

Games.

Te Re (Standing and walking on hands).

The following chant is intoned before beginning:-

Ē a manga nako meang ni Kabarekarakā,
Ma notana, ma notana, te bare ni Kirere-Kirere!
Te bōi, te bōi: tana mwina, tana mwina; te babāi
i mwina ang, te babāi i moan ang. Ti a waia ni
Kābābāo!! Ti a xé!
Ē nga te bōiti, ē nga te bwereta? Ho na tei
i mwina au kai te nio-nio, te nōnong. Ti a
waia ni Kābābāo, ti a xé!

Te bōi = te bikoko

Te wawana. A'angaanga te bwio! Ni Totora
Ē baka mai karawa ~~karawa~~
~~awawana bawana te kanga tōo.~~ Ē Kabara
ririna ao ē Kabara ririna te maakurūé
te maakurūé hei teerinaa hei teerina
akea ngaina akea ngaina!

Games. } Maraki
 Butaritari. Men.

Ki-un-waka. Perhaps the most prized game on Butaritari and Makin in olden times. A man would wreath his head with flowers, and would wear two wreaths crossed over chest from shoulders under armpits. He would stand with a staff of wood about three feet long before the crowd and allow who would to pelt him with missiles. The missile used was the root of a pandanus tree sharpened at each end and hardened by drying in the sun. If the stomach or eye were struck with the sharp end of such a weapon, death very often resulted. The game is played nowadays with the stalks of the babai leaf, which are relatively soft, but still capable of stunning and of breaking a rib.

Extreme dexterity is shown in warding off and avoiding these missiles, which are thrown from a distance of only ~~ten~~^{six} yards or so, with all a man's force and accuracy.

Quickness of eye and body alone are needed; there are no rules for training. A challenger watches the flight of the missile and before it reaches him will shout aloud what

he intends to do. He shouts, for example, "E nako mae-u" ("My garland goes!"); he ducks his head and allows the thrown stick to sweep the garland from his crown. When I watched this game played with babai stalks, one of the players successively allowed the garland from his head and two shoulders to be torn from him by the passing missile, without receiving a single scratch on his body.

If a man was killed at this sport (as often happened) in the old days, no dispute whatever arose. It was considered a natural adjunct of the game, and there was no question of penalising the killer or his wife with a land-fine, as would have been the case under ordinary conditions.

As seen at Marakei, played with babai stalks, the missile must be thrown from straight over the shoulder. To throw with an outward sweep of the arm is forbidden; as the thrower breaking this rule would be roughly handled by the crowd. The challenge + thrower stand 50 yards apart, and run towards each other as if in the lists, the challenge striking attitudes and springing lightly from foot to foot. Missile hurled at six yards. Challenges used two guard sticks of 18 inches each.

Games.

Ta Tina-ni-Kabakaira (All ages and sexes mixed).

Played at sunset in any season on western beach.

A dozen or more players stand in a row on the beach, facing south: these are called "aroka", or "plants." A single player walks up and down this row continually counting them: she uses the system of numeration which is applied to trees — te-kai-na, na-kai, teni-kai, etc. She is called te tia-arooka — "the owner of the plants."

Squatting on the sand, facing the plants, at a distance of about eight yards, is a woman, whose title is te tina, the "mother", or sometimes te tia-ikuku, the "woman who pounds the pandanus leaf (for mat making)."

As a link between the plants and the mother is a player called te tia-ira, "the thief", whose duty it is to steal the plants from the "owner" when she is not looking, and to take them to the "mother." The "theft" is made just after the "owner" has started to count the row of plants from one end. Any one of the plants she has already counted may be stolen — say No 2 or No 3. The stolen plant goes and squats behind the mother, clasping hands round her middle.

When the owner of plants counts back to the end from which the theft was made, she naturally finds one short: she makes believe to be greatly puzzled for a while and says aloud in a musing voice —

"Kai, e nga aroka-u te ara Teban?"

"Why, where is my plant the name So-and-so?"
Then walking across to the "mother" she stands before her and says:—

"Neiko, ko aki nonora aroka-u te ara

"Woman, that not see-st my plant the name

Teban, ae e tei-tei ikai?"

Teban, which stands here?"

