

Grimble Papers - Part I

This File belongs to Part I  
of the Grimble Papers (on the  
source material for Tungaru Traditions).  
It has some of Grimble's original  
Papers but in the main contains  
Reid Lowell's translations and his  
commentary on them.

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MAGIC: AT SEA

If you are travelling between islands and see a  
revela (kingfish) swimming by your canoe, you know  
it has been sent from mone (the underworld) to warn  
you of the approach of violence from the spirits of  
under<sup>the</sup>sea. You protect yourself as follows:-

Na revela tababanitan - o,  
(1) wainio, wainio - o.<sup>x</sup>  
Tuangia uia n aoni mone  
bKa antai ta-aweawe  
tTabuna karawa, tabuna mone?  
Nako i mwi ma nako i moa ma e-e!  
Eieie /nan ke anti-a!

Striped kingfish go,  
go westwards go.  
Take counsel with the lords of mone  
bFor who would disregard  
tThe warnings sent by heaven and the underworld?  
Slip back astern, forge on ahead - e-e!  
The spirit host sails o'er the sea - a!

(1) <sup>x</sup> This may mean 'go down, go down'

MAGIC: SUN

LOOKING FOR KINDNESS

(TAKENTA of MARAKEI)

If a person wishes to be received with special favour by one's fellows, to be loved by the other sex or to be treated with generosity by one's kin, perform the following magic :-

Uririwai, urakeai, neaneai, akoai!

B'e rio maia akoau,

Ngai aio, ti boni ngai, Takenta?

(1) B'e rio mai nanon win Ten Naene.

(2) I hahete mai aon angan Heienne. <sup>x</sup>

Umai, akoai

Put me down, pick me up, take care of  
me as if I were a child, be good to me.

Whence shall kind words of welcome fall to  
greet me?

I who am lonely, I Takenta.

May they fall from the lips of Ten Naene! <sup>x</sup>

I am coming with the warm rays of the sun.

Come out to meet me, come to greet me.

(1) Ten Naene = name of male person from whom  
welcome is sought

(2) Heienne (neinne in the Grimble manuscript)  
refers to the sun as it (she, for the  
Gilbertese) rises.

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This set of nine poems and spells was first recorded in Grimbile's travelling notes when he was District Officer on Abemama in 1915. They were later transcribed and polished and it is from the latter version that the translations have been made.

It is clear from the texts that the narrators were using a language not yet fully stabilized, and poetic licence: there are many departures from the standard usage of today. Moreover, between the 1915 and later versions, Grimbile has added introductions and I have relied on these for guidance when the texts are obscure or open to other meanings. One would have liked to have been able to discuss meanings with Gilbertese advisers but, as this was not possible, I have had to make do with the Sabatier and Bingham dictionaries. Partly because of this and partly because Gilbertese and English language structures, <sup>usage</sup> and idioms are different, the translations are relatively free but they capture, I hope, the flavour of the originals.

It seems to me, by the way, that the fourth text is an evocative poem not a magic incantation.

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Harry.

So far as I can see, Rosemary Grimbile has not used any of these. R

1. Women's spell to procure a particular man

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Spell used by women to the spirit Nakuau to procure the love of a particular man.

The fruit of the tree called non (*Morinda citrifolia*) is taken in the right hand at the point of dawn and the following incantation is whispered:

Nakuau, Nakuau, buu;  
Nakuau, Nakuau, baa;  
Ko a nako ngkoe anne Ten Naene.  
Ko anaia kanam.  
Aro ae marenan rangana;  
Marenan rangau Ten Naene:  
Ma taie, ma tauo.  
Ko iran tangitang, ko iran tangitang.  
Ko irani keakea, ko irani keakea.  
Ko rang ngkai, ko tang ngkai;  
Ko a rang, ma ko a tang, ma ko a kaka.  
Ko a uamarawa - o.  
Ko a kana tabuni - o.  
Ko a mate - o.

The fruit is then worn against the body until noon, when the spell is repeated. It is again worn until sunset, and again removed for the incantation. After the first day the fruit is worn continually until it drops off, being rotten.

1. Na Kuan, Na Kuan, bu - u,<sup>1</sup>  
Na Kuan, Na Kuan, Ba - a<sup>2</sup>  
Ko a nako ngkoe ane Tien Naene.  
Ko anaia Kanam aro<sup>3</sup> ae matenan rangana,  
Matenan rangan Tien Naene,  
Matai - e, matau - o.  
Ko ira u tangitang,  
Ko ira u tangitang,  
Ko ira ni keakea,  
Ko ira ni keakea,  
Ko tang ngkai,<sup>4</sup>  
Ko rang ngkai,  
Ko a tang ao ko a rang,  
Ao ko a kaka,<sup>5</sup>  
Ko a namarawa.  
Ko a kana tabun - io.<sup>6</sup>  
Ko a make - o.<sup>7</sup>

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Na Kuan, Na Kuan, arise  
Na Kuan, Na Kuan. Because  
My loved-one has gone.  
Go, take for your prize  
The manhood that hangs  
Between his soft thighs;  
Covet and seize it.  
So go with a swish  
And go with a swoosh,  
Go with a splash  
Of triumph and joy.  
Now you're aroused, and

Now you are craving,  
Full of desire  
To follow the chase  
Swift through the ocean,  
That man needs a wife  
So, off then, you go.

Na Kuanui, the leather jacket is given as the totem

NojKNei, Titmabink at p. 181 of M.M.M., Rosemary Grubbs.

### Notes:

1. Na Kuan, the fish Epenepheleus corallicola.
2. Bu and Ba. There are several possible meanings not excluding tonal, poetic exclamation. The general sense of the chant is not materially affected by the translation given or by any of the possible variants.
3. Aro, a word with several meanings including sex (e.g. aro ni mane) which seems appropriate in this context.
4. Tang is a poetic abbreviation of Tangira, love, desire etc.
5. Kaka. I have chosen to regard this word as part of the compound kaka ni man which Sabatier translates as given to debauchery. I think the sense of 'follow the chase' would fit other possible derivations.
6. Tabun, superfluous and, figuratively, one without a spouse. I have taken to to be exclamatory.
7. This, last line was not recorded in Grubbs's field notes book.

