The following chant is intoned before beginning:

E a munga mako meang ni Kaborerera
Ma notana, ma notana, te bare ni Kiser - Kiser!
Te boi, te boi, tana mwinina, tana mwinina, te babai
i mwin ang, te babai i mwan ang. Ti a vana ni Kaborerera!
Ti a vi!
E nga ti borti, i nga ti borti? Ko na te
i mwin am kai te nio-nio, te nonong. Ti a
vana ni Kaborerera, ti a vi!

Te boi = te bikoko

Te oonwara: Aangaang re te wiro! Ni notorwa
E boke mai Karama Karsenese
Ononwa boriin tarko - tarko. E Kaborerera
ririna ao e Kaborerera ririna te maakuren
Te maakuren. Hei toowina. Hei teowina
akea ngoine akega ngoine!
Kum-waka. Perhaps the most prized game on Butanitani and Makin in olden times. A man would wreath his head with flowers, and would wear two wreaths crossed over chest from shoulders under arm pits. 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 burning in the sun. If the stomach or ribs were struck with the sharp end of such a weapon, death very often resulted. The game is played nowadays with the stalks of the saba leaf, which are relatively soft but still capable of stunning and of breaking a rib. Extreme dexterity is shown in working off and avoiding these missiles, which are thrown from a distance of only 50 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, "I nako maer," ("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 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 on his return with a land-time, 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; nor is the thrower breaking this rule would be roughly handled by the crowd. The challenge + thrower stands 50 yards apart, and turn toward each other as in the tests. The challenge striking all beside and spanning eightly from foot to foot. Missile hurled at six feet. Challenger used two guard sticks of 18 inches each.
Fri. Tua-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 enumeration which is applied to trees — ki-kai-na, va-kai-temi-kai, etc. She is called te-tia-aroaroka — "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-ikanu, 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, clapping 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, i nga aroka-ua te ara Tiban?"

"Why, where is my plant the name So-and-So?"

Then walking across to the "mother" she stands before her and says:

"Nīko, ko aki nonora aroka-ua te ara "Woman, don't see my plant the name Tiban, ae e tēi-tēi ikai?"

Tiban, which stands here?"

The mother answers: "Kai, i aki nonora, i aki ata aroka, ba i ton aorai ikai, me not know thy plant, for I indeed stay here; and it a taka inu Tū Nakun ma i a mengaroa naba, fell pandanums drape of Mc'Nakun, and I ehewhit also."

The owner of plants then pretend to fall into a great passion, stamping left foot and turning left shoulder to the "mother" she says:

"Nīko, I a tai butingaro-ko! "Woman, I (? ?)

I—doing same with right foot and shoulder she says:— "Nīko, I a tai mengaro-ko! "Woman, let me not (be forced to) chew lee 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 pretense 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: "Niiko, sa-a-ni Woman, they what te aroka ari te ama In Naewa?" the plant this, the name So-and-so?" The mother answers: "An idea (my king)," invariably for the first one behind her. When question is repeated ten or fifteen for each "plants" she invents names designations, such as "My tody-sitter", "my cancer-builder", "my lover", and others as laughable as possible and not too polite. All these designated after the "king" are clased as "nati" a 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 whispered, persuasive voice, holding out both hands: — "Niiko, ko aki Kami min tentana?" "Woman, you don't want to make water are?" 

Niiko, ko aki Kami beka tentana? "Woman, you don't want to excrete a little?" The "mother" answers: "Eh j Kami min, j Kami beka ma j aiki Kami. Yis I want to make water, I want to excrete, but I cannot be a threadi Kurabe-on aikai for they hang on my stomach, these (people)."
Then the "owner of plants" answers: "An, iia Kim, come, shake thy (be-) nakai-o! kiri'ini'iia tabangang ngano, ioia! nakai-o! for me 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 movements, 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 starts 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 arm in pretense of Eating him alive. So the game goes on until all the "plants" are eaten, one by one: last of all, the mother
Games:  Kaua'Ni-sataua.

One of the most highly considered games of the Gilberts was the Kaua'Ni-sataua, which consisted in making two small fish called sataua 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 sataua to the "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" plunged the hole with his fingers. 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 fingers 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 laagaree fish with alumee, and would be prepared to make a
great family feast if their fighters were successful.

To good two bataua into action, the pool was sometimes stirred with the forefinger. 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 Uea or High Chief employed a special functionary (of the working class) to train his bataua and to keep their number up by catching more. The practice is ancient. A legend of Taneatua, a High Chief of Rarotonga, who lived from 4 to 5 centuries ago, mentions that he had an official keeper of bataua; and through myths connected with local geography mention the spot. Cf. the tale of Namuadung and Takuwariki.

