing the check stroke with it. By this method a rectangular platter

Fig. 2. The left hand side of this figure shows the

stage when the first and final elements have become interlaced. On the right hand side the working has been continued up to the point where the braiding would be commenced.

is achieved which is finished by braiding the ends into a three-ply braid and finally knotting the end of the braid itself and tucking it in.

Fig. 3. The completed raurau.

Story Reading

The bark is obtained from various ... any tree. ... as one as it is cut off it is taken into a ... with a weight one on top of a ... mat.

Either put in the ... a ... or ... after is quite in the sea 2-3 months. ... a sea about 4-5 months. ... would be OK after 2 but better after 4.

It is take off the ... fresh beaten and dried under the sun - about a day ... bush it dries ... less

... the sea take dry and husks burnt in ... not flaxed are ... covered with stones and sand.

Te Wiwi Tawhito is the husk of various ... Kawa is the generic name of te wiwi various ... te wairua.

The dried benes is then stored ready for use.

Before for use.

Reeve onto skin (te kiri).

Reeve also what fluffy pieces of husk (te kirukiru) & also the large rough pieces (te kowai).

Two types of husk used.

Two methods of twisting 1 By hand. Twisting until half to least thickness one end.
2 on the knee for the hard husk.

This gives you a bundle.

Te Kawa te - 2 methods. Te Kawa not a rope as rope stats till 3 strands.

Te Kawa

The thinnest string is called Te Rauta. ... to old ... Te Kawariwari

Kawa te Kawariwari.

Te Tua Kula.

Te Wera

Te Kahae

Te Kakeri.

Te Aw.

Te Ro.

Introduction.
Materials used a. Cocount
b Hubiscus.
c. Human Hair
d Cocount Husk

Kenkoje – Some tadelgi methods Nai'manan of Tatarin, Benue.

1. Dried, ben and alkeri water to run into a tin.
2. Grate the ben.
3. Fresh water, either kanun or man, is formed in, in the proportion of about 2 of water to 1 of ranni.
4. The grated nut is washed in by, sifted in the mixture and the wring, the resulting "raini ben" being wrung out into the mixture.
5. an iber of fresh tadelgi is formed into the mixture.

Coconut Fibre

Preparing the Fibre. All the string required in the Gilberts for ordinary household purposes is made from benu, the husk surrounding the coconut proper. Vast quantities of two-ply coconut string are made on every island, principally for use in house building and repairing, the surplus being readily marketable to the government and traders at the standard rate of 6d a pound. Only three varieties of coconut tree are recognised by the Gilbertese and no particular variety is regarded as bearing coconuts especially suitable for string making. Moimoto, or green coconuts in the fifth stage, are invariably used, no string being made from mature nuts; and for preference large nuts only are chosen.

The husk is removed in four or five longitudinal slices on a koro (husking stick), and when a sufficient quantity of nin-ni-moimoto, as the unprepared benu of a moimoto is termed, has been obtained, it is placed either in a ruani benu, or shallow pond specially made for the purpose of steeping husks, of which every woman possesses from five to ten, or else in the open lagoon. Should it be placed in a ruani benu it is merely covered with an inai, or coconut leaf mat, with a stone on top; but in the lagoon it is necessary to dig a hole and cover the husk and inai mat with sand and stones. Action is quicker in the salt water lagoon and the husk may be taken out after 2 or 3 months soaking as compared with some 4 to 5 months in a ruani benu, but ponds are preferred as the resulting fibre will be stronger. The longer the benu is soaked the stronger will be the fibre.

On removing the husk from the pond or lagoon it is well beaten on a pandanus post while still wet with a kain tiri-benua (a mallet made from the hardwood ngea tree) until the butaeni wanin, or red inter-fibrous material, is shaken out. The benu is then dried in the sun for a few hours and stored in a basket ready for use.

When it is desired to make string a section of benu is taken and the hard pieces of outer skin, called kun, are discarded, together with the short, fluffy pieces, called buruburu, from the inner side, and any large and coarse fibre, or koran. The discarded material is not used for any purpose owing to its unpleasant odour. The remaining benu is separated into two groups, the thicker fibre being used for ordinary string while the softer fibre near the skin is retained for making the finer varieties required in the construction of scoop nets, kites, etc., and in canoe building.

Making the 'binoka', or strands. To make the strands which form the basis of the plies used in all string making a few fibres of benu are smoothed out and held in the right hand, the exact number depending on the thickness of the cord desired. This bunch of fibre is divided into two equal sections, one being held in each hand between the thumb and index. The bunch in the left hand is now inverted and laid against that in the right hand so that about a third of its length projects above the right-hand bunch, the inversion resulting in an even strand, since the portion of each fibre formerly situated in the end of the nut attached to the tree will be thicker than the part nearest the free end. There are two methods of rolling the binoka strands together. In the more usual method the joined bunches are held in the middle between the left thumb and index, with the middle finger inserted between the two bunches to separate the lower ends. The bunches are now grasped between the right thumb and index, above the point at which they are being held in the left hand, and rolled together in a clockwise direction by drawing the right index across the ball of the right thumb. The twisted binoka ascends, the movement being repeated until the left hand is free of the strands. The binoka is now inverted and the whole process repeated with the remaining and untwisted half, resulting in a completed strand. The second method commences in exactly the same manner as the first, i.e. by twisting between the right thumb and index, but on the strands being inverted they are rolled along the right thigh towards the knee with the palm of the right hand.

The completed binoka strands are laid together in a pile until sufficient have been prepared to commence the twisting or braiding of the string.

Coconut Fibre

Preparing the Fibre. All the string required for ordinary household purposes in the Gilbert Islands is made from *kenn*, the husk surrounding the coconut fruit. Vast quantities of two-ply coconut string are made on every island, principally for use in house building and repairing, the surplus being readily marketable to the government and traders at the standard rate of 6d a pound. Only three varieties of the coconut tree are recognised by the Gilbertese and no particular variety is regarded as bearing coconuts especially suitable for string making. *Nuneke*, or green coconuts in the fifth stage, are invariably used, no string being made from mature fruit, and for preference large nuts only are chosen.

The husk is removed in four or five longitudinal slices on a *kenen* or husking stick and, when a sufficient quantity of *nuneke* nuts, as the individual *kenn* of a variety is termed, has been obtained, it is placed either in a *ruani kenn* or shallow pond specially made for the purpose of steeping husks, of which every woman possesses one five to ten, or else in the open lagoon. Should it be placed in a *ruani kenn* it is nearly covered with an *mat* or coconut leaf mat with a stone or two but in the lagoon it is necessary to dig a hole and cover the husk and *mat* mat with sand and stones. After so quicker in the salt water lagoon and the husk may be taken out after 2 or 3 months soaking as compared with one 4 to 5 months in a *ruani kenn*, but ponds are preferred as the resulting fibre will be stronger. The longer the *kenn* is soaked the stronger will be the fibre.

On removing the husk from the pond or lagoon it is well beaten, on a pandanus mat while still wet, with an mallet of hardwood, *te ngea*, until the *kantene wanin*, or red inter-fibrous material between the outer rind and the fibre, is shaken out. The *kenn* is then dried in the sun for a few hours and stored in a basket ready for use.

When it is desired to make rope string a section of *kenn* is taken and the hard pieces of outer skin, *kun*, are discarded, together with the short, fluffy pieces, *kunibuna* and any large and coarse fibres, *korean*. The remaining *kenn* is separated into two parts, the thicker fibre being used for ordinary string while the softer fibre near the skin is retained for making the finer varieties required in the construction of scoop nets, baits, etc., and in canoe building.

Making the Sinnets, or strands. To make the strands which form the cores of the fibre used in all string making, four fibres of *kenn* are [illegible] for the right hand, the exact number depending on the thickness of the cord desired. This bunch of fibre is divided into two equal sections, one being held in each hand between the thumb and index. The bunch in the left hand is now inverted and laid against that in the right so that about a third of its length projects above the right hand bunch, the inverted offending [illegible] an even strand, once the fastening of this fibre from [illegible] to the end of the nut attached to the tree will be thicker than

the fant near the free end. There are two methods of rolling the bunches strands together. In the one usual method the joined bunches are held in the middle between the left-thumb and index, with the middle finger inserted between the two bunches to separate the loose ends. The bunches are now grasped between the right thumb and index, above the point at which they are being held in the left hand, and rolled together in a clockwise direction by drawing the right index across the ball of the right thumb. The twisted bunches accords, the movement being repeated until the left hand is free of the strands. The bunches is now inverted and the whole process repeated with the remaining and untwisted half, resulting in a completed strand. The second method commences in exactly the same manner as the first, i.e. by twisting between the right thumb and index, but, on the strands being inverted, they are rolled along the right thigh towards the knee, with the palm of the right hand.

The completed bunches strands are laid together in a pile until sufficient numbers have been prepared to commence the twisting or braiding of the actual string desired.

Braiding with puratu or human hair.

(a) Three-ply flat braid - Te Bibiri. Taking a hunk of hair in her left hand, the operator divided it up into numerous bundles, which were laid beside her, the quantity of hair in each bundle depending on the thickness, or tua, of the braid to be made. She took three of these bundles in her left hand, and, after smoothing out the hair in each, she crossed them as shown in Fig. 1 a, 3 crossing over 1 and 2 over both 1 and 3. She then braided by crossing the outside bundles over the centre bundles into the centre position first on one side and then in the other. When about half an inch had been braided she tied the braid at the top, the end being doubled back to prevent slipping. A loop was formed with the binding string this being looped over the operator's big toe. Braiding was now continued towards the operator.

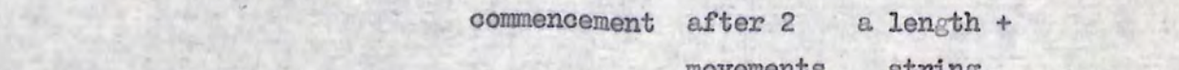


Fig. 1. - Three-ply flat braid. a. b. c.

(b) Four-ply braid - Te Bibiri. Four bundles of hair were taken and tied together at the top before commencing braiding. A loop being formed in the binding string and placed over her big toe, she commenced braiding as shown in Fig. 2 a, 1 being crossed over 2 and 3 and 4 over 1. The braiding was continued in the normal manner from alternate sides, the outside bundle on the left crossing over two bundles and that on the right over one.

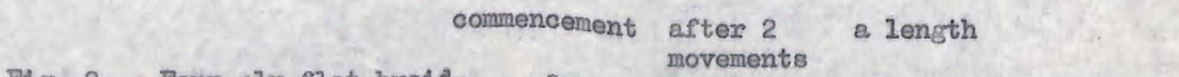


Fig. 2. - Four ply flat braid a. b. c.

(c) Four-ply round braid - Te Ototo. The tying and looping was similar to the four-ply flat braid. She commenced by crossing 2 over 3 and continued by passing 1 under 3 and 2 and then around and over 2 into position between 1 and 3. The braiding was continued in the same manner from alternate sides, the outside bundle on each side passing under two bundles, around and over the second, and into position.

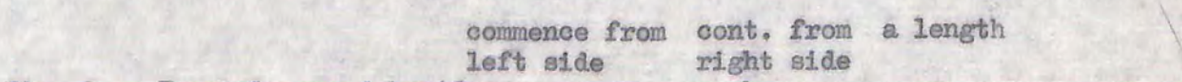


Fig. 3. - Four-ply round braid. a. b. c.

(d) Five-ply flat braid - Te Bibiri. Typing and looping was similar to the four-ply flat braids. The braiding was similar to the three-ply flat braid the outside bundles being crossed over two bundles into the centre position from alternate side.

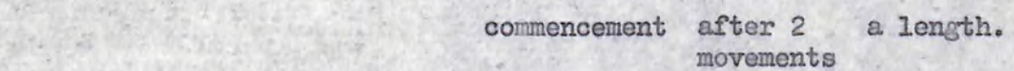


Fig. 4. - Five-ply flat braid. a. b. c.

(e) Eight-ply square braid - Te Toatoa. The tying and looping was similar to the four-ply flat braids. (a) The operator commenced by crossing 1,2 and 3 over 4, 5 and 6. (b) 7 and 8 were then crossed over 1, 2 and 3 into position between 1 and 6. (c) 4 was passed towards the right over all intervening bundles up to, and including, 1; then around and under 1 and under 8 and placed in position between 8 and 7. (d) 3 was passed towards the left over all intervening bundles up to, and including, 7, then around and under 7 and under 4 and placed in position between 4 and 8. (e) 5 was passed towards the right over all intervening strings up to, and including, 8; then around and under 8 and under 3 and placed in position between 3 and 4. (f) 2 was passed over all intervening strings up to, and including, 4; then around and under 4 and under 5 and placed in position between 5 and 3. (g) The braiding is continued as above from alternate sides, the outside bundle on eachside being passed in turn over five bundles, around and under the fifth, under the fourth; and into position.

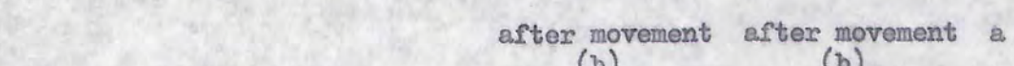


Fig. 5. - Eight-ply square braid. a. b. c.

Braiding with kanaka or human hair.

(a) Three-fly braid - Te Bibini. Taking a bunch of hair in her left hand, the operator divided it up into numerous bundles, which were laid beside her, the quantity of hair in each bundle depending on the thickness, or size, of the braid to be made. She took three of these bundles in her left hand and, after smoothing out the hair in each, she crossed them as shown in Fig. 1 a, 3 crossing over 1 and 2 over both 1 and 3. She then braided by crossing the outside bundles over the centre bundle into the centre position first on one side and then on the other. When about half an inch had been braided she tied the braid at the top, the end being doubled back to prevent slipping. A loop was formed with the binding string, this being looped over the operator's big toe. Braiding was now continued towards the operator.

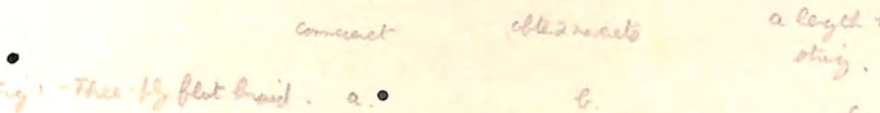


Fig 1 - Three-fly flat braid.

(b) Four-fly flat braid - Te Bibini. Four bundles of hair were taken and tied together at the top before commencing braiding. A loop being formed in the binding string and placed over the big toe, she commenced braiding as shown in Fig. 2 a, 1 being crossed over 2 and 3, and 4 over 1. The braiding was continued in the usual manner from alternate sides, the outside bundle in the left crossing over two bundles and that on the right over one.

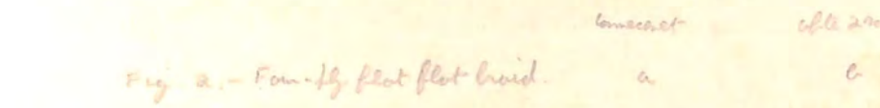


Fig 2 - Four-fly flat flat braid.

(c) Four-fly round braid - Te Ototo. The tying and looping was similar to the four-fly flat braid. She commenced by crossing 2 over 3 and continued by passing 1 under 3 and 2 and then around and over 2 into position between 3 and 2. 4 was then passed under 2 and 1, around and over 1 into position between 1 and 3. The braiding was continued in the usual manner from alternate sides, the outside bundle on each side passing under two bundles, around and over the second, and into position.

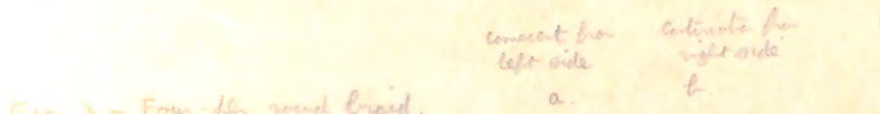


Fig 3 - Four-fly round braid.

(d) Five-fly flat braid - Te bibini. Tying and looping was similar to the four-fly flat braid. The braiding was similar to the three-fly flat braid the outside bundles being crossed over two bundles into the centre position from alternate sides.

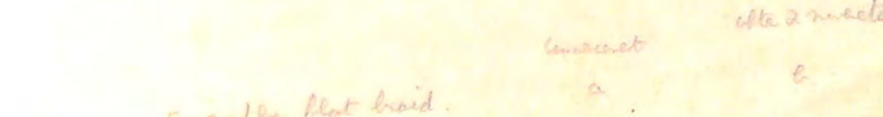


Fig 4 - Five-fly flat braid.

