Palau



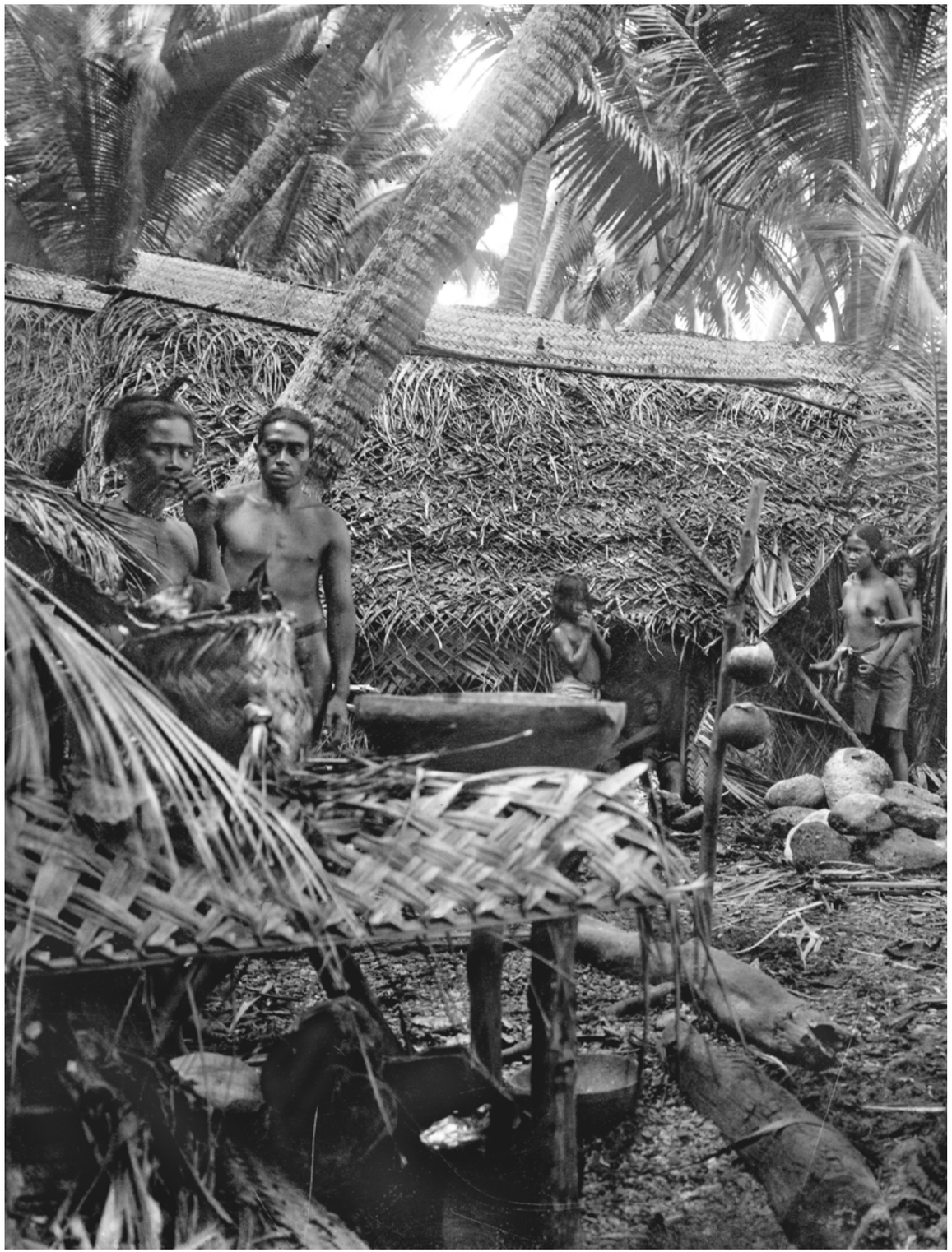
Volume 6

Songsor. Pur.

Please note this copy is read-only, and not suitable for sharp printing.

The large 9 x 12” full printed set of
Palau Volume 1-7
is available for sale at the
Belau National Museum and
Etpison Museum gift shops
for USD $175.

All proceeds from this non-profit translation project will be used to re-print these books.



Local house on Songosor. Glass plate scan, Hamburg Museum

HAMBURG SCIENTIFIC FOUNDATION

RESULTS
OF THE
SOUTH SEAS EXPEDITION
1908-1910

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DR. ANNELIESE EILERS: WEST CAROLINES
VOLUME 1

Translated by
Dr. Carmen C. H. Petrosian-Husa
Songosor part donated by translator and Sonsorol Governor Laura Ierago Miles

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WEST CAROLINES

BY

DR. ANNELIESE EILERS

PALAU

SONGOSOR, PUR.

HAMBURG
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Introduction

The editing of the combined islands Songosor, Pur Merir, in this Volume “West Carolines 1” and Tobi and Ngulu in Volume “West Carolines 2” are based on the observations and detailed records of the expedition members Mr. Krämer, Mr. Hambruch, Mr. Sarfert, Mr. F.E.Helwig and Mrs. E. Krämer.

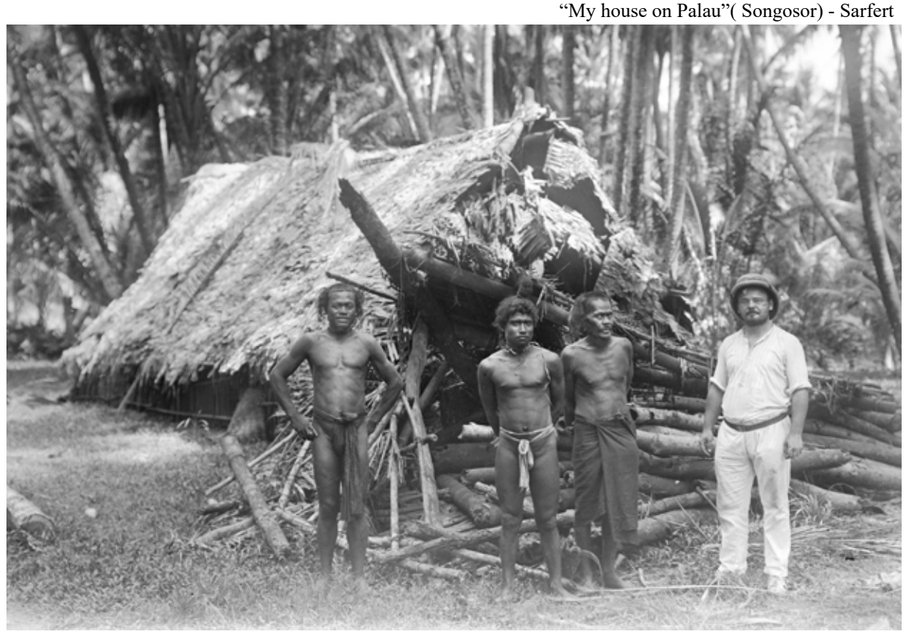
On Songosor Mr Sarfert worked alone for about one week, while the other scientists visited the Island of Tobi. The records about the kulture of the Pur- and Merir- people was done by Sarfert during his stay on Palau, while the deserted islands where only visited for a few hours to collect, and for geographical studies. The Material about the Islands Songosor, Pur and Merir originated with exceptions of the anthropological records and the tattoo designs of the Merir-people from Sarfert alone. Concerning Tobi and Ngulu it is individually noted, from whom the records of these expositions came. The chapters about the nautical science have been developed by Dr. Sarfert, by using the imagery of secondary school teacher Irmgard Elster, the charts belonging thereto have also been crafted out of this paper.

Dr. George Herzog, Yale University, New Haven, Connecticut, processed the drums and procured the transcriptions of the recorded songs. Horace Holden’s work is until now only found in the Library of the British Museum, and in the Public Library of New York, for making me copies of his work, I owe my greatest gratitude to Mrs. Marie Kirby-Fromm in London.

Anneliese Eilers

To the Reader: Anneliese Eilers herself never visited Palau or the Southwest Islands, which is how the island group of Sonsorol, Fana, Pulo Anna, Merir, Tobi and Helen Reef are called today.

“My house on Palau”(Songosor) - Sarfert



Foreword

to Volume 1 West Carolines

By Dr.E Sarfert.

It is a great pleasure for me, at the beginning of these collective volumes that have finally been crafted by Miss Dr. Eilers’ hand, to have in front of me the first 3 coral island lots of Songosor, Pur and Merir, where I have exactly 26 years ago, at the western end of the German Colonies started my work for the Hamburg South Sea- Expedition in 1908/10. Together with the visit of the remaining expedition to Tobi, was this the real start of the studies of the many smallest coral island groups in the endless Carolines- chain, what the expedition then for many month – with exemption of the high Islands – had to methodically study.

The short visits (9. VIII . until 22. VIII. 1909 with the Merir people on Palau, 26.VIII. until 5. VIII. 1909 on Songosor, 8. IX until 25. IX. 1909 with the Pur people, again on Palau) explain some of the gaps, as for example in the social structure, however about that, the Merir and Pur people have been uprooted from their homeland, they willingly surrendered their knowledge about their culture, especially the people of Pur that I visited last where I had comparable knowledge, what against all odds resulted in a rather promising start of our studies and became a guiding directive for the upcoming scientific works of the expedition, for example in the nautical science and in religion.

Let me take this opportunity to give some thoughts about my first and lasting impression that overwhelmed me on these first visited Islands, after we had passed through the foreign races of the peoples of South- and East Asia during our outward journey, and these thoughts deepened even more and more: These light colored South- Sea-People stand the European resp. the Arian race in physique and pysionomie without doubt much closer than the other foreign races of peoples in-between, they are for sure much closer related to us, as we in general believe and is proven until now.

Regrettably, because of time constraints I was not able to assist Miss Dr. Eilers much with the editing of my materials from these 3 Islands, I could offer only little advice and help, which is an unfortunate circumstance that I my self mostly feel and regret. The more warmly I must thank her therefore for taking on this task lovingly and with great effort, with which she enriched the German colonial and scientific honors but also her own, by making available this information about these unknown, humble small islands as being humble building blocks to the Human Cultural History.

Brosdorf near Leipzig, the 23. of Sept. 1935 Dr. E. Sarfert.

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Note to the Reader:
Originally Dr. Eilers wrote two volumes, West Carolines 1 (covering the islands of Tobi and Ngulu), and West Carolines 2 (covering the islands of Songosor, Pur, and Merir). Since Ngulu today is politically a part of Yap and the FSM, not the Republic of Palau, the KETC committee decided to leave this island out of the printed Palau volumes, and added Merir Island to the Tobi volume, to even out the pages between the Southwest Island volumes. The committee plans to donate the Ngulu volume to Yap whenever the two Yap South Sea Expedition volumes will be translated in the future. The Southwest Islands today consist of two states of the Republic of Palau, Sonsorol State (Sonsorol, Fanna, Pulo Anna and Merir), and Hatohobei State (Tobi and Helen Reef).

SONGOSOR.

1. History of the Discovery.

On November 30, 1710, the Spaniard **Don Francisco de Padilla** discovered the archipelago Songosor. He was in charge of the patache **La SantisimaTrinidad** that had left the harbor Cavite in 1710 in order to look for the Palau Islands. The pervading history of this discovery journey, the curse it took, and its outcome were extensively described by Krämer. All related documents and the most important charts are published there, so that here only the most important is briefly mentioned. The discovery of the Songosor-group was only an accidental one; actually for the Spaniards it was a tragic episode of their journey. In Krämer's presentation of the Western Carolines' history of discovery it is of minor importance. Therefore considering this monograph, specific topics needed an extension of the published material and for the understanding of certain occurrences parts of Krämer's work were reproduced here.

