

Sapta Wan Wokim ol samting ol tumbuna bin mekim

Ol fers waitman i bin kam long Raikos (Figure 1) long yia 1885 na wanpela Rhenish (Lutheran) misin bin kamap long 1923. Tasol long Reite stret, nogat wanpela misin o gavman i bin kam inap long 1936. Sampela ol ain tru bilong tamiok, ol bin karim i kam long Jemani, i stap yet long ples. Mipela save dispela het bilong tamiok i mas bin kam long ples olsem klostu long 1900. Long dispela taim, mipela no gat ol samting bilong waitman i kam long Reite.

Bipo, long taim bilong ol tumbuna, mipela bin save wokim olgeta samting long lukautim sindaun bilong mipela. Olgeta samting, olsem klos na ol samting mipela yusim long kaikai, na ol samting bilong wokim singsing, mipela yet i bin wokim o kisim long ol hap lain i stap klostu long mipela. Olsem long taim bipo long Reite, olgeta samting i bin kam long bus na graun bilong mipela.

Chapter One Manufacture of traditional material culture

The first white explorers arrived on the Rai Coast in 1885 and a Rhenish (Lutheran) mission station was established there in 1923. However no representatives of either mission or Government came to Reite village itself until 1936. Some of the steel axe heads brought by the Germans still exist in Reite and we know they arrived around the turn of the twentieth century. At this time in our history, the white man's technologies had not come to Reite.

In ancestral times, we had to make everything we needed. All things such as clothing, tools, implements for cultivating, cooking and serving food, ceremonial items, and musical instruments, we made ourselves or traded with our neighbours. Everything we used and made came from the bush or the ground.

Kumbarr

Bilong wokim malo na blanket

Rausim skin diwai bilong *Kumbarr* (Plate 1-1, 1-2), sapim ausait, na skin mit bai yu paitim. Em bai no inap bruk bruk na lus nabaut. Bihain paitim pinis, larim drai pastaim. Hapsait mas i stap wait, na long bros bilong en, bai putim retpela pen bilong graun. Ol i save wokim blanket (*bukuw*, Plate 1-3) long dispela diwai, o poroman bilong en, *Bukuw* diwai stret.

Bipo tru, long taim ol fers tumbuna kama, ol bin yusim dispela malo² long trausis bilong ol (Plate 1-4). Tu, ol save yusim *bukuw* olsem betsit bilong ol. I kam inap nau, yusim olsem trausis em pinis, na yusim olsem blanket em pinis wantaim. Nau ol i save yusim long taim bilong singsing tasol.

I gat narapela wok bilong en i stap insait long kastom pasin bilong baim meri na baim pikinini. Dispela samting mas i stap wantaim ol sel na tit bilong dok na ol narapela strongpela pe bilong tumbuna. Nau yet mipela yusim ol malo insait long dispela wok. *Bukuw* em nogat nau. Mipela i no save yusim *bukuw* long karamap nau, olsem na mipela i no save givim moa long wok bilong baim meri na pikinini.

***Ficus robusta*¹**

Making bark loin-cloths and blankets

Remove bark strips from the *Ficus robusta* tree (Plate 1-1, 1-2), shave off the outer fibres, and pound the inner bark layer. The bark is strong enough to resist splitting or falling apart during this process. After pounding, leave the bark to dry. The inner fibre layer is left white and the outside is painted with red ochre. *Ficus robusta* bark is also used for making blankets (Plate 1-3), as is its brother species, the *Bukuw* tree.

Long ago, our ancestors used loin-cloths as trousers (Plate 1-4) and the *bukuw* as our blanket. These days, loin-cloths and blankets made from this bark are not used in daily life. Now we only use them for dancing and ceremonies.

Another use of the loin-cloth is in traditional exchange practices. Loin-cloths are given as one of the elements making up bride compensation and initiation payments. Other items in such exchange practices include dogs' teeth, shells, salt-wood, clay cooking pots, and carved wooden bowls. We still use loin-cloths for such practices. We do not use the *bukuw* as a blanket any more; therefore we do not use it in exchange today.