(e) Eight-fly square braid - Te Toatoa. The tying and looping was similar to the four-fly flat braid. (a) The operation commenced by crossing 1, 2 and 3 over 4, 5 and 6. (b) 7 and 8 were then crossed over 1, 2 and 3 into position between 1 and 6. (c) 4 was passed towards the right over all intervening bundles up to, and including, 1; then around and under 1 and under 8 and placed in position between 8 and 7. (d) 3 was passed towards the left over all intervening bundles up to, and including, 7; then around and under 7 and under 4 and placed in position between 4 and 8. (e) 5 was passed towards the right over all intervening strips up to, and including, 8; then around and under 8 and under 3 and placed in position between 3 and 4. (f) 2 was passed over all intervening strips up to, and including, 4; then around and under 4 and under 5 and placed in position between 5 and 3. (g) The braiding is continued as above from alternate sides, the outside bundle on each side being passed in turn over five bundles, around and under the fifth, under the fourth, and into position.

after moment (b) after moment (f) a length.

a. b. c.

Fig. 5. - Eight-fly square braid.

Braided Hair.

3 ply.

Taking a hank of hair in her left hand she divided it up into thinner strands, The thickness depends on the "tia" which is to be made. She proceeded then to take three of these strands in the left hand  then braided it beginning with the left hand, transferring bulk from one hand to the other, when about ½ inch is done it is held at the top, the ends being doubled back first to prevent it slipping, a loop is formed with the binding string which is then slipped over the big toe.

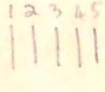
4 ply round.

Tie it.

2 over 3

1 under 3 under 2 over 2

4 under 2 under 1 over 1



4 ply flat

4 over 2 & 3

1 over 4

2 over 3 & 1

4 over 2.

Use of two bone hooks (knitting) for both hands.

Eight-ply square braid a matter how to set a few finishes.

The join. - The one as with a "bricka"

what makes difficulties the three "likes"?

Clothing — The "Rii" a Grass Skirt.

We wore nothing except whe Dancing - then they wore "Te Be" a fine mat made of Pandanus.

The Women wore two kinds of Rii.

1. "Te Rii Nona" a short skirt only in front and behind, worn by Girls before menstuation
2. "Te Rii takanin" - The whole Rii - a short grass skirt reaching all around the waist, worn by women who'd menstuated.

There were two methods of Dyeing Rii:-

"Te Takaniku" is the name of the Grass skirt once it has been dyed Black by the "Te Nao" process.

"Te Ngulinia" is the Rii dyed Brown by being rubbed in with Coconut milk & Kamaniai and then smoked.

The method of dying Red with "Te Non" root came from the Ellice Islands, about 45 years ago with Taramon, the second missionary to reach Banu.

Once Rii was always dyed but making Rii was usually not.

The "Rii" have different names according the color of the leaves from which they are made

"Te Ubanibabai" - referring to the colour of the Babai leaves as it was made of very green leaves.

"Te Ukeika" = The octopus. Made from reddish leaves. The octupus when cooked is a reddish colour

"Te Ukeang" = a Sea-weed. a dark blue coloured leaf Rii

"Te Ukaina" = Light blue coloured, like a Pandanus leaf.

"Te Uneno" = a black coloured Rii

"Te" = Kind or type.

To make a "Rii" take out the "Neke" a mid-rib of the coconut leaf & pound the two resultant strips between stones and then chew them - then them into coconut string. The Rii before use is oiled with "Te Ran string Be."

a man would neva wear a Riri. If he did he would be mocked.

a few women wore "Te Rabarabu" when on a special occasion

Two kinds of "Te Kouti" was worn by women when walking abroad.

1. "Te Bakarabura" wan by none before they had their first child
2. "Te Aonanga"[x2] worn by women after they'd had their first child and until it walked.

The fone was a large mat worn ova the head & reaching to the breast, there were holes for the eyes - the second was worn around the neck.
The fone was decorated with "Te Etete" - stones made fra bleached Padang. The latter had fene stones.
No woman was allowed abroad without her husband a guardian. The guardia walked in front with one or two of [from] weapons.

WEAPONS Stone

1. "Te Betia" - a long wooda sword studded with shaka teeth.
2. "Te Taumangania" - a Purged sword studded with shaka teeth
3. "Te Ie"[x1] - simila to 1 but with 3 fingas across the stick

~~2~~

3b. "Te Kamaua" - simila to 3 but with no shaka teeth. The shark point was named at a distant & the side fingas were used in defence.

4. "Te Maran" - just a long pointed oiled piece of wood.

all made fra Cocount wood

5. "Te Buta" - a short shark teeth sword used soleenly by none - about a foot long

Three kinds of "Te Ie"

[x1] "Te Ie tenua" with 3 fingas
"Te Ie uoua" with 2 fingas
"Te waka ni ie" with 1 fing

[x2] Aonanga = The upper part of the Shoulda

Weapons

For fighting proper "Te Mare" or "Te Mbo" were used

These were clubs made of coconut wood

Length 4 fingers longer than the wielder

Thickness depends on the wielder but about = to an arm

"Te Mbo" is a smaller edition of "Te Mare"

"Te Mare" or "Te Tearabuteti"

"Te Mbo" or "Te bun ni ba."

(observed at Tarawa)

In the further Gilberts a Lasso about five fathoms in length was used in warfare ~~With the~~ ~~the~~ ~~noose~~ ~~was~~ ~~after~~ ~~was~~ ~~attached~~ ~~to the~~ ~~made~~ ~~to get~~ ~~the~~ ~~back~~ ~~after~~ ~~thrown~~ ~~at~~ ~~an~~ ~~opponent~~.

"Te Ro ni Kiri" was also used in the South – a short pointed stick with about 4 yards of Rope attached to it. The stick was hurled at the opponent and retrieved with the aid of the rope.

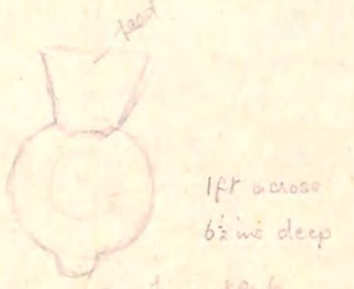
To make "Kakoko".

To ensure a good leaf being cut the man goes up a tree which the woman has previously chosen as having good long leaves & preferably a long unopened spike like leaf. (This unopened leaf makes the whitest ika but the just opening leaf is quite good & is also called "kakoko", the opened leaf is also used but is inclined to be green & is called "te rauoa".) The man pulls off one pinnule & throws it down to the woman who splits it (Te kuokuo) to see if the thin skin comes away cleanly, if it does not they seek another tree, if it does it is cut. Next some rain water is boiled over an open fire. The "noko" is stripped from each pinnule & the leaf pulled off the mid-rib but the "noko" left adhering to it. The pinnule now consists of two strips joined at one end. These are opened, one at a time, and the first skin cut through with a shark's tooth or a piece of sharp shell, about 1 inch from the join. The leaf is now held between the thumb & index finger of the left hand, the long end hanging over the backs of the fingers. With the right thumb & index the two skins are pulled apart to a depth of one inch from the cut. Then the short piece, that which has been cut, is held between the teeth, the leaf is held, close to the mouth, between the left thumb & index finger, the right thumb & index hold the other side of the leaf & pull it apart while, at the same time, the left hand slides down the leaf. (Te kuokuo) The skin held in the right hand is immediately dropped into cold water, to keep it a good colour. This makes "te kakoko" & is called [illegible], the other skin is called "te nano" is used for making a bathing sisi or else thrown away. When the hot water is boiling hard the leaves are taken out of the cold water & plunged into the boiling water, they are stirred round for about 2 minutes & then taken out & dropped into clean cold water. It is then spelt on a skewer, one leaf at a time being taken out of the water. It is hung

up to day inside a house

The Oven (Te ai ni kamainaina)

An oven hole is dug about 6½" deep with two outlets to it, the larger for insertion of the cooking fuel + the smaller as an exit for smoke. About six double handfuls of coral lime are then taken and mixed with a slightly larger quantity of sand, salt water is added + the whole well mixed until the mixture is of the consistency of soft putty. With this mixture the oven, together with the feeder + the outlet, is lined.



This oven is distinct from the "ai ni karawe" which is made awflow.* Lime is the best medium but ashes may be used if it is unprocurable, or ashes and "aiburiba".

A row of flat stones is then laid round the central depression + on top of them further rows of stones each row projecting over the row beneath + the whole cemented together with more of the lime + sand mixture. This process continues until a small dome is formed having an opening at the top in diameter sufficient to fit the base of the cooking pot. The dome is actually horseshoe in shape as the stones do not quite meet over the feeder aperture but only over the outlet.

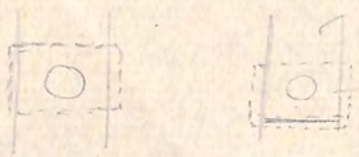
In ~~depth~~ height, cooking pot to bottom of oven should be a "rakena" (span) + the length of the top or two top index finger joints.

The basic principles of the idea were learnt by our nipiemaut from Abaiang but aiburiba + ashes with no stones.

? What is rakena*

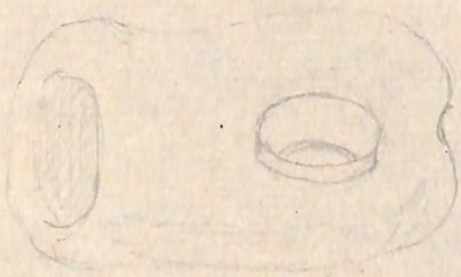
* awflow: ?

the finer points were evolved by him on Beam.



"ai ni kaseve" (Abaiang)

Now the sides of the feeder are also built up with stones + lime in the same manner as before but projecting rather less. Next, a the top of a kerosene tin is slightly bent + inserted into the feeder to form a roof + another piece of tin, with a hole cut in it to fit the basin, is placed on top of the oven. The whole expanse of tin is covered with a layer of lime finishing up round the basin to the height of 1 inch.



Mrs Terrell,

I should be most grateful if you would take charge of this copying order from Dr Koch of the Museum für Völkerkunde in Berlin; using Bozana wherever possible.

Dr Koch wants one copy of each item. Some will clearly have to be photo-copied, e.g. the kite patterns, while some will probably have to be typed, e.g. where the pencil is too faint. I should prefer photo-copying wherever feasible, as it obviates transcription errors and reproduces the drawings accurately.

This may be an opportunity to teach Bozana how to operate the 3M machine?

15.12.64.

TABUNEA.

✓ There are two records for the constant taburea associated with the building of a maneaba :-

1. To prevent harm or kamaraia to the builder or his family.
2. To ensure harm & promote the well being of those who were to inhabit the maneaba who it was built.

A. ✓ The first thing to be done in building a maneaba is to cut the Tatanga for the E. side (the site measured out and the bona got.)

✓ The Pandanus trees selected must fall N. S. or E. If they fell W. they would not be used as they are folly in Beka's side. also if they did not fall freely, catching on one tree, they would not be used as, Tabakea is holding them.

✓ Either tadamo (suitable for small maneabas) or coconut will do for the tatanga.

✓ The tatanga must be cut with a shell adze & as the blows fall thee is a taburea said by the builder (who is the feller).

T 1. " ai ba-n angi tiba aiti korea bona-n maneaba-ia Taburimai, ma Auriaria, nei Tewerei, Riiki ma nei Tituaabine. ai e — — — .

E toki tera? E toki te mate.
E toki tera? E toki te bakarere.
E toki tera? E toki te kai-n aiti.

E toki, e toki
E toki, e toki
E toki, e toki. "

When anything is cut for the waealua (eg post, eg mast etc.) the magic T.I must be said when cutting it

Only on 3 occasions is the tabuaa different:-

a. When laying the ridge capping.
b. When burning all the rubbish which has collected inside a waealua after the completion of the work.
c. When placing the anbunga in the centre of the waealua.

Placing the anbunga in the centre of the waealua.

The builder gets the anbunga from the reef and lays it ~~XXX~~ in the middle of the waealua a little to the E. of the exact centre.

3 boys are chosen (the eldest children of the builder and his relations).

These boys go with 3 baskets with the builder to tamaka - the builder obtains 3 nani-natauia and puts one in each basket. They then come to the first cafe at tamaka and place one feather a piece of drift wood in the ground at the point. They do the same at 2 other cafes (tobuki).

3 girls similarly chosen obtain flowers & ba-ni, grass etc from the land of the builder and place it round the waealua outside the bona.

The builder gets the finger nails of the builders family, cuttings from their hair & a bit off their sleeping mats if they are too small to have hair.

The builder also gets small bits of coconut leaf, tadamo leaf, ~~XX~~ flowers and grasses from his land and mixes it with the rest in the anbunga. The anbunga is then buried upside down with the natiua underneath only 3 ribs of the shell being allowed to show above the ground.

When the builder is placing the nani-natauia fish in the boys baskets he says the following tabuaa.

natauia
a shellfish; Tridacna gigas - clam
tridacna

In the morning at about 9. at low tide

Kanoa-n te aubuge.

T 2 "Teirake, teirake ngkami akanne nani-natanin, ba kam na aki tiri mwi-u, ba kam na aki tiri moa-u, nakea a nako-n nanoaba-u aio, ba kam na aki kaetia ao katoua ao. katelawea"

Immediately the tenbuke has been laid (ridge cutting) put on) the aubuge is buried. The rubbish is then burnt.

While the aubuge is being buried this is chanted by the builder:-

T 3. " ai ba-n nagi tiba aite kabanakia aubuga-n nanoaba-ia Tabuniai eti. as in T 1.

Kabunan te Nanoaba.

The builder climbs up the middle of the east side before the ridge cutting has been put on. He carries a piece of te kafai and places it over the tenbuke, then places his right arm over the tenbuke and on the kafai, and with his head down so that he cannot be seen from the W, Fang S, he with his mouth and he chants thus:-

T 4. " I kabunna, ai kabunna,
I karaba, ai karaba,
anti ni bo, anti ni bo,
boria-e, boria-o,
ko a nako aubo,
ko aki kakawaria nanoaba-u aio,
be tei ona,
te itua ni buni, tauketia,
ko na buti neia na ko na buti neia,
ko na noko neia na ko na noko neia,
ko na ti tei i mainiku-n nanoaba-u ikai,
ko na ti tei i beangi-n nanoaban ikai,
ko na ti tei i nako-n nanoaba-u ikai,
ko na ti tei i naiaki-n nanoaba-u ikai,

I kani kīnō ; I kani kīnō,
I kani bāti , I kani bāti,
I kani Naura,
I kan nō. "

He then descends and the taubuke is put on by the Nata of the builder from Nikuraiea. At the N.E. corner.
Forta the cutting from N to S and then down the S.W. corner.

✓ The people of Beia and Tekai have nothing to do with the
✓ building. Naerua are the builders and his related clan of
✓ Nikuraiea are the ridge cutters.
✓ Naerua, Nikuraiea, Beia na tekai and Beia te Rang are
✓ all related bati.

Kaburoka-ni Buraa-na.

All the range is collected by the people on the four sides of the end of
Naeaba, a good way off but opposite the middle bora in at a spirit distance to first speaker using the building
each case. The builder lights the fires, in Reungatoka anti clockwise
oda, and Talan te Beke clockwise, the taburea being said three
times ova each fire as follows.

T 5 " a teke, a teke, a teketeke nata-ia,
anti ni mainiku-n naeaba-n ikai,
ba a na kawara naeaba-n,
aki neni ko na be tei ona,
a teke, a teke, a teketeke nata-ia".

Te Kai-n Taibai.

If any old man of Beia na Tekai enters the naeaba during construction
(i.e. The hea of the naeaba) The beating of the binding beak on the
east side must be done by the builder himself who must
at the same time chant as follows:-

"ai ba-n ongi tiba

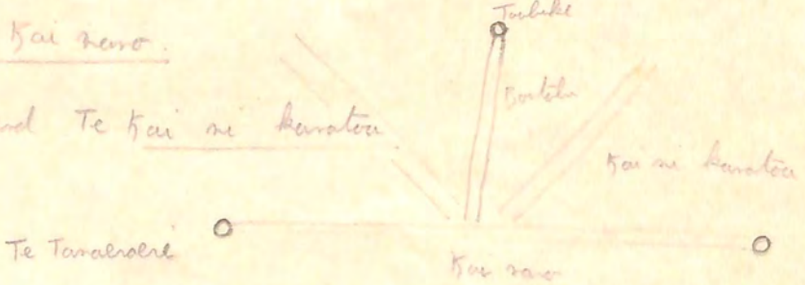
Te Kai-n Taibai.