2. Te Kaimaira: spell to separate lovers 15

A spell used by a jealous or intriguing person to separate two lovers in order to procure the love of one for himself or herself.

At sunset the scheming man or woman goes to the beach or to a shoal on the reef, and having found a human excrement <sup>stands</sup> before it facing either north or south, with back to the land.

Passing the <sup>e</sup> left foot over the excrement and touching the ground alternately to east and west of it with the toe, he (or she) mutters the following spell:

Rakai - e, Rakai - o!  
Rakainaine Ten Naene, Nei Ioa.  
Ba I rakaia rio, ba I rakaia rake.  
E maira rio, e maira rake.  
E maira, e maira, e maira!

This rite is performed three times over for three days, and the result is then awaited.



2.

KAIMAIRA

A Method of Defilement

E hūngi tai. Ko nako aon te hiko ma ko  
tāvataraia te hūtae. Ko rakairara nō ma ko  
rakaira raka.

At sunset, go to the beach and find some  
excrement. Cast your spell to the west and  
then to the east.

Rakai - e, rakai - o,<sup>1</sup>  
Raka inai re Ten Naene, Mei Pa.<sup>2</sup>  
Ba I rakairara  
Ba I rakaira raka.  
E maira nō,<sup>3</sup>  
E maira raka.  
E maira, e maira, e maira!

Over this way, over that way,  
Go, bewitch those constant lovers!  
I cast my spell upon them  
To the west and to the east,  
Let them forsake each other  
Whether west or east they be.  
Let them forget each other!

Notes:

1. Raka may mean (1) step-over, transgress or (2) as a synonym of maroia, beatched, curse etc.

Related words rakea (discover or uncover a culprit by magic) and rakai (manoeuvre, demonstrative).

2. Inai ne, inai means be-throated. The ne may be a poetic variant of the genitive particle n or ni or an absolute intensifier from nene = firm, constant etc

Tea Naene and Nei Oa, that follow, that woman indicating names are to be supplied to fit the context.

3. Maira, from maini, forgetful, error etc

The casting of the reef to east and west reflects the general east-west axis of most Gilbert islands.

3. Te katebo n rara: women's spell to procure a constant lover 13

A woman's spell to the spirit Taokarawa for procuring a constant lover.

For three days after menstruation the woman does not wash her body. On the fourth morning at point of dawn she picks a young frond from the opening leaf of the coconut, and entering the shallow water she draws it back and forward between her thighs to the following incantation:

I kere kangkang, I kere kangkang.  
I kere boiarara, I kere boiarara.  
Buti rio, buti rake.  
Ko ria raon - baon - Taokarawa.  
Ko itau rikaki, ngkoe anne Ten Naena.  
Ko ki iai, ko ka iai, ko uringa baei.

She then bites the leaf along its whole length, twists it into a cord, and binds it on the right ankle, where it remains for three days.

For three days after menstruation she does not wash.  
 On the fourth day, she takes a kakoko (young  
 central leaves of the palm frond) and, going  
 into the sea, draws it between her thighs with  
 these words:

I kere kangkang, I kere kangkang,<sup>1</sup>

I kere boiarara, I kere boiarara,

Buti no, buti rake,<sup>2</sup>

Ko na raon Taokarawa,<sup>3</sup>

Ko na raon Taokarawa.<sup>3</sup>

Ko i-tan nikaki

Ngkoe anne, Ten Naene.

Ko ki iai, Ko kai iai,<sup>4</sup>

Ko uringa baei.<sup>4</sup>

I wash myself fresh and clean,  
 I make myself pure and sweet,  
 Pull to and fro, pull down and up.

O spirit of, Taokarawa

Arise in all your majesty.

Turn about and come to me

You, the man I'm waiting for;  
 Driven by desire and longing  
 This, my charm, will conquer you.

Notes:

1. Kere, external female genital organs. I have not

chegret come across this verbal use and wonder whether  
keni from kenikaki back, which forms might not  
 be air-killed.

2. It is possible this line is a supplication for Taokarawa  
 to roam east and west but it seems more likely  
 to refer to the notion of cleansing described in  
 the introduction. I have no knowledge of Taokarawa.

3. In the original text these two lines are coalesced  
 to read Ko na raon - raon - Taokarawa.  
 While rao ni - rao may have had a meaning  
 like rao ni ke, bedfellow, the structure of the  
 words seem to indicate separate lines to give  
 the meaning used in the translation.

4. Ki n rangia, mad about (Sabakia). Kai,  
 defeated or conquered. Uringa, remember. I  
 have used the words desire, longing and  
 conquer in a different order in the English.

Note: The illustration for this translation  
 is a pencil drawing of a person who  
 appears in the FIS.

M. 109-110

#. Te aonikie: women's spell to assure a lover's constancy

(i) A spell for the blessing of a mat on which a woman is to receive her lover.

The woman sits cross-legged and draws the mat over her knees. Holding and shaking it with both hands she whispers:

Takina ni kie, ni kietibu, ni kierang.  
Ko ti rangirang iai naba ngkoe anne Ten Naene.  
Ko ti rangirang iai naba,  
Ko ti rangirang iai naba,  
Ko ti rangirang iai naba - o!

(ii) The lover arrives and she makes him lie on his back with his head supported in the crook of her left arm. Looking down, as she sits, at the middle finger of her left hand, she jerks it back and forth with this accompaniment:

Te aita ma, te aita ma.  
Te bonota ma, te bonota ma.  
Te ngurengure - e i manokau,  
Te ngurengure - e i manokau.  
Ko ti ngurengureai.  
Rake riki, rake naba, ngkoe anne Ten Naene.  
E oti tai.

This also she says a second time but replaces 'e oti tai' with the words 'e tawanou tai', and a third time finishing with 'e bungitai'.

(iii) Intercourse then takes place, during which the woman whispers to herself the following spell:

Karinnani kabangan,  
Ko ta ringiring, ko ta rongorongo.  
Iaia. Aia ngaia. Iaia. Ngaia ngaoua.