The Jesuits on the Philippines heard from natives, who had drifted there from the Caroline-Archipelago, especially in the year 1696 from Fais-People about the existence of a big island empire that was still waiting to be discovered by Spaniards and to be proselytized. They decided to go about this great enterprise. Due to the journey of P. Serrano to Rome (1705) they managed to interest the Pope and the King of Spain for this issue. After some fruitless and unsuccessful attempts the "Santissima Trinidad" was outfitted for the long trip, all paid by the treasury. On board, besides the leader Padilla, was the pilot **Somera**, whose diary survived and is reproduced in Krämer according to the original in Sevilla. Also on board were the Jesuits P. Jacobo Duberron, P. José Cortil, and Fr. Estedan Baudin. The Fais-Man Moac, together with his wife, was taken along as a translator. After his drift to the Philippines the missionaries had baptized him. In addition there was a Spanish crew. The journey went very well.

The first discovery was the finding of the Songosor-Islands; in honor of the saint in the calendar they were called **San Andreas-Islands** (illustr. 1). The impression the Spaniards had from the approaching natives and the experiences of the shallop, which had soon been sent on shore, were so auspicious that the assiduous padres decided to go on shore the next time, in order to erect the cross on the island. This proved to become their doom. In vain the ship waited day and night for their return. The strong current and the dangerous reef forbid the "Santissima Trinidad" to land or to stay any longer. A second shallop was not available. Thus, in order to use the time and to not put anything at stake, the discovery journey was continued in a northeastern direction. In this way the Palau-Group was found. During the return trip they once again waited in vain in front of Songosor for any sign of life of the landed Jesuits; finally they returned home rather depressed without them. Somera's extensive account paints a vivid picture of all events:

Sunday, Nov. 30, 1710.
Around 5 o'clock in the morning we discovered the Sonsonrrol-Islands - as their inhabitants call them - which belong to the Palaos-Islands, which we are looking for. At this time, said islands lay to the north east of us, in a distance of about 3º further north. In a distance of around 3 miles we turned around in order to have a closer look at those islands; according to the estimation of Commander Don Franzisco de Padilla; The honorable padres Jacobo Duberon and José Cortil, as well as I, we gave them the name San Andreas-Islands, because they were the first ones we had discovered and because it was the day of this holy man. Around 8 o'clock a canoe with 8 persons from that island turned up. All of them were painted (in reality tattooed, Kr.). They came to look at the ship. At the distance of a rifled gunshot they lowered their sails and all of them called *mapia, mapia* to us, which meant in their language that they had good intentions.

We had Moac [1] take off his shirt, so that they would come on board when seeing his tattoos (*labores*). As their language is one and the same, they talked to Moac and his wife. They started kissing our face, hands and feet and seemed to be cheerful people. They had a good physical structure, were clean and painted from the neck to the ankles in the same fashion as our Palao Moac. Their private parts were well covered with a yellow textile made from *abaca*.[2] They wore a short, coat-like, woven cover (*capisayo*) and a hat like the Sangleyes (= Chinese from Manila) wear, equipped with feathers from the black noddy [3] and a clasp to fasten it under the chin. Their hair was frizzy, the chin strongly developed and as an expression of joy they painted their whole face yellow. Surprised they saw us slurp (chupar) tobacco. They have a fondness for iron and wanted to have all the iron they saw.

After midday, 2 more canoes came. Some of the passengers came on board, where they lined up neatly in order to sing, at the same time clapping with the palms of their hands on their upper thighs. As soon as the music was over one of them measured the width of the ship with his outstretched hands, while another started counting the crew. They brought us several coconuts. Their food consists of coco, breadfruits [4], bananas, and fish. The land seems to be very fertile, judging by the breadfruit trees, which we saw. The construction of their canoes, with their outriggers (*contrapeso*) towards the sea,[5] and with its woven lateen sail, is similar to the ones from the Marianas, despite small differences. They pick up their barques from the Panloc- Islands, about 50 miles away and they sail from their islands with southwestern and southern winds to the Panloc-Islands, in order to fetch those canoes.

They gave us information about the position of the Islands Panloc, Yap, and Palao, as well as other islands. In this way the report of the honorable Pater Andreas Serrano was conferred. They told us that they sailed in five days from Panloc to Yap, in a north eastern direction. They also gave us news of the island Cemerideis, which is a bit bigger than their island and situated about one day away from the island Sonsonrrol, in the direction S1 / 4 SE from the lastone. Further on they told us about another island called Paolo, which supposedly is situated in SSE, one day away from said island. I did not fail to note the place where they pointed with the hand. With the help of the magnetic needle I determined the area to which they pointed with their signs.

The Palao Indian who made the signs has been on all these Palao-Islands. As far as Moac understood, is he their helmsman. Said native seems to be about 50 years old. When he pointed to these islands it was night time. During our trip to Panloc I relied on the nightly given direction, which, made during the day when you do not see the stars, results for all islands in a mistake of one and a half quarters. The current has swept me 17' towards S, and I observed at this point 5º north eastern variation.

Monday Dec. 1, 1710.
From yesterday midday to today midday I sailed towards W and W1/4 NW with fresh ENE-winds, about 1 mile per hour, with the intention to keep the direction towards the so-called Sonsonrrol-Islands. At midday these island were lying about 7 miles WNW from us. Due to the strong current which swept us towards SE and which was very intense we could not keep the direction to reach the indicated islands, because the power of the current made us drift away.

---

1 The Fais-Man.
2 Musa textilis according to Retana II p. 443, which, in reality, complies with banana fibers, Kr.
3 Pájaro bobo, "stupid bird" Sula sp. Let. éd.
4 *rima*, Artocarpus maxima L. and its fruit.
5 this seems to mean: orientated downwards, towards the surface of the sea. (Outriggers are always steered against the windward side, respectively the seaside. Kr.)

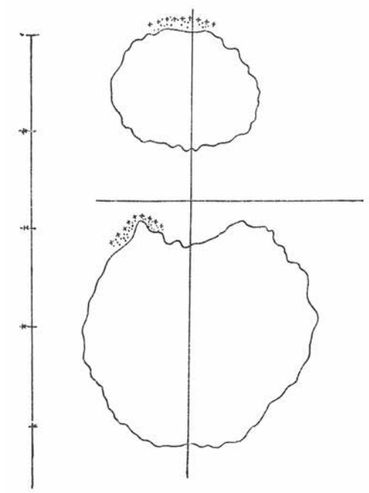


Fig. 1.
Sketch of the island group Songosor, from the archive of Sevilla (according to Krämer).

On said day I observed and found myself at latitude 5º 14’ N .

Tuesday, Dec. 2, 1710.

From yesterday midday until 6 o’clock in the afternoon of said day we had no wind. Then ENE- and NE-winds started and I sailed about one mile per hour. Then the commandant, the honorable padres, and I, the main helmsman, considered it useful to try our best to reach that island. We wanted to gather water and wood, if it would be possible to land without risk for the ship and to steer towards W1/4 NW. Around 6 o’clock in the morning we sighted said islands in W1/4 NW, in a distance of about 5½ miles. Then the winds changed from E to ENE. I ordered to steer towards W and W1/4 NW and at 6 o’clock in the afternoon we were about 2 miles away from said islands. The entire night, with fresh E-winds we aimed for them but still were unable to reach said island, because of the strong current, which made us drift towards SE. —

Wednesday, Dec. 3, 1710.

Around 6 o’clock in the morning said islands were about 1 mile away, towards W1/4 SW from us. Then the winds abated and I had the ship steered towards W1/4 NW, in order to be able to reach that island. At 6 o’clock in the afternoon, we were in a distance of about 2 miles. They were WNW from us and I ordered to steer the entire night towards said islands, but advanced very little because of the strength of the current, which made us drift towards SE.

Thursday, Dec. 4, 1710.

At 6 o’clock in the morning, we were situated opposite the bai (boca) of said island. The commandant, the honorable padres, and I, the main helmsman considered it right to send the shallop once again, manned with the second helmsman and Moac in order to see if we could safely anchor the ship, and if we could obtain all we needed. At 4 o’clock in the afternoon, the shallop returned on board from its recognaissance trip to that island. The second helmsman declared that it had neither harbor and nor landing place because it was silted. Many shoals and rocks surrounded the land without any shelter from the wind, and the currents were powerful.

Friday, Dec. 5, 1710.

At 6 o’clock in the morning the honorable padres decided to go on shore, in order to erect 2 crosses, a big one and a small one. Both of them had been made and had been painted for this purpose the day before on board of the ship. The commandant Don Francisco de Padilla and I, the main helmsman, gave them a description of the danger, which the reverends could encounter, when going on shore. We pointed out that the currents were very strong, as the honorable padres had noticed themselves, that we were drifting away and that any circumstance could make us drift even further, so that it could happen that we would not be able to bring the shallop on board. We also brought to their mind, that the Indians loved iron very much and because of this iron they could steal the shallop.

However, they wanted us to give them the shallop and to man it with those people who the honorable padres indicated themselves. Namely Petty Officer First Class Daniel Bagatin, ensign at sea and in the army Roque de Córdova together with the royal banner, the helmsman of the single-masted sailing ship, Don Joseph Ramon, armed soldiers, and Corporal Carlos Joseph Barreto. Each one of them furnished with his musket, his belt pouch filled with enough ammunition, his fuses and lances, so that they would allow no canoe to approach and would take away its passengers of the shallop. Thus, they could defend themselves in case it was necessary to protect the honorable padres as well as themselves. In this fashion, all were armed even the sailors Pedro de Lima, Manuel de Aliman, Domingo Gines, the Pampanga- soldiers [1] Francisco Pinto, Martin de la Cruz, and the four Palaos. At 6 o’clock in the evening the current made us drift away from said islands with NE-, NW-, W-, and SE- winds, as well as good squalls; at night the commander ordered to attach lanterns on the bowsprit and the mizzen mast, in case they should come on board.

Saturday, Dec. 6, 1710.

At six o’clock in the morning said islands could no longer clearly be seen, they were lying in N1/4 NW, in a distance of about 8 miles, while we sailed with light NE- and ENE-winds; however, even though we used all the power of our sails to reach those islands, the currents made us drift to SE because they were so strong. At six o’clock in the evening the wind died down until 3 o’clock in the morning on the 7th of this month. The commandant had the lanterns burn all through the night, so that in case they came on board, they would be able to see us. The winds started in the E and ESE and I ordered to steer against WNW.

Sunday, Dec. 7, 1710.

At 9 o’clock in the morning we noticed said islands from the topmast, they were lying in WNW in a distance of about 9 miles from us. Fresh winds started from the E, ENE, and ESE. I ordered to steer in the direction of WNW and NW1/4 SE, in the direction of said islands. At 6 o’clock in the afternoon we were about 2 miles away from those islands, in fact they were laying NW of us. At this time the weather was calm and the sea quiet, so that the shallop in question could come. The entire night we had burning lanterns on the mizzenmast and the bowsprit so that they could see us in case they came on board. During the entire night we had a lull in the wind.

Monday, Dec. 8, 1710.

At 5 o’clock in the morning said islands were lying NNW of us, 4º towards W, in a distance of about 7 miles. There were slow winds from NW and I ordered to steer in the direction WSW. Around 5 o’clock in the afternoon the winds changed again to WSW. We lost sight of those islands and sailed sometimes port side sometimes bow side, in order not to drift further from said islands. The WSW-winds gained in strength and the condition of the sea became more violent because of this wind. During the entire night we had the lanterns burn, in case they should set sail, although the shallop could not have stayed at sea because of high swells, which even we with our ship could not keep up with. ——

Tuesday, Dec. 9, 1710.

At 6 o’clock in the morning I was about 10 miles distant from those islands, which were lying in a western direction. According to my midday observation I was situated at latitude 5º 24’ north and longitude 152º 7’. The winds from SW were very fresh and pushed us away from said islands. During a conference, held by the commandant, by brother Esteuan Baudin, by me, Don Joseph Somera, main helmsman of said ship, and by my second helmsman Don Roque Bauptista, we decided in the light of the impossibility to reach those islands – because of the very intensive and adverse wind and because we saw that we drifted more and more away– it would be adequate to pursue the discovery of the islands Panloc, Jap,and Palaos, because we would then have the strong wind in the back. Now I ordered to steer in the direction of NNE, in an angle of 27º 30’ northeast. Then the winds turned to WSW, about 12/3 miles per hour, while I continued on my course.