The mother answers, "Kai, e aki non-ia, e aki ata aroka-u, ba e lon aorai ikai: me not know thy plant, for I indeed stay here: and it a baka iri-n Ten Nakun ma e a mengarora naba." felt pandanus drupe of M^rNakun, and I chewed it also."

The owner of plants then pretends to fall into a great passion. Stamping left foot and turning left shoulder to the "mother" she says:—

Neiko, e a tai butingaro-i-ko!

Woman, e (?) (?) (?) (?) (?)

Then doing same with right foot and shoulder she says:—

Neiko, e a tai mengaroi-ko!

Woman, let me not (be forced to) chew kee up!

Then she runs away and begins her counting of the plants once again. Exactly the same

process is repeated until all the plants have been stolen.

Part II of the game then begins. The "owner of plants" makes a pretence of seeing for the first time the "plants" sitting in a line, one behind the other, at the back of the "mother". She goes to the first (who is clasping the mother) and turning his face up says to the mother, "Niho, raa-m
Woman, ^{hey} what

ke aroka aei te ara Iu Naewa?" "The mother the plant this, the name So-and-so?"

answers: "An nea (my king)", invariably for the first one behind her. When question is repeated ~~in~~ in turn for each "plant" she invents ~~various~~ various designations, such as "My toddy-cutter", "my canoe-builder", "my lover", and others as laughable as possible and not too polite. All those designated after the "king" are classed as "nati" or children of the "mother".

When this enumeration is done, the "owner of plants" returns to stand in front of the mother, and says to her in a whinedling, persuasive voice, holding out both hands: — "Niho, ko aki kani mim teutana?
"Woman, you don't want to make water, ^{ah! he!}

Niho, ko aki kani beka teutana?
"Woman, you don't want to excrete a little?" The "mother"

answers, "Ei I kani mim, I kani beka ma I aki kona
Yes I want to make water, I want to excrete, but I cannot

ba a tinea ki Kurabe-u aikai"
for they hang on my rectum, these (people)."

Then the "owner of plants" answers: "An, isa Ki-m
Nakai-o! bali nikiria Tabungarongaro, io-ia!" "Come, shake thy (b-m)
Nakai-o! for we fetch ? ? ? ? ? , shake it!"

At these words the "mother" takes outstretched hands of the speaker and rises to her feet: all the plants behind her also rise. The "owner of plants" draws them along for a few yards, herself walking backwards. Then suddenly she begins to swing the head of the procession from left to right and back again. She increases the movement, throwing her weight from side to side and skipping now here now there as she proceeds backwards until the whole line of plants acquires an undulating motion. Then without warning, she darts away to right or left and pulling hands of the mother makes a complete loop, and throws herself through the middle of the line. If she breaks the line, the "plant" whose hands have let her through becomes her prey, and she bites his hands and runs in pretence of eating him alive. So the game goes on until all the "plants" are eaten, one by one: last of all, the mother

Games. Te Kauni-batua.

One of the most highly considered games of the Gilberts was the Kauni-batua, which consisted in making two small fish called batua fight to a finish.

A bowl-like depression was scooped out in the sand and lined with a babai leaf: it was then filled with water, to a depth of four or five inches. The "fanciers" brought their batua to this "ring" in coconut shells — each fish being kept separate, as the creatures are so fierce that it is impossible to keep two at peace in a confined space.

A half shell with a hole in the bottom was taken and filled with water, while the "fancier" plugged the hole with his finger. His fish was put into this. Then covering the top with his other hand, the fancier immersed the shell in the pool, turning the bottom with the hole in it towards the shell of its contestant on the other side of the pool. Withdrawing his finger from the hole he waited until his fish emerged into the pool.

Both contestants having emerged, only a few seconds would elapse before the fighting began. It was watched with the greatest anxiety by the "fanciers", who would load a laggard fish with abuse, and would be prepared to make a

great family feast if their fighters were successful.

To goad two ^{sluggish} batura into action, the pool was sometimes stirred with the finer finger. This was never done with the tip of the finger, because to point at a fish was said to inspire it with cowardice. The index was bent and the water stirred with the phalanx.