1. *Ficus robusta* Corner (Moraceae).

2. Mipela save kolim 'malo' long Tok Pisin [olsem mal], na long Tokples Nekgini, mipela kolim *maal*.



Plate 1-1: *Kumbarr (Ficus robusta)*



Plate 1-2: *Kumbarr (Ficus robusta)*



Plate 1-3: Sangumae Nombo paitim skin diwai bilong wokim blanket bilong tumbuna (*bukuw*).
Sangumae Nombo beating the pith of *Ficus robusta* bark to make a blanket.



Plate 1-4: Sangumae Nombo soim skin mit bilong *Kumbarr* (lepsait), ston bilong paitim (namel), na malo pinis wantaim pen (raitsait).
Sangumae Nombo shows the inner fibres of *Ficus robusta* bark (left), stone anvil for beating the bark (middle), and finished loincloth with paint (right).

Naie

Bilong wokim purpur

Bihain yu rausim skin diwai bilong *Naie* (Plate 1-5, 1-6), putim long wara olsem wanpela wik samting. Taim em i sting pinis, sikrapim na mekim drai long san. Em bai wait olgeta. Taim ol meri wokim rop pinis (Plate 1-7), ol i save putim pen long sampela kastom we bilong ol. I gat ol we bilong taitim rop bilong wokim purpur, na i gat wan wan malen bilong wan wan ples (Plate 1-8, 1-9).

Bipo ol save yusim long dres bilong meri. Tasol, bai no inap putim wantaim pe bilong baim meri na pikinini. Taim ol bringim meri i go long man, ol ken bringim wantaim dispela purpur na meri bai yusim long bilas na singsing. Dispela pasin i stap yet.

***Abroma augusta*³**

Making bark-string skirts

After removing strips of *Abroma augusta* bark (Plate 1-5, 1-6), soak them in water for about a week. When the bark starts to decay and smell, strip away the outer bark and leave to dry in the sun. The sun will bleach the bark completely white. After splitting and rolling the fibres into string, the women dye the string using ritual methods (Plate 1-7). There are special ways used to make different style skirts and we have patterns peculiar to kin groups and places (Plate 1-8, 1-9).

In the past, string skirts were common dress for women, but we have never included them in the items given in exchange (unlike loin-cloths). When a woman was brought to her husband's hamlet in marriage, she would bring several skirts of this kind to wear and use during festivals and traditional ceremonies. These practices still exist.

3. *Abroma augusta* (L.) Willd. (Malvaceae s.l.). Alternative identification: *Melanolepis multiglandulosa* (Sterculiaceae).



Plate 1-5: *Naie (Abroma augusta)*



Plate 1-6: *Naie (Abroma augusta)*



**Plate 1-7: Wokim rop (piksa Fleur Rodgers droim).
Rolling vine fibres to make string
(illustration by Fleur Rodgers).**



Plate 1-8: Purpur let. String belt.



Plate 1-9: Purpur bilong ol Reite. A Reite style skirt.

Kako'ping

Bilong bilasim purpur *Naie*

Kako'ping em i wanpela diwai (Plate 1-10, 1-11). Skin bilong dispela diwai em bilong wokim retpela pen bilong bilasim purpur *Naie*. Ol meri save kukim skin diwai bilong *Kako'ping* wantaim plaua bilong *Ataki'taki* (Plate 1-12, 1-13), na skin diwai bilong *Ropie* (Plate 1-14) bilong wokim retpela rop bilong purpur.

Dispela wok i gat stori bilong en. Bilong mekim dispela wok, ol meri save kirap long bikmoning tru. I no tulait yet, ol mas kirap na kisim dispela ol skin diwai na plaua, na i go long bus. Ol bai no inap kaikai, o kaikai buai na simok samting. Na ol i no inap lukim ol man tu. Sapos man lukim ol, o kaikai nabaut, pen bai no inap holim gut rop, na pen bai no inap lait. Ol meri save boylim dispela ol skin diwai na plaua long wara wantaim rop ol wokim long *Naie* (Plate 1-5, 1-6). Ol bai statim long taim san kamap na em bai go inap long belo. Belo stret bai ol rausim long paia. Ol meri save tok olsem, 'san bai pulim kala bilong pen na mekim i go ret na i lait olegta'.

