Sun Cult

Mani-Bae-Traditions.

1. The conception of the sun in the Mani tales of Polynesia and the Bae tales of the Gilberts is evidently animistic. The sun is himself personified; there is no suggestion that the sun is merely the House of a God. He procreates with a woman, both in Samoan-Gilbertese myth, in his own sunlike person. His body is moved; he speaks in pain.

2. But the continuation of the stories evidently shows a progress of the tales towards the anthropomorphic idea. The fact that he does procreate children who, when they are grown up, themselves begin to show the characteristics and to perform the deeds of sun gods, which are typical of the story of the Greek Apollo, which are accompanied by a seaward travelling boat (at least in Gilbertese versions — the "kaua name") that is typical of Egyptian mythology precedents which and the tale of Beowulf, which are done with the magic staff that reminds us so forcibly of the sword of Arthur, Siegfried and Rostislav in folk tale — this fact at once arouses the idea that here we have two separate ideas of the sun — cult synthesised into a single tradition.

3. And the synthesis has taken place exactly as one would have expected it to take place. An animistic and an anthropomorphic idea of the sun are brought together by the infringement of race on race. The hero
peoples, in the course of time, become a hybrid race and their religious ideas, in the give and take of fusion are compromised. Neither side during the process of mixture will abandon its central idea of the sun; the only possible result is the incorporation of both ideas; and the only possible method of achieving this is to make one of the sun-gods the son of the other. Thus Bue in Gilbertese myth becomes the progeny of Taa'i and Titi'i on Manu in Polynesia the offspring of an amainite sun-god.

4. Analyse the Gilbertese tale and see if its essential details of the solar myth contained therein.

(a) Bue has a sun-bite: he is born of a mother whose gestation was in the sea. He rose from the water. He had a sister whose name may be interpreted “The little sun.”

(b) Bue’s gift from the sun is a magic staff, which protects its owner from perils at sea; this is the magic sword of solar folk-tale, the wondrous bow of Apollo, metamorphosed into a talisman, most peculiarly suited to a race of sea-wanderers, who “if they had ever seen the race of metals had long forgotten a lost it.”

(c) Bue travels west in his magic craft, the known aina; this is the bark of Egyptian myth: the fiery chariot of Greece, the sun-boat of Beowulf, which is
almost never absent from solar myths.

2. When Buei comes to mid-ocean, his
craft is overturned; just as the sun is
overturned in his course from east to
west, at the zenith, the middle of his
course. Even the offence for which he
is overturned — the deed of incest with
his sister — is intimately typical of the
sun cult. The Rameko, the children of the
sun, the kina, the descendants of the sungol,
had the unalterable custom of marrying their
sisters. Buei, deed was stigmatized only
by a late generation, by a race which
had a social organization forbidding incest,
as an offence.

3. Buei plunges beneath the sea; he comes
to the west. There he meets with the women
who guard the winds. Where are
those? The sun's. Only by overhearing the
repetition of those wind spells at the
sun's command does Bue succeed in
learning them. Only by begging the sun
in the east did he obtain those other
wind spells mentioned in the myth.
The association of sun and wind in
the solar myths of agricultural races are
inevitable.

4. In Polynesian myth the tale is continued
with the person of Mauami, in Gilbert; the
exploits of Buei cease at this point; a new
character carries them forward. This is
Narawan. He traverses the underworld; but it must be noted that in the Nui version of the story he is said to be “treading the path of Auriaria.” We are to infer that Auriaria had gone this way before him and from what we have gathered of the status of Auriaria in Samoa and the Gilberts, we may believe that he was the original of the story.

The underworld is a dark place, full of rocks and monsters. One by one these have to be fought and conquered. They are the dangers and honors of the underworld which the sun hero, the Apollo of Greek myth, the Beowulf of Saxon, the Indra of Hindu, the Horus of Egyptian, invariably has to conquer.