T.6. "ai ba-n angi tiba aiti kanebwea,
kai-n naneaba-ia Tabuemai ma Auraia, nei Tewerei,
Riiki ma nei Titinaabine,
ai-e-i. E toki tera? E toki te aoraki,
E toki tera? E toki te bakaea,
E toki tera? E toki te mate,
E toki ia? E toki ikai,
E toki ia? E toki ikoa,
E toki ia? E toki i ao-n marua,
uma tababa, kaua tababa,
bāba ao bāba,
bāba ao bāba,
bāba ao bāba."

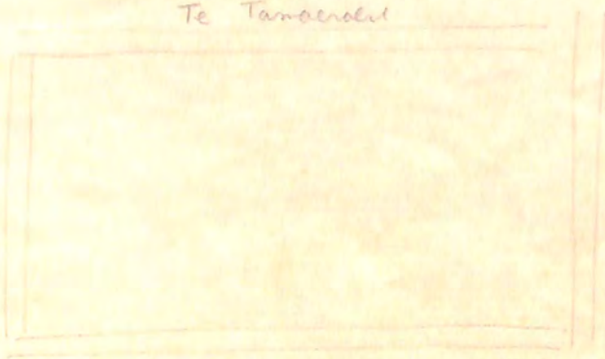
✓ When the stone nei Titinaabine is placed in position a coconut is planted beside it as its' food. When the naneaba is finished this is uprooted.

✓ Te ~~entrance of~~ Te Kai ni Beba across the middle of the naneaba are called Te Kai nano.

Te Bantaba and Te Kai ni kanatoa



Te Tanaeroeri



Tabunea when cutting the first test for the roof-plate (tetaya) on the eastern side of the Maneaba at Bwaiba on Tarawa.

The cutter sang it as the blows of the shell axe descended :-

"ai ba-n angi tiba aiti kora bova-n
maneaba-ia Tabuniai, ma Auriria, Iei Teweinei,
Riiki ma Iei Titiroabine. ai e— e toki tera?
E toki te mate. E toki tera? E toki
te bakaere. E toki tera? E toki te
kai-n anti. E toki, e toki.
E toki, e toki.
E toki, e toki."

Kabuokan Buraena

Ateke-e, ateke, ateketeke mataia, anti ni mainukan maneabau ikai, ba ana kawara maneabau, aki meni kona be tei ona, ateke ateke ateketeke mataia

Te Kai-n-taibao

Ai bain angi tiba aiti karebwea, kain maneabaia Taburimai ma Auriaria nei Tewenei Riki ma nei Tituabine, ai-ai e toki tera? e toki te aoraki, e toki te rai e toki te bakarere, e toki tera e toki te mate e toki i-a e toki i kai, e toki ai e toki i koa, e tokia e toki i aon mariua wina tababa, kaina tababa, bābu ao bābu, bābu ao bābu bābu ao bābu.

Te Tebu Buta

Kai butiki, ma natari, ma nāi anna ōa, e buñ e rara, e ñawa ae e ñawa ántin te maneaba anei mairi ao, ma antina n titiri, ma antina ni kakañ, ma antina n orao; abiri nako, a rerenako, a te nako, akina wa taraian, be a nakonako ana kai, maña naba, ma ñaña ma antin te maneaba ane i mairi ao, ma antina n titiri, ma antina ni kakañ, ma antina n orao, kai tia, i nei mwia, i one, i ka mumutaia, a kai ñawa 3 tao

Kanoan Te Aubunga

Tei riake teirake ngkami a kanne
Kani-matanin ba kam naki tiri mwin
ba kam naki tiri moan nakea nakon
Maneabau raio. ba kam na aki kaetia
ao ka taua ao. ka tebwea.

Kabunan Te Maneaba

Ira bunna, ai Kabunna, ai karaba
ai karaba, anti ni-bo, anti ni-bo,
boira e, boira o, ko a nako oribo, ko aki
kakawaria Maneabau raio, be tei ona,
tetua ni Buni, tauraetia, ko na buti
neia ma ko na buti neia ko na roko
neia ma ko na roko neia, ko nati tei
ti tei i Meang-i Maneabau ikai ko na
te tei Maeaon Maneabau ikai ko na
te tei Masaken Maneabau ikai Ikani
kino, ikani kino, i kani bati, i kani
bati, i kan mauna, i kan ro.

Sizes of waka & houses

Te Bota 5 oka Two eastern ni rearwards

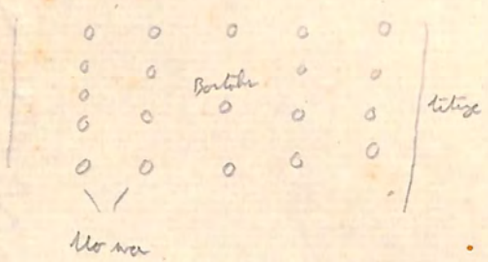
Te hua-tere 5 oka Eastern

Te Maneaba 7 a ree oka

{ Te wa a large waeaba with one side line of reh offsets
E wa te maneaba.

{ Mo wa The largest type of waeaba has 2 side lines
E wo-wa te waeaba

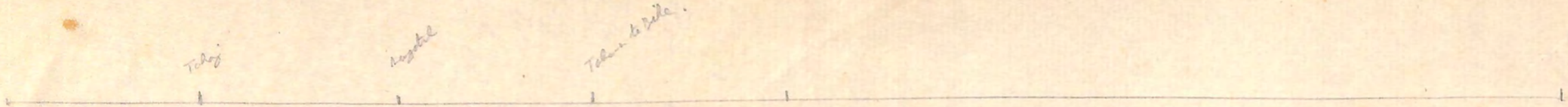
20 lattice a ree the largest waeaba built by Te Kaiti at Butaritari.



The oka - same method use for finding te tanga proportions.
Even numbers in oka are forbidden, only even numbers used.
No oka beyond the first & second staves.
To find the length of the Tauraki = from 1st to 2nd stave plus one span on either side.
The extra span is for "te mauri".
The "boua" will not be directly beneath an oka, it is always placed a little bit one side. If on the oka it will "take waka" & there will be no "mauri".

The oka-n rama apes from the mid of te tanga-n rama up to the middle of the kai-ni tobo

The kani kanene
The eastern te tanga is slightly longer than the western.
anything from a span to ½ fathom.
If the eastern tanga is not longer. Rakon can do as he pleases, if it is longer he is cheated.

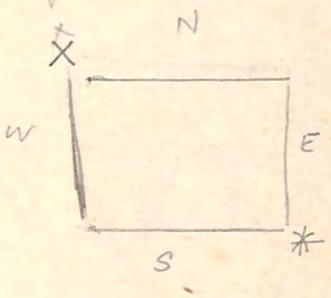


L 126	W 105 –	6	
L 126	W 99	7.	

Tabij	L. 15	W. 10½
Targetobe	L. 18	W. 15
Tabonta Beke	L. 21	W. 16½

✓ The two ramas should be the same length.

✓ Should one end be longer than the other the people from that end of the island will always win everything in games, fights etc.



open at x the north is weak
" " * the south is "

✓ When built in the south the holes for the "toua" are dug to the north of the marking stick & vice versa.

✓ The ramas will be parallel but the "tanga" either E or W will be out of line.

✓ When te tanga are marked for the ika, the ika are not placed exactly on the marks, but in the case of the southern manoeuvres they are placed to the west & vice versa.

✓ In N manoeuvre the first post will be the N.E. the toua sunk from N to S. The S.E. toua being slanted so as to open the S.E. corner, but if ~~it is~~ no warfare is in question the S.E. toua, Nei Tituabine will invariably be sunk first, then N.E. then centre.

✓ Te Tana-a te tai = the flat sea

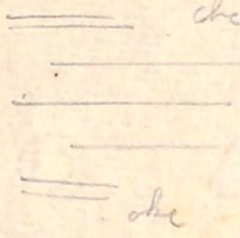
✓ Te Kai-a Ta = the toua exactly the ika parallel with the E & W. Totaga. Above the toua rank a E side & below on W. made to tatoua Bakoa

✓ The tautiki will be long a little bit towds the W. side to the one reason the posts a bit it lies slaty towds the W.
Bakoa is a bed where in the raeka.
The no. of ika on the W. side is always 1 less.

✓ The no. of ika

The Tuakiri Tuarua & table Registers.

✓ Te Kai ni Kakapi = the thin slats on which the tiles ~~must be~~ are tied. There must be three between each other one 2 or 4.



✓ The middle between the ones is turned to <u>roa ni roto</u> (the gore) & unless a kai ni kakapi is put over it the gore will not be shut, to the detriment of all.

✓ The Boutoka are the centre line of posts.

✓ The Bonuka are the line on either side outlining the tumeroa.

Building Rules

✓ In cutting any post and etc. Adopt in the wharenui it must not be allowed to fall but must be lowered gently to the floor at the end of a rope. Anything pulled a tohunga must be done over it by the builder of the wharenui.

That Tohunga is called Bungia.

✓2 The builder of the wharenui can never eat anything inside the roof of the wharenui until the eaves have been cut.

When the building work is finished he goes away and does a tohunga called Te Tohu mate.

The priest is called in to cut side the roof.

✓Te Boroboro. These are the ~~small white pebbles~~ young stones laid ~~on the floor of~~ and the side the tatanga ~~between the posts~~ and the taa. ~~the~~ wharenui after construction has finished. They are laid by Tutuaki anti-clockwise to Tuwakawia. Then clockwise to the sea place. This is to keep perfect ~~order~~ motion of the builder who would otherwise go near to return.

✓Te atamo. These are the small white pebbles which for the floor of the wharenui

✓Te haai. The floor mats are then laid. This has a special ceremony.

✓The eaves are ~~the to~~ cut at the same time.

The ceremony and feast is called "Taumaru Te haai"

✓The food is eaten a the haai as the huge luck. It is only a small feast.

✓about 3 or 4 weeks afterwards a large feast takes place at which all the inlaid eaves - preparations for this are made after the small feast it is called Te Kore Wharenui. The day of the week.

✓Note The haai is laid for S to N starting a the east side of the tuatahu.

✓The edges of the E. haai not only be over lies to the E

✓The Builder has a little of the range a the E side of the wharenui when the eaves are easy cut. The rest is then away.

✓at the Kora Raeala the feeble assemble for the feast and visit all day. afte dark the builder enter into the raeala & does his final tabunea to rake the raeala invisible to the ghosts of the N S E & W. (anti).

This called ~~Kabana~~ Rabuna-n te Raeala.

~~Kabana~~ Kabaraka-n te Raeala is the tabuea done at the ridge-coffing.

✓The first at the corner of each room is called the Kai ni Kaaine and used to be a small piece of wood but is now usually a large coconut log for staght. The Kai ni Kakaini just above is called Te Kai Raeina.

✓Te end of the Kai-n Taetae should not show above the Kai-ni Bobo a thee will be continual argueat and fighting in the raeala.

✓The Kai-n Tau in ader fro lowest to highest

1. Te Kai-n Taobatee (behind the tetaga).
2. Te Kai ni Kaanaroke.
3. Ten Taua.
4. Raweraue
5. Rarorake
6. Te Kai ni Raraki.
7. Te Kai ni Karanga.

✓above the tauluke is Te Kai-n Taobatu
and above that Te Kai-n Riuka.

✓The South Rara is called Te Kara n Aine. & Rongotaka
" North " " " " Te Kara ni Nare.

✓The ends are vice versa. & Taboa te Biko

When the maneaba has been pegged out, the hole has been dug for the Tituaabine pillar, the people are called & a feast is held. The day after the full moon this is done, the food being collected in the morning. The pillar is placed in the hole, some time during the day, three old coconuts & an old siri are thrown into the hole & buried with the post. The hole is dug on the side of the stake nearest the centre of the maneaba. & dug towards the centre. The second stone to be placed in position is Tabakea. There is no feasting beside this stone but the hole is also dug towards the centre of the maneaba. After Tabakea the centre pillar of the Eastern side is put in; then in order, the N.W., S.W., & central west pillars. The eastern Tatanga is then placed in position, the base of the tree itself resting on Nei Tituaabine. Then the western Tatanga the base being on the N.W. pillar. The eastern Tatanga being, of course, longer than the western Tatanga.

The height of the pillar should be (1) from the ground to just below the hip-bone (Ten Toua), (2) to just under the arm pit (Te ann ni bai) or (3) to the shoulder. (Te aon nanga).

1. For Tabiang maneaba.
2. " Maunga Tabu.
3. " Tabon te Bike.

According to the 3 types of each class of maneaba the height should vary, up to the waist for Tabiang, Maunga Tabu from the waist to the arm pit & Tabon te Bike from the arm pit to the base of the neck. The next thing to put up is the "wa-n anti".

These are pandanus trees cut down & their branches left on them. They serve as scaffolding for the construction work. The first is placed between Nei Tituaabine & the ~~first~~ "tou tabu" about 6 ins. short of a ½ fathom east of the tou tabu. (One would be "kanamate" if one didn't cut a little off the fathom when measuring). The remainder are placed parallel with the tou tabu at a distance of about a fathom from one another. A corresponding line of wa-n anti are placed on the west side of the tou tabu starting from the north. Scaffolding poles parallel to the ground are tied roughly to these wa-n anti for the workmen to stand on.

ordered to design

First you measure the height of the tanibaki above the ground in the manner already described. Then you arrange the height of your scaffolding platforms so that the tanibaki when raised will only reach the shoulders of a man working on the platform. ~~Then the bontabu are sunk and cut so that they are level with the shoulders of a man working on the platform.~~ Two leading poles are then sunk, one at the north and one at the south end of the maneaba in the central line.× These poles are cut so that their tops are level with the shoulders of a man working at the scaffolding poles. The tanibaki is now raised onto these two poles. The bontabu are then sunk, cut and placed under the tanibaki which rests on them

× These are the N and S. bontabu

rest of

The tanibaki must be raised from the east side of the maneaba as the easter tetoya and tied to the wa-n anti. It is then raised to shoulder height and placed on the 2 bontabu.

When the taubuka is raised you tie the tauna-i iri to the cete and let the plumb line fall. This will enable you to make sure that the cete of the taubuka is over the cete of the naveaka - it should fall exactly over the stone marking the cete.

You the tie a line to each end of the taubuka and make sure that it is the same distance from the bona on the east and west sides of the naveaka.

Finally you ~~thus~~ hook the taubuka about a hada breadth out of the cete towards the west so that it will over-hang Boboa (Fa nami). Then you sink the rest of the bautaka, cut them and make fast the taubuka to them by lashing.

The oka are then lashed into position. nen Nei Tituaabui first are Tabokea second then the central 3rd the third rest. The same the other side - west. The same ade as the bona. All the oka from the east side must meet the oka from the N. side north. They cross north of the and are lashed that way. This method of crossing is called Te Anga tai. The Anga nan ~~nanu~~ method West towards N or E cannot be used except when a house is being built for a woman. It would therefore never be used for a naveaka.

The lashing of the oka is done in the same ade as the bitty of. The oka being lashed to the tatanga before being lashed to the taubuka.

The architect of the naveaka himself will bind the lashing of the oka nen Nei Tituaabui to the tatanga but before cutting off the unused remade of the nifa used he will tie three knots in it and then cut. (This is for the architects nami) The rest of the oka are lashed oka akaoka

✓ as already noticed the oka are lashed a little to the N of the place ranked for the a the tataraga. Only the oka called Tanakawa (the N.W. oka) is placed & lashed exactly a the mark. (also the architects name).

✓ The Kai-a Ta are the lashed to the oka in the same order. But the ~~Kai~~ standing a the tataraga to lash their you must not lash the first above the head but opposite one's face. otherwise one would "baka i rano-a te rua ni mate". To tie the 2nd one stands a the 1st one. This fun of lashing is called also Ten Tova.

about 5-7 Kai-a to wold reach the taulaki.