Ol meri bai taitim dispela retpela rop wantaim sampela waitpela rop bilong wokim kala na bilas bilong purpur.

Ingredient for red dye

Decorating *Abroma augusta* skirts

This unidentified tree is known as *Kako'ping* in Nekgini (Plate 1-10, 1-11). The bark is used to boil the red dye for decorating the string skirts made from the *Abroma augusta* vine. Women boil the bark with a red flower called *Ataki'taki* (Plate 1-12, 1-13) as well as the bark of the *Ropie* tree (Plate 1-14) to make the dye.

Women have a particular way of making the dye. They get up before dawn and collect the ingredients together and take them to a secluded space in the forest. They must not eat or drink, or chew betel nut or smoke. They must keep out of the sight of men on the way. If they eat first, or are seen by a man, the dye will not be bright and will not dye the string correctly. They boil this bark with the other bark and flowers and the string they have prepared from the *Abroma augusta* vine (Plate 1-5, 1-6). The dye must begin to boil as the sun rises and cook until noon. When the sun is directly overhead, the dye is removed from the fire. Women say that the bright red colour of the string is drawn into the fibres by the sun as it rises to the zenith.

Once dyed red, the string is tied along with un-dyed white string to generate different patterns.



Plate 1-10: *Kako'ping*
(ingredient for red dye)



Plate 1-11: *Kako'ping* (ingredient for red dye)

Ataki'taki

Bilong bilasim purpur *Naie*

Ataki'taki em i wanpela plaua (Plate 1-12, 1-13). Em save kamap arere long wara. Taim ol meri save wokim pen bilong purpur *Naie* (Plate 1-5, 1-6), ol bai kisim retpela plaua bilong en, na bungim wantaim skin diwai bilong *Kako'ping* (Plate 1-10, 1-11) na *Ropie* (Plate 1-14) bilong kukim retpela pen.

Ropie

Bilong bilasim purpur *Naie*

Ropie em i wanpela diwai (Plate 1-14). Sapim skin bilong en, na bungim skin diwai wantaim *Kako'ping* (Plate 1-10, 1-11) na *Ataki'taki* (Plate 1-12, 1-13) bilong kukim retpela pen bilong purpur *Naie* (Plate 1-9).

Ingredient for red dye

Decorating *Abroma augusta* skirts

The unidentified species (Plate 1-12, 1-13), called *Ataki'taki* in Nekgini, is a flowering shrub that grows by streams and rivers. When women make dye for string skirts (*Abroma augusta* Plate 1-5, 1-6) they gather the red flowers of this shrub and boil them with the bark of *Kako'ping* (Plate 1-10, 1-11) and *Ropie* (Plate 1-14) to make the red dye.

Ingredient for red dye

Decorating *Abroma augusta* skirts

The unidentified species known as *Ropie* in Nekgini, is a tree (Plate 1-14). Shave the bark of this tree and mix the bark with *Kako'ping* (Plate 1-10, 1-11) and *Ataki'taki* (Plate 1-12, 1-13) and boil together to make the red dye for women's skirts (Plate 1-9).



Plate 1-12: *Ataki'taki* (ingredient for red dye)



Plate 1-13: *Ataki'taki*
(ingredient for red dye)



Plate 1-14: *Ropie*
(ingredient for red dye)

Kananba

Rop bilong wokim bilum

Taim yu wokim rop bilong *Kananba* pinis, bai yu kolim 'yaaki'. Na taim yu painim long bus (Plate 1-15), bai yu tok, 'mi painim yaaki'. Bipo yet ol i save yusim dispela, na i kam long nau yet, planti ol meri i save wokim.

I gat faivpela kain bilum (*au*) long dispela hap long Raikos.