Here, but only here, our myth becomes unsatisfactory. Apollo conquered his final dragon, the Python; Hercules slew the Chimaera; Beowulf overcame the Grendel, and the dragon who guarded the western treasure. But Manu in the tale of Polynesia was swallowed in the world of the king of darkness; and Narawan and Auriaria in the Gilbertese versions.
According to the famous of the rock
built chamber at the end of this
journey's time, darkness, rain as Arthur
in the fight at Camelot was slain in the
end. But even as Arthur did not perish,
but was sent away in the magic craft
to Avalon, so we are expressly told
did Maramua not die, but went and
landed on the coconut leaves to the
east of every island — the highest
points of the highest tree in the
land, where first the rays of the
rising sun would settle.

The Maramua myth of New Zealand
does not end so satisfactorily in the
argument, because it has apparently
been confused with a totally different
kind of tale at this point. For the need
the death of Maramua is expressly an attempt
to explain why death came among
men. And I think it is obvious that
the Gilbertese myth of Bua with its
continuation of Avariania is a better
preserved version of the whole tradition.

Arguing from this, and from the array
of extraordinarily close associations
which it presents with Greek, Egyptian,
Saxon, and Hindu solar myths, and
from its obvious and patent connection
with the sun, we cannot in my mind
possibly avoid the inference that a sim. cult was practiced among the people who originated it. In fact we cannot possibly avoid the inference that the myth is the same myth, and had the same source as the Egyptian and Greek and derivative myths with which it has been compared. It is as Prof. Elliot Smith would argue, absolutely impossible to conceive that a Pacific race, isolated in the wastes of Oceania, would be psychologically so similar to those western races, and materially so equally affected by the accidents of history, as to evolve item for item and detail for detail the tale of a semi-hero possessing such astonishing similarities of character and action. If we are driven to such a conclusion about the myth, we cannot escape the further conclusion that it was brought into the Pacific by migrations from those western homes. You cannot have a myth without people to bring it; nor can you have a myth so well
established over a wide, vast area of scattered archipelagoes, unless the people who brought it were numerous. It matters not whether it was brought to Oceania by the original voyagers, or whether it was planted among the forefathers of the Oceanic peoples while they were still in their homes among the continental islands of S.E. Asia. Wherever these people first received the heritage of myth, it must have been a powerful influence that was exerted upon them for they, from the nature of their migrations into the Pacific, must themselves have been a mighty swarm. Could such a myth have been planted among such a folk as a simple tale, with no attendant ritual to fix its details in the memory of the race? It is impossible to conceive. Remember how the Polynesian race are split up among multi-tenuious islands and archipelagoes; remember that in spite of this, in spite of continuous
Segregation from one another for many centuries on end, the various branches of the race have remembered this tale, and the details of this tale, with a pertinacity and a coherence that can be applied to no other series of traditions now to be found thought Oceania. Is it possible that this could have taken place merely because of some liveliness or superficial interest contained in the story as a story? I claim that it is impossible. There are plenty of lively stories, equally vivid in detail, to be found in any group of Polynesia; some of them are obviously ancient. Why are these also not remembered with the same universality as the Maori cycle? Clearly because they do not possess a vital principle of some sort that is inherent in the Maori traditions. And this vital principle, I claim, can be no other than the religious principle. The Maori myth was a cult myth, and that is why its minute details are
still fixed in the mind of the Oceanic races from Hawaii to the opposite limits of Polynesia. It was planted among the ancestors of the Oceanic peoples by the folk who originated it or helped to develop it in its Western home, and it was accompanied naturally by the ritual of the sun-cult which we know to have been the cult of Egypt and the Mediterranean littoral and the civilizations that grew out of the empire of Egyptian culture in the West.
Magic.  Sun Te Kaanangira as, (Takenta of Marakei)
If a native wishes to be received with special favour by his fellows, or to be touched by the other sex, or to be treated with generosity by his kin, he performs the following magic:

Wai a-te, wai a-te, nearer a-te, ako a-te! Be to me! Descend upon me; mount to me; care for me, be kind to me! For it appears to me as the tomorrows Takenta?

Nearer a-te, ako a-te! Be to me! It appears from the month of 50 and 50. I go down.

Man maa nga nga mana nga mana nga mana nga, in man nga nga, from upon shoulder of that woman, cloth further behind to me. At the last word, cross your hands on your breast and rub yourself with oil which has already been spread on your palms.