(iv) When intercourse is completed the woman must take care not to stir from her place, but must sleep as she lies. At the point of dawn she goes to bathe in the lagoon. Rhythmically splashing water with her right hand over her left arm she intones:

Tiribo neinei, tarabo neinei;  
Tiribo tariu e kangkang.  
E rae mam kare<sup>ive</sup> - e.  
I raira aba, I rairi nanaia.  
Aine-n abana, ma ataeina,  
Ma manena. Me aitua te tang ngkoa - o.  
I toua te nei ae a maitorotoro.  
Nim tang, nim reke.  
Ten Naen<sup>e</sup> - o tangirai riki rake, rake naba - o.

This is said twice over while washing the left arm, and a third time while washing the right arm. At the end of the third repetition she scoops a palmful of water in her left hand and with a circular sweep sprinkles it over her head.

The rites attending a happy union are then complete and the constancy of her lover is assured for all time - or until the woman is tired of him.

4. 1. TE AONIKIE

Seduction (lit. on the sleeping mat)

Before going to bed, the woman takes her mat across her knees and, holding it with both hands, she shakes it with these words:

Takina ni kie, ni kietibu, ni kiorang.

Ko ti rangirang iai naba

Ngkoe ane, ien naene.

Ko ti rangirang iai naba,

Ko ti rangirang iai naba,

Ko ti rangirang iai naba — o.

Stretch out on the sleeping mat

of tastings love and passion.

Only there will your desire

be satisfied, my lover.

You will love me gladly there,

want and take me madly, where

your own true passion lies.

Notes:

Kietibu and kiorang. Kietibu is not in the dictionaries and may be derived from tibu = swollen (c.f. tibutau = full of food, drink) or tibu = ancestor. Either derivation indicates a sense of long-lasting or lasting. In modern Gilbertese, kirang = passion

2. The friend comes and she cuddles him. She then jerks her middle finger back and forward with the following words:



Te aitam - a, ke aitam - a, <sup>1</sup>  
 Te bonotam - a, ke bonotam - a, <sup>2</sup>  
 Te ngurengure - e i manokau,  
 Te ngurengure - e i manokau,  
 Ko ti ngurengureai.  
 Rake niki, rake naba,  
 Ngkoe anae, Ten Naene.  
 E oti tai, e tawarou tai, e hungitai. <sup>3</sup>

Loving each other

Each other loving,

Lying together

Facing each other,

Sighing with love in my arms.

Sigh only for me,

Stir yourself — harder,

You, my true lover!

Wonderful, light of my heart!

### Notes:

1. Aitam. Compound of ai = each other and tam = lover (poetic).
2. Bonotam. Compound of bo = meet and no tam assumed sign. of nono = face to face. It might alternatively be derived from bono and tam giving a similar meaning or, perhaps, consummation of love.
3. E oti tai et seq. hit, the sun rises, at high noon, sets. Fig. marvellous, wonderful etc.

3. The man then does the ~~business~~, during which the woman ~~whispers~~:

Karanna ni Kabangau,<sup>1</sup>  
 Kouta ringiring,<sup>2</sup>  
 Kouta rangorongo,<sup>3</sup>  
 laia. Aia ngaia,<sup>4</sup>  
 laia. Ngai ngaoua.<sup>5</sup>

Come on, come in,  
 Touch arouses,  
 Rhythm excites,  
 Now, together.  
 O yes, that's it,  
 Both together,  
 Now, let me rest!

#### Notes:

1. Kabangau. lit = my hate (vulgar).
2. Kouta. Probably from uti = rising, swelling etc.  
 May be Ko uta or kauta.
3. Rangorongo. lit. = news, of which meaning I can make no sense. I have translated as rangaranga implying a back and forward movement.
4. laia.  
 [An exclamation preceding action of pulling or pushing together (Bingham)]
5. Ngai ngaoua. I have translated as Ngai ang aou - a = lit. O enough, my sigh in analogy of Ang o! (idiom)  
 That's enough! peace! Alternatively, ngaou

might = my nest. In either case, the <sup>fig.</sup> meaning  
of rest or peace after orgasm is obvious.

4. The woman must not wipe herself when the man has  
finished. At sunrise, she goes to bathe. Splashing the  
water with right hand on her left arm she whispers as  
follows:

Tiribo neinei, tarabo neinei, <sup>1</sup>  
Tiribo tarau e kangkang, <sup>2</sup>  
E rae mam karere - e.  
I raira aba,  
I rairi naria aine n atana,  
Ma ataeina na manana,  
M'e a itua ke tang ngkoa - o.  
I tona ke nei ae a maiteroto,ro,  
Nim tang, nim rake. <sup>3</sup>  
Ten Naene - o, tangirai riki rake,  
Rake rata - o.

Splashing in the pool, washing in the pool,  
Dabbing off my precious juices,  
Scattering the sweet clean water.  
I taunt them all,  
Wives, sisters, children of his clan.  
I, too, have lived with sorrow and in tears.  
Though I bathe in coolest water  
Love can not be washed away.  
Love me my friend, O love me even more,  
Take me yet again!

Notes:

1. Tarabo. Not in dictionaries. Formed like Timbo.
2. Tarin. Nowadays, Tari is restricted to male semen.  
(Eastman, English-Gilbertese Vocab. App. 4)
3. The writing of the manuscript is not clear. The line as recorded literally = 'love sticks, intercourse sticks'. The alternative rendering, which I suspect is the right one, is Nai n tang, nai n vekke = pool of love and satisfaction.

5. Te kanangaraoi: to bring good luck to an enterprise

This is an incantation to bring good luck to any enterprise. A bunia, or sweet husked coconut, is taken and a fire made with the husk. Oil is made from the flesh and the remains of the flesh burned. The arms are crossed with elbows well pressed down, and the hands reaching round to the opposite shoulder-blades, having been first laid in the oil. With a slow rubbing movement of the hands, the man or woman speaks:

Ngaia borae borau,  
Boran Tabakea - ai - ee.  
Ngaia ti akoakoi naba,  
Ngaia 'nne ti boningai  
Tebutinang i nanoni win Ten Tibaua.  
Ngaia te akoakina  
Ngaia buroto.  
Anangau tera, anangau te anangaraoi.  
Anangau tera, anangau te bakatauraoi.  
I naku teinaki; wau te wa;  
Kanau te amarake.

This is performed at daybreak, noon and sunset for three days in succession.

5.