1 District north of Manila, Kr.

Wednesday, Dec. 10, 1710.
Since midday yesterday until midday today, when we left the Sonsonrrol-Islands behind us, I sailed in an angle of 22º 30' northeast and in an angle of 27º 30' northeast, with fresh WSW-winds, around 11/2 miles and less per hour. My estimated route was about 32 miles, my estimated northern difference of latitude 1º 20', my eastern difference in longitude 1 mile. I was situated at latitude 6º 49' north, approximately, because of the cloudy horizon I could make no observations, and at longitude 152º 51'.—

During its discovery trip in the Palau-Group the ship had to fight similar adversities. On Dec. 13 Somera wrote: "We realized that it would be an act of desperation to launch into the identified danger, and considered it more useful to return to the Sonsonrrol-Islands in order to try to take the padres as well as the other crew on board" . . . . .

Thursday, Dec. 18, 1710.
At six o' cock in the morning we saw the Sonsonrrol-Islands, where the honorable padres remained, and which were in a distance of about 5 miles from us. Fresh winds from NE. At 3 o'clock in the afternoon we were situated opposite of said island, in the distance of a canon shot and we remained there until 6 o'clock in the evening. Sometimes we were steering portside sometimes bow side, without seeing the shallop coming; however, we noticed 2 barques crossing from one island to the other. All through the night we had no wind and took down the sails. The Lieutenant Colonel and Commandant had burning lanterns attached to the bowsprit and on the mizzenmast, so that they would see us in case they should set sail. We remained there and waited for the before mentioned shallop and for favorable weather, so that any vehicle would be able to approach. Since the 16th of this month I again took my course until midday today and sailed in an angle of 67º 30' and in an angle of 86º and in an angle of 78º in a southwestern direction, with slow N-, NNE-, and NE-winds. These courses brought me approximately 7' to the south and 45' to the W. The result was that my estimated angle was in a straight line 81º 9' southwest and my estimated course with said angles was 15 miles. My observed southern difference of latitude: 13'. I found 6' south more according to my observation than to my estimation. The current threw me 6' towards S and after my correction the result was that my corrected angle was 75º 52' southwest and my corrected course was 152/3 miles. According to my observation I was at latitude 5º 20' N and longitude 151º 32'. –

Friday, Dec. 19, 1710.
Today at 6 o'clock in the morning we were about 6 miles distant from said island, due to very violent southeastern currents. They were lying NW1/4 N from us. The winds were shifting, coming from NNE and there was a calm. At 3 o'clock in the afternoon we lost sight of said island. I ordered to steer towards NW1/4 N at low NE-winds. I made no observation, because there was no sun. According to my estimation I was at latitude 5º 4' N and longitude 151º 43'. The Lieutenant Colonel and the commandant ordered to have burning lanterns affixed on the mizzenmast and bowsprit throughout the night, so that they would see us when they came with their shallop and would be able to see the direction in which we sailed.

Saturday, Dec. 20, 1710.
Since yesterday 3 o'clock in the afternoon until today 6 o'clock in the morning, I ordered to steer towards NW ¼ N with NE-winds, during which trip I made with a quick eastern {wind} around 1½ miles per hour, until we saw said islands lying WNW in a distance of about 3 miles. We came closer to about ¾ of a mile in order to see if the shallop would come with the padres and the accompanying crew on board. However, we could neither see them, nor the barques of the Palaos. Around 6 o'clock in the afternoon the above mentioned islands were lying in the S, about 1 mile distant from us. Then a strong squall, coming from NE and E, surprised us. It forced us to turn the bow together with the foresail to W and NW. All through the night we had burning lanterns on the mizzenmast and the bowsprit, so that they would be able to see us, although in such weather they could not come. Nevertheless, we were careful in case they should take the risk and set sails despite the weather.

At midday I made an observation and found myself at latitude 5º 20' N and longitude 151º 33'. At that time said islands were lying west of me and around 11 o'clock at night, when the squalls had died down, we took our course towards SSE with winds from NE. —

Sunday, 21 Dec. 1710.
At 6 o'clock in the morning said islands were in a distance of about 7 miles SSE from us. The winds started coming from NE. At noon we were ¾ of a mile away from said islands and stayed there until 3 o'clock in the afternoon, without our shallop appearing. We had a conference at the time when a strong squall from NE started, which forced us to tack with the foresail from W to WNW. When we, the Lieutenant Colonel and Commandant, I, the first helmsman, Father Esteuan, the second helmsman, and the other officers of the ship had a conference. We considered that we had neared said island several times in good weather conditions, without that our shallop would have appeared, while it should have been able to come just like any of the canoes of the Palaos, which used to come before the padres had gone to those islands. Then we realized quite clearly that the natives of said islands restrained their shallop. However, it was impossible for us to reach them the islands because we had no shallop and because we had no place to anchor the ship. Even if we had our shallop, it would not have been possible to conquer the land because of the amount of Palaos, which were on these islands. Considering the fact that it would have been in vain to stay in the circumference of said islands where squalls and SE currents are so strong we considered it much more advisable to return to Manila, in order to land . . . .

A part of the account of the Jesuit **Francisco Calderon**, Provincial General of the Philippines follows this section of the diary. Krämer found it in Sevilla attached to the Somera- report. It gives further information about the Songosor-Natives and the landing of the Spaniards.
"As soon as the natives of the island Sonsonrrol or S Andres saw our ship, they came on board with their pirogues (canoes), which are very light vehicles. Our people welcomed them with great joy in their hearts and accommodated them with proofs of love and benevolence, by making them presents of small things they liked such as food items. The people of these islands are very cheerful and animated. They are of great politeness and have good figures, and have quite a Spanish character. So trusting and friendly they are, that our people seemed to take them to their hearts. When they saw the winning way and the lovely character of the natives they made arrangements to send the shallop on shore in order to look for a landing spot and a river to fetch some water, as they were lacking this food item. In this way information should be gathered also about the fruits of the land, their character, the amount of people and about the neighboring islands, about which they needed information for their further trip.

Thus, the shallop was fitted out and was manned with the few soldiers who could be seated in there. They were accompanied by the Palao-Chief, who as a heathen had been called Moac, though since his christening in Manila he was called D. Joseph Miguel, as well as by his son Juan. Both served as translators and together with them Roque Bautista went as Commandant of the boat. At their arrival a great number of heathens, men, women, and boys, was running to the beach, attracted by the extraordinary event. When they saw the small barge coming closer to the beach and that the passengers did not decide to jump on shore, because they feared that the natives were up to some mischief, they called them with their voices and gestures inviting them to jump on shore. As the Christian Palao also reassured them that there would be no danger and the natives of that island would not harm them, some passengers of the shallop had the courage to step on the beach. They did this happily, because the crowd, which awaited them welcomed them not only with signs of benevolence but even with deference, because they did not allow them to set their feet on the ground, in fact they lifted them up and carried them to the house of their Kazike or chief. As soon as this one saw them he embraced them all kissing their hands and feet, like something holy.

Invited by their chief, the gathered natives, men and women, expressed their delight with different expressions of happiness, which they felt because of their arrival. They gave them very fine Buri-weavings (petates)[1], just like from the Marianas, and some food, whatever they had at hand: coconuts, fish, breadfruit, this is a sort of fruit used instead of bread, coconut milk as a drink, which just like mead made of vinegar (oximiel) is very mild. At the same time the crowd started joyously shouting: Dios, dios!

Our people were very satisfied by this hospitality and by the good reception of the natives. As they wanted to bring these good tidings to those on board of the ship they were about to return on board and wanted to bring along the chief and those who wanted to accompany him. Once they had re-embarked on the shallop, they all sailed to the ship, where they were well received by our men and received many presents, small trivia and trinkets nice to look at, though of meager value, which were suitable to win their affection. The natives, surprised by the kind of vehicle and not less by the friendliness of the Spaniards, wanted to bring them all to their village. They invited them, begging urgently, so that they could not resist them. Less so, as it would have been necessary to satisfy them, because they needed them in order to investigate the island and to gather water and wood for the continuation of the enterprise to explore those islands.

Father Superior Jacobo Duberon and his companion, Father Joseph Cortil, the first helmsman Joseph Ramon from Mallorca, the Petty Officer First Class Daniel Bagatin from Venice (an excellent carpenter and shipwright), the Officer Cadet with the banner of his Majesty, four Palaos (a couple and 2 sons) and finally 7 soldiers with their weapons. As the embarkation and the trip on shore did not mean to remain on the San Andres-Islands, but only to raise the holy cross and the banner of his majesty, to look for an harbor, collect some wood, and then to return to the ship, the padres (and also their companions) left completely bare of all the necessary. They took nothing with them other than their breviaries, a surplice, a stole, 2 crosses, a picture of Our Lady of Loreto on canvas, and some small trinkets as presents for the chief of the islands. When Father Esteuan Baudin, who was in charge for the needs of the Mission, offered some chocolate pastilles to the Father Superior Duberon, this one did not want to accept them, saying that for the short time they were planning to stay on the island such precaution would not be necessary. Half a bag of biscuits, a quarter (quarteron) of cheese, a bit of sugar and two gantas[2] state rice would be sufficient. Only the Majorcan helmsman was so careful to take his instruments in case of unexpected events. In fact he was so cautious that, although they had already left, he returned once more on board, in order to pick up the magnetic needle, which he had forgotten. With this light equipment the shallop went on shore, and we never heard what has happened to it. Although the ship waited 4 days, sometimes going portside, sometimes bow side, they did not return to the ship and this one could not get closer to the island, because strong currents made it drift to the open sea, thus hindering it to reach the San Andres-Islands. According to the calculations of the of the helmsmen they are situated at latitude 5º 16' N. and longitude 152º 20', starting with the meridian from Tenerife on the Canary Islands . . . . . "

Besides Somera's report there is one more account of an eyewitness, it is the one of Fr. Baudin . It concerns a letter about the mission's sad incident, which he wrote to P. Serrano, who had stayed home and was the soul of the entire venture. He writes:
"Sabrà V. R. que a los treinta de Noviembre dia de S. Andres, quando menos pensabamos, porque nuestra derrota era para la nueva Guiena, fue Dios servido de que descubriesemos dos Islas pequeñas, llamadas Sonsonrol, pertenecientes à los Palaos, que llamamos de S. Andres, por averlas descubierto su dia.

1 Petate means in Philippine Spanish first a meshwork made from leaves of the Buri-palm (*Corypha ombraculifera*), then especially the sleeping mat made from the same material, which takes there the place of the bed . . . .
2 ganta, a Philippine measure of capacity, with a content of 3 liters.

Vino gente de tierra con sus embarcaciones à bordo, y los recibimos con mucho consuelo de nuestras almas, y los regalamos con algunas consillas. Es gente muy alegre, y de lindo talle, y tan cariñosos, que à todos nos querian meter en su corazon, fue la lancha armada à tierra con Moac, y su hijo por interprete, y el Piloto acompanado Roque Bautista, à buscar puerto. Estando la lancha cerca de tierra, fue mucha gente, hombres, y mugeres, y muchachos à combidarles, que saltesan en tierra, y Moac les asegurò, que podian saltar, y saltò parte de la gente, y fueron recibidos con tanto cariño, que no consentian, que pusiesen los pies en tierra, sino que los cargaban en peso, y los llebaron hasta la casa de su principal. Luego que los viò, se lebantò de su asiento, los abrazò à todos, y les beso los pies, y las manos, y les dieron tuba de coco, rima, pescado, cocos, y algunos petates muy finos, y todos con grande regocijo gritaban, Dios, Dios, Bolvio la lancha al Patache con tan buenas nuevas, y el dia quatro de Diziembre se embarcaron los Padres Duberon, y Cortil. Saliò la lancha armada, iban vn Piloto Mallorquin, el Alferez con el Estandarte del Rey, el contra Maestre Daniel Vagatin, Moac con su muger, y sus dos hijos, desuerte que por todos eran diez y seis personas. El Patache no se pudo acercar, hasta saber si avia puerto, y donde estaba, y asi se quedò barloventeando quatro dias, en que las corrientes lo fueron desgaritando mar â fuera, y imposibilito el coger las Islas de S. Andres. Entrò vn vendabal, que lo llebò à onze de Diziembre à vista de las Islas grandes de Panloc, ò Palaos, que estan mas de quarenta leguas de las de S. Andres."