1. *Ausakwing* em 'bikpela bilum' (Plate 1-16). Em bilong pulimapim kaikai, paiawut na ol kain samting, olsem kain kain wok bilong bikpela bilum. Em bilong karim long het.
2. *Aupatuking* em 'liklik bilum' (Plate 1-17). Em bilong yusim taim i go painim liklik kaikai, olsem kumu nabaut, na pulimapim. Man bai karim long sol na meri bai karim long het yet.
3. *Autandang* em 'liklik bilum bilong karim ol samting bilong wan wan' (Plate 1-18). Em bilong pulimapim ol buai, daka, kambang mambu, smok nabaut, na ol narapela liklik samting. Olgeta taim bai stap long sol bilong man na long meri bai stap long het. I go we, olgeta taim bai lukautim dispela ol samting bilong wan wan (*tandang*).

***Pueraria pulcherrima*⁴**

Vine for making string bags

After rolling the *Pueraria pulcherrima* vine fibres into string, the string is called 'yaaki'. And when looking for this vine in the bush (Plate 1-15), one says, 'I am looking for yaaki'. For a long time we have used this vine, and even now, many women make the string and weave the string bags.

There are five types of string bag in this part of the Rai Coast.

1. *Ausakwing* is a 'big string bag' (Plate 1-16). It is used for carrying garden produce, firewood and other sorts of things carried in a large string bag. It is carried with the strap across the forehead and the bag itself is slung over the back.
2. *Aupatuking* is a 'small string bag' (Plate 1-17). It is used when collecting small amounts of garden produce, such as leafy vegetables. Men carry them over the shoulder, hanging at the side, and women carry them across the head.
3. *Autandang* is a 'small string bag for personal items' (Plate 1-18). This small string bag is used to carry betel nut, betel pepper, lime container, tobacco and other small things. At all times men carry an *autandang* over the shoulder. Women also carry them. Where ever one goes, this bag keeps personal belongings close by.

4. *Pueraria pulcherrima* (Koord.) Koord.Schumacher (Fabaceae). Alternative identification: *Canavalia cathartica/papuana* (Fabaceae/Leguminosae).

4. *Aukekeri* em 'bilum i gat malen' (Plate 1-19). Em bilong bilasim ol manki taim ol i go long haus tambaran. Dispela bilum i gat kala na malen bilong en. Nem bilong malen em *artikukung* (skru bilong han). *Artikukung* em piksa bilong ol wailman bilong bus. Dispela ol wailman i gat krungut skru, na olsem kala em bihainin han bilong dispela wailman. Krungut skru em luk olsem *artikukung* bilong yumi ol man, olsem mipela save kolim malen long dispela nem. Taim ol manki bin go long bus o haus tambaran, ol i mas karim dispela mak bilong wailman, na kamap long ples. (Ol manki ol i go hait, olsem ol i makim ol wailman bilong bus, na ol i mas soim dispela mak taim ol i raun bihain long lukim tambaran.) Taim bilong singsing, ol meri inap long karim tu na singsing. Na ol meri ken wokim bilong ol na karim raun, em bai *tandang* bilong ol. Tasol bikipela samting em long ol manki i go long bus. Taim ol manki lukim tambaran, olgeta manki i mas karim wankain kala na karim dispela bilum na kam. Olgeta bai inapim dispela kain. I no inap wanpela bai nogat.
5. *Nek'au* em 'bilum bilong pikinini' (Plate 1-20). I no inap long pulimapim ol kaikai o paiawut o wanem; em bilong bebi stret. Nupela pikinini kamap, ol i bai kisim butoma bilong en na hangamapim long maus bilong bilum. Butoma long maus bilong bilum em makim olsem dispela bilum em bilong pikinini stret na noken pulimapim narapela samting (Plate 1-21).
4. *Aukekeri* is a 'string bag with a special design' (Plate 1-19). It is given to newly initiated men as part of their decoration on emergence from seclusion with the spirits. This string bag has a particular pattern called *artikukung* (elbow design). The design represents the wild spirit men of the higher forest who have bandy legs and bent knees, and that is why we call the design by this name. Initiated boys must carry the mark of these wild men when they emerge from their initiation to show they have been hidden away with wild spirits. During traditional ceremonies, women can carry these string bags when they sing and dance. And women can make them for themselves and may carry these string bags for personal items. But their main use is for decorating initiated boys. All boys who are initiated together must carry the same design.
5. *Nek'au* is a 'baby's string bag' (Plate 1-20). It is not to be used for carrying food or firewood, or anything else; it is dedicated and made for carrying a particular baby. When a baby is born, the umbilical cord of the newborn is tied to the mouth of the string bag. The presence of the umbilical cord shows its purpose and prevents any other use (Plate 1-21).