On islands where the chiefly system prevailed, the Vea or High Chief employed a special functionary (of the working class) to train his batura and to keep their number up by catching more. The practice is ancient. A legend of Tanentoa, a High Chief of Rem, who lived from 4 to 5 centuries ago, mentions that he had an official Keeper of batura; and several myths connected with local geography mention the sport. C.f. the tale of Mamang and Tabuaniki.

Incantations were repeated over the bowls in which the fish were kept, with the object of giving them courage; and before the contest took place, the owner would lie apart from his wife and order his own diet as if he were himself preparing for a battle. He would pronounce upon himself the series of spells known as the Kanti, by which a warrior acquired courage and hardihood.

Games.

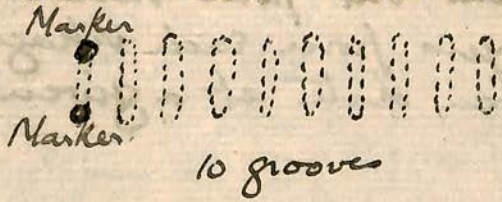
Te Karemotu (Banaban), Karutika (Gilbertes).

Five men and five women on each side.



Withered coconuts arranged on end, as black dots in diagram, about a fathom apart. Nearest nuts to central log about 15 yards away from it.

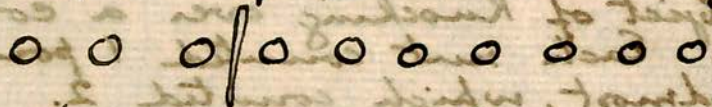
Women of one side began at end A and each in turn threw a stick about 2ft. 6 long with object of knocking over a coconut at end B. Each nut counted 1 point except the endmost, which counted 2. Object was to score 10 points. Women of one side finished their innings first: then women of other side began. Score was kept by drawing 10 like parallel grooves in sand and moving a small green coconut from groove to groove to correspond with number of points scored. Both sides scored on same board:-



When all women of each side had thrown a stick each from one end, and if score of 10 was not complete on either side, they all crossed over to end B and threw at munts of end A. And so on until 10 was reached.

The men then began. Their object was to throw a large stone from end A which would fall direct on the log in the middle and bounce forward towards B. A stone which hit log and rebounded towards the thrower did not score.

Each correct throw counted 1 point; the object of a side was to score 10. Each side scored separately on its own "marker" which consisted of a row of 10 stones and a small piece of stick, as in diagram;



which shows a score of 3.

In Banaba, the village-group of Tabwewa had the privilege of first arranging that this game should be played. Word was passed round & each of the 4 villages arranged its own part. Then word was again sent out from Tabwewa that representative players from each village should compete on a given date at a given place.

Games.

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- (1) Te tama-n-re (Played by either children or adults of either sex).

Players kneel on hands and knees in pairs, each pair being shoulder to shoulder, and separated from other pairs by about a yard and a half. In a good game there should be a couple of dozen pairs thus arranged in a straight line along the beach.

A man or a woman then goes to the N. end of the line and lies on backs of the first pair of players, face upwards, and with feet pointing to north, and head and shoulders protruding southward over the ground. As this player lies in position, a partner comes and stands, facing north, up against his left shoulder; bending down he encircles the waist of the one who lies and picks him up, with legs hoisted over right shoulder. He then lets himself fall backwards across the backs of the second pair of kneelers, in the same position as the man he has just picked up. This brings the feet of the first man hoisted to the ground. This man now hoists his recumbent friend and himself falls backward; and so the game is continued, the pair tumbling over and over until the end of the line is reached. Skilful players can travel at considerable speed down the kneeling line.

Games.

Nri Tɛbukongkong. (Children)

In this game two children are "dressed up" and followed through the village by a singing procession. The two principal actors are a girl and a boy. The girl is given the name of Nri Tɛbukongkong, and the boy is called Tɛ Tia-iti-ran, the drawer of water.

Apparatus made of two wands

For the girl's costume, a wand of green wood about five feet long is taken, and a cross-piece lashed about a foot from the top. This cross is tied to the girl's body, so that the column passes straight up her spine and the cross-piece stands parallel to her shoulders about two feet above her head.

Over the cross-piece are then draped creepers and leaves gathered in the bush, so that they trail down over her face and back, entirely concealing her as far as the feet. And on the apex of the cross is placed an empty coconut shell. She thus has the appearance of a tall thin figure whose head is a coconut shell and whose shoulders are draped in festoonery to the ground.