You will know, that, according to the will of God, on November 30, the day of Saint Andres, we discovered two small islands — when we least though of doing so as our route should bring us to New Guinea. They were called Sonsonrrol and belong to the Palau-Islands. We called them Saint- Andreas-Islands, because we had discovered them on his day. People came with their vehicles from the shore, and we received them confidentially and gave them a few small presents. They are a very jolly people, they have good figures and are of such an endearing gentleness, that they all wanted to embrace us. The armed boat went on shore with Moac and his son as interpreters, accompanied by Roque Bautista in order to look for a harbor. When the vehicle came close to shore many people, men, women, and children, gathered there and asked us to jump on shore. Moac assured them that they could jump. Some people jumped and were received with great gentleness: they did not want to allow them to put their feet on the ground, but carried them to the house of their chief. When this one saw them he got up from his seat, embraced all and kissed their hands and feet. People handed them coconut toddy, breadfruit, fish, coconuts and some very fine sweets. All of them happily shouted among each other: God, God. The boat returned with very good news to the patache, and on Dec. 4 the padres Duberon and Cortil embarked. The armed boat left, manned with a Majorcan pilot (o), the ensign with the banner of the King, the Officer Daniel Vagatin, Moac with his wife and 2 sons, so that all together they were 16 persons. The patache could not get close to shore, until people knew if they could anchor and where they were. Thus, 4 days long they beat about, while the current made them drift again and again out to sea, making it impossible to land on the shore of the S. Andreas Islands. A (south western) wind started which brought them on December 11 in sight of the big Panloc- Islands or Palau-Islands, which are situated more than 40 miles from the St.-Andreas- Islands. .

From the days of the discovery we still have the map that Somera had drawn. Unfortunately, due to technical reasons, it cannot be reproduced here and must be viewed in Krämer. Further on, the sketch that Somera made from the islands and its inhabitants is interesting. It concerns details from the big picture chart of the Palau-Group, which Krämer published as a whole, and from which we show here only what concerns the Songosor- Group (illustr. 2).
A) means: "Son dos Islas pequeñas llamadas Sonsonrrol, en que se quedaron los Padres Missioneros, descubiertas a 30 de Nohembre y por esso nombradas de S. Andres ("2 small islands called S., where the missionary padres remained. Discovered on Nov. 30th and therefore called S. A")

C) ”*Imagen de los Indias y Indias de Sonsonrrol pincados y cubiertos dezentemte”.* (“Picture by S. of male and female Indians, bashfully painted and covered.”)

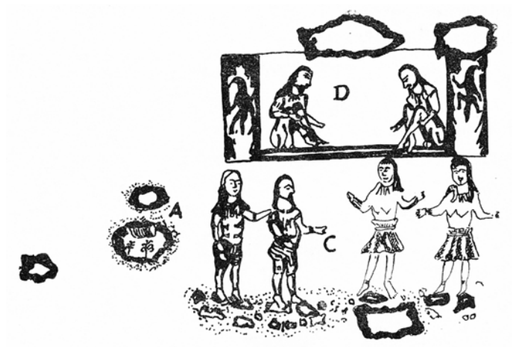


Fig. 2.

D) “*Camarin para Recibimiento de estos mismos Indios y modo de sentarse en sus cumplimientos.*” (“Reception room of the same Indians and their manner to sit down in their polite expressions.”) Later on we have to discuss the meaning of the illustrations. Knowledge about these things obviously comes from the observations of those people who had first gone on shore with the shallop. Only they could have glanced into the houses of the Songosor-people.

It is understood that the missionaries moved heaven and earth in order to help their unfortunate brothers or at least to learn their fate. The government supported them doing so. News about these efforts are surprisingly contradictory, mainly because no clarity concerning the sad event could be found. First, on October 15, sailing from Cavite the “Santisima Trinidad” started another reconnaissance trip. Already on the 18th of the same month the ship came into a severe storm and shipwrecked at Mindoro. Only two sailors were saved from the shipwreck. The Jesuits Andres Serrano, Ignatio Crespo and brother Esteban Baudin, already known from the first trip, were on board and met their death. Further on, the efforts of the galley “Nuestra Senõra del Rosario”, on the return trip from Mexico and coming from Guam, were in vain. The galley was looking for the islands but only found 4 small islands, according to Krämer supposedly Ngulu. Before another ship coming from the Marianas had already in vain tried the same by order of the governor.

In 1712 **Don Bernardo de Egui y Zabalaga**, captain and main pilot of the patache **”Santo Domingo”** found again the Songosor-Group though did not visit it again. The ship was under order to discover the ”remaining Palaos” on its trip home from the Marianas. On February 19, they came to the Songosor-Islands and the report about it is as follows:

Report about the return trip of the ship Santo Domingo under the command of Don Bernardo Egui y Zabalaga. According to Krämer’s guess it must have been attached to the letter of Lizarraga, the Governor of Manila, dating from June 25, 1712 and was addressed to the King.) . . . starting at these islands (Palau) the bow was turned towards S, until latitude 5º38’ was reached; the parallel circle of the San Andres-Islands. We reached this level around midday on said month February 15th and sailed on it until the 19th. Around 3 o’clock in the afternoon in the middle of severe darkening and rainfall land was sighted. Once we approached it from the windward side the helmsmen recognized it as the S. Andres-islands in question. Around 5 o’clock in the afternoon we passed it in a distance of about 1 mile.

As it was already too late on that day to approach it and look for a harbor, we followed a course to NW until midnight with the intention to stay on the windward side. From midnight until daybreak we followed another course, steering to SE in order to reach said islands. However, the violence of the current and the drift, which the ship experienced due to the intense NE-wind, brought us so far leeward, that we could no longer sight the islands, although we held the course until midday. This caused deep sorrow for all, because we realized that we could not gather any news about the padres and their companions. The more so, as we remarked that although we had come so close to said islands, no vehicle, no fire nor any other sign of people present could be seen, while everywhere else, as soon as people remarked us boats left the shore and fires were lit in various areas. These islands are lying at latitude 5º 18 (28?’ N and longitude 7º 8’ E from Cape Espíritu Santo. The bigger one seems to have not even 3 miles in circumference, the smaller one 1 mile at maximum. They are separated by just about ¼ of a mile. As the main helmsman realized the impossibility to reach those islands, he left for Cape Espíritu Santo on February 20th . . .

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The diary of Don Bernando de Egui y Zabalaga, that is analogous to this report, stops before the sighting of the Songosor-Islands. The dates are also not in accordance with each other. According to the diary entries, on February 15th the island Panlox is sighted. However, in the report Songosor appears.The trip of the ”Santo Domingo” seems to have been the last major attempt, under the order of the government to resolve the fate of the padres and their companions. In the course of the next years only meager rumors were heard, as can be seen in different letters of Jesuit- Missionaries. Thus on November 5th 1720, P. Cazier from Canton writes about it[1]:

“Je vois par vos Lettres l’inquiétude où vous êtes de sçavoir quel a été le sort du P. Duberon & P. Cortil, qui entrerent il y a quelques années dans une des isles Palaos, ainsi que vous l’avez vû dans le XI. Recueil des Lettres de nos Missionaires. Je voudrois pouvoir vous en apprendre des nouvelles certaines et bien circonstanciées. Mais quelque mouvement qu’on se soit donné jusqu’icy, c’est toujours inutilement qu’on a tenté de retourner dans ces Isles. Lorsque je vins à la Chine, je pris ma route par les Philippines, et j’étois à Manille, lorsque le P. Serrano fit equipper un vaisseau pour commencer une Mission, chez les Insulaires de Palaos, on pour la continuer, supposé que les deux Pères eussent trouvé grace auprès de ces Barbares. Mais Dieu dont les desseins sont unpénétrables, ne permit pas que cette expédition eût le succès auquel on devoit s’attendre.

Le P. Serrano mit à la voile et fut porté par un vent favorable dans l’Embocadero, (c’est ainsi que les Espagnols appellent l’entrée des isles Philippines). La quanité d’Isles qui se trouvent dans cette passe, la rendent tres-dangereuse, et les Gallions sont quelquefois obligez d’y hyverner sans pouvoir gagner Cabite qui est le port de Manilla. Le vaisseau qui portoit le P. Serrano et son compagnon n’alla pas loin : il périt près de l’isle Marinduqué, et rien ne fut plus triste que ce naufrage, dont il n’échappa que peu de personnes. Quelques-uns s’étoient jettez dans la Chaloupe, mais le trouble où ils étoient les empêcha de prendre une precaution nécessaire, qui étoit de couper le cable lequel tenoit la chaloupe amarrée au Vaisseau : ils allerent au fond de la mer entraînez par le poids du Bâtiment. Il n’y eut qu’un seul Indien, qui s’étant emparé de l’habitacle (c’est un réduit en forme d’armoire où l’on enferme la boussole) s’en servit pour se sauver, et à sa faveur gagna heureusement la terre, après avoir longtems lutté contre les flots. C’est par cet Indien, qui retourna aussi-tôt à Manille, qu’on fut informé de ce detail. Ainsi échoüa le projet qu’on avoit formé d’aller au secours des deux Missionaires, et de planter la foi dans les iles Palaos. Depuis mon arrivé à la Chine j’ai vu à Canton un Marchand venu des Philippines, qui m’assura qu’on ne doutoit plus à Manille que les deux Peres n’eussent été sacrifiez à la fureur des Barbares de ces Isles nouvellement découvertes. C’est ainsi qu’il m’a raconté la chose. Un Vaisseau Espagnole étoit allé à la découverte aux environs des isles Palaos, et s’étant approché d’une de ces Isles, plusieurs Insulaires parurent

1 Lettres édifiantes, VI Receuil, Paris 1724, p. 368.

parurent dans une barque, et roderent autour du vaisseau. On les invita par gestes à venir à bord ; ils n'y volurent point consentir, à moins qu'on ne leur donnât un ôtage. On fit descendre un Espagnol dans la chaloupe, et en même tems quelquesun des Insulaires monterent au Vaisseau. Les Espagnols se saisirent d'eux, et refuserent de les renvoyer. Ceux qui ètoient restez dans la barque se disposoient à se vanger de cette insulte sur l'Espagnol qui servoit d'ôtage, et ils ramoient déja vers sa chaloupe. Mais on fit feu sur eux, et on les écarta. On dit qu'en se retirant ils soufloient vers la fumée de la poudre, ignorant apparement l'usage du canon et des armes à feu. Ces Insulaires furent conduits à Manille. Là on leur demanda par signes ce que étoient devenus les deux Peres qui étoient restez dan une de leurs Isles. Ils répondirent de même par signes, et firent entendre que leurs Compatriotes les avoient tuez, et ensuite les avoient mangez".