The Ba ni Kokaini are the lashed -3 between each oka.

✓ The thatch is now tied one. The thatch row (raki) over Te Bakoa botia is commenced first the the rest of the east side, the mark one Te Bakoa being left in advance of the rest of the thatching.

The the west is commenced over Kabwara & done in the same manner.

✓ There is now the ridge cutting to be fixed (Kabaraki-a ~~te~~ te naneaba). This is the occasion for an enormous feast lasting 2 days. The all important ridge cutting is done by the people of Naerua (a their relations of Abaiang). They ascend to the taulaki for the N.E. gable and first the ridge cutting a for the N valley down S. and finally descend to the ground down the S.W. gable a oka.

✓ The two side rana have then to be finished. The N is done first. the with Bona being sunk. The next is called Tabiang. The side of the 3 no E W & S sides. The tataraga is the placed a then. Then the oka.

The Kai ni Bobo is the cross beam connecting the oka of the rana. To get the position you divide the length of the N.W & N.E. oka 3 a and the rare a 4 a upwards. The oka are lashed in the same order as the bona are ash.

all oka are cut off at te kai ni koko. The ones on either side of the ante oka meet the kai ni koko where they meet it. The middle oka will always be lashed to the kai ni koko a bit to the east of its true centre & east of the tauhiki.

Then each the kau-a-ta which will meet those from the length of the veeaba at each corner & be lashed over the length ones.

The s. side is done as in the case of the N.

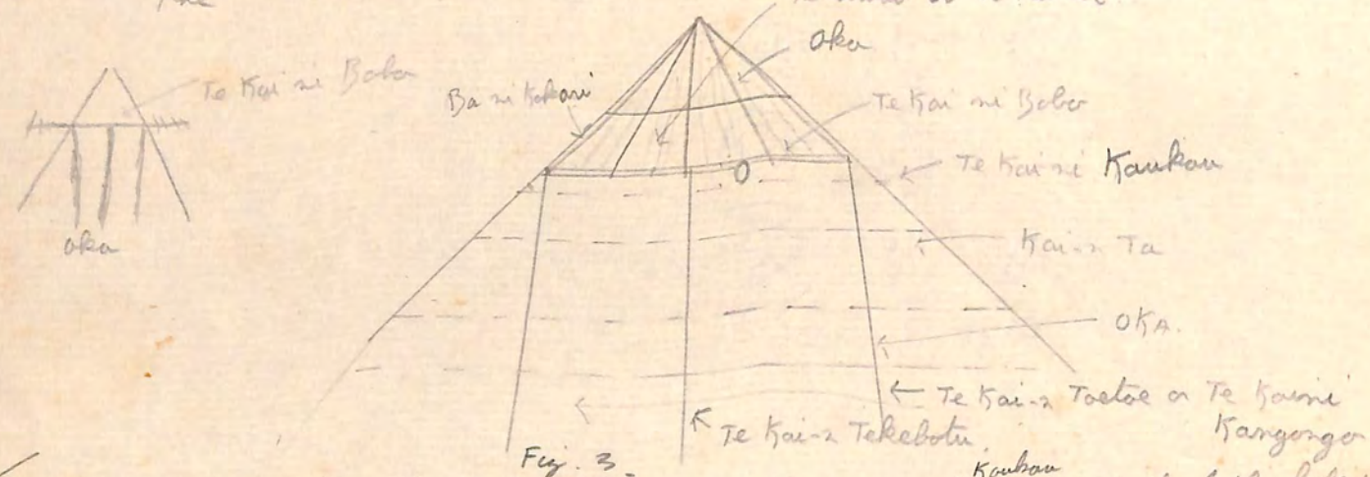


Fig. 3.

The distance between the kai ni Koko and the kai ni Koko Kaukau (the highest nearest Kau-a Ta) should be the length of one head from back to front. If the Kau-a Ta for the E & W side should not then meet the kai ni koko. a short Kau Ta is made and lashed to the kai ni koko and runs a short distance (about 2 kai ni kakari) down the E & W side parallel with the Kau-a Ta. This small Kau-a Ta is called Kaua-a te Kai ni Koko.

The triangle above the Kai ni Koko is called Te Utiroo (the Kite) It has three oka, 3 kai ni kakari and 2 between each oka & one almost touching the two ante oka of the △

Note Te Bouriki Te Tamoaeae the line a double line of posts setting the cross beams a either side of the bantaba are put up as look down lean is put out and looks like the tataga is put up. or these bouriki the Tauabere, 4 poles parallel to the good and side to the tataga, are placed.

The bouriki are midway between the bantaba & the tataga.

The Betio Maneaba is of comparatively recent date. Formerly no-one was skilful in the construction of maneabas on Tarawa except the people of Buariki.

The people of Maiana are the builders of the Maneaba.

Shortest	1. Tokabonua	shortest in length & widest	1. Tabuang-in-Tabuang
	2. Tokamamaro		2. Maungatabu-n Tabuang
	3. Numakabu		3. Tobo-n te buke-n Tabuang
	4. Numawete		4. Tabuangi-ni Maungatabu
	5. Teieta		5. Maungatabu-ni Maungatabu
	6. Ngonio		6. Tobo-n te buke-ni Maungatabu
	7. Kaniaba		7. Tobo-n te buke-n Tabuang
	8. Kaniamatang		8. Tobo-n te buke-ni Maungatabu
Largest	9. Tebera-n te Kai		9. Tobo-n te buke-n Tobo-n te Buke

Largest & shortest in width

1-3 = Tabuang
4-6 = Maungatabu
7-9 = Tobo-n te buke.

Tel

The middle posts supporting the ridge-pole = Te Boutabu.

Ridge-pole = Te Tauboki
Roof plate = Te Totanga.

1 Te Totanga-ni Maniku
" " Maeao
2 Totanga-n Rara.

2 & 4

The construction the No. 1 is termed Raraba and 2 Bakoa.
3 & 4 have no special technical construction names.

The measurements are made first along the Te Totanga ni Maniku

Notes on the Maneaba

✓1 The crossing of the oka at the tauraki is different be Nongatabu and Tabon te Buke. If the E oka cross N of the N it is Nongatabu - if the N. cross N of the E it is Tabon te Buke.

Nongatabu

Tabon te Buke

✓2. If a maneaba is built in the time of Reiwiriata it must be of the style Nongatabu.
If in Nei anti it should be Tabon te Buke.

✓3. The whole edifice is called the Tabukea of Nongatabu or the Kaoti-n rire of Tabon te Buke

✓4. In Tabon te Buke the first bona on the N. side of the E side is called TABAKEA
In Nongatabu the first bona on the S of the E side is called NEI TITUABBINE.

✓5. The 2 G maneaba is a Nongatabu style.
Nongatabu is the perfect maneaba but Tabon te Buke is the chief's.
Te Tangaroa, Temaon and Nanuete built the first maneaba of Kiribati sob Buariki in Tabon te Buke style.

✓6. He has no knowledge of new styles of maneaba such as Tabiang and Tabiroki. The old styles are only 2 - Tabukea and Kaotin rire.

✓7 Tia-n Te Aneau is the name of the measuring string when building the Nongatabu and Te Wao the corresponding string for Tabon te Buke

8. The middle store of the E. side is called TABUARIKI in both marelas.

9 The Tataga of the E. side is called Rotaka a new word, Tabakea, that on the W. is called Bākoa

10. The W side is the side of Bakoa & the people from the sea, the east the side of Tabakea & the people from i ota (the land). In the old marela of "anti ma aonota" they used to dance They used the same marela.
the mwia together side by side. The old marela of anti ma aonota was first on Tarawa, then went to Beru & from there it went to Samoa. Tabakea and Bakoa had an argument over the dance Tabakea and his people were wearing pretty flowers (kaonaeta) from the land and Bakoa's people the things of the sea. After the dance Tabakea collected all his aonaeta and gave them to Bakoa & Bakoa reincarnated. Then Bakoa left for the sea & when he ~~went~~ went into the sea all his flowers etc went bad whereas Tabakeas ~~people~~ (human teeth, sharks teeth, porpoise teeth etc) kept for a long time. From that time Bakoa was un and that is why if a big shark sees a ray in the sea he will eat him. That is Bakoa's gifts to why Bakoa's side of the marela has to be kept down. Bakoa & his people have never returned to the marela since that time. Bakonea the son of Tabakea went to sea & saw Bakoa who tried to kill him with clam shells & Te Reata-n Tari. But he took with him one chicken and one ~~Tekakena~~ Te Kakena (like a dog but not seen these days).

When Bakonea saw Te Reata his chicken was released & tore it to pieces. so Bakoa gave him his food & said that if he & his people didn't finish it they was to be killed. Te Kakena however dug a big pit in the sand and buried the food in it.

Then all had a dance & Te Kakena was dancing the fish dance. He cut all Bakoa's people to pieces with his teeth and

a few, chiefly Bakoa, who sought Bakoa's protection.

The dance was in the sea but a returning Bakoan left the Tekeaua on the end of the reef because they feared him as where he was in a bad temper he used to kill people.

The chiefs was taken on shore. Bakoa was one again.

NAO MOA

There were chiefs before European times - Neef at Nao Noa at Buariki. They had tails (feathers sticky out at the back reaching the ground).

FEASTS.

There are five feasts during the building of a maneaba:-

1. When the dimensions of the maneaba have been measured out in string they have a feast inside the string (The builders).
2. When the scaffolding poles (Te ta n Anti) have been put up.
3. When the ridge cotting has been laid.
4. When the floor mats (Maai) have been placed.
5. When the eaves have been cut.

The clan deity is only in the middle for the name of the maneaba. There is no feast but some magic. It is for the good health of the family of the builder. Leaves of trees flower, nail parings for the nails of relations of the builders family cuttings of hair for their hair etc are all buried under the entrance in the centre of the maneaba when the tauraki has been placed in position.

The builder always had his head, pubic etc. outside the maneaba

Maneaba, Construction of.

Formerly the only people skilful in the construction of maneabas on Tarawa were the people of Buariki. The Betio maneaba is of comparatively recent date and is modelled on the Buariki one.

The people of the clan Maerua are the traditional builders of the maneaba. My informant was Mautake who is, so far as can be ascertained, the only man alive today (except his father) who is in possession of the complete lore of maneaba construction.

Maneabas are of 3 main types:-

1. Tabiang
2. Maungatabu
3. Tobo-n te Bike

When a new maneaba is to be built the people will be asked by the clan Maerua to name the length desired. The length they name (5, 10 or 20 fathoms for example) will not constitute the total length of the maneaba when finished but is only that of the construction line which is plotted on the ground in order that the correct traditional proportions (as to height, length and width) of the type of maneaba to be built may be accurately determined.

The type of maneaba to be built (whether Taborag, Nangatabu a Tabo-n te Beke) is fixed by the type which previously existed there, if any, by the names of the clans who are to be given lots within it and by the clan of the builder (? is Noema builder of all 3 types).

On the afternoon of the day on which the ground plan and proportions of the new maneaba are to be plotted out the main builder proceeds to the bush (as the sun is descending, at about 3 p.m.). Here he cuts some 20 or 30 ba-n te iaai (fronds of the coconut tree whose pinnules are to be used for braiding te iaai mats) about a foot long and sharpens their ends to a point.

Soon after dark (i.e. at about 7 p.m.) on the same day the people gather about the site of the new maneaba and clear the marae (ground space on which it will stand) of all grass and weeds and level it.

One of the ba-n te iaai staves is driven into the ground in the south eastern portion of the marae and a second in the north eastern portion of the marae so that the distance between the two staves is the length already named by the people (say 12 fathoms). See Fig. 1.

A cord made of coconut fibre (Kaa) is stretched between the two staves and a third stave driven in half way between them. The west-plate

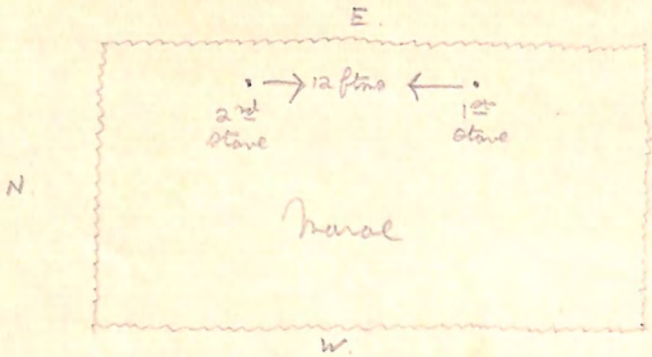


Fig. 1.

(tatanga) of the eastern side of the naneaba will be laid, when the naneaba is being built, so that it lies along the line between the staves, the third stave being on the spot exactly in the middle of the eastern wall-plate of the future naneaba.

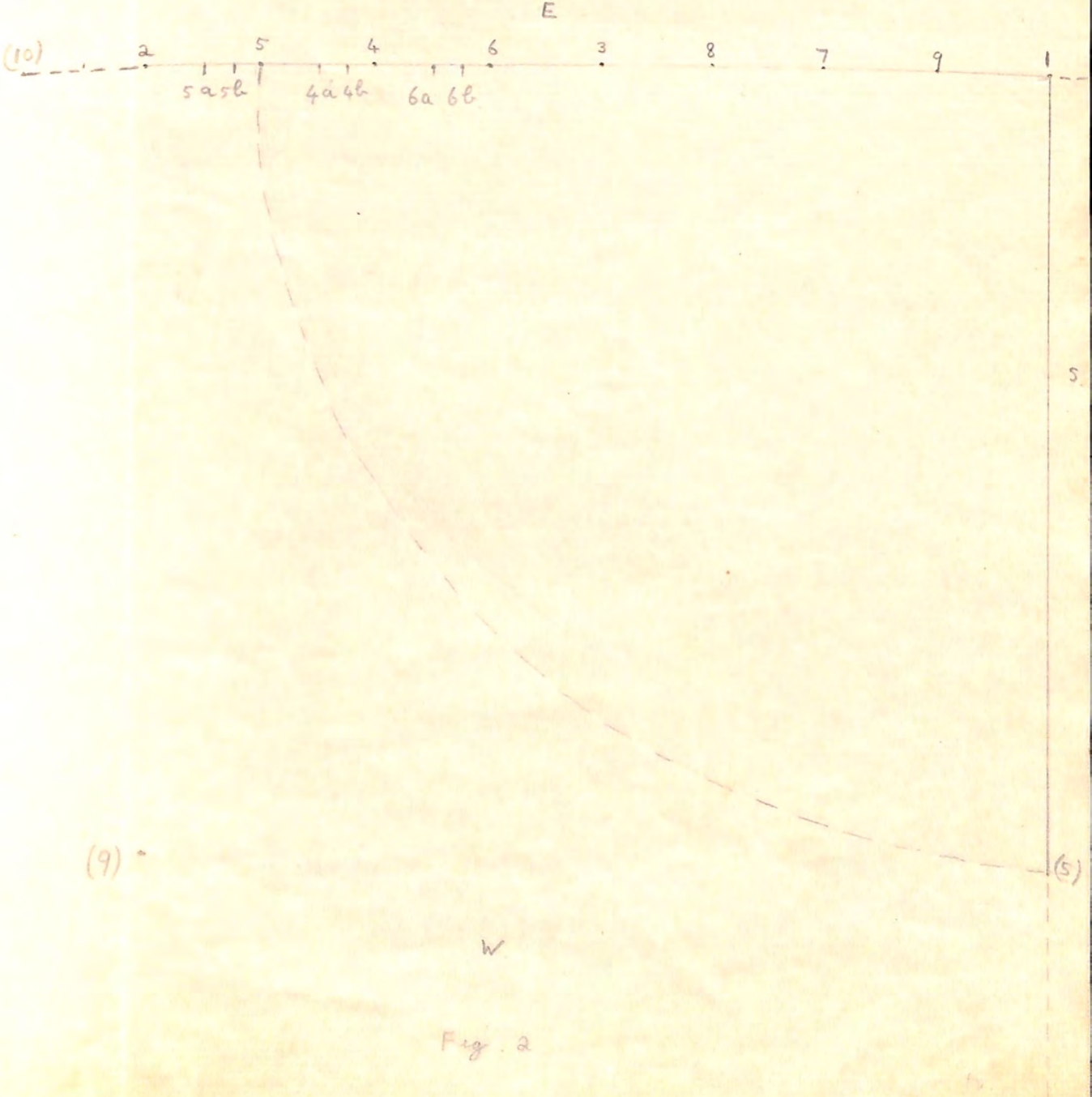


Fig. 2

midway between staves 2 and 3 will be placed stave 4, midway between staves 2 and 4 will be driven stave 5 and midway between staves 3 and 4 will be placed stave 6. The same process is gone through between staves 1 and 3, staves 7, 8 and 9 being driven in in a similar manner. (see Fig. 2).