This is done facing east on any day of the month just before sunrise.

* Note that woman refers to the sun as it (or she, for the Gilbertese) rises.
Magic. Cock fighting.

If you want your cock to be a good fighter, hold the lead to your left breast in the crook of your left arm; with your right hand strike it gently and continuously as you repeat:

Nan Tébou Nan Tébou Nan Ténaka! Nan Ténaka!
Sir Cowardliness, Sir Cowardliness! Sir Fear, Sir Fear,
nakonnen te tu! nakoon! Ténaka! nakoon! te
go Sir Cowardliness, go Sir Fear!
Come here
uw, nakoon! te tu, nakoon! te mau ni
anger, come here Cowardliness, come here safety.

Three times. No rotation. When finished, throw
down the bird.
MAGIC: COCKFIGHTING

If you want your cock to be a good fighter, hold the bird to your left breast in the crook of your left arm; with your right hand strike it gently and continuously as you repeat:

Nan Tete, Nan Tete, Nah Temaku, Nan Temaku
Nako Nan Tete, Nako Nan Temaku
Nakomai te wa, nakomai te tau,
Nakomai te maunu!

Weakling, weakling, coward, coward,
Go away weakling, go away coward,
Come back fighting, come back on top,
Come back to me alone and well!
(1) If a burning of skin over fracture it is a pain caused by the flesh and the blood.
(2) If an itching and starting pain, it is caused by flesh and vein.
(3) If a masaki ne waewaerake it is a pain of bone and flesh.
Protective

To protect yourself against waves, take a coconut shell full of fresh water and sprinkle over you head to
frighten (or else you may take a stick and stab the air).

Takeki to due kana to live. I am talakutiliken.

I am talakutiliken, to a mananga anti in a branch
of my ancestor, for they not fight. I spirits of my kanda
ta mananga to N wangi naka, to N mana naka
for they take me for I am about to go, for I am about to stab
Te wana ane. Ma fan talakuli ma tan ngonganwa
this wana tea. But do not speak, but do not speak.
you tell me? Tuturiganga nkami etwana sapo
but do not (gabble)?
you those people.

Ima Kana na inging, ma Kani na mma, ma Kana
but you shall star, but you shall be pushed, but you
ma ma, ma Kama na taluwa. Talakilingana ma
shall die, but you shall be split apart. Talakilingana ena

Naraingunno, bota i kana ma bota i amna. Gwena
Naraingunno, meet at sea and meet another. Then
i atani Korovoking me a way: Gwena i alone
on its stone.? ? So it stands: Must art on its stone
Korovoking me a five tawenana.

3 times. No special time. No orientation.
Immigration: Effect upon Social Outlook

In the guarding of clan traditions concerning ancestors and origins, the degree of secrecy preserved by Kasongoa-n-nya as compared with that sustained by other clans is very arresting. The assertion of the members of this social group is that their secretiveness is intended as a protection against imposture. They say that everyone would like to belong to their clan if he could, since its prestige in the mameba gives it a special place in the regard of all islanders. If the clan traditions were not concealed, strangers from other islands might dishonestly use them both to impose upon the hospitality of a local branch, and to usurp privileges not belonging to them by right of birth.

But the same explanation is given by members of other clans, of their unwillingness to divulge the traditions of their ancestry. They also do not wish to be hoodwinked into entertaining a stranger not entitled by birth to their hospitality; and they have enough of clan-pride to resent the thought of sharing their minor privileges in the mameba with an outsider. Yet the secrecy of their traditions is infinitely less than privacy with something those of Kasongoa-n-nya.