In a letter from December 20th 1721 P. Gilles Wibault says to P. du Chambge, who was also a member of the order [1]:

"J'apprends à ce moment qu'il y a un vaisseau à notre rade, qui doit mettre incessament à la voile pour Pondichéry. Je profite du peu de temps qu'il me donne pour ne pas laisser passer cette occasion de vous écrire. Je vous ai déjà mandé que quelques efforts qu'on se soit donné pendant dix ans, pour sçavoir des nouvelles des Pères Duberont et Cortil, débarqués dans une des Isles Palaos, pour annoncer la foi à ces Insulaires, on n'en a jamais pu rien découvrir; ainsi on ne doutre plus qu'ils n'ayent été massacres par ces barbares . . . . . "

In an undated letter P. du Halde gives quite a different account than P. Cazier:

"La nouvelle tentative qu'on a faite pour la découverte des isles Palaos n'a pas eu plus de succès que les précédentes. Les deux missionaires partis sur le vaisseau équippé à ce dessein par les ordes du Roi d'Espagne, avoient mené avec eux un Palao nommé Moac, qui avoit été baptisé à Manille, & qui leur devoit servir d'interprète. Comme leur dessein, lorsqu'ils descendirent dans l'isle Sonsorol, n'étoient que d'y planter une croix, & de reconnoiter de plus près le génie des habitans; & qu'ils comptoient revenir le même jour à bord afin d'aller à la découverte des autres isles, ils n'avoient porté avec eux que leur livre & leur habit d'église : ils n'étoient accompagnés que du Palaos & de quelques Espagnols. C'est dans cet état que le vaisseau chassé par les courans fut forcé de les abandoner dépourvus de tout à la merci des insulaires.

L'anné suivante, le P. Serrana se mit en mer pour aller à leur secours. Il partit de Manille le 15 décembre 1711, avec un autre jésuite, & un certain nombre de jeunes gens du pays. Le troisième jour de leur navigation, le vaisseau fut brisé par une violente tempête, & tous périrent à la reserve de deux Indiens & d'un Espagnol qui échapèrent de ce naufrage dont ils virent porter la nouvelle à Manille. C'est pour la quatrième fois qu'on a vainement tenté de pénètrer dans ces isles Palaos : il n'y a presque plus d'espérance de réussir dans cette enterprise, du moins par la voie des Philippines : ils ne resteroit plus qu'à faire une tentative de coté des isles Mariannes, plus à portée de ces autres isles. Cependant les missionaires sont entre les mains des barbares, sans qu'on ait pû sçavoir encore de quelle manière ils en ont été reçus. Un de ces insulaires débarqué à Guivam dans l'isle Samal le jour de l'ascension 1710, a rapporté que le Palaos baptisé à Manille étoit un scélérat coupable de crimes qui font horreur à l'humanité; qu'il avoit trompé les espagnols en demandant le baptême; & il sera dans son pays leur ennemi le plus déclaré. Si ce récit est véritable, il est à croire que les missionaires ont reçu à présent la récompense de leur zèle".

De Brosses, who had edited these letters, rejects P. Cazier's suspicion that both missionaries had been eaten by the Songosor-People as quite implausible. It is noteworthy that both padres Wilbault and Du Halde do not mention it, too.

Carteret, captain of the ship "Swallow", was the next seafarer who reached that remote part of the Caroline Archipelago. As can be seen in the before mentioned reports of the Spaniards, they also learned from the natives the names of the islands Pur, Merir and Tobi. However, they never came close to these islands. Thus, Somera says, "they also gave us news about the island Cemerideis , which is supposed to be a bit bigger than their own and about one day's journey from the island Sonsonrrol, lying in the direction S¼ SE from the last one. Further on, they reported about another island called Paolo, which supposedly is situated in SSE, about one day from said island . . . . . ."

Juan de la Conception already used the name for Tobi, Cadocopui, by mistake as the second name for Songosor. Therefore, on older Spanish charts this island is not indicated (Illustr. 3). Until today the name Cadocopui is still used for Songosor. Now Cartertet was the first European who sighted the island Pur, and in fact discovered it as he really went there, while the Spaniards only learned about its location at the end of the 18th Century.

Carteret writes[1]: "....on Monday 12th (October 1767) we discovered a small island with trees upon it, though scarcely bigger than a rock and I called it Current Island. It lies in latitude 4º 40' N, longitude 14º 24' W of Queen Charlotte's Fore Land. The next day, we discovered two small islands, which we called Saint Andrew's Islands: they lie in latitude 5º 18' N, longitude 14º 47' W of Queen Charlotte's Foreland. I called the small island Current Island, because we had a southerly current so strong, that it set us from twenty-four to thirty miles every day, besides the difference it might make in our longitude. The wind was now variable, blowing by turns from every point in the compass, with much rain, and hard squalls. On Tuesday the 20th, being in latitude 8º N. it blew with such violence that we were obliged to lie to sixty-four hours. This gale, which made a very great sea, I supposed to be shifting of the monsoon, and notwithstanding the southerly current, it drove us, while we lay to, as far as nine degrees northward. . . . . ."

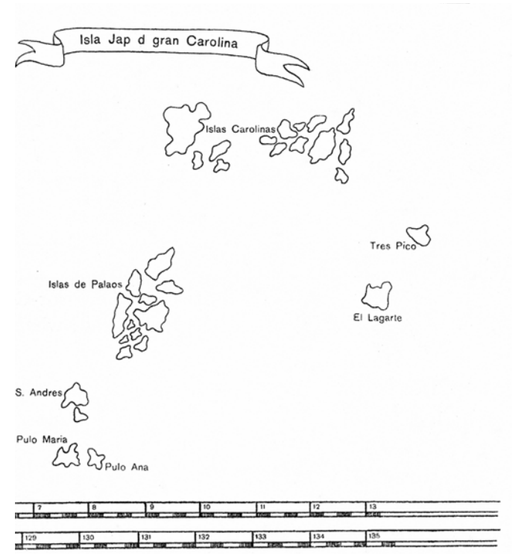
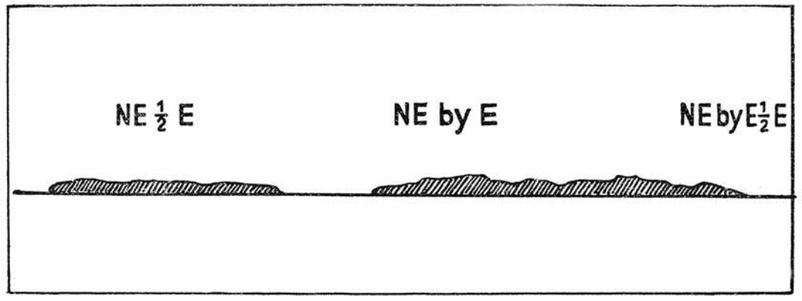


Fig. 3.
Chart from an anonymous Spanish atlas.

1 Careret, in Hawkesworth " Account of the Voyages. ." pp. 610.

Fig. 4. Sketch of the Songosor-Group from Carteret's report.
"Seen only from the mast head, where this view was taken October 3th 1767".



As can clearly be seen in Carteret's chart of routes he too did not manage to land but only passed said islands by. Evidently the strong current and the adverse proportion of the winds hindered him also just like the Spaniards before him. However, he made drawings of both islands[1]. The one of Songosor is depicted above, the one of Pur can be found in the section about the discovery of this island.

For the next hundred years nothing whatsoever can be found about the islands Songosor, Pur, and Merir in the reports. Nevertheless, there is much material about Tobi. In the later literature knowledge about the first mentioned islands is simply assumed a prerequisite, without that more detailed information was ever made available. In January 1885 Kubary had the chance to make a trip there on board of Okeefe's brig "Swain" and made the first detailed reports, though these only concerned Songosor. The landing on Pur had to be cancelled. Time he spent on Merir was so short that Kubary could only remark that the natives, concerning their cultural possessions, correlated with the Songosor-People[2].

On March 6th and 7th 1901, the German government ceremonially seized the islands [3]. . . . the chiefs of said islands, in fact Gurut and Mosis from Sonsorol, Tobirau and Las from Merir, and Maier from Pur had agreed to the seizure. They declared themselves responsible for the upkeep of the poles.[4] Only on November 19th 1906, another official visit took place by Bezirksamtsmann Fritz from Saipan.[5] He had about 100 natives from Songosor, Pur, Merir, and Tobi with him, who, when their working time on Yap and Palau had ended, had waited a long time for a chance to return to their home island. On Songosor they learned for the first time about the terrible typhoon in November 1904. It had caused a famine and had driven a number of natives (chief Maier = *Maiang* with 10 people from Pur and chief Susak with 33 people from Merir) to the neighboring island that had been spared. Initially the returning workmen stayed on Songosor, until they were transported to Palau, together with those who Fritz picked up from Pur and Merir on his continuing journey.

When the Hamburg-Expedition visited Songosor [6] the sight of the original settlement was only possible here.

1 Carteret, as mentioned above.
2 Kubary, Ethnographische Beiträge zur Kenntnis des Karolinen-Archipels, Leipzig 1895.
3 Senfft's report in the Deutsche Kolonialblatt, 1901, p. 439.
4 These poles were the national emblem, they were painted black-white-red and had the inscription Kaiserliches Deutsches Schutzgebiet.
5 Report of Bezirksamtsmann Fritz "Eine Reise nach Palau, Sonsol und Tobi, Oktober-Dezember 1906. Deutsch Kol. Blatt 1907, pp. 659.
6 From 26. VIII. — 5. IX. 1909. With the exception of the first day Sarfert stayed there alone.

The neighboring islands had all been devastated and, according to the wish of the German government and with its help, they had been evacuated. All three islands, together with Tobi belonged to the Government District New-Guinea, now they are a Japanese mandate. As long as the natives sat on their home islands, there were no efforts to proselytize them. Only during their stay in Palau they came into the realm of the Catholic Church. However, on Songosor, the old cult still strongly prevails.

2. Name.

According to the investigation of the expedition the name of the group was determined to be Songosor, contrary to writings and notations, which had been used until now [1]. According to Sarferts phonetic recording the pronunciation is *sonesor*. Hambruch heard *sonseron*, Hellwig *sonseron*, Krämer *sonsorol* [2]. The Deutsche Reichsmarine-Amt writes "Songosor"[3]. The pronunciation of the natives is so nonchalant, the second syllable of the word being so elusive, that Kubary recorded Sonsol [4].

The pronunciation of "l" and "r" are very much alike, so that the parallel existence of "Songosor" and "Sonsorol" is understandable. It would have been much more correct to write the name only *sonosor*, if you want to phonetically describe it [5]. The Spaniards, who called the group of islands "San Andres", already learned the local name during their first encounter with the natives, namely "Sonsonrrol", however they unfortunately did not use it [6]. The group consists of two islands. Songosor is only the name of the bigger one, the inhabited one of the two. The smaller one is called "Faná". Since a long time it is not inhabited cultivated land that is exploited. The names "Kodogube" or "Kodakopuei" for Faná haunt until today. However, Kubary already corrected it, this is the local name for "Tobi". The Spaniards heard it quite correctly, though by mistake thought it was another name for the Songosor-Islands.

3. Location.

The Deutche-Kolonial-Lexikon [6] from 1920 indicates the geographical location (illustr. 5) – this is the most recent memo about the group — with northern latitude 5º 21' and eastern longitude 132º 14'. In the "Deutschen Kolonialreich" from 1910 [7], at Horsburgh [8], Krusenstern[9], Rosser[10], and in the "Pacific Islands"[11] from 1890, as well as in Kubary northern latitude 5º 20' and eastern longitude 132º 16' are indicated. Brigham[12] indicates the same latitude, however eastern longitude 132º 20'. Carteret[13] locates northern latitude 5º 18' and 14º 47' west of Queen Charlotte's Foreland[14].