The points 5, 4 and 6 enable us to obtain the breadth of the three main classes of maneaba, Tabiang, maunga tabu a Tabo-n te Bike but these main classes are finally subdivided into nine types. In order to build the exact type of maneaba required one must again subdivide the spaces between the staves 2, 5, 4 and 6. For example to obtain the measurements for the three main types of the Tabiang class of maneaba mark the spot midway between staves 2 and 5 – called 5a on Fig 2 Then again mark the spot half way between 5a and 5 – 5b on Fig. 2

In the case of a Maungatabu maneaba mark similar positions between 4 and 5 – 4a and 4b on Fig 2–, and for a Tabo-n te Bike maneaba mark the same positions between 4 and 6 – 6a and 6b on Fig. 2.

To obtain the breadth of the maneaba required a rope is tied to the stave 1 and –

(a) In the case of a Tabiang maneaba the other end is carried along to either 5, 5a or 5b. The builder marks this point on the rope, which is the required breadth, and walks in until the rope is at right angles to the original line from 1 to 2. a stave is driven into the ground at the marked point on the rope (5) in Fig 2. Having found the point (5) it is, of course, easy to find the point (9), since the line (5)–(9) must be

parallel to 1-2 and the lines 2-(9) and 1-(5) must be of equal length.

(b) In the case of a Raungatahu or a Tahu-a te Bike raneaha the procedure is slightly different since the rope from 1 must be taken round 2 and then back again to 4a, 4b a 4 in the form case and 6a, 6b a 6 in the latter. The broadest type of Tahu-a te Bike raneaha will thus be 1-2 + 2-6 in breadth. In Fig. 2 is shown – at (4) – the breadth of the broadest type of Raungatahu raneaha.

The names of the nine types of raneaha are as follows, starting with the narrowest and ending with the broadest:-

Tahuanga Class

1. Tahuanga - Tahuanga (Tahuanga-ni Tahuanga) = 1-5
2. Tahuanga - Raungatahu (Raungatahu-a Tahuanga) = 1-5b.
3. Tahuanga - Tahu-a te Bike (Tahu-a te Bike-a Tahuanga) = 1-5a.

Raungatahu Class.

4. Raungatahu - Tahuanga (Tahuanga-ni Raungatahu) = (1-2) + (2-4a)
5. Raungatahu - Raungatahu (Raungatahu-ni Raungatahu) = (1-2) + (2-4b)
6. Raungatahu - Tahu-a te Bike (Tahu-a te Bike ni Raungatahu = (1+2) + (2+4)

Tahu-a te Bike Class.

7. Tahu-a te Bike - Tahuanga (Tahu-a te Bike-a Tahuanga) = (1-2) + (2-6a)
8. Tahu-a te Bike - Raungatahu (Tahu-a te Bike ni Raungatahu) = (1-2) + (2-6b)
9. Tahu-a te Bike - Tahu-a te Bike (Tahu-a te Bike-a Tahu-a te Bike) = (1-2) + (2-6)

The next thing done is to obtain the width of the raneaha. This is obtained by tying one end of a rope to the stone 2 and measuring off the necessary length along the line 1-2

In the case of a type 1 raneaha the length required is 2-5a
" " " " " " 5 " " " " " 2-4b
" " " " " " 9 " " " " " 2-6

and so forth, this length being measured out on the ground as an extension of the line 1-2 (see 2). - Fig. 2 shows the length of a type 3 raneaha - an equivalent length is measured out on the other side of 1.

[length ?]

The total lengths of the eastern and western tatanga of a nancaba will therefore be:-

Tyhe 1 = (1-2) + (2-5a)
2 = (1-2) + (2-5b)
3 = (1-2) + (2-5)
4 = (1-2) + (2-4a)
5 = (1-2) + (2-4b)
6 = (1-2) + (2-4)
7 = (1-2) + (2-6a)
8 = (1-2) + (2-6b)
9 = (1-2) + (2-6).

We have now to find the height, above the tatanga, of the posts supporting the ridge-pole & known as Bontabu.

There are nine different lengths of the Bontabu and therefore nine different heights of the nancaba to correspond with the nine lengths and breadths. These heights are obtained by sub-dividing the now known length of the 2nth tatanga as in Fig. 3.

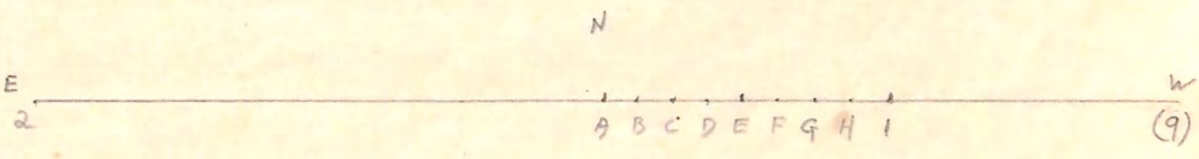


Fig. 3.

A is the mid point of 2-(9) and consequently the point where the Bontabu will be sunk to support the tonbuke a ridge-pole E is the mid point of A-(9), C of AE, G of EI and B, D, F and H of AC, CE, EG and GI respectively.

[I or E?]

Now the height of the Bontabu, above the tatanga, in a tyhe 1 nancaba will be the length from 2-A of a tyhe 2 nancaba for 2-B of a tyhe 5 nancaba for 2-E and so forth, the broader the nancaba the higher the bontabu

There is a name for each tyhe of nancaba according to its height but the complete list given below is, so far as I can ascertain, known to only two men now living.

Should the height of the bontaba above the tatanga be as low as 2 – A the maneaba is termed a Tokabona maneaba, should it be low 2 – B it is tened Tokamanao and so forth, the complete list of names, progressing from the shortest to the largest, being as follows:–

1. Tokabona
2. Tokamanao
3. Numakabu
4. Numanete
5. Teieta –
6. Ngonio –
7. Kaeaba –
8. Kaeamatang –
9. Tabera-n te Kai.

Strictly speaking a Type 1 maneaba should also be a Tokabona one, a type 6 maneaba an Ngonio one etc. but these rieties are not always observed. However the builde stated that this always should be so.

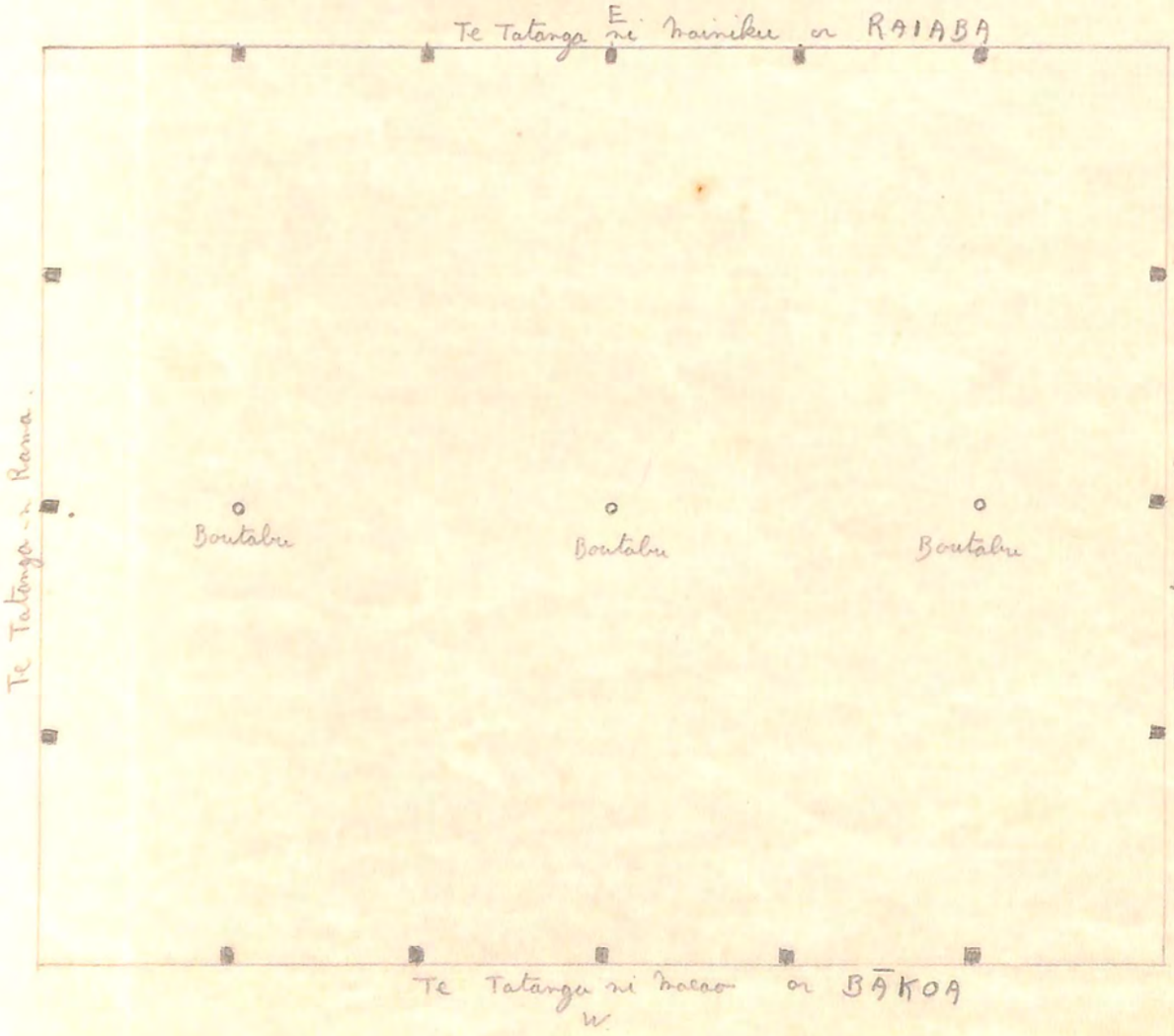


Fig 4.

Nomenclature:-

The Roof-plate = Tatanga.

The Ridge pole = Te Taubuki

Posts supporting the Ridge Pole = Boutabu.

Aron – Te Akawa.

Te banga n aine. E kona ni karekeaki te ika ae te takabe, ao te bubu, ao te bokaboka, n te Akawa aei: Ngkana ko kamarakea te banga n-aine n te iriko ni kai ni katinea i nanona, ao ko n naia i marawa.

Te taou. Ngkana ko kamarakea te u, n te kika, ke te iriko ni kai. E kona n reke te rabono. Ngkana ko nako ni katikua i ririkin te rakai.

Te banga. E kona n reke te ika ae te ouru, ao te riba, ke te ika ni bong. Ngkana ko nako ni kaaki am Banga i ririkin te rakai i nanon te Nama n aki karekea te amarake i nanona

Te kabae para. (Te kabara) Ngkana ko kani karekea te bara. Ko nako moa n ai Onauti: ngkana e reke temana te Onauti, ao ko kabaca i tabon te kai. Ao ngkana E kaoti te Para ao ko anaia ni kabutia ni kairia nako nanon te ban, are e mena irouna raom ae te kauoman.

Te kabakoa. Ngkana ko kani karekea te bakoa. Ko karekea moa am Kakekeke, te atibu, ae ko kabaca nukana n te ro. Ao ko a naia nako marawa te ongo, te bakoa, E oreia Ao ngkoe, ko a katika am bai ni kaira te ika mai i nano nako E ta E tia ao ko ana am ban ni kabaca.

Te ai-Onauti E kona n reke te-Onauti Ngkana ko karaoa am Tinobino n ai Onauti, ko kabaca mwin am Ao i matan te Tinobino ao ko kamarakea ni te kauki, ke te iriko ni kai, Ao ko kabetia nako am Tinobino i Marawa.

Tekibe. Ekona n reke Teika ae Temake, ke Tekoinawa, ao Teku, ao Ika ni bane aika Karereke, ngkana ko nako Nikibe ma am Taene i Korooni, ao am Riena Ibaim. ao ko kaira ami Rin n te Bong.

Te kari. (ke Teibeibe) Ekona n reke Teikari, ao Tekobe, ngkana ko nako n Akawa n Te wa. I nanon Tenana, ao am ao. Tekora. ao matauna Tekabao. ao kana Teibo, ke Teimatang.

Tekaraun. Ekona n reke Ika ni bane n Tekaraun n Tebong, ke n Tengaina, ngkana ko kani Karaoa am Karaun Ko Karekea am Beru ni Karnara i Tari. Eti a Rinokaki mani Karaoaki iai am Karaun.

Tekabara. Ngkana ko nako ni Kabara, karekea mwa Abeam Te Onauti n Tataeia n te Bong. Ereke abeam, ao ko a tiba Akawa ni karekea Teingo, ao Tetauri, ao Teikanibong, ao Tebaru, ao Tebakoa.

Tekibakibo. Ngkana ko kani karekea Teika ae Tekuau, ao ao Tebawe; Ko ana am kai Nikibakibo ao ko nako ni kaea abeam Temakauro, ke Teirikonika Ao Ko nako n tei i rarikin Tena, i Tari.

Tekika Ngkana ko kani karekea Tekika. Ko nako ni Karekea am kai ae Taona ae Temanga ni mao. Ke Teuri, Ao Ko nako n nakonako i aon Temaran, Ao ngkana ko nora banga ao Ko Karina am kai ni karekea iai.

Tekae i Tari — Ngkana ko nako ni kae i Tari Akea am bai n akawa i baim, ma bon ti Rabatam n nakonako i Tari. Ao ngkana ko nora Teika i matam, ao Kobiri ni Kaea ni kabanga i an Teatibu. Eboni bati Teika ae reke iai: Teibaba, Tekoinawa, Tearinai, ao Teneveka bane. ao Ika aika kona n reke.

Tekatiki — Ngkana ko nako ni Katiki i Marawa. Ko kabaka am bai Te wa. Ao akea abeam ma bon ti Te-buraeiman are Ko Katikia i tabon am ao. Ekona n reke iai: Teraku, Tebara, Teingimea,

Aron Te Ruoia — Ngkana ko Katea Paim teaina ni karieta; E a ranaki ba Tetaubuki.

Ao ngkana Ko katea baim teaina ni Kabaoua mai eta; E a ranaki ba Teie ni takoa.

Ngkana Ko Kaboraoa baim ni Katea n aki karinea te aina; E a ranaki Teborauea, Ke (Tebaineman.) Ke Tebaitaunari).

Ngkana E tei Teta Paim teaina ao Tabanake ao are inano e baraki. E a ranaki: Terabu-tei

Tuan Teruoia. Ngkana ko boa anibaim, ko na boia ngkana e roko Temaneve are boaki iai. Ao tara Taboni-baim n aki Karuberubea matam. ao atuna Tetetive. Kaoka Atum nakon tenuka ao manga Ruoia n ai aroia aondata. Ao ngkana iai Te maneve are boaki Te-rraa iai. Kaeta raoi Baim are ko na boa waem iai ba e aonga n Tamaroa tarana n Teno.

Searo Seuana — Ngkana ko Ruoia, tai Karuberubea matam ma boni karekea taran are ko taraia ba ko kona ni katekeaki man Seno, ba angkoa ko mata ~~tekoaia~~. rere iai.

Kaetan arom Atum. — E na mena Atum n te tabo are taraia matam, ba ko aonga ni mata teem! Ao e riai ba ko na ana Sekuna i wim ba e aonga ni karaoiroa arom ngkana ko ruoia ma ni kaota raoi ba ko aki kamwerengau.

Aron reken Se Sari, n Nei Niman.

Ebon riki Se Sari i nanona, ngkana e aki bati Se-ran, man e Ewa Seriringa. ao e riki Se Sari i nanona ni bati; Ebon anaia te aomata n aki akaka, n ai aron are E tangiria, ao akea Sekaingaae baina, ke ~~tenta tuana~~, te Mii teuana.

Auckland Museum

Fish Hooks.