I think the explanation of the especial secrecy of Kasongoa-n-nya is suggested by the concealment of the clan traditions even from the majority of its own members. Elsewhere I have shown that certain aspects of both organization and totemism could best be explained by supposing that when the
Karonga-n-nea people invaded the Group from Samoa, they found in possession of the islands a folk habitually, fundamentally the same social system as themselves. They found, in fact, people of their own clan and ancestry. These, as a consequence of the immigration, became a subject community, and it was not compatible with the pride of the conquerors to receive them on the footing of clan-brotherhood which might otherwise have been expected. I have shown that this set of conditions was probably at the root of the inability of clans having the same totems and ancestors to intermarry. I suggest now that it also caused the extra secretiveness of the Karonga-n-nea people concerning their origins and ancestry. Although the autochthones found by them in occupation possessed the same original traditions as themselves, they had not lived in Samoa and therefore lacked a knowledge of the Samoan generations. The Samoan tradition was therefore made the standard of Karonga-n-nea membership by the immigrants, and all who failed to qualify by that test were excluded from clan-brotherhood. Scarcely as to the traditions it follows, would have been the first provision taken to keep the exclusion permanent.
Magic. Sun. Given by Takenta (about 70) of Narakei

If a native wished to be received with especial favour by his fellows, or to be loved by the other sex, or to be treated with generosity by his relatives, or in fact to be popular, he used the following formula:

Mauna ma'umahabi - ee! * Mauna matahi - e-u!
Out of sight - edge of shall - ee! * Out of sight - edge of shall - e' u!

Namata-ia Patauia ma Auruaria; la a mangi nako
Tying of knots - their Patauia and Auruaria; for they about to go
namata-ia, la a mangi rimo-a-ia nakea? Nako-ia
Tying of knots - my; for they about to proceed me whither? To - them

Tabon roso -u; \[\text{of my own generation}\] rimu-ia, Ke!
I rimu-ia, Ke!
I follow them, Ke!
I proceed them, Ke!

I teakeka i tawaki ni pata-ia ma teakeka-e
I sit on ridgepole of houses then with my sitting
ma Kakamangato -i a-ro to aku aro. To?
with my gloriosness upon this land - Where?

Narakei! $\text{-e}\; \text{tangi tao!} \; \text{-e}\; \text{tahiakoa}$
Narakei!
$\text{-e}\; \text{tangi sun!} \; \text{-e}\; \text{tahiakoa}$

Namahina! $\text{-e}\; \text{te mauni maha ngai-o-e!}$
Moon!
$\text{It}\; \text{the blessed willful!} \; \text{oh!}$

The "tying of knots" in the second line refers to the threepold knitting of a young coconut pinnule held in the hands of the performer. A single knot was tied for each of the three repetitions of the formula.

The place for this rite was on the ocean beach, or the eastern shore, clear of all trees. The orientation eastward; the position sitting. The time, the hour of sunrise; the day, when the moon was seen on the meridian at sunrise.

When the names of Sun and Moon were named, the frangipani was pointed first at one, then at the other.

Takenta was unable to tell me what bearing the opening allusion to the edge of the shall has upon the subject or object of the formula.
If your wife leaves you in anger and refuses to return in spite of your entreaties, you invoke the Sun and Moon to help you and to bring her back. You fill a binding or omuiva with fresh water and holding it in the right hand, sprinkle the water on your head with a clockwise sweep, intimating—

Taui! Namakama, ronai nakonai nakon natumi aia, Heikuina ma Ni Kanaevuni, Kona maka, ko na rimui-ia ara-n aine tonama tanga, tanu taangaia. O neina, Katika Bainia, Karikaakaka, Katikia ma un-na ma butona, Kaosa, Katanga, Kacakaa i nanon an Kāinga i kaao.

You perform this ceremony once at sunrise, facing the rising Sun; once at noon; and once at sunset. At the end of each incantation you throw your binding a short distance away from you; it ought to stop rolling with its aperture away from you (i.e. pointing east) in the morning; at noon it should point either north or south, i.e. neither towards nor away from you.

At sunset you face the setting Sun. Your coconut shell should point towards you when thrown away.

If the shell falls in the above positions, it is a sign of good success.

(Note. At noon you must look up at the sun.)
Magic: Sun. (Tel Tauve of Marakesi: between 50 and 60)

If a fisherman has bad luck, he takes the hook with which he is fishing between both palms, presses the radial sides of his hands against his breast, and as he sits on the canoe turns his face towards the Sun (at any hour of daylight) and repeats the following:

I. [Repetitions]

Ngai, Ngai! Ko ata-ai ngke!
Sun-e, Sun-o! Teg - thee.