Plate 1-15: *Kananba (Pueraria pulcherrima)*



Plate 1-16: *Ausakwing*.
Big string bag.



Plate 1-17: *Aupatuking*.
Small string bag.



Plate 1-18: *Autandang*.
Small string bag for personal items.



Plate 1-19: *Aukekeri*. String bag (bilum) with pattern/design and typical small shell decoration. Above the finished bag is a half finished *aukekeri* to illustrate the process of looping using cut leaf batons as guides.



Plate 1-20: *Nek'au*. String bag used for carrying a baby.



Plate 1-21: Butoma i stap long maus bilong *Nek'au*. Umbilical cord attached to the baby's string bag.

Kaatiping

Bilong wokim kala long bilum

Ol meri save yusim lip bilong *Kaatiping* (Plate 1-22) long putim kala long rop bilong bilum (Plate 1-23). Taim ol wokim *aukekeri* (Plate 1-19), ol bai rabim *Kaatiping* long sampela rop. Ol wokim pinis (*yaaki*) na em bai kamap na stap grin moa (Plate 1-24).

Leaf for green dye

Dye used in string bag designs

Women use leaves of this unidentified species, we call *Kaatiping* (Plate 1-22), to dye the string used for string bag making (Plate 1-23). When they make string bags with designs (Plate 1-19), they rub the finished string with this plant, which stains it with a long lasting green colour (Plate 1-24).



Plate 1-22: *Kaatiping* (leaf for green dye)



Plate 1-23: Rabim lip bilong *Kaatiping* long rop bilong givim kala long en. The sap found in the leaves of this unidentified species is used to dye the string.



Plate 1-24: *Yaaki* wantaim kala bilong *Kaatiping*. String coloured with *Kaatiping* dye.

Giramung

Bilong wokim garamut

Giramung (Plate 1-25 1-26) mipela yusim long wokim garamut. Wok bilong garamut, em bilong singautim ol man (Plate 1-27). Olgeta taim bai yu yusim olsem. Nambatu samting em olsem yu wokim pati kaikai bai yu paitim garamut insait long haus tambaran, na bai yu kolim olgeta kaikai samting yu putim long bet, bilong givim long ol man. Long dispela as mipela save wokim garamut.⁶

Tu, mipela save yusim dispela diwai *Giramung* long wokim plet diwai, na stori olsem wanem yu wokim, em wankain stori bilong wokim wantaim *Suarkung* (Sapta 1) tasol.



Plate 1-25: *Giramung* (*Elmerrillia tsiampaca*)

***Elmerrillia tsiampaca*⁵**

For making slit-gong drums

Elmerrillia tsiampaca wood (Plate 1-25, 1-26) is used to make slit-gong drums. The slit-gong drum is a large idiophone used to communicate between hamlets using a series of coded beats (Plate 1-27). They are still used daily for this purpose. They are also used to accompany spirit voices when spirits are enclosed in the men's house, and to announce the kinds and amount of foods such as meat piled up for others to receive in exchange at the time of these ceremonies.⁶

This wood is also good for making wooden bowls and plates. The method for making these wooden dishes is as described for *Nauclea* sp. (Chapter 1).

5. *Elmerrillia tsiampaca* (L.) Dandy (Magnoliaceae).