11660 1 | 1 Pahu fra Greenwich in Cavehives (small bt simler)

15845 2 | 1 " fra Uruia (large simler) E P

11658-9 3. | 2 " fra Motutuk (small simler)

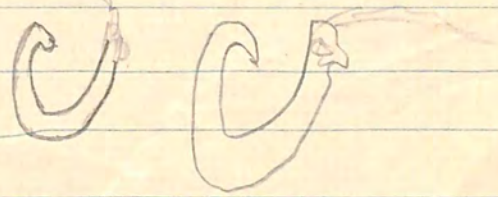
15860.15887 4 | 2 curved Bonito trolling hooks fra Tautukka. Bone bent Evidence lashings hibiscus bound? Snood attached to round hole above? E P

11661 5. | 1 trolling hook fra Greenwich. Ellice snood attached. Curved bent of pearl-shell.

15852 6 | 4. Pearl shell fish hooks fra Tokelau E P

11668-9 7. | 2 smaller 4.

15850 8 | 1 coconut shell hook Tokelau E P



15851 9 | 1 Bone ditto

12729 ✓10 | 1 stalagmite fish-hook (Bonito) fra Ocean Bone bent Hibiscus bound & lashings? Ellice

15853. ✓11 | EP roll of well-made hemp fishing line with small pearl-shell hook attached. Gilbert

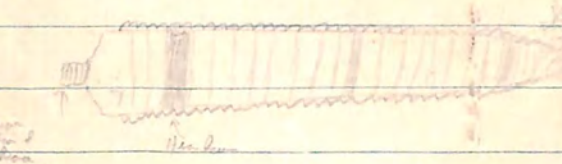
Auckland Museum

Spears etc

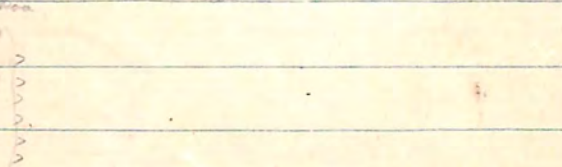
14184 1 Stake tooth sword with narrow, spear-like blade - G

15862 1 ✓2 Knives with stake-tooth point (EP) G (2)
15862 2

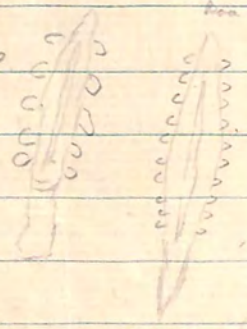
14182 3 Knife sword with edges & hand-guard toothed
Hand with knife & tool
3 tooth lines



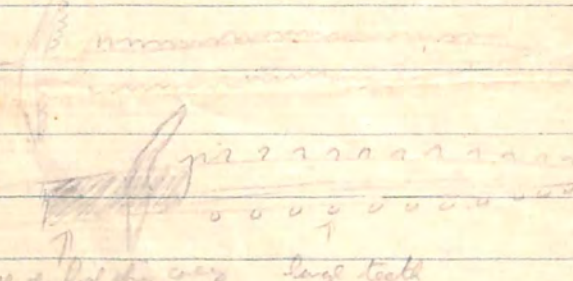
14038 4 Broad sword edged with small stake teeth



8564 ✓5 2 fighting knives (Ellice) as E P
15842



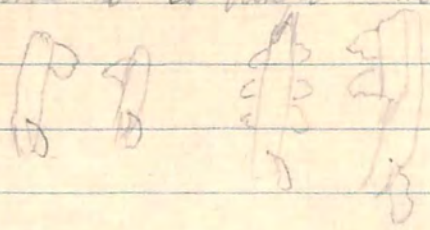
✓6 3 fine long stake tooth spears
edged and with
separate barbs



Large edged & each tooth separate barbed
Hand with the fist the axe Large teeth
i.e. to the helmet

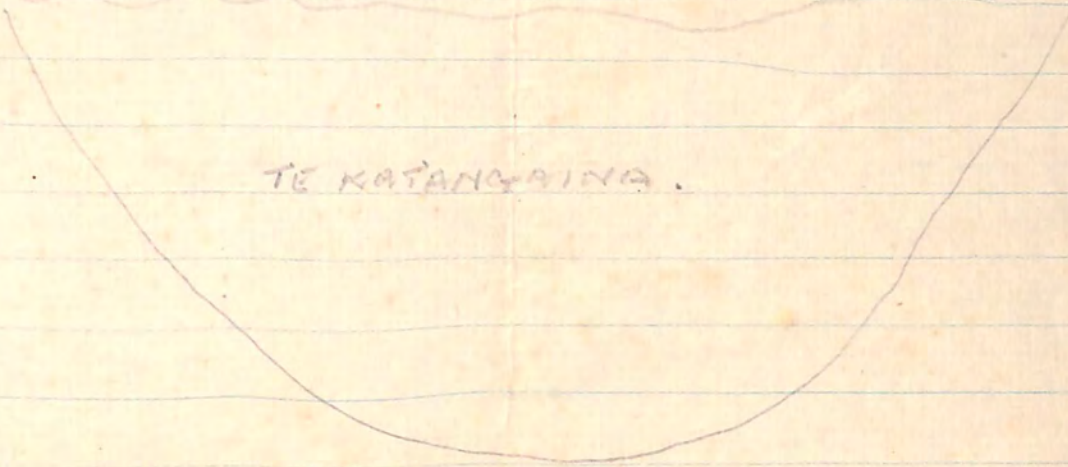
The one in the arrow case is similar to the form of the two.

7 4 warrior fighting knives Beta

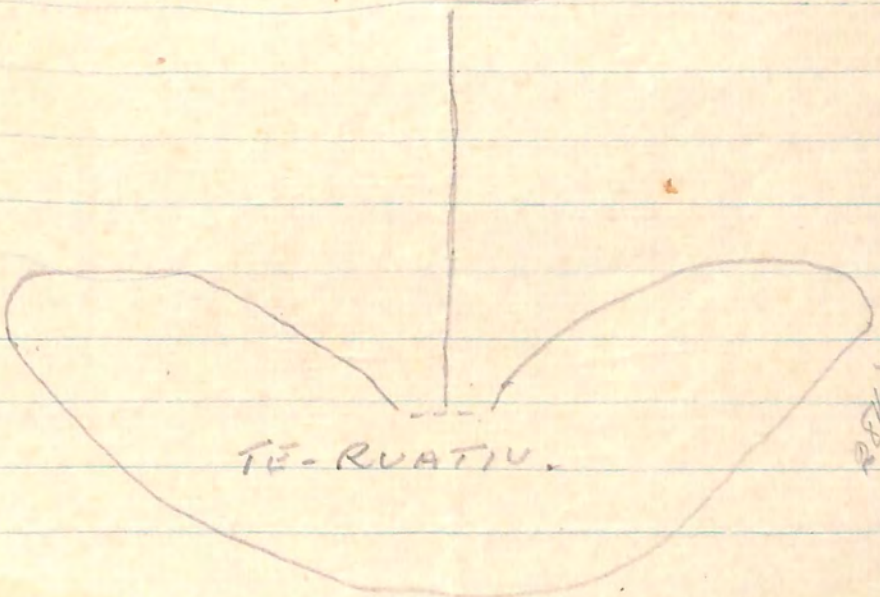


all E P.

Matāniwin te Bike.



Matāniwin te Bike



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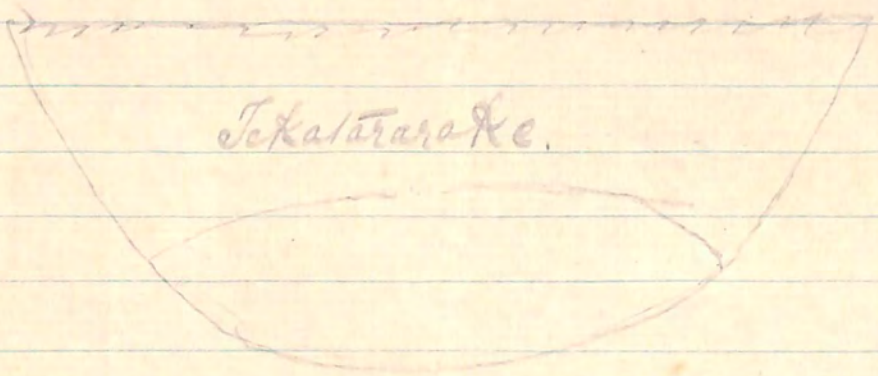
Tabiteuea


Tekatarake.

To smoke the Toddy Shell.

Make a hole in the ground, about 6 ins across & 9 inches deep. Put in some small pieces of rotten pandanus wood. Then "tē ing", already lighted, when the flame is strong ~~drop~~ in enough "biti" to almost fill the hole. Allow this to burn for about 10 mins. Then put on top of it some dead "Tea Mānini" + several handfuls of small white stones. On these place half a coconut shell inverted, with the hole uppermost so that the smoke comes through it.  , Now place the toddy shell upside down on the inverted half shell so that the two holes are together, thus letting the smoke go through the half shell into the toddy shell. Prop in position + leave for 10 mins or ¼ of an hour.

Why is it necessary to smoke?

Shells

Scientific Names

SCIENTIFIC

Tumara = Bubble Shell – Bulla.

Bwere = Violet Snail.

Bwere-rera, Bwere-tika, Bunoa } Different kinds of Cowry including the Spotted Tiger Cowry.

Wiaau
- Club Shell
- Wattle Frog
- Mitre
- Thimble Shell

Bu, Tau
- Triton
- Helmet Shell
- Spider Shell
- Harp Shell

Tau'alae = Painted Lady (to sell for a Bu)

Kabuea = Auger shell

Ki-kakan = Auger shell

Turret shell

Te Reba	Dodo
Mbara-n-Iti	Limpet.
Tinataanin	Warener
Kabunereel Bure	Sea Snail – Natica Crow – Tarita
Baraitoa	Top Shell – Trochus.
Kaburka wi (The Top).	Cone.
Koikoi-n Tarawa	Scallop. Noah's ark shell.
Nakoarikiriki	Cockle.
Koikoi	Trygonia.
Barao	Oyster
Aubunga Teitora Batua	Clam – Tridacna. (different sizes
Kiika	Octopus
Reio	Squid

Tua — Paper Nautilus.

Boatiro — Sea Urchin.

Koaturaca — Heart Urchin.

Kiika-n-ang — Star fish (including Brittle star).

Shells, use of

1 Te Kaukintari

a. Used as a scoop for scooping out coconut meat from the shell.

b. Used on a Kautiaki (coconut grater) as the grating blade.

c. Used as a scraper for scraping bobai.

2. Te Kaikai-n Anti

a. Cut and used as a pendant.

3. Te Ntaraua

a. As a Pandanus and coconut scraper.

b. To scrape ron root used in dyes.

4. Te nekatona a Te Nikabibi

~~a. as a Pandanus scraper~~. No use.

5. Te Kabun

a. To rub.

6. Te Kouraua.

a. ~~To rub~~ For cutting leaves before during for rain. in absence of ni ni bakoa.

7. Te Nikanikiriki

a. ~~To rub~~ see 6.

8. Te Nakaneuea ?

9. Te Nikanababa ?

a. Scrapers.

10. Te Bueei ?

a. For splitting pandanus leaves into widths, in making mats.

11. Te Bune

a. As a decoration on canoes and in dancing.

12. Te Tumara ?

a ao a tuna-n nii in the roun.

13. Te Buerewa = Cowrie shell Buewa ?

a ao a tuna-n nii in the roun.

Te nana is the generic name for all bi-valvular shells.

14. Te Nrese

a ao a canoe decoration.

b Fa smoothing the stringing on a canoe.

15 Te Tau (79)

a ao an oil tomea.

16 Te Bweretika a Te Nematanin ?

a. used in the game Te Boreu, 36. also in Kabuni-n Tanakai

17. Te Buretiu

a. for necklaces + kalau.

18. Te Noro

19. Te Kabunea

20. Te Buki kakang.

21. Te Kabau

22. Te Neang

23. Te Rotu.

24. Te Aubunga

25. Te Nibanikekoa

26. Te Ninaka

27. Te Kamangin.

28. Te Kabau.

a. Tauatana tures.

b. Adye.

Te Kawaanwaau when

c. 3 string together & shaken under the water to attract sharks.

29. Te Raiau

30. Te Nekainei

— About Travelling —

I Get ready to day to travel through moonlight. The wind which blows my canoe sail is fair. It was sent from far lands by the sky. I cannot be lost or dead but I can't hold the end of Beteriki, the yellow place Katataka with the wind from Marao I shall untie the float of my outrigger for racing. It sounds. A bird fell on my mat I will deride another sky bird. It flew to the north sky. Now. I must wake up my foe is coming. Somebody hits Tabitenea. The fish that likes among the sea-grass. Carry it on we will find another fish that can fight it, and beat it from the very depth of the deep sea. The passage is lightning. Something will be happened. I wish I'll be succeed to reach the end of the sky bird's wings. My luck for fighting when everybody gathered together. The People run away when I speared them. I got the man that leads the journey I speared him on his home. He will hear the sound of the thing I am going to spear him with. My luck will be on me my god remember me the sun and the moon. Put a bird on a memory stone

My songs movements are very good they go well nobody can tell. You picked this day for that journey to go and out the side of Heaven European lands and Samoa. Come together those who wish to join the journey to South. This will be my memory name to heaven's gost the sun and the moon. Paddle my canoe its broken by Tahitea a man who leads the journey departed from his home the sea black bird said: Put it down don't take a journey when its is stormy. Those who are [illegible] travelling can travel anytime, because they know more than anybody else about travelling. They also know the foaming of waves in the sea He went on my canoe the magic canoe my second is the unknown canoe. My canoes were gone with a man [illegible] was lost between Kuria & [illegible]. I wish my outrigger floats on the [illegible] fern from Makin the leaves of my Land [illegible] Buka get some more from Reiba with my place the heaven lightning. You know the time which called "te aeai" to manoeuvre in daybreak the place of my mast is loosing when I let my sail ropes go. The canoe is near to [illegible] as horse. Pull down the sail

The travelling sail. Lord Do! Look it around we will have a meeting to found the bird "Le Fuko." We arrived.

Te Kai-n Giaki

Strip the "roke" from a coconut leaf. Take a number, about 20, & bind the tops with kora, then take a few more & bind round again & so on until the bunch is the size needed.

COUNTING, WEIGHTS, MEASUREMENTS AND COLOURS.

Counting.

Counting is done on the fingers. Right hand first starting with the thumb, the left hand. That gets one to 10. If there is a lot to be counted the method (7) of counting with stones and putting out one for each 10 is adopted.

Weights — Rewawata

1 a Stone — atiba. Rawata-n te atiba.
2 Coconut leg — ~~Kaunti~~. Te Nakaro-n Kanni.
3. Horse — Rawata-n te Bata
4 Nancaba — Rawata-n te Nancaba

To decide the weight of big fish.

What one man can carry

1. Te tabeka teranna.
2. " " nanan. = Te ana aro-ra
3. " " tarua ete te tangan.
4. " " aran = ~~Boro~~ Mai aro-ra (aro = a Canoe stick)
(2 Canoe sticks
5. Tenai aro-ra.
6. E amoaki-n te Kenaia (weight carried by a Pandanus pole).

(7). Counting by twos. Anything when in a hurry when they are flat to be counted.

Tera=2 Ua=4 Ten=6 Ranga=8 Rima=10 (one is the thumb and the counting

stick again " " " " " Rua (with the thumb and so forth.

They do not go beyond Rima beyond that was devised for Tavar a Hawaiian missionary.

(8) Counting ~~anchorfish~~, Hawaiian bonga, annalo, Bonito lines, Bubo, hooks.

Terama ..... tengam

(9) Fish smaller than te naroka ni bai

Terama .... teiaki

(10) Canty in Te Buraua, length of flat ends for canoes or of Ran for kites

Terama nara ... tengam

(Pakepa short for Terakera).

(11) Canoes, skis, kites Bicycles. (anything that moves) Tops. Teama ~~un~~ ate games. (Karaa, Kabienako, Cards)

Terara .... tengam

(12) Tama in Greave, Kaaua, Oraua (all goes not inda 11). Rama. Cards.

Tekeraka ... tengam

(13). anything that is ~~cut up or shaved~~ boke ~~but~~ into shaes for thatch Coconuts, pulaus boles (Kai, ~~thapito~~ etc).