TE KANANGARAOI

Seeking good luck

To bring good luck to an enterprise. The flesh of a  
bunia (sweet coconut). Ko anga n te ai (you  
warm it over the fire). Express the oil from the  
flesh and throw away the remains. Cross arms  
and rub oil on shoulders with opposite hands:

Ngaia borae, borau

Boran Tabakea - ai - e - e. <sup>2</sup>

Ngaia ti akoakoi naba,

Ngaia anae, ti toni ngai Tebutinang.

I nanon win Ten Tibana,

Ngaia ti akoakoina, ngaia turoto. <sup>3</sup>

Anangau kera? Anangau te anangaraoi.

Anangau kera? Anangau te fakatauraoi.

I nako te inaki; wau te wa, <sup>4</sup>

Kanau te amarake.

O let my journey be as smooth

As Tabakea's shell.

Be kind and generous to me,

Tebutinang; and from your lips

Let words of welcome fall

Upon me, Ten Tibana.

What do I want? A voyage fair.

And want to do? To set off for

My home from home on my canoe

Seeking hospitality.

One at daybreak, noon and sunset. Three

~~days running~~

Notes:

1. As the poem makes clear, the 'enterprise' is, in fact, a sea voyage (borau).
2. Boran Tabakea syn. boran ke on, turtle shell.  
In some contexts boru may mean success, esteem, honour - see Sabatier.
3. Buroto. Probably related to buro (heart), buro (boil or bubble) and buritao (overflowing). Not in dictionaries.
4. Te inaki syn. for loti, family or clan lodging or sitting place in manaba hence 'home from home'.

6.

Te tabenau: for good fortune

HT 99-100

(i) A very useful spell for bringing good luck in love, for turning indifference to affection, or for averting the evil effects of eating forbidden or unlucky food, such as te rerebuki, or pointed end of a coconut; te atu, or head of a fish; te buare, or silver bladder in the intestine of a fish.

The rite is performed either in the lagoon shallows or the washing pool at sunset. The man or woman sits in the shallows facing west, elbows bent and hands palms downward stroking the surface of the water. With eyes fixed on the setting sun the following spell is whispered:

Tebo tebo i tari ngai  
Ma e a nanako buakakau  
Ma e a nanako i benau  
Ma e a nanako buritarikau.  
Mawa nako tabon au roro  
Mawa nako.  
Mawa nako.  
Mawa nako -e - e - e.  
Mawa nako!

(ii) Another of the same order is also performed sitting towards the west. In this instance the hands are placed sideways in the water, elbows bent. Both together the hands are then used to scoop the water towards the breast, with the following chant:

O katikan narean  
Au te wa e kanikan  
O katikan narean  
Au te wa tabunio.  
  
Manen etao tarai.  
Unimane nao tarai.  
Rorobuaka nao tarai.  
Bitaki ma tarai.  
Ba ti ngai aine n te aba aei,  
Betio aei --- ngaia - o - o!  
  
Ti ngai naba,  
Ti ngai naba,  
Ti ngai naba - o - o!



6. TE TAEIBENAO

Counter-magic (to take away bad luck)

Good luck in love. To turn the heart of an indifferent man. Also to do away with the effects of eating forbidden food such as te riribuki (last piece of kernel in coconut shell), te'atu (head), luane (underside of (small) fish) etc. Done in lagoon or in a washing pool at sunset. Sitting in the shallows and gazing at the sun. Spread hands palm down and stroke the water and say:

(a)

Teboketo i tari ngai.

Ma e a nanako luakakau,

Ma e a nanako ibenao,<sup>1</sup>Ma e a nanako luntanikau.<sup>2</sup>

Mawa nako tato n an roro,

Mawa nako, mawa nako, mawa nako - e,

Mawa nako.

In the sea I wash myself.

Misfortune floats away,

Bad luck is drifting on

The ripples o'er the sea,

Away to the darkest deep.

Far, far away, away, away,

Far, far away.

Notes:

This title in the manuscript is Te taibeiau  
and in line 3 ibenao is written as i beiau.

It is evident, however, that the 'n' in both places was converted into 'ii'. I am sure the title I have given the poem is the correct one.

1. Bunitankau. Not in dictionaries. Probably from: (i) huri, radical of words with meanings of action away from and tarika from tari with meaning of 'wake caused by passage through water.'

(b) ~~Scoping water towards the breast:~~

O karika n aaea, n<sup>1</sup>  
 An te wa e karikan<sup>1</sup>  
 O karika n aaea, n  
 An te wa ta huri<sup>2</sup>  
 Mane n itao tarai,  
 Unimane n ao tarai,  
 Roroauaka n ao tarai,  
 Bitaki ma tarai.  
 Ba ti ngai aine n te afa aei<sup>3</sup>  
 B'e tio aei, ngaia - o.  
 Ti ngai naba, ti ngai naba,  
 Ti ngai naba - o.

O sprinkle and scatter  
 And make me more lovely,  
 O sprinkle and scatter  
 And bring me my love.  
 Let strong men be rivals,

And old men lookey mistful,  
 But young men be taskful,  
 All turn round to stare.  
 For no other woman  
 Is lonely and waiting,  
 And languidly floating  
 And tempting them here.

## Notes:

2. Bunio. I have translated as a poetic variant (insertion of euphonic i) of buno, which has a secondary meaning of copulation.
3. I have taken some liberty with these last four lines but have not changed the fundamental meaning.
1. An te wa. I believe this to be an idiom but it is not in the dictionaries. I have translated it as a poetic variant of wana = to have as an aim, start to do something.

7. Te binobino: to reinforce the effect of other spells

If a spell is long in taking effect, or if failure is feared, an incantation of great power called te binobino is used. It gives additional force to the good or evil influence which is said to emanate from the performer of magic and ensures the success of his spells. It is often used immediately after the incantation of a spell in order to press it home immediately. 'Tanaran te tabunea be a ibe i aom'. (Casting a shell to crush you)

The rite takes place at the dark before dawn, on land, in any deep place such as an old babai pit. The performer sits facing the east where the sun will rise. He has three small coconut shells known as binobino filled with fresh water and graduated in size. These are placed on the ground at his right side or left, depending on whether he is right or left handed, in the order of their size and parallel with his thigh as he sits crossed-legged. Bowing his head he takes the largest shell and slowly empties the water over his head and neck with a circular motion, rhythmically intoning:

Matana ra - e - e, matana ra - o - o;  
Tana tanari tabunea - o.  
Ba a tukai, ba a bono bonotai nako.  
Me ti uki Toane ma Teriawane.  
Ma ti - e buno buno  
N na bita mwin au tabunea, mwina moana.  
Ma e na aki tangitangirai Ten Naene,  
Ma e na aki uringuringai Ten Naene,  
Ma e na aki auauai Ten Naene.  
Ma au mwini kiriri-kiriri  
Ma au mwini kiriri-kiriri  
Kamarannako  
Kabate te nako.