1 Hellwig, Südsee Exped. p. 199.
2 Krämer writes Songosor, Sonsorol and Sonserol.
3 Südseehandbuch as mentioned above.
4 Kubary, p. 80.
5 For the sake of completeness I also want to mention the faulty spellings that Brigham cites "Sansoral, Sonsoral, Sonoral".
6 Deutsches Kolonial-Lexikon III. p. 375. In 1933 the British Admiralty only indicates that Songosor is situated 150 miles south-west from Angaur (Palau) (Pac. Isl. Pilot, Vol. I, X., p. 496).
7 Hans Meyer, Das Deutsche Kolonialreich II. p. 38.
8 Horsburgh, p. 632.
9 Krusenstern, p. 111.
10 Rosser, p. 180.
11 Pacific Islands, p. 513.
12 Brigham, p. 148.
13 Carteret, p. 610.
14 According to Wichmann, Nova Guinea, p. 236, John Eastbroke from the ship »LONDON« estimated the location of the Songosor-Islands to be 1º 37' east from Morotai.

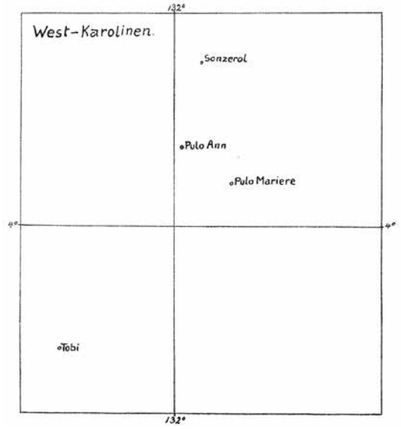


Fig. 5. German nautical chart from 1911.

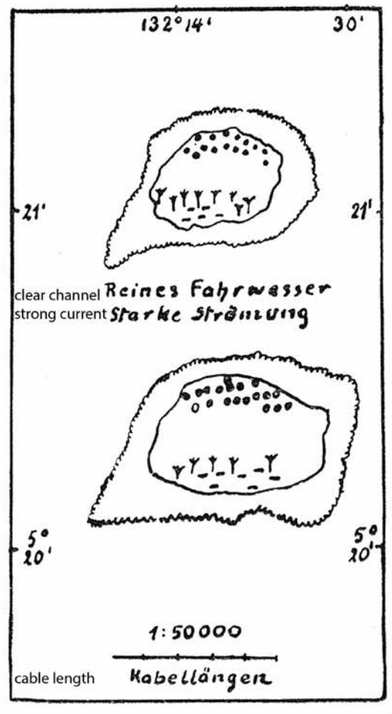


Fig. 6. German nautical chart Nr. 93 from 1911.

4. Description of the Island.

The islands are low and densely wooded [1]. The treetops are visible from a distance of 12 sm. As a result, for Kubary Songosor appeared ”quite high”. Each of the islands is surrounded by a steeply sloping, closed shore-reef that forms an acute angle in the Southwest. In-between the two reefs is a deep clear waterway, called Nipatat by the natives. The current is here very strong. Kubary estimated the width of the channel ca. 2 Engl. miles [2]. The “Delphin” found out that the tidal stream in-between the islands is 3 sm in the eastern direction.[3] As the reefs have at no point any entrance, thus, the islands offer no anchorage for ships. Even at high tide landing boats are hindered by the strong surf and during low tide landing on the sandy shore is completely impossible. Kubary accounts ”landing is done at a spot of the reef opposite from the settlement, where the surf is less strong during northern and eastern winds. Here we approached the exposed reef. The canoe, pointing with the bow towards it, was carried from the quickly following waves and was delivered by them onto dry rock. In the same moment all passengers except me were in the water dragging the canoe to higher ground, because the following waves would have flooded the vehicle, might have smashed it on the rocks, and maybe would have thrown out to sea again. . . . .” he adds, that ”Because of the awkward condition of the beach the Sonsorolese are excellent oarsmen and developed uncommon skills for rowing in the surf”.[4]

5. Fauna and Flora.

The fauna is quite poor. Next to numerous domestic pigs, *peik*, there are only dogs, *piris,* and extremely many rats , *ges*, which have to be chased away at night with the help of fire. Besides the flying fox, *uarik*, can be found. Lizards, *useri*, are represented by three kinds, which have special names. Turtles, *uari*, exist, too. There is a great amount of chicken, *aian*. They are housed in stables. The pig is called *peik!,* the chicken *aian!*, the dog *piris!* in case it does not have its own name.

1 According to Fritz, Deutsch. Kolonialbl. 1907, p. 664, the land area of Songosor is 100 hectare.
2 In 1883, Cap. Henderson passed it unhindered with the »Wrecker«, however, he noticed a very strong current (4–-5 knots p. hour) in the eastern direction.
3 Reichsmarine-Amt, Südseehandbuch IV—VI, p. 60.
4 Kubary, p. 82.

Doves and seagulls can be found wild and domesticated. Tamed seagulls, *gainiau*, are lured by calling *iöle, iöle!* and they are kept on special racks. They are only for entertainment. People distinguish the white ones as *uirik*, the black ones as *gaingau,* and the big ones with white breasts as *χadafe*. A piece of turtle shell *epeleu* is attached on the left leg as a property tag. This identification is only done with seagulls. A hole is made into the turtle shell and the leg of the bird is pushed through. At this point the animal should be very young, and the tag can never be taken off.

Sarfert was able to collect a comprehensive index of fish, respectively of the animals added by the natives, such as the whale, the turtle, and mussels. It contains 80 names. The sea snails are generally called *umane*. Insects are represented by butterflies, *giegi*, flies, *rangu*, lice, *guse*, and spiders, *gedauorale*. It is striking that during his visit Kubary noticed the absence of mosquitoes.[1]

Index of Animals.

dog pig	*piris peik*	wing wild dove	*paur mar*
flying fox	*uarik*	rooster	*marumari*
rat	*ges*	hen	*maruueiniete*
fur	*gine*	chicken	*aian*
bird	*mar sarai*	chick fish	*apari iaian iek*
egg			
beak	*ieuar*	gill	*tapar*
feather	*urar rimer*	fin	*ingid*
tail	*nguru pasare*	tail of the fish	*pasar*
ventral fin	*ingrifar*	fly	*rangu*
dorsal fin	*ingriuaur*	louse	*guse*
lizard	*usiri* (3 kinds known)	spider	*getauarale* Merir: *dauscuroχ*
turtle	*uari*	mussel	*poire*; Merir: *paure*
shark	*paro*	snail	*umane*
butterfly	*giegi*		

Index of Fish.

1. *alangab*	Palau	Mogorogur	32. *faranie*	Palau	*eraugel*
2. *tagu*	“	*dugu*	33. *asengiri*	“	*esengel*
3. *faufau*	“	*dösui*	34. *uaututu*	“	*sorou*
4. *mamusik*	“	*asal*	35. *gleri*	“	*rusel*
5. *asir*	“	*oroidil*	36. *iefarafar*	“	*mangai*
6. *tagilagl*	“	*moluius*	*37. gume*	“	*um*
7. *maik*	swordfish		38. *mangal*	“	*gok*
8. *uari*	turtle		39. *mao*	“	*merabas*
9. *iapu*			40. *uorauu*	“	*maser*

1 Kubary, as mentioned

10. *laso*	whale		41. *gloue*	“	*diau*
11. *amasugiri*	(Palauan =	*gemadugl*)	42. *tarieri*	“	*gedaul*
12. *mem*	“	*maml*	43. *pusaro*	“	*megeem*
13. *raugoso*	“	*demagai*	44. *tapagl*	“	*ersu*
14. *taiiao*	“	*diau*	45. *fatigalau*	“	*madasar*
15. *mooso*	“	*gedasau*	46. *χapisoroi*	“	*oroisel*
16. *raugüie*	“	*idek*	47. *faumeri*	“	*regereges*
17. *riorüii*	“	*riamed*	48. *tiri*	“	*guaul*
18. *ialongo*	“	*glereseu*	49. *χasapi*	“	*beasel*
19. *ieuöröbe*	“	*gelalg*	50. *ripomugl*	“	*rodoros*
20. *igeiro*	“	*reduk*	51. *ripao*	“	*beseraml*
21. *ualauili*	“	*sebus*	52. *liselearen*	“	*gliuei*
22. *metas*a	“	*geremlal*	53. *uariuos*	“	*desaral*
23. *puari*	“	shell *boire*	54. *sala*	“	*psugul*
24. *uouo*	“	*dung*	55. *melauo*		
25. *imelion*	“	*ban*	56. *rititifas*	“	*siringel*
26. *depagied*			57. *ualaso*	“	*ngimr*
27. *tirimo*	“	*adins*	58. *lauuani*	“	*dudalam*
28. *puodaf*			59. *talau*	“	*ngelngal*
29. *amesiogl*	“	*amireroue*	60. *paro*	“	*aden*
30. *faseföti*			61. *iaru*	“	*gesgas*
31. *meraun*			62. *riperieso*	“	*redebedoboet*
63. *pengin*	Palauan	*delebudul smach*	74. *pupari*	Merir:	*gubari suil*
64. *masoagl*	“	*ulibiüs mesegug*	75. *puotaf*	Palau: “	*eraus,*
65. *rimelion*			76. *mengisiri*	Merir:	*maniesure*
66. *pasamuoχ*					
67. *mak*	“	*sogos*	77. *ualei*	Palau:	*lun*
68. *tak*	“	*bolobol*	78. *rimouroure*	“	*roniudil*
69. *iasuri*	“	*moralas*	79. *uotaturi*	“	*χasal*
70. *oraisi*	“	*alas*	80. *pereau*	“	*ilad*
71. *leri*	“	*moioroiol*	*rou*	Merir:	*lou*
72. *meas*	“	*ma'as*; Merir:		Palau:	*ngiauχ*
		meas	Songosor- People do not know the fish		
73. *pesemagl*	“	*mesegugbas*	known on Merir as *neiilibano*		

The **fauna** is characterized by an abundance of tall trees, *sirigeti,* among which the coconut palm, *rüe*, pandanus, *fas*, and breadfruit trees, *mai,* are the most important. However, according to Fritz, in 1906 the coconut trees were afflicted by a plague of coccids [1]. The layer of humus is so thick on this island that the fertile land even allows to plant curcuma, *hoklu*, this means yellow root [2]. The most important crops are taro, *morü* or *ualiki,* yam, *iam*, banana, *fasogl* and pumpkin, *pamugen*. The bush – *fari uoruor* and grassland, *sogo* are amply developed.

1 Fritz, as mentioned above.
2 Kubary, as mentioned above.

Index of Names of Plants.

tree blossom	*sirigedi uare*	banana taro	*fasogl*
			morü, ualiki
fruit	*uare*	yam	*iam*
grass	*uaruor*	pumpkin	*pamugen*
pandanus	*fas*	bush	*fari uoruor*
coconut palm	*rüe*	grassland	*sogo*
breadfruit	*mai*	arable land	*mad*

6. Settlements.

The population lives on the southern and bigger one of the two islands, on Songosor , in four villages situated closely next to each other. The mother- and main village is *Samage* (also called *Tamagl*, *Samagl* or *Samaie*). The big common meeting-house is situated here. The northern village is called *Ranotiu. Etarü* is the smallest settlement, lying in-between *Ranotiu* and *Tamagl*. The numerous houses are scattered under palm trees. In the arrangement of the buildings no master plan can be recognized, however all settlements are situated next to each other along the beach. In-between the 20—30 compounds of each village there are pigsties and chicken houses, dovecotes, fruit bearing trees, and shacks, mostly with special names. The villages are lying so close to each other that understandably Kubary talks of ”one continuous settlement, the individual parts of which have different names”.