If Kabubura, Ngai!

Failed to catch,

Ngai.

If wairaa, Ngai.

Unlucky,

Ngai.

If beena, Ngai! Maneri - 5!

Flying, I was frightened.

After three repetitions the fisherman resumes his fishing with the same hook.

1. Ngke = when, in reference to past time only, as German als or French lorsque.

2. Kabubura. This word is popularly used in reference to the hook or the bait, not the fisherman himself. I have heard a fisherman say to a crowd of children, "Don't come staring at my fishing tackle, or you will cause it to be Kabubura (i.e. in a condition to fail of its catch)." Kabubura means bulky; the idea seems to be that if the bait or tackle is stared at, it will seem large to the fish, and will therefore frighten them away.

3. Wairaa = unlucky in consequence of hostile magic. The mana-wairaa is a particular kind of magic intended to bring ill-fortune to the enterprise of an enemy.

4. Beena is allied to bec, which means tangled. The latter word is more usually applied to objects; the former to ideas.

5. Maneri. The meaning of this is doubtful. I am assuming that it is either a corruption or an obsolete allied form of the word matikeke. Matikeke is applied to a rope that is not handled fair. It is also used as a term of reproach to a fisherman who fails to catch, or a man whose lands are ill-cared for, if signifies faintness of effort, or half-heartedness.
Magic. Te Kauiti. For making a man brave and strong.

In war, at the dark before dawn, on the eastern beach,
You take any weapon of war with you. Sit facing east
on the beach, and wait for sunrise. Hold weapon
in right hand together with three prunules plucked
from the crest of a coconut tree, growing on the eastern
shore. As the sun rises, beat the weapon and
prunules against your breast chanting:

Po a ni marawa-w a a! Taivena ni ngama
Shaking of my breast, here! Breaking of light

mainikue. Ba i aarakima tera? Ba i aarakima
in the east. For what do I approach? For I approach

ter a. Ba i aarakima tera? Ba i aarakima tera. Ba
tear. For what do I approach? For I approach

I aarakima tera. Ba a re e vahine iwi mai
whether I approach the thunder which rattles at the side of

Kara i i mainikue. Ba i aki teiwawa, ba i aki
heaven in the east. Ba i aki not cowardly, for I am not

marawa-wa, ba i aki mara wu ma ur e e, te un,
unwilling, for I am not slow in war, but angry: anger,
ter a, te mai awi!

readiness, readiness, safety!
Nagia.  Të Kaivë (Të Rakumëne).

If you want to know whether a girl loves you or not, you do the Kaivë or divination of Rakumëne. You pick a couple of pinnacles of coconut leaf and twisting a strip about ¾ inch broad from the side of one, but not yet separating it from the base of the pinnacle, you hold it between finger and thumb of right hand, and compressing these fingers gently draw them away from you along the length of the straw-like strip. Repeating this action again and again, you whisper the following charm:

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Nëgë, tæm, tæ, tæ, nang, tæ, tæ, tæ, nang, tæ, tæ, nang.
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These words are repeated three times. Then you say:

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Kë e ëm, ëm, ëm, tæ, nang, tæ, tæ, nang.
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Then you ask, "Tell me, tell me, tell me!"

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Kë e ëm, ëm, tæ, nang, tæ, tæ, nang.
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Repeat this three times. There is no special time of the day or night for this; nor is there any particular orientation.

When this is done, detach the strip from the base of the pinnacle by tearing and off straight.

Measure 3 fingers' (width, width and width) from one end of strip and make a curve by folding.

Lay the curved end of strip across the palm, aspect of the same three fingers, so that the curve comes to the radial side of the wrist. Take three times of the rest of the strip round fingers and pin the strip off short at the point where it completes the third time.

Split the strip into two tongues by tearing it down the middle as far as the curve you just made by the base.

Make a series of four knots (see diagram) in one of the tongues and a fifth at the end.