He then throws away the empty shell and repeats the spell in the same manner with the second and third, throwing each away when empty. This is done three days successively.

7. TE BINOBINOCoconut-shell Vessel

Method of lending great strength to a taburea (magic) that has failed or is slow in working.

At third cockcrow lie prone down. In any deep place such as a babai (taro) patch. Looking to where sun will rise. Three coconut shells used, graduated in size. These are placed in a row on the right side, filled with fresh water. You wash the back of your neck with contents of big nut, head bent forward. Right hand used.

Matana ra - e - e, matana ra - o - o,

Tanatanani taburea - o.

Ba a tukai, ba a bonobono

Tai nako.

M'e ti - uki loane ma Tenawane

Ma te bunobuno.

N na bita mwini au taburea,

Mwina, moana,

Ma e naki tangitangirai Ten Naene,

Ma e na aki ururingai Ten Naene,

Ma e na aki ananai Ten Naene!<sup>1</sup>

Ma an mwini Kiriri, Kiriri,<sup>2</sup>

Ma an mwini Kiriri, Kiriri,

Kamara n nako, Kabate te nako.<sup>3</sup>

How very slowly works the spell

To bring my love back,

They're thwarting me, obstructing me,

Each hour that passes by,  
Ioane and Teriawane still  
Continue with their hateful love.

I'll change the nature of my spell  
From first to last. Because  
My lover loves me not  
Nor does he remember,  
Nor even think of me.

So, go new charm and follow him like  
To tempt him and seduce,  
Fly off to coax him back  
And hurry on your way!

Then throw away the net and repeat with the second  
and third, three days running.

Notes:

- 2. The manuscript reads am mwinai. I have changed to am mwinai to imitate the phrase seems to require a combated reputation.
- 1. The manuscript reads anawai which, in the negative is slow in coming. I have substituted anawai = take me fig. in sexual sense which seems best to fit the triplet of this and the two preceding lines.
- 3. The line is obscure. I have derived my translation of kamava from maramava (Sabater); and have assumed that kabeta should read kabati.

8. TE KAO-MOMOKIA

Invoking (the spirit of) rotten coconuts.

Ko Iuri, ko na Iuri bakarese,  
Kao-momokia mai wauwi i eta.

Ko na nako, ko na ini nako Meie, Nao!

Ko na karika baina,

Ko na karika waena,

Ko na kakei rakea.

Ko na karangitang, ma a tangitang, ma a  
tangitang,

Ma n te banana - na,<sup>1</sup>

Ma kiriri no, ma kiriri rake.<sup>2</sup>

Kahuria, kahuria. Kakanorokoa, Kakanorokoa

Bun Meiei, Nao.

M'e Iuri, m'e rako

Ko aki mamaru nanou au kainga

Ngaia Meiei, Nao,

Ko uringai te tongi ma te ngaina.

---

Hurry, hurry, waste no time

Give magic. Fall upon my rancid nut.

Go, never leave that woman, Spirit!

Clutch her arms,

Grip her legs,

Go, waken her.

Speed screaming, screaming, screaming

In loud, shrill voice,

Create a frenzy all around.

Go, stir up each and every one

Of her relations, Spirit!!

He's gone, He's there.

There'll be no sleep for you at home,

For you my woman. Spirit,

Remember me all night, all day!

### Notes:

1. The manuscript reads baneanana which I have taken as banana, speak with a loud shrill voice, with a poetic na attached.
2. I have translated kiriri as 'screaming' from the screech of the sandpiper (bird)



9. TE KAMAURI

Giving Consolation

(a) Bunnan te mane, rākana e miwataka te aine.

(b) Incantation recited by a man when a woman is restless.  
for *nyctambul*

Chant?

(1) Te mauri      The coconut frond

O N. namakani: maen Te Rakunene<sup>1</sup> ki k. . . ai  
Te kaorara. Ai - e - e - i. <sup>2</sup>  
I namana maia ? <sup>3</sup>  
I namana mai nanoni bain Te Rakunene!  
I namana maia ?  
I namana mai nanoni bain Aei Karua!  
I namana maia ?  
I namana mai nanoni bain Te laontabuki.<sup>4</sup>  
E aki hua ao e aki taro.  
Te mauri ao te rao, te mauri - o - o.

I'll weave a magic collar  
Like Te Rakunene wore,  
Where should I look for true affection  
But in the charms Te Rakunene spun.  
Where should I search for love enchanting  
But in the spells which Aei Karua cast?  
Where should I seek a bond endearing  
But in the magic laontabuki raised?

Nothing is wrong, fear not the dark,  
Rest safely in refreshing peace.

Notes:

1. Te Rakeunene and Hei Kamea, the fabled lovers - seducer and seductress.
2. Te Kaoraora, magic collar of kakoko (young white leaves of palm frond).
3. Namana, perform sorcery to win affection.
4. Te laontabuki, reference not known but structure of word indicates sexual connexion.

(2) Bunnan te aine ngkana e aoraki te mane

Incantation recited by a woman when a man is sick

I ti namanamata,<sup>1</sup>  
 I ti namanamati maen Hei Kamea,  
 Te ha ni kakoko ha ha n arokaia,  
 N na kari riki, N na kara raba,  
 Barai - e, rava - o,  
 Ma I anaia,  
 Ma ko aki ititu ngaia,  
 Ma ko aki lubua iai,<sup>2</sup>  
 Ma ko aki mamare iai,  
 Baba n te hikitaki.

I so-e-e, I so-e-e, loo-o.

I plait the magic necklet,  
 (beaving) the charm of Mei Kama,  
 The young white leaf of the palm-free crown.  
 I plait it under - so, and over - so,  
 Twist it in and twist it out,  
 Now, it is done.