Teaua boua boten boang (to bottle)

one stick a half stick 3 ¼ sticks 4 ¼ sticks.

anything divided into shaes Small fishes in quantities.

Buaa Buraua buanta buanang.

anything cut into shaes ones. Tobacco, big fish.

Kaaua boten kaang

Counting.

(1) Counting Ben or any Coconts Rushes or unhusked.

Tenara, nona, tenna ..... tebwina, nabwi, tainwi ..... tengaun, angaun.

(Note - Tengaun = 100 and not 10, which is tebwina.).

tengana, nanga. ..... teabu.

Counting atabu (in S. pieces of land). all round things. Houses, Canoe sheds Rivo, Kue. Bonito.

(2) Tenara ..... tebwina ..... tebubua ..... tengana ..... teabu ..... tekuni.

1 10 100 1,000 10,000 100,00

teea in N Tetaro' in South.

1,000,000 (There is no Motaro etc. It stops at tetaro.).

The old men can suggest a fictive noe for the higher countings.

Tetaro is the Sad i.e. the sand of the world which cannot be counted.

by the tenaaka ni tai

(3) Counting Sticks. all large Fish. (Kua, Bakoa, Not Ikani). Fishy torches are alighted.

Teana ..... tengaun ..... tebubua ..... like (2).

(4) Counting Trees when living

Tekana ..... tengaun

(5) Counting Fishing Torches, young trees before bearing, Pandanus alighted small Creeping Plants.

Teana ..... tengaun.

(6.) Baskets and basketfuls.

Tekeana ..... tengaun.

(14) Slices of Baka.

Teaora . . . . tebuna

Fishing in the Lagoon.

Individual fishing was allowed. But communal net fishing was only allowed in the clan fishing ground of the Ibakea.
If any clan objected to fishing for his clan ground he could put up a Kamaiaina, a coconut leaf on a pole - then no one could fish there.

Clan grounds.

1. Te Bakea (only part of the lagoon that the others didn't have).
2. Antemi (Te Tanunga ni aba.
3. Te Tekeni mae
4. Te Aonga n Anti. (half way up the reef).
5. Nukutengetenge.

Maraka = Te Naraka ni kai
tenaka = 2
a rua = 3.
Nua naka = 4
ono naka = 5.
ono naba = 6.

Tengana a Tenga
tenga
Tenuga
aonga
nunga
enga
tenga
nanga
nunga
tengan tenga.

Measurements of Size.

Tua = Size.

1. Te Tua Tua-n te kirikiri = ~~a large grain of sand~~ a small pebble about the size of a little finger nail
2. Te Tua Ni Maimai = The small immature nut.
3. Te Tua Beti = one chewed Pandanus section - the hard part only
4. Te Tua ni Bai = one fruit
5. Te Karoa-ni Ben = one husked coconut. ~~one fruit in shell~~ one husked one fruit.
6. Te Tua Ben = one unhusked coconut.
7. Te Karibeu-n Tou = a small Pandanus (~~section of drupe~~) drupe
8. Te Tou = a Pandanus drupe.
9. Tua-n te baine-ni bon = one arm curved round (an armful).
(Coil Basket)
10. Te baine-n ran = 2 arms curved round & the fingers touch (2 armfuls)
11. Te baine-ni karoa = 2 arms outstretched with the fingers curved round.
Te baine-n Aua

Measurements continued

Te Ure ni Bai or Te Uhi ni Bai - a finger nail
Te Manu-a tabenibai - fm tip of finger to first joint
Maruaru-a tabenibai - " " " to second joint
Toruaru teruaru-a tabenibai - " " " to third joint
(relationship to whom etc not done).

a days journey by canoe for navigators.

Measurements of Time.
Te Ktoi ni ngoia - long slow time. ~
Kaangaua ni ... just before 5. When the Cocks crow.
Te Uoa, noinibai. When the sky begins to get red. (First flush of dawn)
Te Ino-rota. when they can recognise each other & objects
Te Ote-a tai Sun rise.
Boka roke-a tai When the sun is well up.
Tauaroa Midday.
Tani maeae-a tai Afternoon
Te Tai ae kaoa kaene Teddy cutty time. 4-5.30 p.m.
Bungi-a tai Sunset.
Te ai kubutei Twilight.
Te Ai ro Darkness. 7 p.m.
Te Nukani kang Midnight.
Te Atake = One lunar month.
Te Au = 6 months.

No measurement of Value except Land.

Measurements.

Te Rakara - fm tip of thumb to tip of middle finger

Te Aina ni bai a finger's breadth
Kaai ni bai
Terai ni bai
aai ni bai 10 Tellina ni bai = Te Rakara
Iuai ni bai (Tegaun ni bai)
Te Rakara
Ua raka
Ten raka
a raka
Nera raka
Ono raka 7½"
iti raka
Wan raka
Nua raka
tengaun teuka = tenga. (not as in Ellice 9.)

Tenga = a fathom = fm tip of middle finger of right hand to tip of middle finger of left hand when hands are outstretched at level of shoulder.

1. Te Naraka ni bai = fm tip of middle finger to elbow.
2. Te Namata ni bane = " " " " " to half way between elbow & shoulder (underneath shoulder muscles) used in measuring kaloni.
3. Te Anga ni bai = " " " " " to shoulder.
4. Te Bwenaaua te aoraka " " " " " to middle of the chest.
5. Te Anga anga nowa = " " " " to the opposite shoulder.
6. Te Buki ni bai " " " " " to the opposite elbow when the opposite arm is bent so that the hand is on the chest.

Te Iga

Bindings

1. Te Boeitim. Fa tiyg the roof plates on to the rafters and as a decorative bindg fo the ends of the rafter poles. Tarcolas.
2. Te Kabaca-n Tanai. Fa bindg shell adzes to the poles and fa joints.
3. Te Taera-n Roata. Fa tiyg teriga (the roots fish hooks) a to the line.
4. Te Hoi. Fa the roof of a house. Occasionally a canoe.
5. Te Hoi bangabanga. Fa the beams of a house.
6. Te Buki-n hoi. Fa house beams, canoes.
7. Te Taera-n Roata ae rababa. Same as 3.
8.
9. Te Hoi and Te Buki-n hoi Mwai. Same as 4.
10. Te Buki-n hoi. Same as 6.
11. Te Tinoi. Tiyg the cross rafters ato the plated rafters.

Colours.

Reed = Uoma.

Nouaina = White

Roora = Black.

Te Nano ni Keang = Colour of the Lagoon

Nouaua = Green

Babobo = Yellow

The rest are all Rini colours (See Rinis).

And ni Beriter Hooks (See Beriter Hooks).
But these are little use in mixtures.

Wa Hakeke — Bava-n tauti

made from skin of Te Tauti

Fish skinned. skin filled with sand and hung up to dry for a few days when dry fitted on head goes down at back to shoulders a if made either. Cut one hooked to allow eyes nose mouth to show. Tied at each end by jaws and bale of string held in mouth.

Reef Fights — Bern Island

1. Te Toki ni Wae (Nei aitia. Te [illegible] Arara. Te Aneu. Rawa-n An. Te Awao.).

Te Bain Aoraki

Bain Tewaimata I Tewana Tekuabe Ko ana Kawaina, ao Kotāwaia i an Teiringa ao Katikua i nanon Teram ni Kaburia ma ngaia, Eti̇a ao Kakena matan te waimata iai

Bain Temka ni wi Tewana uan Tenon ae Tewaa, ao Tenua boton Tewao. Ko botia ma ngaia ao Ko Ikua, ao Ko ongira ranna ao Ko a ana Tentana Terani-bue ao Kaitiaka mwa am Araki iai, Eti̇a ao Karea nanoni wina iai

Bain Te Tona Ko Kāra wakan Tenon, Ao Ko ana Kinaina Taberana, ao Ko Ikua ao katikua i aon Te Tona. ao are wakana Katikua naba i aon Tetona, ao Kakibana i aona, Ao Kabuokia ni Kabuoka Te atibu ao Katikua i aon Tetona.

Bain Te Kinaka Ko Kaara wakan Tenon ao ongira ao Rengaanna ma Terani-ben ae aki aokaki E tia Kabira Kinakan am Aoraki iai,

Aron Te aine ae nangi bung.

Ngkana E moani Pikoukou E weteaki te tia Kiring ba e na Kamaraua Pirotona n kinga I mwin anne ngkana e a maraki, ao e a manga weteaki te tia Kaina ni ki teaki te tabo are na bungi-iai: Ao ngkana E a roko natina ao e Kaitiakaki Te Tei i Tari, ao e Kamoaki n nan Tenoimoto, ni kaitiakaki wina. Ao ngkana e Kamoaki n Tari. E a onga ni bana-raoi n anene Eti̇a, Ao e kabaeaki Pirotan te n te Irita ba e Kawa ni Kaubiroto. Ao te kateka n aki nakonak

Teutao

Tebaibaerere	Beru	Baita
Teubaororo	"	"
Namakaina	"	"

Te bai n Aoraki.

Aran te Aoraki	Aran Baina ae Karaoaki iai.
1 Te Kiniman	Wakan Tenon, Ao Temannang. ae Korenganna mangaia, ao Te bā, ao ran Tewani ae Ko Ikua ni Kamaraua, Ongiria nakon Tenana Ao Ka-buroa n te ai. Ao a toia n am Patoro. ao Katitia am Aoraki iai: Katēnana Ngkana E aki mao, Pān Tento ae mairi ao ae Uraura. Ko Kara kunna, ao ongiria nako nanon Tenana, Ao Katoroa n Te-ai. E tia Ao Katena manekan am Aoraki iai.
2 Tekabuebue.	Wakan Tekaina ae a tiba bakati mai Toina anauna Temanoku-ni-bai, Ko kona naba ni Kanarereke a nakon anne: Ko Ikua n ongiria ao Kanoa am Aoraki iai. Ao ngkana E a tia ni moi iai ao Kabiria Ana Nangoban Te-ni ao raenaia ni Kokoa nanona, ao botia i nanon Teing. E tia ao ongiria i aon Rabatan am Aoraki. E tia ao Kanaa-etata n niria i nanon Te-kie ni Karokoa e tinako maonona, Ao Kabuta Kabatana n te bai anne ni Kabiria iai:
3 Tem Ka ni wi	Ko ana Taberan Teukin 3 Ao Ko Ikua i nanon Tenana. Ao Kaki i nanon Teing. E tia ao ongiria ao Kanoa am Nangko. ao ana Teutāna Tari ni botia na ngaia, ao Katoroa n Te-ai. Ngkana Ko nang Karaoa am Aoraki Anganna Tari Teutāna ba e na karakoraia E tia Ao anganna are Ko Karaoia ba e na. Karakaraia n ai aron anne.

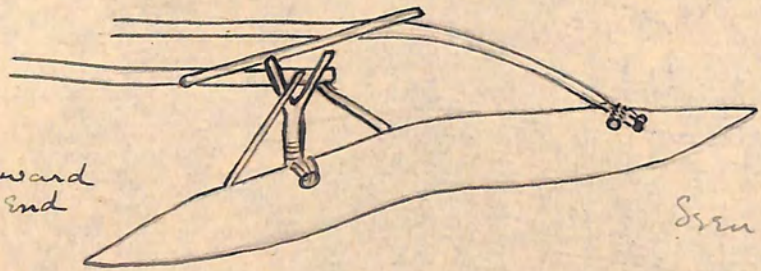
Aran te Aoraki	Arani baina ae Koraoraki iai
4 Tekaboa	Wakan Teraoo Ko anaia n Teingabong, Ko ana are tara Tai, Ao ngkana Ko anaia i muri n Tawanou Ko ana ae Tanrio, E tia ao a naia ni Ikua i nanon Tenana, ao Ongiria i aon Tekaboa.
5 Terangirang	Ko a ana Tetabakea ae menena i taberan Temao. ao Roatan Tenon. Tetabakea n rei ao Roatan Tekaiao. (Kaitarana i Tari) Ko ana Tekikannang Tetakataka ao Tentabanibau. ao rin Tekorikori-ni-Koinara, E tia ao Ko ana tentana ranin, Te-ben ao tentana Tari ao Ko Kaburoa n Te ai. Ao rimwi Ko a nai baikekei ni Kaki i nanon Teing. ao Ko Kaburi i nanon Teran are ko katoroa n Te ai. ao rimwi Ko anai tenua atanan te mate ni Karea nanon am Patoro. ni botia ma Teba Ao ngkana e roko aorakin te Rangirang Ao Ko Kabiria iai.
6 Niman Tekangenge.	Ko kaika Temaniba n ana moantarina, ao Ko Kanoa nanon am mangko, E tia ao Ko ana 50 ban Tebero, Ko Ikua ao Ko Kaburoa i nanon Teran are Ko Kaburoa n te ai. E tia Aoia n am Patoro ao angan am Aoraki ba e na nima n tabentaia
Tebokan te Aoraki	Ngkana e tuai ni mairi am Aoraki, Ao Ko ana tentana Teran, ao 50 ban Teruku ao 50 ban Tekiaou, E tia botia Ikua, Ao Kaburia i

Aran te Aoraki	Arani baina ae Karaoaki iai.
7 Bain te Maraki n atu	Ko ana moa Teran, ni Kaki i nanon am mangko. Ao rimwi ana Tenangoba Raenaia ni Kaki kunna, ao ao Taberan Teuri, ao tennai wakan Te-Aonge ao s uana ko botia ni Ikua ongiria i nanon am Ran ao atoia n te Patoro. ao Katutina Atun te aoraki n te bai anne.
Katokam te Aoraki	Ngkana tao e aki toki Aorakina iai, ao ana teutana tari ao teutana Tebā ao s taberan Temao. aika uarereke ao teutana kim-ronan-Tenana ae mena i Tari. Ongiria nako nanon Tekoikoi ao kangibuea i aon te ai. E tia ao katina i nanoni Pairin te Aoraki anne.
8 Maraki ni matā	Ko Karekea Teutāna Tekareve ae aki renganaki Katina i matam.
9 Tebo maiana	Ko Tebokia n Tari ao ko botia ma Terán ao Renganana Taberan Teuri maitina ao. ao Ko a tebokia iai am Aoraki E tia anne Ao Ko ana Kimana wakan Tetongo. ao Ko Kuota Kunna ao Ko Ikua Kaki n Teing. Ao Turuturunga i nanon Tekareve. ao Kanoa am Aoraki iai.

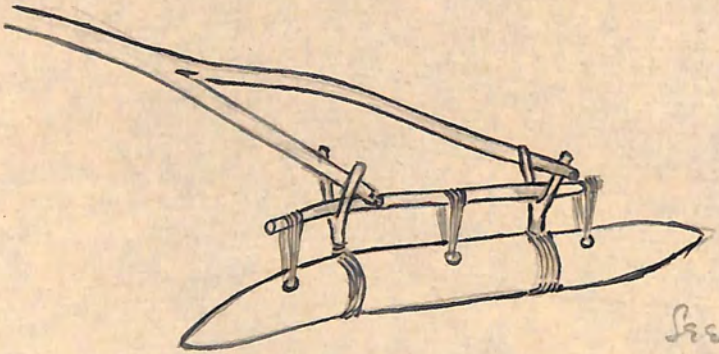
Aran tē Aroka	Aran tē Ham.
1 Teuteutē mane	Te-Roata
2 " aine	Te Tikaobian (Eraka)
3 Tentanini	Tekarinaba
4 Tewao.	Tenareau
5 Tebōi	Temaniberu
6 Temtēa	Teberu
7 Tetarai	Tetikunei
8 Tekiaou.	Tekinnongo
9 Tekaiao.	Tennounon
10 Teruku	Tebabatua
12 Temaunei	Tenango.
13 Teuri.	Temaninnara
14 Temao.	Temoku
15 Teren	Teio
16 Teukin.	Teitei
17 Tebero.	Tekitiba
18 Teitai	Tekun
19 Tengea	Tekewe
20 Tearoua	Tekiriri
21 Teango.	Tematawanaba
22 Tetongo.	Temaūkiri
23 Tenon.	Tekiakia
24 Tebukare.	Te Tiriveuei
25 Teinotō.	Tekibui
26 Teñi	Terabaraba
27 Tekaina.	Tekimoa
	Tekabanei
	Tetāke
	Tenna
	Tetinibu

Canoes: outriggers attachments: Banaban.