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 Kauni, by which a warrior acquired courage and hardihood.
Games.

To Karimotu (Banabau), Karitika (Gilbertese).

Five men and five women on each side.

A line was drawn in the sand about 60 feet or so, then five men (A) and five women (B) were lined up on each side. A log was placed on the line between the two teams.

Witnessed 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 woman threw a stick about 2 ft. 6 in. 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 rounds first; then women of other side began. Score was kept by drawing 10 little parallel grooves in sand and moving a small green coconut from groove to groove to correspond with number of point scored. Both sides scored on same board.

Marker 10 grooves
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 nuts 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 directly 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 convict throw counted 1 point; the object of a side was to score 10. Each side scored separately on its own “mark” which consisted of a row of 10 stones and a small piece of stick, as in diagram,

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0 0 0 / 0 0 0 0 0 0
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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 that each of the 4 villages arranged its own event. 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:

(1) Taama-n-m (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 played 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. The man now hoists his embraces, partner 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.
Game.

Nii Taka Hongkong. (Children)

In this game two children are "dressed up" and followed through the village by a swinging procession. The two principal actors are a girl and a boy. The girl is given the name of Nii Taka Hongkong, and the boy is called Ti Tia-itirane, the drawer of water.

Atmocia consists of two sticks.

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 colonnade 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 crapes 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 garment 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 treated a 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
His arms bound festoons of green creeper. 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:

So ai manga Ni Tebukongkong; ae
And this again Ni Tebukongkong; who
To teinae ae rumo ni Kawai ni
The girlchild who descends into path of

Marcus u ran; ba e na itia te
Pits of water; for she will draw the

maniba Arike-n-taake; ao e nona
Well Arike-n-taake; and she sees it

e itia e mana ibu u ran
She drawn with the shell of water.

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

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

Te ang ari i Te Kākā, te ang-o-o!
Wind which at Te Kākā, wind-o-o-oh!

Akea te māte Nei Angang iōna Nei Āriki.
Alas for she is dead Nei Angang at hands of Nei Āriki.

Nei Angang = Nei Weidewiti, Nei Āriki = Nei Calm.

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

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

Je Karan a! Je Karan a! Raake, rake!
Rain ah! Rain ah! Go east, go east!

Ko na tiri bai bai, ko na Fara a wa a wa; Ko na
Thou shalt smite hands, thou shalt look at feet; thou shalt
ibeiba atu ni te rangi ni Karam, uno e tu
break head of the cloud of rain.

Mae-rio - mae raake
n Ranimaeao a me.

Raai i rio - Raai i raake! Kuru Kuru i - o!
Sun(?) at west; Sun(?) at east! Hasti hasti - o!
Before the game of walking on hands began, the players collected in a group and all together recited the following chant:

E a manga masina maisonma naba Nai Kabamba;
She again came from the last also Nai Kabamba.

ma nota-na, ma nota-na, te bana ni Kireke-Kireke,
with her burden, with her burden, the idiot of Standing on Hands.
(Continuing)

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

Te baba i mwi-na, te baba i mosi-na — Nai Mama,
the idiot behind her; the idiot before her — Nai Mama.

ma Ton Baba. Ti waia ni Kabamba-o!
with Ton Baba. We compete to ?

E nga te boeretui, e nga te boeretini? Ko na ki
Which is the ? , while is the ? ? Then shall stand

i mwi-ini nakat i ni nieve i te unere i ni nai
behind them there people. The ? , the ? . We compete

ni Kabamba. Ani Gotoki, an Gotakataka, an

Kamani-bai, an mataki-mi, an kana i
palms of hands, my

i bukoria tabon, an roro
my finger

Me a Kavanga
among them the members of my generation. In it makes to move

Te wa, te be. Ti waia ni Kabamba-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.
Gamia. It 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 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 Kekena, I Kekena, I dig, maatani maatani te koikoi-n-anti ano! Ba I face of face of the cockle face of, face of the cockle.

I anaia, ba I anaia, mingaa, mingaa? Ekee n take it, for I take it, when which? Glory of Taai, skkee 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 that his 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.
Nika Bana  Nam Baitike  Nei Karunana
Tauteke  Nei Thona  Nei Kukurere  Nam Takan
Tumatai  Kooraki  Nei Burena
Nakibaisona  Nei Karuna
Fiburu  Taimani  Nam Toamana
Nako Baitike
Nabria.
Nakoria
Nakoria
Nakoria
Nakoria
Nakoria
1. Rabaramana

2. Also over thumb
   - Release
   - Over thumb
   - Knot
   - Same
3. Single string

4. Single string

This loop pulled up thru hole: passed over hand under wrist loop & cast on.