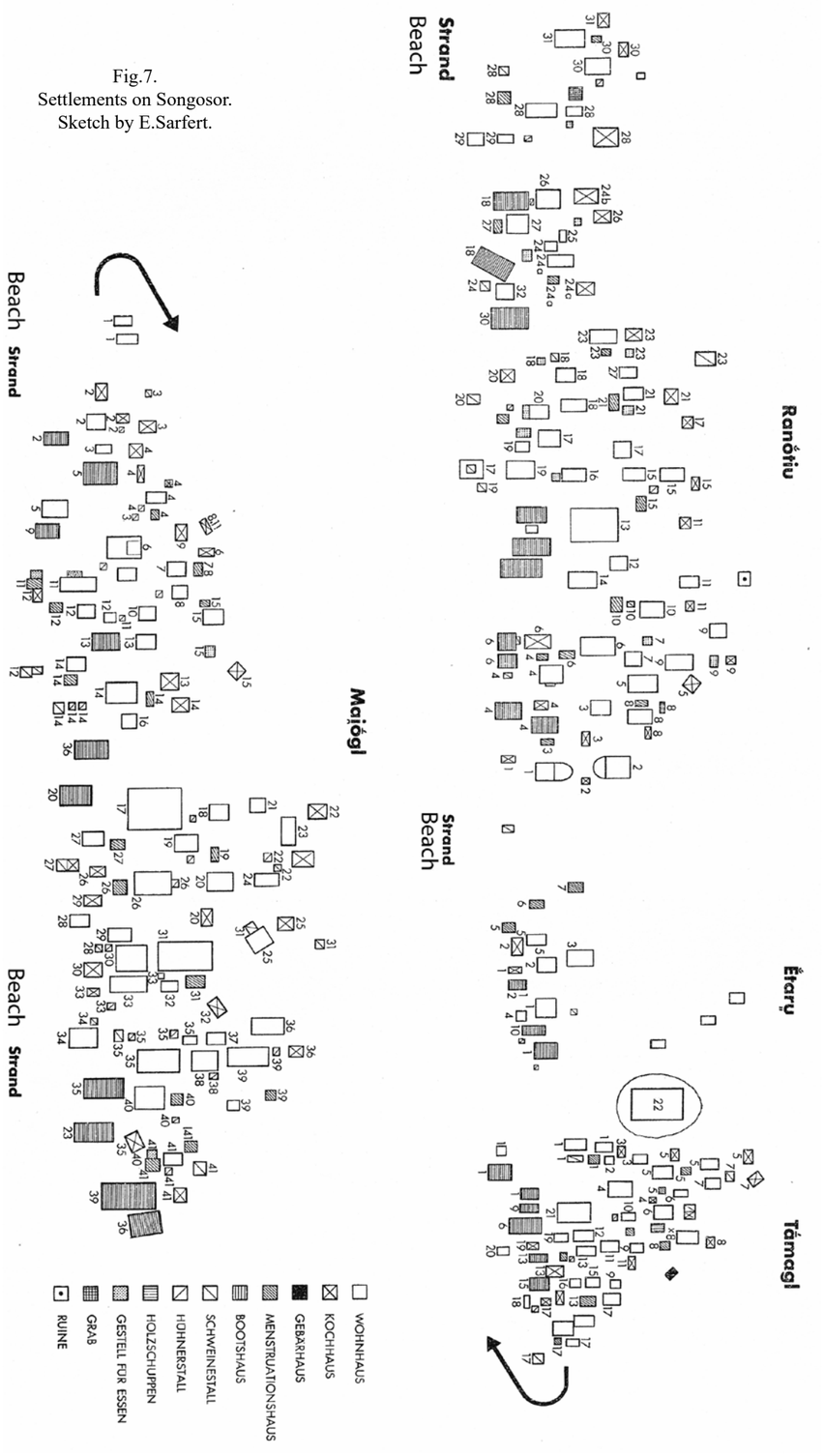
While the residential houses and the auxiliary buildings are not far from the beach, the boathouses are nearly always erected right on the brink of it. The northern island *Fana* is cultivated and under the observation of certain ceremonies, is visited at harvest time. However, there are no buildings on it. Kubary explains the fact that all settlements are restricted on one island with the difficult landing conditions and the strong current of the separating strait Nipatat. Nevertheless, the legends of the natives all know about a former settlement on Fana, as for instance the story of “For”. . Fasarum, a son of Uad, the first settler, continued to dwell on Fana after his death as the spirit Talau, Besides him other Songosor-people lived there. But not for very long, because a man called For, a spirit, lived there, too. He killed people and ate them. Therefore, all people moved from Fana to Songosor. .. .[1]

The settlement, just like the entire area of the island is partitioned into many places , with their special names. The places of houses have also their own names. The place names of Songosor and Fana can be found next to the sketch of both islands (illustr. 8). Even in the bush of Songosor, there are specially named places, Sarfert learned some of these names:

1. *Ratiegl*	9. *Litam*	16. *elunau*
2. *Ferinozan*	10. *Rugumiar*	17. *Meliegl* (Island Merir)
3. *Pur*	11. *Touk*	18. *Ferigenieriz*
4. *Masiriar*	12. *Uarür*	19. *Ferimezuzur*
5. *Nipat*	13. *Rigisör*	20. *Zeridek*
6. *Ferigerau*	14. *Uoniualen*	21. *Uerieran*
7. *Uoniorimer*	15. *Uaniri*	22. *Geiau*
8. *Ferimetif*		

1 Fritz remarks to this that the island supposedly is taboo, however during a later visit the “Seestern” found there a number of women and old men.

Fig.7.
Settlements on Songosor.
Sketch by E.Sarfert.



Explanations to Illustration 7.

I. Ranotiu.

1. Farietoru

2. Feniore

3. Otareng

4. Fararapari

5. Imegiri

6. Feniteringas

7. Imerengi (uninhabited)

8. Imegeiaze

9. Unufe

10. Imorairop

11. Razoratek

12. Rigiriferipaz

13. Feripaz (Men's house)

14. Imopaz (Chief's house)

15. χapirim (2 houses)

16. Fanerime

17. Farereu

18. Ferouoi (2 houses)

19. Uautoteki

20. Fenigipirifer

21. Fenigimazuguri

22. Fariolo

23. Imosauripogu

24. Faniotiegl (2 houses)

25. Imopangek

26. Fanirigitauar

27. Fenizieriuau

28. χaringaua

29. Fenigiop (2 houses)

30. Fenilaueri

31. Ferierei

32. Tagur
(shared eat house for women)

II. Etaru.

1. Feniferaiita

2. Fenuto (uninhabited)

3. Fenirigiriuelie

4. Fenilaz (Men's house)

5. Fenuoreliga

6. Imeriper (Menstruation house)

7. Birth house, built when needed)

III.Tamagl.

1. Farifasomar

2. Faniperau (uninhabited)

3. Faritagu

4. Peizamar

5. Fazafan

6. Uozuk

7. Misangek

8. Fatomagl

9. Farelaz

10. Fenigepiot

11. Fenirigiraluf

12. Fenipegur

13. Laigitin

14. Fanifarigaro

15. Tegiren

16. Ozototak

17. Fanifarigaro

18. Imeleriues (Kid's playhouse)

19. Faripangek

20. Imeriperiperi

21. Fenizamagl (Men's house)

22. Ferimau (Chief's meeting house)

Mezaliade is the place where 1. and 22. stand

IV. Maiogl.

1. Imeripu

2. Feritarau

3. χasangen

4. Tororik (2 houses)

5. *Fararamoi* (men's house)

6. Faruluk

7. Farierume

8. Fatafas

9. Fararalib

10. Imesangek

11. Faniriuonukesi

12. Moloros

13. Fenuorim

14. Elesiki

15. Iaugl

16. Fanusugai

17. Iaulurab (Men's house)

18. Imotora

19. Imotauotab

20. Ngaseriar

21. Imetauan (uninhabited)

22. Imorasoχ

23. Imopangek

24. Fereegl



From the island of Songosor looking toward Fana Island. Glass plate scan, Hamburg Museum.



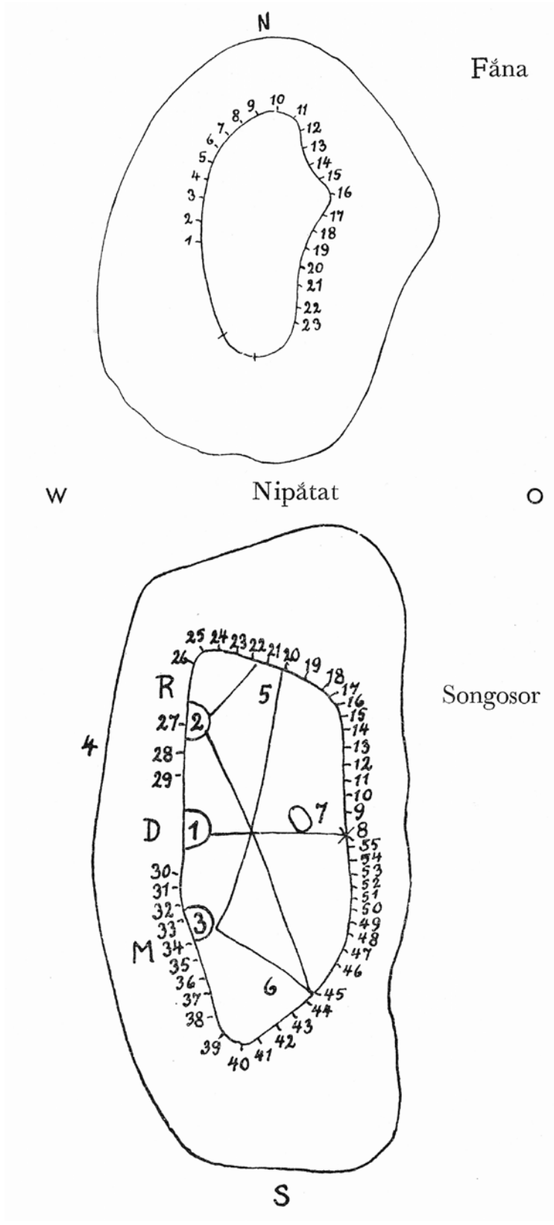
5. *Fararamoi* (men's house)
6. Faruluk
7. Farierume
8. Fatafas
9. Fararalib
10. Imesangek
11. Faniriuonukesi
12. Moloros
13. Fenuorim
14. Elesiki
15. Iaugl
16. Fanusugai
17. Iaulurab
18. Imotora
19. Imotauotab
20. Ngaseriar
21. Imetauan
22. Imorasoχ
23. Imopangek
24. Fereegl
25. Farumo
26. Fanu
27. Falauuk
28. Rab
29. Farigoui (uninhabited)
30. Farugur
31. Farifitou
32. Motun (Imotun)
33. Semal
34. Fereaugl (Men's house)
35. Imetagied
36. Tapeidek
37. Farimog
38. Fariuorosik
39. Igesau
40. Imeaso
41. Fariseri
Fenilaiuor Canoe house for *13.*

Explanation for Figure 8, Songosor.

Place Names of Songosor.

1. *Tamagal* = village section
2. *Ranotiu* = "
3. *Maiogl* =
4. *Aurun* = reef
5. *Iiuen* = northern part
6. *Iogl* = southern part
7. *Sesenimegl* = water pond
8. *Faraurik*
9. *Niriuitok*
10. *Uuloχ*
11. *Uanufed*
12. *Mangez*
13. *Nirimagl*
Ferilan
14. *Rigitalau*
15. *Faterazagl*
16. *Zeretegi*
17. *Rigirimeriek*
18. *Panoi* [1]
19. Zieriuau
20. *Terinas*
21. *Ferimelet, Uorolük*
21. *Erauau*
Menelek
22. *Eremaχo*
23. *Uerieren*
Teriot
24. *Uaurieren*
25. *Nimozüron*
26. *Raringaua*
27. *Ranotiu*
28. *Raringat*
29. *Rateru*
Tamagl
30. *Peimagl*
31. *Toroti*
Ielesik
32. *Falauuk*
Rap
33. *Fereaugl*
34. *Feritafan*
35. *Romorogl*
36. *Niare*
37. *Rapiri uota*
Krumegl
38. *Ratiegl*
Peiloz
39. *Miferieteliegl*
40. *Zauoagl*
41. *Uariferi*
42. *Glaueri*
44. *Piagl*
45. *Rimizaχe*
46. *Ingitaχo*
Faririmegl
47. Uaore
47. Simeripi
47. *χadouei* [2]
48. *Ruguseri*
49. *Ziau*
50. *Uorat* [3]
51. *Rigitauar*
52. *Rugunuuar*
53. *Utok*
54. *Gleuauu*
55. *Nirimeli maχo*
56. *Nimomaχo*

The names of residences or houses of the villages have already been indicated next to the map of the settlement, Fig. 7. When asked, chief Mosis and another of Sarfert's informants, by the name of *Soarimegl*, gave a less complete list. This unfinished list of house- or place-names is follows:



Fana

The index of place names is not complete.