Her companion's costume is different. He is swathed round and round with the fibrous, cloth-like material that grows in the coconut-palm. His legs and arms are similarly treated. On his head is erected a ^{tall} conical hat of the same substance, and covering his face is a mask cut from this material to represent a bearded face. About his head, shoulders and

limbi are bound festoons of green creepers. He holds a staff in his hand.

These preparations are made in the bush. The chief actors leading, the girl to left the boy to right, the procession then passes through the whole village, the following song being sung:-

Ao aei manga Nei Tebukongkong, ae
And this again Nei Tebukongkong, who

te teiaine ae rurus ni Kawai ni
the girlchild who descends into path of

Marua n ran, ba e na itia te
pits of water, for she will draw } the

maniba Arike-n-taake; ao e noria
well Arike-n-taake; and she sees it

e itia n ana ibu n ran.
she draws } with her shell of water.

The name of Tebukongkong is used by parents to frighten children.

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Games.

When waiting for a breeze on a windless day, the occupants of a canoe would raise the following chant:-

Te ang are i Teāhu, te ang-o-o!
Wind which is at Teāhu, wind-o-oh!

Ahea te mate Nei Angang ioum Nei Āriki.
Alas for she is dead Nei Angang at hands of Nei Āriki.

Nei Angang = Nei Windwind. Nei Āriki = Nei Calm.

It was not seriously believed that this would produce a breeze, the chant being a humorous pastime.

Games. Children.

When it is raining, the children use a charm, equivalent to our own "Rain, rain, go away, etc.", which is believed to stop the downpour.

Te Karan a! Te Karan a! Rio, rio!
Rain ah! Rain ah! Go west, go west!

Te Karan a! Te Karan a! Raake, raake!
Rain ah! Rain ah! Go east, go east!

Ko na tiri baibai, Ko na tara wae wae, Ko na
Thou shalt smite hands, thou shalt look at feet, thou shalt

ibieba atu-n te nangi ni Karan, one e te
break head of the clouk of rain.
n (au)imaeao ane. Mae-rio-mae-rake

~~Raa-iorio~~ Raa-iorake! Kuru-kuri-i-o!
~~Sun(?) at west,~~ ~~Sun(?) at east!~~ Haste-haste - o!

Games. 72 R2: walking on hands. { Children of both sexes

Before the game of walking on the hands began, the players collected in a group and all together recited the following chant.

È a manga nako mainitku naba Nri Kabarka,
She again comes from the East also Nri Kabarka,
ma nota-na, ma nota-na, te bara ni Kirree-Kirree.
with her burden, with her burden, the ~~start~~ (counting) of standing on hands.

I teboi I teboi, tana mwi-na, tana mwi-na ;
? ? , keep track of her, keep track of her ;

te baba i mwi-na, te baba i moa-na — Nri Mama
the idiot behind her ; the idiot before her — Nri Mama

ma Tem Bābā. Ji waia ni Kābābā-o!
with Tem Bābā. We compete to ?

È nga te boeretii, è nga te boeretaa? Ko na tii
Where is the ? , where is the ? ? Thou shalt stand

i mwi-ia nākai . Ji nerie, te nnenei. Ji waia
behind them those people. The ? ; the ? . We compete

ni Kābābas. Au botikitiki, au botakataka, au
to ? . My ? ; my ? my

Kanoanibai, au matakirioro , au kaenaena
palms of hands, my my fibring

i buakoiia tabon au roro . Me a Kainga
among them the numbers of my generation. For it makes to move

te wa, be boe . Ji waia ni Kābābā-o,
the cause, for it ? . We compete to

ti a re.
we stand on hands.

At the last words, all go down on their hands and walk as far as they can.

Games. 'Te Koikoi-n-anti' (a sort of bivalve, like a large cockle).