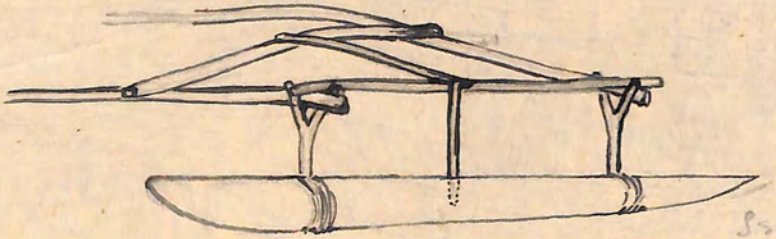
(1)



Seen at Tabiang, Banaba 19. 2. 22.



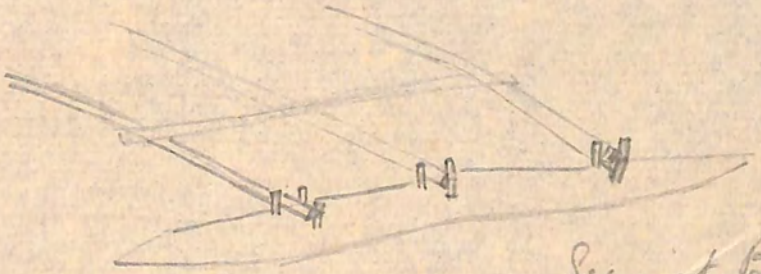
Seen at Tabiang, Banaba, 19. 2. 22.



Seen at Tabiang 19. 2. 22

Canoes. Outrigger attachments. Ellice.

1

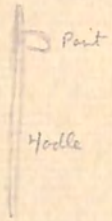


Seen at Banaba
19. 2. 22

Surgical Instruments. Banaba.

Te Moa-moa or Lancet is made in two types - both being made of Sharks teeth.

1. Te Bai n Oro.



2. Te Bai n Ewa.

1. was hit down with a stick while 2. was jabbed in. Both were used to cause bleeding.

Bon te wi ni Bakoa

mainn te mae te rarana

mainn te mae te rarana

mainn te mae te rarana

June 30th 1933.

Dear Teikarawa

Taiaka ba e ak
ta. rao am tamne
are ko kaurea ba
akea ae n na kaaia
rep i roun.

Yours Tebakoa

Kona kabaia !
Iaorena ta.
Penuti reke.

Bon te ba ni Kalanwaroa

mainn te mae te rarana

Teikarawa Teitoa.

Nonouti Beru

Baraboo Material Culture —

Miscellaneous Notes.

2 Te Wa side of Te Hau.

Te Buota side at Te Taeka-n Auti
not known.

Keels in 3 sections.

1. Te Kabi-n Kateke
2. Te Buto
3. Te Kabi-n Kateke.

2 fans each builder Tei Kaoroó deceased

1. Na Unaki-n te buoka. of Te Taeka-n Auti
Na Unaki-n te raoi.

2 Nan Tenubea Tobing.
Coal Te Hau ni nata-n te rawa.
Tei Tenia, & Tei Tokeia.

Tei Teneane kano the chota

Canoe carved with coconut oil when finished.

Na Aana has a Buota.
Kabaki-n i ao-n te buota.

Tagi ni Tete

Nke kwa ya Tagi ni kwa

Exted a 1 & 5 so that D is middle

2 (5) 2 (10) 4

1 2+5 (5+2+2) 5 4 2 CE

Tagi ni Tete

1 How many Bandas are there in Baraka?
How many people?

2 To Hoi ni Be ... from Ndrisa people

3 What kind of canoes did Paito use before
Banga?
What was the mode of
How are they made
Who remembers these things
Who are the last made and used

4 How many kind of canoes are now used in Baraka?
How is the outrigger attached to the canoe
among the Baraka canoes?

5 Can any one go on from Na Ubwebwe and make
other figures.

6 Tagi ni wawe. Nei Karaw
Tagi ni Tete

1. Te Baeba for Fishing.

Hibiscus used a lot. Te kara a ahua i runhu te aha

Te Hau 5 ciwo/flake.

Te Rewa the tree.

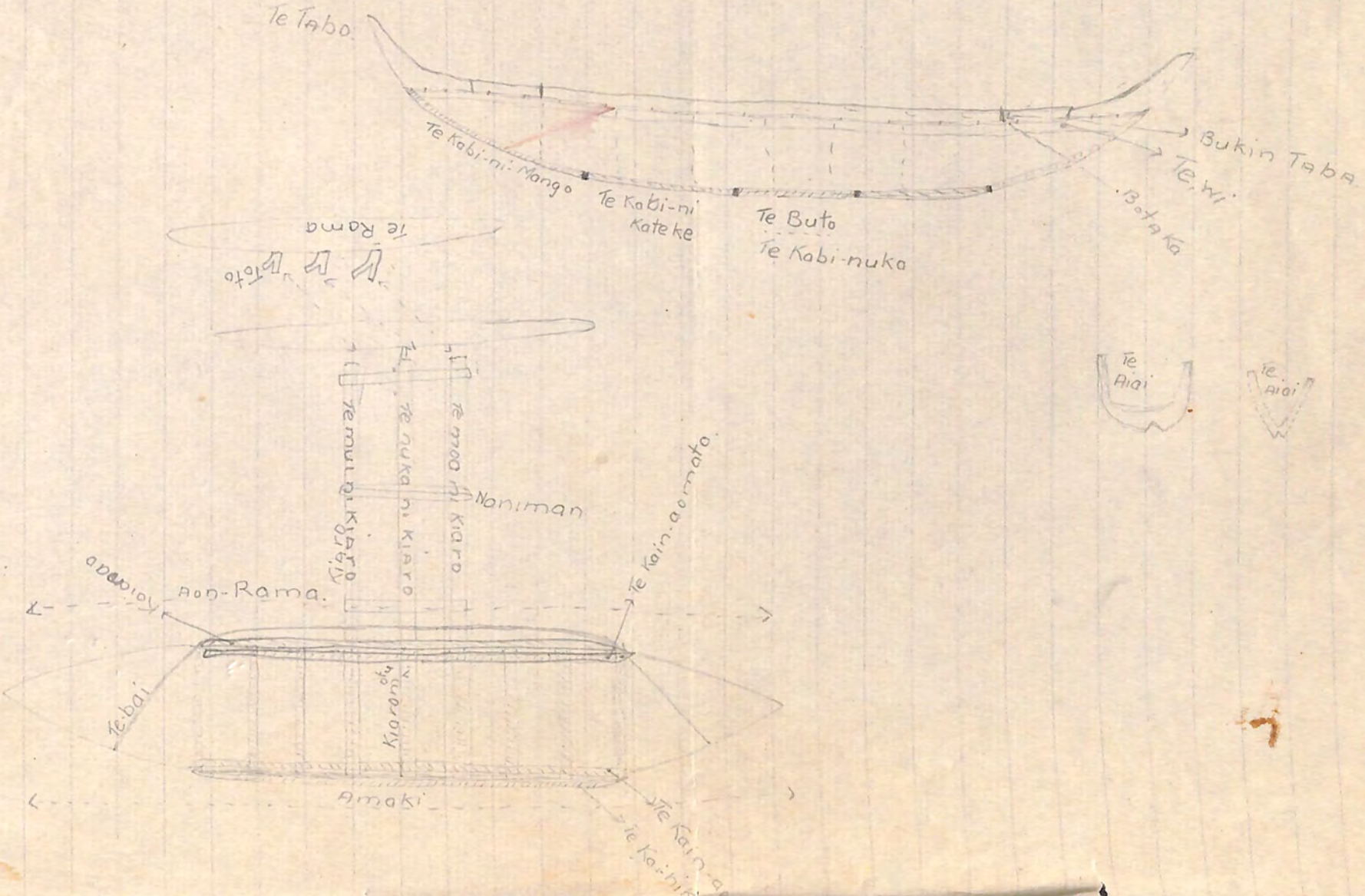
Te Maeai the dead.

2 outriggers Kai ni Maeai.
a Te Maeai.

2 fathoms a less in length. 12 ft.
abat 3 ft in width.

Aran bain te Waa

Te Buto (te Kabi n nuka
" Kabi-ni-kateke
" Kabi-ni-mango
" Rai The Hull
" Aiai The nib
" Kioro-motu
" Kiaro
" Naniman
" Toto
" Rama
" Taka
" Kainao
" Kain-aomota
" B'ai
" Tabo
" Bukin-taba
" Botaka
" Tungo
" Anima Bailer
" Au
Amaki
Aonrama
Te Kabo The bodyjo.


Te Tabo
Te Kabi-ni-Mango
Te Kabi-ni Kateke
Te Buto
Te Kabi-nuka
Bukin Taba
Te Wi
Boraka
Te Aiai
Te Aiai
Te Roma
Te Toto
Te mwi ni Kiaro
Te nuka ni Kiaro
Te mea ni Kiaro
Naniman
Te kain-aomato
Aon-Rama
Te bai
Aimaki
Te kain-aomato

Paddles made ag for Te Tawai
all else Te Hau except the rama

The outrigger was attached by ag here

used by Bait+ fishing and for mostly sharks
& bottom log

Aran kunin te Koneati

Te Kunimam (E bainaki n teiangabong
Te Kunimaerere (Euroura ke mainaina
Te Kunimakoko
Te Kuni atimata
Te Kuni bo
Te Kunimatoa (E bainaki n te tawanou.

Te Bairoa

Koneati Te Abo-Teninga

Abakin Te Bainroa, man (teninga) uanga nakon te bukinibai, uanga nakon te[2] bwenaua, uanga nakon te[3] manokunibai.
Te Bainroa (Te maeai)
Te Abo. (Kunin Te maeai) arana Te marai
Win te Koneati (te Ri n aomata.
Buruburun te Koneati (Te marai.

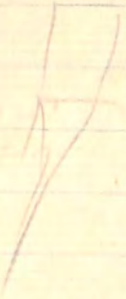
Taetae ni Banaba	Taetoe ni Kiribati
Nakomai maro Maro	Nakomai rin.
Komaneaki ngkami	Kāraba'ai ngkami riki.
Ani kauriri	Rimoara.
Tiang-waki	Tinang nako.
Kama bareki ngkami n ota	Kama nako-mai ni ngabong.
Mai Tabweoa	Mai Meang.
Mai Uma	Mai. Maiaki.
Ikākāi Kabiri mā-ka-ko	Kawaetoka.
Āvā	Akea, ngaira
Ava, tia buanna iroumi	Akea ngoira iroumi
Kabuti waemi 'O'	Karaki (ke. kānenei
Tia riroum mai koa	Tia nako ao tiaoki
Tia bo n ota riki	Tia kaitibo ngkanae tawanou
Tia bo n tai rikiriki	Tia kaitibo nakon te tai riki.
Ea kora 'O'	Terō
Te waa ni Matang	Te Kaibuke
Ea mama taban kaneati	Ea roko i rarikin te aba.
Ea tabōn	Taekan te Kaibuke ngkanaebitak
Te Kānoa	Te Boti
Te Tānā	Towawa (ke Te,un)
Te Kiuraura	Te kai-tatan.
Kāu	Tia-nako
A bwe Kirā	Akea korara te iko (akea te ika

Flying Fish

The flying fishing with no roa Te Karo
" " " with a roa Te Tei, because they stand up.
a fatte torch used in Te Karo
about an arm's lenght in Te Tei.

The whole village go out, the first to launch the
canoe being the leader. 2 to 3 to each canoe
2 toddlers a 1 toddle and are steady with a torch in the
left hand & a net in the right. in Te Tei.

In Te Karo are stands in the middle & the rest are sits with the net in
3 — if any 2 are stands & are sits & no-ne toddlers.

Note Te Baka tenua  Te Baka roroa  ?

Te Roa
Te Tei. are the 2 hands fishing ngs a Baroka.

The difficulty about Te Roa is the roku it duck & dake in the night
roroa. If it does not travel right in the rate the fish
will not stick a the Kaneati.
saetues tenua baka-na. saetues 2 a 4.
& the steady a the chest is hard a it will knock ae ave.
Te Noti a akoi is the topula nae give to this fish Te Ati,
ause to the ng are presses it agaist aere chest.

In the old days once a fish was a the hook & it get any the
canoe was upset as a superstict. Tau ae is not allowed
to flying fish for 3 days. The fish who it gets into the
rate uga scares all the others away - like sheep.

Te Tau is bad cos we'd stay on a rocky canoe & if the net touches the flyy fish get frightened. on moonlight nights the fish don't fly high so the net must be held low.

about 5:30 p.m. at nagi-n begi-n tour the is Te Kabāba — the flyy fish all head togethe. at night they only keep 10 or so in groups.

In the dark nights there are plenty of kuna ofte the flyy fish - bulling the - but theo is no use of getting the.

Tabuna had the right of deciding what birds were to take place & he "Ngkaaniteb T. akea te roa - oo la akeia".

Te itiia ara te ruberube n ra e itiiba; n mano te iti n ra
nane n ai a nikiari toanii waeo ao e ruberube ao
ni Kaiatabo mea bon nikiari bebeni baia ao n nen
abo ma kain roa, mea tai Kakawa kanoani mii nab
are inke boni naia; ma tina Katokitoki iaora roa ke tina
Karei banibanra n teuana te ati bura, te Kua te ati mai
e mate mai aon anau (e nene baina) be inao mea baiba
n rara bebeni Kanan te ati, bai roatini buakon te ni
Kanane Kaiatabo ao raoiroina beriirikana orana te ati
ba ane bitoa ibebena mai nanoana be mate be inra
beia beiebaiakia, kam ai ikarei taboni baia be tiriiri
abona te inan atu e matuonoinonii e moimoti abon
te abo ni maiaki tenita ni kona atimiwau e boberabo
ian namakaina inke boin e kana au kaneati te koro
rake te aeae ni man e i katikia i marenan ban taeta
noino natim ao; ai toki baina ma bukiana ni Kabaina
be Kebo uana n te eba n tabonibai e taribaba kuni
au kaneati te iaon te na te ribaba n atiburuwaran e kaboa
be ioa man e kaki abona kaneatina iroru bai tabekia b
mate mai aon anau e buraburi n rara bebena
i rou be kibanako bernao Kaeae
Kalea, mea kaina ma roia Be tiriin abona
abo tiku mai ananoju ke te abo tiku mai
anonoro bna boa bne bo te ati buru ba
raei taboni baina Be bakara maiawa n
Ke

a tāmwa kaia nai ma kaoa nwana
Temane Kai ma kanaba ba Iraraina b
Iaki kaota ba Inukakina nota Temane ba
bukan te bain noa e mate te titina e mate
wa te ati o Unika kaino ma nora Be nnea
kanang te kainibo te tuan ran tana te kunitaia
nao te ran te manaia te kuni mai, rai ao ma
nim aon ha ntatoni buka ba ma ni karaoinnaia
ake i nanoa kaburea ba Ikanikai moanaoia
ba ikaia aona i te baka i bukoia te reiani bure
Ro ni man e a bete ai kama i nowi Tebani bireia
a i e banna nai ba n na ata maeiuma an te
Iuka n aiei te nnuna bakan anai tengaia te
a kakanu maninna raitan kaia natim tibea
aarena be nanarem taka te ke baka bobo i bua
kon te Taman e kia mai maraia ba manim
ani bo n raa ni kautinako n noa i aon ataka Ti
nanti tatoni bane ae kabuina te baka bakaia
te karau angakinaka i aonu wau n noa ma kona
ni bubon boboraa neana ba mangne bonataua
i nanon te manaaba i tatoni buka bei e aki abau
e nnuna e tekiaki ni nae n na kaiao n na tabe
ke noa kaua n na bati amoa kaino te nnuna ni
baka i noa te nanaau nikea ma ni naraia n
na taneka inao kaino n na karoa kaino te nnuna ni a

bukeu Rabaneo e tii e buubuu ni kara ~~Ka~~ ba
ma on te ika i tiriia i ani maluluun te an
e bakawai atina ma Barana be tiri ati wan e
te he ati i moan te rina karaia te ati Tai kakaka
kakaka naia akea e baka te kakaka tuaai i rina
roam naka are ikoa te mane kotabe ati kaina
kaiko aki taua e mate ana tabekia kakaka te
nai bons te nai ni kaiteki Re bua i aon te ri me
a kaibua te bai ana koakai kakaka te ati
te mane