Repeat for second tongue. If the knots at the ends of the tongues are level with one another it is a sign that the lady does not favour you, if one projects beyond the other, she loves you.

Repeat the process with another strip. Then because it is a favourable sign if the knots at the top are level, and unfavourable if they are unequal...
If you want to know whether a girl loves you or not, you do the Kainua or divination of Rakumene. You pick a couple of pinnules of coconut leaf and tearing a strip about 1/3 rich broad from the side of one, but not yet separating it from the base of the pinnule, you hold it between finger and thumb of right hand, and compressing these fingers gently draw them away from you along the length of the strawer strip. Repeating this action again and again, you whisper the following charm:

Kega, eke, ten, a, rongi, ngi, ite, rongi, rongi, rongi.


Bake, eke, lapa, lapa, lapa, lapa.

Rongi, a ke lapa, lapa, lapa, lapa, lapa.

Repeat this three times. There is no special time of the day or night for this; nor is there any particular orientation.

When this is done, detach the strip from the base of the pinnule by tearing each end off straight.

Measure 3 fingers' (aides, nail and ring) from one end of strip and make a crease by folding.

Lay the creased end of strip across the palmar aspect of the same three fingers, so that the crease comes to the radial side of the index. Take these three times of the rest of the strip round fingers and then the strip off short at the point where it completes the third time.

Split the strip into two tongues by tearing it down the middle as far as the crease you just made by the base.

Make a series of four knots of same diagram in one of the tongues and a fifth at the end. Repeat for second tongue. If the knots at the ends of the tongues are level with one another, it is a sign that the lady does not favour you; if one project beyond the other, she loves you.

Repeat the process with another strip. This time it is a favourable sign if the knots at the tips are level, and an unfavourable if they are unequal.
If you fear the magic of an enemy, your strongest protector is the Sun.

You go to the eastern shore just before dawn and pluck a Kakako from the crest of one of the coconut trees that grow there.

You say the following charm over it:

Ko na iringi bonotaa-n, ko na Kaakangi bohotaa-n, ko na iringi bonotaa-n, ko na Kaakangi bohotaa-n.

Babua ni manga, babua ni manga. E mp. e inwa, e tabwena.

Three repeated. Then await the sunrise. When half the disc is above the sea you hold your Kakako with its tip towards the sun looking down its length as down the barrel of a gun. Then you put your fingers in its loop and keeping the Kakako taut, revolve your hands round each other to the following charm:

Anas miria i aon naia Kaatirirua, mai mate babua, e wati e tabwena.
Te ririki maana utoaria, utoaria-
Taa-o-o, tei iaoun ikai Kaakangi ororaia, ko na Kana te warui, ko na Kana te wa-n Zonga, na Kana te Xabua, ma ko na Kana te bobon
n wai nava, ko na Kana te aniti te amata, bu-n bua, e a mate Kana
be te amata.

After three
During this you wear the Rakoko on your head. You do not eat until noon. When you take your meal, you lay the head-dress aside and resume it when you have finished. In evening the same.

If you awake at night you do not eat. You do not lie with a woman for three days, which is the duration during which you perform ceremony.

The magic is done fasting.
Magic. At sea.

If you are travelling between islands and see a

recrea swimming by your canoe, you know it

has been sent from Moana to warn you of the

approach of violence from the spirits of undersea.

You charm yourself as follows:

Na recrea tabanibano-o! Wairio, wairio-o, tangaia

Sui recrea, the striped one-o! Go west, go west,

the truth.

Hei i-n aoni-Moana the spirit be armed we Tabuna-

the Kings of Moana! These: Come, do not... The holiness of

Kanauna Tabuna moana. Naka i manu ma maka

heaven, the holiness of Moana. Go after them, and go before

i manu ma e-e! E iaera na n te anti a!

them, e-e-e! Ah sail away! The lord of spirits ah!

This is said, leaning over and looking down

at the fish, three times,
The question to decide is whether the ancient sun cult was open or secret. The tremendous balance of possibility is that it was open at least to the race which thought it here. The ceremony of watching the manseaba before all people, the entirely public address to sun and moon of the poet, and this more or less public consecration of a chief, together with the audible singing voice in which the incantations were chanted, all point to the fact that the ceremonial was of an open nature.