6. Yu ken lukim wanpela pepa James bin raitim (Leach 2002), long kisim fulstori bilong garamut. See Leach (2002) for details of the construction and importance of the slit-gong drums to Nekgini speakers.



Plate 1-26: *Giramung* (*Elmerrillia tsiampaca*)



Plate 1-27: *Giramung* diwai ol wokim pinis etpela garamut long en, Reite ples, 1995.

A whole *Elmerrillia tsiampaca* tree, made into eight slit-gong drums, Reite 1995.

Suarkung

Bilong wokim plet diwai

Suarkung (Plate 1-28, 1-29). Plet diwai, i gat tripela kain. Mipela save yusim wanpela kain planti. Dispela em raunpela plet, na mipela save kolim *maibang utung* (Plate 1-30). Dispela kain plet i save kam long san i kamap, na mipela makim long nem bilong ples long hap, Maibang.

Nauclea sp.⁷

For making wooden plates and bowls

Nauclea sp. (Plate 1-28, 1-29). There are three kinds of wooden plate here. We use one particular kind everyday. This plate is round and shallow and we call this plate *maibang utung* (Plate 1-30). This style of plate comes from the east and in the past we traded to get these plates with people from Maibang.

7. *Nauclea* sp. or *Neonauclea* sp. (Rubiaceae).

Narapela em *sisak utung*. Em olsem kanu. Ol lain long ailan na nambis save wokim dispela plet bipo. Nau sampela taim mipela ken wokim.

Narapela em *tundung kondong*⁸; em tokples bilong ol N'dau, long bus antap. *Tundung* em saplang, na *kondong* em plet. Dispela bai raunpela na dip moa na bai yu ken saplang ol kaikai. Ol tumbuna save baim ol dispela plet long ol long bus. Kanu ol i save kisim long ol nambis. *Maibang utung* ol i kisim long man i stap long san i kamap. Mipela stat long wokim ol plet diwai long taim bilong tumbuna bilong mi. Mipela save baim meri na pikinini wantaim ol plet na bungim wantaim ol narapela bilas bilong tumbuna.

Ol tumbuna save kaikai long dispela plet. Nau plet bilong ol waitman i kam, tasol mipela save yusim plet diwai yet. Ol man long ples yet, na longwe wantaim, ol laikim na ol save kam baim dispela ol plet long mipela.

A second kind is called *sisak utung*. It looks like a canoe. Coastal people and people from the Siassi Islands (Figure 1) used to make these. Now, sometimes we make them.

The other kind of bowl came to us from the south, from higher in the Finisterre Mountain Ranges (Figure 1) where people speak the N'dau language. The N'dau call them *tundung kondong* which means 'mortar bowl'. This bowl is used for pounding tubers and nuts into a paste. It is round and very deep.

In the past we traded to get wooden plates (*utung* in Nekgini) from people to the west and higher in the mountains. We started to carve them ourselves around the time of Porer's grandfather, around the turn of the twentieth century. We use them along with other ancestral wealth to make payments for wives and children.

Our ancestors ate from this plate. Even now the white man's plates are here, we still use our wooden plates. They are very popular and people travel long distances to trade with us for them, as well as buy them for money.

8. *Tundung kondong* em tok ples N'dau na em minim plet bilong smesim ol kaikai wantaim stik. *Tundung* minim stik bilong smesim kaikai na *kondong* em minim plet. Long tok ples Nekgini stret, plet em i *utung*.



Plate 1-28: *Suarkung* (*Nauclea* sp.)



Plate 1-29: *Suarkung* (*Nauclea* sp.)



Plate 1-30: Porer bilasim nupela raupela plet diwai (*maibang utung*).

Porer decorating a new round plate.

Gnarr

Bilong wokim kundu

Blut bilong *Gnarr* (Plate 1-31, 1-32) mipela save kisim na taitim skin bilong palai (Plate 1-33). Em olsem glu. Kundu (Plate 1-34) em bikpela insait long singsing tambaran bilong mipela. Yu ken sindaun long haus na paitim long hamamasim yu yet, tasol taim bilong man i dai, em bai nogat tru. Nau planti man long PNG ol i save laikim kain kundu olsem, na ol i save baim long mipela.