You are no longer sick,  
 You're not in any danger,  
 Nor will I let you die.

Your heart is strongly beating  
 And I shall cherish you.

#### Notes:

1. Namata, plait a buana = neck charm of kakoko (young white, central leave of coconut frond).
2. Bubua translated in the sense of nano bubu, troubled heart

## PROTECTION (BONOONO) AGAINST DEATH MAGIC (WAWI)

Take a coconut-shell (binobino) full of fresh water and sprinkle it over your head, or a steering-oar and stab the air, while saying the following:

Tabeka te bwe, karoa te bwe,  
I a fatikutiku, I a fatikutiku.

Ba a mananga anti n atau  
Ba a anai ai.

Ba N nangi nako, ba N nangi eua te wawi  
aei, aia!

Ma tai tetetei, ma tai ngongongo,

(1) Ma tai nibangutungutu ngkani akanne aomaka.  
Ma kam na inging, ma kam na to, ma kam  
na mate.

(2) Ma kam na takwe, taba ingina ma nna  
ingi n nou,

Bobo i tari ma tobo ianna.

E swaia i atina, kororobung, m'e a ingu.

E swaia i atina, kororobung, m'e a tawenawa.

Hit the steer-oar, shoulder the oar,

I am bent and bowed down,

For spirits roam my land

To snatch me.

But I am about to smite this wawi!

So do not stand around, do not whisper,

Do not look unconcerned you people there.

Be on your way to fight and die!

Sharpen your lances, seize swords and all  
your spiny arms,

Fight out at sea and on the shore!

He is stabbed through the chest, choking and  
falling down,  
Stabbed through the chest, choking, gasping  
for breath.

Say this three times. There is no special time  
prescribed and no particular orientation.

(1) Nibangutangutu The ngutu is the red-tailed  
tropic bird (Phaethon lepturus) which, nesting, is  
indifferent to approaching man. I have assumed  
the word means indifferent, as a tropic bird.

(2) The meanings of the various words in this line are:

Bwe, lance some 2-3 metres long, pointed at  
both ends.

Taba, sword and root of words appertaining  
to sharpness, suffocation, attack and  
arrow.

Ing, spines or quills of fish used in weaponry  
(ing n tauri is a war helmet covered  
with puffer-fish quills; start to move,  
shake or lift from which compounds  
may be made; crenice or crack.

Now, the poisonous stonefish (Scorpionidae).

Protective Magic against te wawi

The ponobono (protection or antidote) against te wawi (death magic). Take a coconut shell full of fresh water and sprinkle it over your head while saying the following (or else you may take a paddle and stab the air):

Tabeki te bwe, karoa te bwe i au batikutiku, i au batiku-  
tiku, ba a mananga anti n abau, ba a anaiai ba N nangi nako,  
ba N nangi ewa te wawi aei aio. Ma tai teteitei ma tai  
ngongoa ma tai nibangutungutu nkami akanne aomata, ma kam  
na inging, ma kam na bo, ma kam na mate, ma kam na tabwe.  
Tabaingina ma Nainginno, bobo i tari ma bobo i anna. Ewaia  
i atina korobung me/a tawenaua.

ing; ewaia  
utina kororo-  
ing me /

Lift the paddle, hold up the paddle of my ancestor, of my  
ancestor, for they set forth spirits of my land, for they  
take me, for I am about to go, for I am about to stab this  
wawi here. But do not stand, but do not speak, but do not  
..... you those people, but you shall stir, but you shall  
be struck, but you shall die, but you shall be rent apart.  
Tabaingina and Nainginno, meet at sea and meet ashore.  
Thrust it on its stone ..... so it stirs; thrust it on  
its stone ..... so it is split apart

Say this three times. There is no special time prescribed, and  
no particular orientation.

77 Arthur Circle, Forrest,  
A.C.T.2603, Australia,  
23rd September, 1982.

Dear Yukio Shishido,

Thank you very much for your generous offer to do the  
drawings for the New Caledonia figures

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DEATH MAGIC AGAINST AN ENEMY WHO WOUNDED YOU

If you are wounded by an enemy so that the wound bleeds, you must not eat but go to bed fasting until the next sunrise. In the dark before dawn, you go to the seashore (either east or west) and fill a hinahina (coconut shell container) with sea water.

You then return to your house and stand outside it, on the east side and facing east, just under the end of the central rafter. You hold the shell in either your right or left hand and sprinkle its contents on the earth with a circular movement of the arm. If your right hand is used, the movement is first away, then across, then towards, then back across your body.

As you sprinkle you mutter:

Ti na ewewe, tanana, ewewe, tanana, tanatanana.

Ti to kia-e, ti e-rebua-e, ma ti e-rebua n  
akea raran ke aomata.

Ma ti e-rebua nako n omi n Tarawa, Tabakea

B'e na aki ukun raran ke aomata oio.

Ti a tiringa i-rina, ti a kabeti nako-a.

E bo ma rabaraba ni karawa.

Ti a tiringa, ti a toia, ti a kamakea to  
wa ni maoto.

Ti a ti'i bubuna, ti a ti'i bubuna n  
na' ni moi-mo-o.

Tar'ane?

Ko memena irona ke aomata ane, na' ni  
moi-mo-o.

Ke ti na momoti ni ni faina, ni ni  
waena,

Ri n tabarou, tatarou-nou.



(1) Te ara n ra? Te ara n nou-a, P'ara n  
ta hwe.

Keena mana, tauna hannaia,  
M'e a make-o-o!

Let us scatter and sprinkle it around,  
round and round again.

Splash some and scatter well for we have  
no human blood.

Scatter abroad upon the Tarawa turtle,  
Tabakea,

So that his blood will not surge up  
in anger.

All of a sudden, hurl it high, float it  
away

Until it meets the far horizon.

Let us beat, pound and burn the  
broken pieces.

Grind the ash to dust, to dust, in a  
half rpe-shell-o-o.

And now?

Go rest beside that man, half-shell  
vessel-o.

Let us break his bones - arms, legs  
and skull-o-o.

What weaponry? With stone-fish spears  
and double-pointed lances.

Go dig his grave, bury those bones.

For now he is dead-o-o.