Further, it must not be forgotten that the natural tendency of the nature in its present state of psychological evolution in magic-religious matters is all on the side of secrecy. The immense majority of magic-religious ceremonial in the Gilberts is still secret. It is difficult to imagine why, with this predominant tendency to secrecy, any ritual at all had ever been allowed to assume even a formal character, unless in the beginning it was public.

On the other hand, it is not in the least difficult to explain the elements of secrecy which permeate the sun ritual unless we assume that it was once entirely public. Granted that the cult of the sun decayed to the extent that it lost its priesthood, it is easy to follow its probable later history. Once the guiding and centralising force was gone the cult lost its place as a tribal affair. The prayers once offered by priests were retained by individuals, who
were also under the influence of the secret system of magic. It is highly probable that this system of magic, in its blending with the religion of the 7000 people, was primarily responsible for the decay of the secret cult. The fragments of prayers left in the hands of individuals at the decay of the cult were thus brought into close contact with the magic practiced by the same people. In the course of time, though they continued still to preserve the special features which we are still able to mark in them even now, they naturally became modified by the prevailing magical attitude of mind; they came to be regarded as the peculiar heritage of the individual instead of the tribe; they were guarded and hoarded as the talismans were guarded and hoarded; and conditions of secrecy before unknown to them were imposed upon them as the generations went by.
1. Māni's alternative name in Polynesia was Tikiti or Tikiti. His character was portrayed in tradition as full of resource and trickiness ("that dashing, impish, cheeky demon, so much appreciated by Polynesians: Hawaiki, p. 51).

2. Māni lifted the sky according to Polynesian myth.

3. Māni passed through the underworld, and eventually met his death in the womb of the Great Mother of Night (Hine-miti-te-po).

4. In Māori and Rarotongan tradition, Māni is said to be the son of Tangaroa by the wife of another man, named Ataranga or Taranga (Hawaiki p. 143).

5. In Māori tradition, Māni's grandmother (mother's mother) is said to have introduced the ifi, or chestnut, as a food (Hawaiki p. 145).

6. In various Polynesian traditions, Māni is said to have fished up land from the sea—Māhibiki, N. Island, New Zealand, and so on.

7. In a Rarotongan genealogy published in Hawaiki, the wife of Māni-tikiti is shown as Ima, and his brother + brother's son respectively as Te Tarava and Te Tarava-ima (the land of Tarava).

1. Titles of Na'areau the Younger throughout the group are Tikiti, Tikiti, and Tikiti, which means "Trickster." The last form Tikiti used on Māni, is apparently the same word as Tikiti of Polynesia. The exploits of Na'areau are chiefly admired in the Gilberts for their trickiness.

2. Na'areau lifted the sky—or rather supervised its lifting—in Gilbertese tradition.

3. Na'areau passed through the underworld called the "Path of Anui-mea," and eventually met his death in the dark, rocky chamber.

4. In the Na'areau story (p. . . . . .), he is shown as the reducer of the wife of a man named—Taranga.

5. In Gilbertese tradition, the ifi is mentioned as one of the totem plants of Na'areau's father Ihabai, though the chestnut does not grow in the Gilberts.

6. In Gilbertese tradition (p. . . . . ) Na'areau's son fished up the island of Tarawa.

7. In Gilbertese tradition Na'areau's wife was Ho-line, of which last syllable = Ima, if Ima = Hine, a woman. This wife he stole from Taranga on the land of Tarawa.
8. In Maori-Rarotongan story, Nāni’s father Tangaroa is in conflict with a fierce creature called Moko-roa-i-ata or Mango-roa-i-ata, which is supposed to be an alligator. This was eventually conquered by Nāni.

9. In the Rarotongan account of Nāni’s travels, he is said to have visited a land called U-teru.

9. In Gilbertese myth the favourite animal of Na‘Afan’s father Tabakea was a creature called Ke Keke, of which the description says that it was like a huge lizard, with a “long mouth”, obviously a sauurian.

9. There is a Gilbert island named Bern.

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