***Pterocarpus indicus*⁹**

For making hourglass drums

We use *Pterocarpus indicus* (Plate 1-31, 1-32) for the body of the drum and the sap is used as glue to fasten the drum skin around the closed end of the drum (Plate 1-33). The hourglass drum is used for dancing and singing with the spirits (Plate 1-34). People also enjoy drumming inside their houses, but is strictly forbidden when anyone in the area is in mourning. Nowadays, many people throughout PNG buy our drums.



Plate 1-31: *Gnarr* (*Pterocarpus indicus*)

9. *Pterocarpus indicus* (Leguminosae), rosewood.



Plate 1-32: *Gnarr* (*Pterocarpus indicus*)



Plate 1-33: Mipela save yusim blut bilong *Gnarr* long pasim skin palai bilong kundu.
Pterocarpus indicus sap is used as glue to attach the lizard skin membrane to the hourglass drum.



Plate 1-34: Kundu wantaim skin palai.
Hourglass drum with lizard skin membrane.

Riking

Pen bilong plet na kundu

Dispela em i blakpela pen bilong tumbuna. Ol save kisim blut bilong dispela diwai na penim plet na kundu, na ol narapela samting yu laik bai gat blakpela kala long en. Kisim blut bilong dispela diwai *Riking* (Plate 1-35, 1-36) olsem: kisim skin bilong diwai, paitim, malumalu, putim liklik wara, tanim, na blut bilong en bai go daun (Plate 1-37). Kisim blakpela sit bilong paia long diwai *Morakung* (Plate 1-38), tanim wantaim, na penim, na pen bai no inap lus.

Narapela diwai olsem galip (*Kangarang'aring*) long bus, mipela save kukim gris o wel bilong en, na smok bilong en em blakpela. Boinim pen long dispela, na em bai strong. Hap long dispela *Riking* i stap, nau bai yu vanisim pen, na em bai strong olgeta. Bihain nau, yu ken bilasim.

***Glochidion submolle*¹⁰**

Varnish for bowls and drums

This is black paint from the time of our ancestors. Sap from the *Glochidion submolle* tree (Plate 1-35, 1-36) is used for varnishing bowls and drums and other things that need a black colour. To obtain the sap from this tree: get the bark, pound it until softened, and add a little water and the sap will be released when you squeeze it (Plate 1-37). Get the ashes from burnt *Trichospermum tripixis* wood (Plate 1-38) and mix them with the sap, then paint the surface coat, and the paint will not rub off.

We burn the solidified sap from another tree, *Kangarang'aring*, like the chestnut tree (*Canarium polyphyllum*) found in the bush, to generate a black, resinous smoke to seal the painted surface. Paint the whole object again with *Glochidion submolle* sap, and the paint will last for many years. Designs are carved in the surface after the paint is dry.

10. *Glochidion submolle* (Laut. & Schum.) Airy Shaw (Euphorbiaceae).



Plate 1-35: *Riking* (*Glochidion submolle*)



Plate 1-36: *Riking* (*Glochidion submolle*)



Plate 1-37: Rausim blut bilong *Riking*.
Squeezing varnish from *Glochidion submolle* bark.



Plate 1-38: Penim plet diwai wantaim blut bilong *Riking*.
Painting a wooden plate with *Glochidion submolle* varnish.

Morakung

Bilong givim blakpela kala long pen

Blakpela sit bilong diwai *Morakung* paia em bilong putim kala long pen. Dispela *Morakung* (Plate 1-39, 1-40) mipela yusim long wokim blakpela pen wantaim blut bilong diwai *Riking* (Plate 1-37, 1-38) olsem long penim ol samting em mas gat blakpela kala long en (Plate 1-41).