(Continue from typescript)

(1) Much of this incantation is difficult and I have had to rely on the ritual described for help. In this particular line, I have guessed that ara is an obsolescent word for weapon. Bingham gives tara = sword which seems likely to be a contraction of te arawa = shark-tooth sword in Sabatier. The word bara (b'ara) = Lat, helmet etc may also be related.

Death Magic against an enemy who wounds you

If you are wounded by an enemy, so that the wound bleeds, you must not eat but go to bed fasting until the next sun rises. In the dark before dawn you go to the sea shore (either east or west) and fill a binobino (cōcōnut shell container) with sea water.

You then return to your house and stand outside it, on the east side and facing east, just under the end of the central rafter. You hold the shell in either your right or left hand and sprinkle its contents with a circular movement of the arm upon the earth. If your right hand is used the movement is first away, then across, then towards, then back across your body.

As you sprinkle you mutter:

Tāna eweewe, tīanaria eweewe, tanaria, tanatanaria.  
Ti tokia - e; tierebua - e; ma tierebua nakea raran  
te aomata; ma tierebua nakon noun Tarawa, Tabakea,  
be na aki unun raran te aomata aio; ti a tiringa  
irina, tīa kabeti nakoā; e bo ma rabaraba ni karawa.  
Ti a tiringa, ti a boia, ti a kamatea, to wa ni mato,  
ti a tii bubuna, ti a tii bubuna Nanimoiimo, Terane,  
ko memena iroun te aomata anne, Nanimoiimo ke ti na  
moimoti ri ni baina, ri ni waena, ri n tabanou, taba-  
nounou, te aran-ra te aran noua, te aran tabwe; kenna  
nuana, tauna bannaia, me a mate o - o!

Your water in the shell must last for three repetitions of this ~~chant~~<sup>2m</sup>. When you have done you throw the empty shell over the roof of the house so that it falls on the west side. A friend, either a man or a woman, waits there. He picks up a stick or stone and beats the shell to fragments. Together you gather the broken pieces and burn them in a fire made for the purpose. Then you take the ashes and put them on a flat piece of wood or anything else that will float. You make a sail out of a leaf or twig and set the craft adrift. As it gets farther and farther from the land, so your enemy will progressively pine away, and at last die.

V7.4

TE WAUNA (DEATH MAGIC)

MARAKEI.

Mei Tekotara, aged about 65

A tikunai (small lizard) is caught from a coconut frunk and put alive into a tinobino (coconut shell). A cork is made of the midrib of a frond and the tinobino stoppered with it. Hold in left hand and gently tap with right palm on cork, saying:

Tikunai, tikunai!

- (1) E neke ra n natin neinne?  
E neke hain natin neinne.  
E neke ra n natin neinne?  
E neke nukau natin neinne.  
E neke ra n natin neinne?  
E neke hain natin neinne.

Tikunai, tikunai.

Little lizard, little lizard!

What is wrong with that woman's child?

That the arms of her child hurt.

What is wrong with that woman's child?

That the body of her child aches.

What is wrong with that woman's child?

That the legs of her child be sore.

Little lizard, little lizard!

BONOTANA (Protection against it)

Te kora ae lukimangaru (string with split ends to make a Y) is tied around the index (big?) toe:

- (2) Taaka ni kora riki, kora naba.  
 E rairaki newena ta kabuaia.  
 A baka kanoa n nana n ana bai aei;  
 Naki tiaia te wawi.  
 Te buawarawara tiringa t'e a ma.  
 Tiringa, toia-o, taona-o.  
 Kamate.

String, let loose your words, strong words.  
 Let her spiteful tongue be turned upon her,  
 let the contents of her casket spill  
 without accomplishing the wawi.  
 Smash the evil casket into pieces,  
 Smash it, crush it, pound it  
 To destruction.

- (1) I have read neinae as a poetic variation of neinae  
 I have retained the interrogative in lines 2, 4 and 6  
 from the Crimble manuscript. Since ra is  
 clearly a play on the interrogative and its  
 meaning of bad, defective, unlucky etc., I am  
 not sure this is right. In English, I have  
 chosen to use the exhortative in lines 3, 5 and 7.

- (2) There is also a play here — on kora = string  
 and strong.

BIRTH

Magie: Marakei. Nei Teokotara, aged about 65.

Te wana

(coconut shell).

A tikunei is caught from a coconut trunk and put alive into a binobino.  
A cork is made of midrib and the binobino stoppered with it. Hold in  
left <sup>hand</sup> and gently tap with right palm on cork, saying: 2

Tikunei tikunei, e reke rap+n natin  
neinne? E reke bain natin neinne!  
E reke rap+n natin neinne? E reke  
nukan natin neinne! E reke waen ran  
natin neinne? E reke waen natin  
neinne! Tikunei, tikunei!

Repeated 3 times at point of dawn: 3 times at noon: 3 times after sunset:  
<sup>orientation.</sup>  
No ~~orientation~~. Repeated until the child dies, every day.

Bonotana (its antidote)

Te kora ae . . . (follow on as on next page)

Te waua (death magic)

Marakei

Nei Teokotara, aged about 65.

Heading for  
top

BIRTIBontana.

← Te kora ae bukimanarua <sup>g (?)</sup> is tied round the index toe (double strand):-

Taeka ni Korariki, Koranaba. E rairaki

newena, ba Kabuaia; a baka Kanoannano

n ana bai arei n aki

tiaia te wawi te buawarawara. Titinga<sup>3</sup> a

be a ma. Tiringa, boia-o, taompa-o,

Kamate!

Put <sup>the</sup> <sup>or</sup> charm before sleeping. You must not eat or smoke if you awake at night. The charm remains on until worn off: but the <sup>(ventilation)</sup> tabunea is only done 3 times at first insertion.

Filled in  
previous page

Birth.

45.

92.

Magie: Marab. Nri Jekotara, aged about 65.

to wound

A tikunei is caught from a coconut trunk and put alive into a binobino: a cork is made of midrib and the binobino stoppered with it. Hold in left and gently tap with right palm on cork, saying:

Tikunei tikunei, E reke raan natin neinne? E reke bain natin neinne!  
E reke raan natin neinne? E reke nukar natin neinne! E reke raan natin neinne? E reke waen natin neinne! ... Tikunei, tikunei!