The game derives its name from the cockle-shell with which it is played. Two players sit facing each other on the beach. Between them on the sand is drawn a circle about 18 inches in diameter. One of the players lays his ^{right} hand palm down over the cockle shell within this circle; keeping the shell under his hand he begins to trace circles with his flattened palm, always within the compass of the original circle. As he moves his hand, he intones the following:-

| | | | | |
|----------|----------------|------------------|--------------|----------|
| | | I Kēkenaa, | I kekēkenaa, | |
| | | I dig, | I dig | |
| maatani | maatani | te koikoi-n-anti | aro! | Ba I |
| face of | face of | the cockle | thus! | For I |
| anaia, | ba I anaia, | ningaa, | ningaa? | Ekeeke n |
| take it, | for I take it, | when | when? | Glory of |
| Taai, | skēeke n Taai. | Ekee! | | |
| Sun, | glory of Sun. | Glory! | | |

While intoning this chant and moving his hand with the shell beneath it, it is the player's object to release the shell at some point within the circle and leave it buried under the sand. When the chant is done, he removes his hand, and it is

the other player's business to guess where the shell lies buried. He lays his right hand palm down over the spot where he supposes it to be. The first player may know ^{his} ^{opponent's} guess to be wrong, but he always goes through the formality of scraping out the sand between the fingers of the guesser, and burrowing beneath his palm, as if to find out whether the shell is there or not. This is, of course, the moment of suspense, and the time when jokes are made.

If the guess has been correct, the turn to hide the shell passes to the guesser; if incorrect, the first player again takes it.

Ni Bawa = Nam Bai teke = Ni Karissan

Taukēkē Ni Abona Nam Kumbere Nam Takam

Tumatā Kaioraki Ni Bwena

Nakibaimoa Ni Karma

Ibura ← vainaina — Nam Toaura Na Bwona

→ carakus — Nam Bai teke

Handwritten in red:
Keli
1^o
Taitake

Handwritten in red:
T. Wini

Handwritten in red:
Karonoo

Na Bria

Maena

Namakina

Handwritten in red:
Taitake

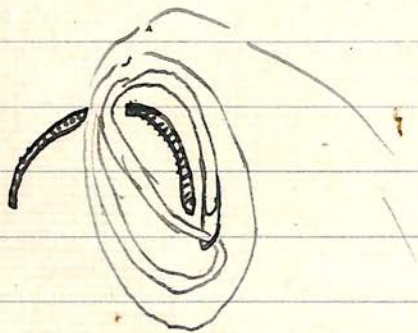
Handwritten in red:
Karonoo

Handwritten in red:
Taitake

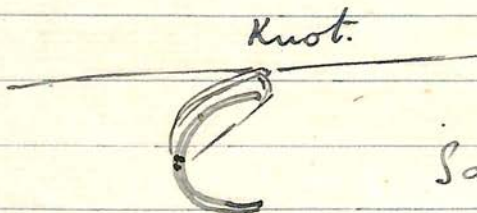
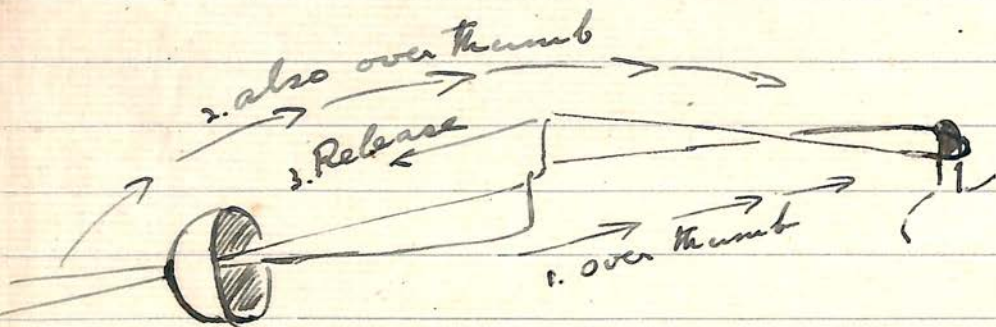
Handwritten in red:
Rabunassan

Jekabaranana.

①.

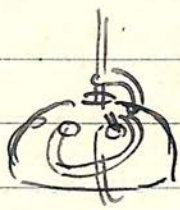
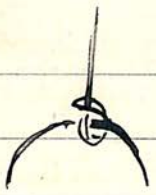


②



Same.

③



④ Single string



This loop pulled up thro' hole: passed
 over hand under wristloop &
 cast off.