Plate 1-39: *Morakung* (*Trichospermum tripixis*)

***Trichospermum tripixis*¹¹**

For making varnish black

Charcoal of *Trichospermum tripixis* wood fire gives the paint a very black colour. The procedure using *Trichospermum tripixis* (Plate 1-39, 1-40) to make wood paint is described in more detail under *Glochidion submolle* (Plate 1-37, 1-38) and can be seen being applied to a wooden plate in Plate 1-41.



Plate 1-40: *Morakung* (*Trichospermum tripixis*)

11. *Trichospermum tripixis* (K. Schum.) Kosterm. (Malvaceae s.l.). Alternative identification: *Triumfeta* sp. (Tiliaceae).



Plate 1-41: Penim plet wantaim sit bilong *Morakung* diwai na blut bilong *Riking*.

Trichospermum tripixis charcoal rubbed into the surface of a wooden plate with *Glochidion submolle* varnish.

Oiyowi

Bilong wokim 'wail stik' bilong paitim garamut

Oiyowi diwai (Plate 1-42, 1-43). Wail tambaran (*kaap sawing*) kaikai garamut pinis (Plate 1-27), bai yu kisim dispela *Oiyowi* diwai, na paitim ol garamut 'toking sawing' wantaim dispela wailstik, o, ol i save kolim 'stik nogut'. Paitim i go long kru bilong garamut diwai, i slip olsem wanem, yu tromoi stik i go long bus olsem. Nau bai ol man singaut wantaim. Bai mekim pairap bilong garamut kamap gut. Yu no tromoi dispela stik, dispela pairap bai daunim pairap bilong garamut. Mipela save wokim olsem taim mipela save wokim garamut.

Ficus sp.¹²

For making temporary 'wild' slit-gong beaters

From the *Ficus* tree (Plate 1-42, 1-43). When the wild spirits have hollowed the *Elmerrillia tsiampaca* slit-gong logs (Plate 1-27), get a *Ficus* sp. stick and beat them with the rhythm called 'wild stick'. Beat them in order from the base of the slit-gong tree to its top. At the top of the tree, throw the stick into the forest. The assembled men all shout together. Throwing this stick away will make the sound of the slit-gongs clear. If the stick is not thrown away the bad beat will remain. We do this when we make slit-gong drums.

12. *Ficus* sp. (Moraceae).



Plate 1-42: *Oiyowi* (*Ficus* sp.)



Plate 1-43: *Oiyowi* (*Ficus* sp.)

Rongoman

Bilong wokim 'stik bilong ples'

Stik bilong ples (*tukung maning*). Gutpela stik bilong paitim garamut na nek bilong en bai kamap ples klia. Stik bilong *Rongoman*¹⁴ diwai em strongpela diwai (Plate 1-44, 1-45), tasol i no strongpela tumas. Paitim garamut wantaim dispela stik (Plate 1-46), na i no inap brukim garamut. Taim tambaran wokim garamut i stap, ol bai paitim long dispela stik tasol, na taim garamut kamap long ai bilong manmeri, bai nogat mak bilong stik i stap long en.

Dracaena angustifolia¹³

For making permanent slit-gong beaters: 'village/tame' stick

'Tame stick'. Good stick for beating the slit-gong and sound of the beat is clear. Sticks of the *Dracaena angustifolia*¹⁴ wood are strong (Plate 1-44, 1-45), but not too hard. It will not damage the slit-gong. When the spirits have done their work to make the drum, this is the only stick that can be used to beat it, and when the drum appears in the village, no marks will be found on the slit-gongs (Plate 1-46). It is used after 'wild stick' has been thrown away.

13. *Dracaena angustifolia* (Dracaenaceae).

14. Long narapela wok bilong *Rongoman*, lukim Sapta 6.

For uses of *Dracaena* sp. see Chapter 6.



Plate 1-44: *Rongoman*
(*Dracaena angustifolia*)



Plate 1-45: *Rongoman*
(*Dracaena angustifolia*)



Plate 1-46: Garamut wantaim stik bilong ples long Reite Yasing, 1995.
Slit-gongs with beaters lined up in Reite Yasing village, 1995.