Repeated 3 times at point of dawn: 3 times at noon: 3 times after sunset. No orientation. Repeated until the child dies, every day.

Bonotana.

Te kora ae bukimanama is tied round the index toe (double strand):-

Tarka ni Korariki, Koranaba. E raiaki newena, ba Kabuaia; a baka Kanoannara n ana bai arei ~~na kiti~~ n aki traia te wami te tua warawara. Tiriina be a ma. Tiriina, boia-o, taonna-o, Kamate!

Put charm on before sleeping. You must not get or smoke if you awake at night. The charm remains on until worn off. but the tabuina is only done 3 times at first insertion.



✓ MAGIC: SUN

PROTECTION AGAINST EVIL

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 kakoko (young, shooting frond) from the crest of one of the coconut trees that grow there. You say the following charm over it :-

Ko na ingingi, bonotau,  
Ko na kakangi, bonotau,  
Ko na ingingi, bonotau,  
Ko na kakangi, bonotau.

Buabua ni manga,  
Buabua ni manga.

E ing, e ewa, e tabwena!

Soon you will rise, my <sup>protector</sup> guardian,  
You will inspire fear, my guardian,  
~~Soon~~ you will rise, my guardian,  
You will inspire fear, my guardian.

Be  
Become like a ball again,  
Be  
Become like a ball again.

It starts to rise, it <sup>has</sup> burst out, it breaks into day!

Thrice repeated. You then await the sunrise. When half the disk is above the sea, you hold your kakoko with its tip towards the sun looking down its length as down the barrel of a gun. Then you put your fingers in its loops and, keeping the kakoko taut, revolve your

hands round each other to the following charm while slowly twisting it from near the end of its stem:-

Mai mate buabua ! E wati, e tabwena,  
 Te rinki macao. Uboiano, uboiarake !  
 Tai-o-o, kai iaou ikai.  
 Kakangi oraoraia,  
 Ko na kana te wawi,  
 Ma ko na kana te wa-n-Tonga,  
 Ma ko na kana te kabeti nako,  
 Ma ko na kana te boboua n wai naba,  
 Ko na kana te anti te aomata,  
 Bu bu-a !  
 E a mate konau ba te aomata.

Come splendid fast ! It is coming, it is  
break of day.

The west is growing light. To, west and east  
clap hands !

Sun, O sun, stay above my head.

Devour the raw fish flesh,

(1) Consume the evil spell,

Devour each bit of food,

(2) Consume each drop of drink

(3) And all the dried-up coconuts  
which sorcerers use to cast their spells.

Shriveled the demon man,

My help, my friend !

Now my enemy is vanquished.

(1) Evil spell = wawi

(2) Drink = kabeti, a mixture of water, toddy and

6/13

Kabubu.

- (3) The translation is an educated guess based on the use of dried-up coconuts toua and was in maleficent magic waira.

kabulu

- (3) The translation of this line is an educated guess. Bouca and wai have several meanings and I have chosen to use boboua to mean split open dry coconut husk and wai (from waira) to mean an incantation.

14.11

NA KIMDA MAGIC TO PROCURE WOMEN

(TE WA N AINE)

Take an onilua (prematurely fallen coconut) and sprinkle the contents over your head, while reciting the following and looking in the direction of the woman you want:

Ko rine katua, ma ko rine karoko,  
Ma ko rine kabaka, ma ko rine kamati.  
Ko rine karangirang, O, e rang-o!  
Ae! E a rangi ro neiene.  
Ae! E a rangi ni kanana a-roai i marenan  
rangau ikai.  
Te ika a tangimo, te ika a tangirake,  
Tangi nakoaiaki - o - o!

You choose to stay away, you choose to come,  
You choose to deceive or to bestow your favours.  
You choose to make me look a fool. O, it  
is too much!

O, what a thoughtless, heartless woman!  
And would she not fit nicely 'twixt my thighs!  
Cry out desire, cry to the west and east,  
Cry out to the south - o - o!

This is done three times. Then you throw away the nut and watch it come to rest. If the mouth is turned towards you, it is a sign of luck; if turned away, success is not yet near.

Na Kimoa magic (te wa n aine) to procure women

Take an onibua (a fallen coconut) and sprinkle the contents over your head, <sup>while reciting</sup> ~~then~~ recite the following <sup>and</sup> looking in the direction of the woman you want:

Ko rie ni katua ma ko rie ni karoko, ma ko rie ni kabaka ma ko rie ni kamate. Ko rio ni karangirang, o! e rang - o, a - a e a rangiro neienne, a - a e a rangi ni kanana aroa i marenan rangau ikai. Te ika n tangirio, te ika n tangi-rake, tangi nako aiaki - o - o!

You go to make speak and you go to make come, and you go to make fall and you go to make kill. You come to go mad, oh!. she is mad - o, a - a she is black mad, that woman, a - a she is mad for her food here between my thighs here. The fish to cry west, the fish to cry east, cry towards the south - o - o!

This is done three times. Then you throw away the nut and watch it come to rest. If the mouth is turned towards you it is a sign of luck; if turned away success is not yet.

*This appears to be average nonsense but you may be able to make something of it*

*Possibly Grubbe wrote the sounds down incorrectly in one instance, and 'rie' might possibly be 'rise'?*

Na Kimoa

onibua (a filler)

Magi. To procure women. Take an onibua (coconut) and sprinkle contents over your head. Recite as follows, looking in the direction of the woman you want:

Ko ue nu Katua ma ko ue nu Karoko, ina ko  
Thou goest to make fish, and thou goest to make come, and thou  
ue nu Kabaka, ina ko ue nu Kamati. Ko ue  
goest to make fish, and thou goest to kill. Thou comest

nu Karananga, o e ranga o! a e a ranga  
to turn head, oh she is head - o! Aa! she is black <sup>man</sup>

ue nu a e a ranga nu Kanana aaron  
that woman, aa she is made for her foot here

i mareman ranga nu. To ika n tangia  
between my thighs, here. The fish to cry west

to ika tangia ke, tangia ke nu. - o = o!  
the fish to cry east, cry towards sun - e = e!

3 times. Then you throw away the nut  
and watch it come to rest. If mouth is  
turned to you it is a sign of luck, if turned  
away success is not to be.