1. *Fareuos*
2. *Feri ieuen*
3. *Toriges*
4. *Fatonur*
5. *Tauoropi*
6. *Niouun*
7. *Ritau*
8. *Simeripe*
9. *Rigirigirisamagl*
10. *Ueripe*
11. *Rikiri mesen*
12. *Farie laukaiidoï*
13. *Farie talimer*
14. *Ziaiizin*
15. *Farie siesi*
16. *Mezearo*
17. *Rigiri fari*
18. *Nierierim*
19. *Nierenag*
20. *Niuegl*
21. *Tauoat*
22. *asangauuï*
23. *Peiuor*
24. *Nipeïri melat*
25. *Aringaugl*
26. *erin erom*
27. *Feri pazo*

Fig. 8.
Fana and Songosor, according to Sarfert

Ranotiu (according to Mosis).

1. *aringat*
2. *Feniori*
3. *Imototupe*
4. *Megiri*
5. *Imif*
6. *Imarairop*
7. *Fenteringas*
8. *Fararepari*
9. *Fentotupe*
10. *Rigiri Ueripazo*
11. F*eripaz*
12. *Ototeki*
13. *Apiriem*
14. *Fenizemasugur*
15. *Fereïren*
16. *Feriuoi*
17. *Feni Gipiriferi*
18. *Feni Orüglk*
19. *Fariagl*
20. *Feni fediagl*
21. *Feni Ziariuau*
22. *Feni loari*
23. *eringau*
24. *Feriereï*
25. *Iperi* (women's house)

Tamagl (According To Soarimegl).

1. *Metaliate* = place where the houses Farifesomar and Ferimau stand
2. *Peitamar*
3. *Feritagu*
4. *Fazefan*
5. *Fenizamegl* (meeting-house)
6. *Fenigepiot*
7. *Ozuk*
8. *Fatomagl*
9. *Fanirigiraluf*
10. *Uaripaneki (Feripanek)*
11. *Laigitiu*
12. *Fenifarigoro*
13. *Tagiren*
14. *Farelaz*
15. *Fentoueï (Fenitoueï)*
16. *Imeriperi* (women's house)
17. *Imesangeki*
18. *Fenibegur (Feni-farigerau)*

Maiogl (According To Mosis).

1. *Immeripue*
2. *Tororik*
3. *Farie rumer*
4. *Fatauas*
5. *Iaugl*
6. *Fararalip*
7. *Imesaugeki*
8. *Fennauriem*
9. *Elesik*
10. *Maloros*
11. *Fenilefan*
12. *Fenifasurunor*
13. *Farietor*
14. *Rigirioruop*
15. without a name
16. without a name
17. without a name
18. *Fariutoχ*
19. *Rap*
20. *Fariuito*
21. *Imarairöpe*
22. *Fenisemar*
23. *Faruguru*
24. *Rap*
25. *Imezigiet*
26. *Tapeïtak*
27. *Feriaugl*
28. *Imeriper*
29. *Auliröpe*
30. *Fataramoi*

The small place Etarü has only few places with names, and not even all erected houses are inhabited. As the investigation showed, these names partly indicate the houses erected on these places, partly the places themselves. Their meaning is very divers. In many cases it is an eye catching characteristic of the house or of the place, *damat*, however often the name also indicates the usage of the place: thus, the place where you step on shore, where you make jewelry for the forehead, etc. Then again, it represents the memory of a special event: "Place where a man threw away a pike". Sarfert managed the translation of the following place names:

The Meaning of Songosor's Place Names:

Nr. 3. *Maiogl* = in the south.
Nr. 5. *Iiuen* = north.
Nr. 6. *Iogl* = south.
Nr. 7. *Sesenimegl* = the breadfruit's water; *se, sar* = water, *megl* = stored breadfruit.
Nr. 9. *Niriuitok* = place of the callophyllum; *niri* = place, *uidok* = calophyllum.
Nr.10. *Uuloχ*= smoke, a place where people like to light a fire.

Nr.11. *Uanufed* = place in-between the stones; *fes, fas* = stone.
Nr.12. *Mengez* = spot at the landing place, where many flying fish are; *mangal* = flying fish.
Nr.13. *Nirimagl* = place where people make jewelry for the forehead; *nir* =place; *magl* =flowers of the *Calophyllum*. It is worn on the forehead.
Ferilan = house of yellow; *lang* = curcuma; *feri* = house. Once a house here produced yellow color.
Nr. 14. *Rigitalau* = place where a man alone ate alone a pike, however he could not finish it and threw away the rest; *dalau* = pike.
Nr. 15. *Faterazagl* = name of a house that has disappeared, where *laso* = whales, had been caught, were eaten
Nr. 17. *Rigirimeriek* = *rigiri* = outside; *merick* = forgotten. The meaning is obscure. Nr. 18. *Panoi* = place in the direction of *Panoi* = Palau.
Nr. 19. *Sieri uau* = Place where people stand on the boundary stone and fish; *sier* = boundary; *uau* = fishing with *uau* = fishing rod and line.
Nr. 20. *Teringas* = place where people perforate the ear; *deringe* = ear; *ngas* = to perforate. A man who landed here pierced the earlobe of his child (for decorative purposes).
Nr. 21. *Ferimelet* = place where so many *meled* (species of trees) are standing, that you can hardly cross.
Uorülük = place where the *lük* = trees have such dense foliage, that people cannot see through.
Erauau = path on beach; *er, iar* = path, *uuau* = beach.
Nr. 22. *Eremaχo* = good path; *iar* = path; *maχo* = good.
Nr. 23. *Teriot* = place at the eddy.
Nr. 24. *Uaurieren* = place where many small stones are lying; *eran* = small coral pebble; *uaure* = to lie on top.
Nr. 25. *Nimozüron* = place on the beach.
Nr. 26. *Raringaua* = Canoe landing place; *rarin* =landing place; *aua* =canoe. Nr. 27. *Ranotiu* = place to left side.
Nr. 29. *Rateru* = late riser; *rateru* = tired; means: the sun rises and people who own this place are still tired.
Nr. 30. *Zamagl* = women's landing (rendezvous place); *dau* =landing place; *χamale* = lovers.
Nr. 32. *Rap* = after a place in Bur, named by a Bur-Man who had moved to Songosor. Nr. 33. *Fareaugl* = house in the south; *Feri* = house; *iol* = south.
Nr. 34. *Feritafan* = house built from a young calophyllum tree; *feri* = house; safan = young calophyllum tree.
Nr. 35. *Romorögl* = maybe after girl's name Imeroroel. Nr. 36. *Niar* = water way to Bur; *iar* = path; *u* = to, in.
Nr. 38. *Ratiegl* = place that once belonged to a woman called *χadelidöb*.
Nr. 38. *Peiloz* = name of a man.
Nr. 39. *Miferieteliegl* = name of a man.
Nr. 40. *Zauoagl* = *uagl* = wooden box; *sauo* = name of a man. Nr. 41. *Uariferi* = *fari* = big house.
Nr. 42. *Glaueri* = *lau* = cooking house; *ueri* = name of a man.
Nr. 45. R*imizaχe* = place in the reef-bay; *reni* = inside; *sae* = reef-bay.
Nr. 46. *Ingitao* = head land. *Faririmegl* = name of a person.
Nr. 47. *Uarore* = Place where the canoe can sail inside the reef and there are many fishes; *Ua* = *etuua*= canoe; *erore* = many. *Simaripi* = sand head; *bi* = sand; *simar* = his hair. *atouei* = a canoe from Tobi = *atouei* landed and settled here.
Nr. 48. *Ruguseri* = place where water is outside (?); *sar* = water; *rugure* = outside.
Nr. 49. *Ziau* = a man together with a man from Siau landed here. He built a canoe and left again. Nr. 50. *Uorat* = a man from *Uorad* landed here and stayed.
Nr. 51. *Rigitauar* = *Rigi* = name of a man; *dau* = landing place. Nr. 52. *Rugunuuar* = *Rugu* = name of a man; *uuar* = his belly.
Nr. 53. *Utok* = place where men tighten the net; *ug* = general expression for net; *dou* = to tighten.
Nr. 54. *Gleuauu* = *Gle* = name of a person; *nauu* = land, place.
Nr. 56. *Nimomaχo* = *maχo* = Name of a person; *nimo* = landing place.

Meaning of the house names of Ranotiu.

Nr. 1. *Farietor* = *Fari* = house; *iedor* = kind of coconut, of which the outer skin of the young nut tastes sweet.
Nr. 2. *Feniore* = Name of a person.
Nr. 4. *Fararapar* = *Fari* = big house, *rabar* = small, where once a small men's house had been standing.
Nr. 5. *Imegire* = house thatched with "*giri"* (double woven coconut mat). Generally *iaso* mats are used for this.
Nr. 6. *Feniteringas* = the name of a canoe and of a canoe house that once stood here.
Nr. 8. *Imeiazo* = house thatched with *iaso* = simply plaited mats made from coconut leaves.
Nr. 9. *Unufe* = place name transferred from Yap.
Nr. 10. *Imerairöp* = big house; *irob* = big.
Nr. 12. *Rigiriferipaz* = house next to (*rugur*) the men's house *Feribas*.
Nr. 13. *Feripaz* = *feri* = big house; *bas* = floor, house with a floor. Only the big meeting-houses of the chiefs and men's houses have a floor.
Nr. 14. *Imopaz* = *im* = house; otherwise like 13.
Nr. 15. *χapirim* = a house that stands lower than the others; *χabiri* = below.
Nr. 16. *Fanerime* = house under the coconut palm (?). A germinated nut, found under driftwood, was planted here. *eru* = coconut palm; *ama* = driftwood, *far* = underneath.
Nr. 17. *Fariren* = house under the sky (palms are missing!); *reng* = the sky, *Fari* = house.
Nr. 18. *Ferouoi* = house that smells nicely; *euoi* = it smells nice; *fari* = house. Nr. 19. *Uautoteki* = on a small hill; *uaur* = on top; *dodek* = small rise of land.
Nr. 20. *Fenigipiriferi* = the house was formerly a boathouse and the canoe was named after the place *chabirifer*.
Nr. 21. *Fenigimuzugure* = house of the one who loved to eat *imesugur* (kind of fish). Nr. 22. *Farialo* = house under the *ialo*-tree; *iaro* = tree species.
Nr. 23. *Imosauripogu* = house thatched with *bogu*-leaves; *Bogu* is a tree with big leaves like the ones of a pandanus tree; *saur* = leaf.
Nr. 24. *Faniotiegl* = name of former canoe house. A canoe had been built at the place *diegl* and was named after it.
Nr. 26. *Fanirigitauar* = name of a former boathouse. *Rigidauar* was the name of the canoe.
Nr. 27. *Fenizieriuau* = can be explained like Nr. 24, 26.
Nr. 28. *χaringau* = place for canoes.
Nr. 29. *Fenigiop* = House between the *giob*-leaves (taro-like leaves).
Nr. 30. *Fenilaueri* = can be explained like Nr. 24, 26, 27.
Nr. 31. *Feriereï* = long, narrow house; *ereï* = long and narrow.
Nr. 32. *Tagur* = house in direction of landing place at the *gur*-tree; *dau* = landing place; *gur* = species of a tree.

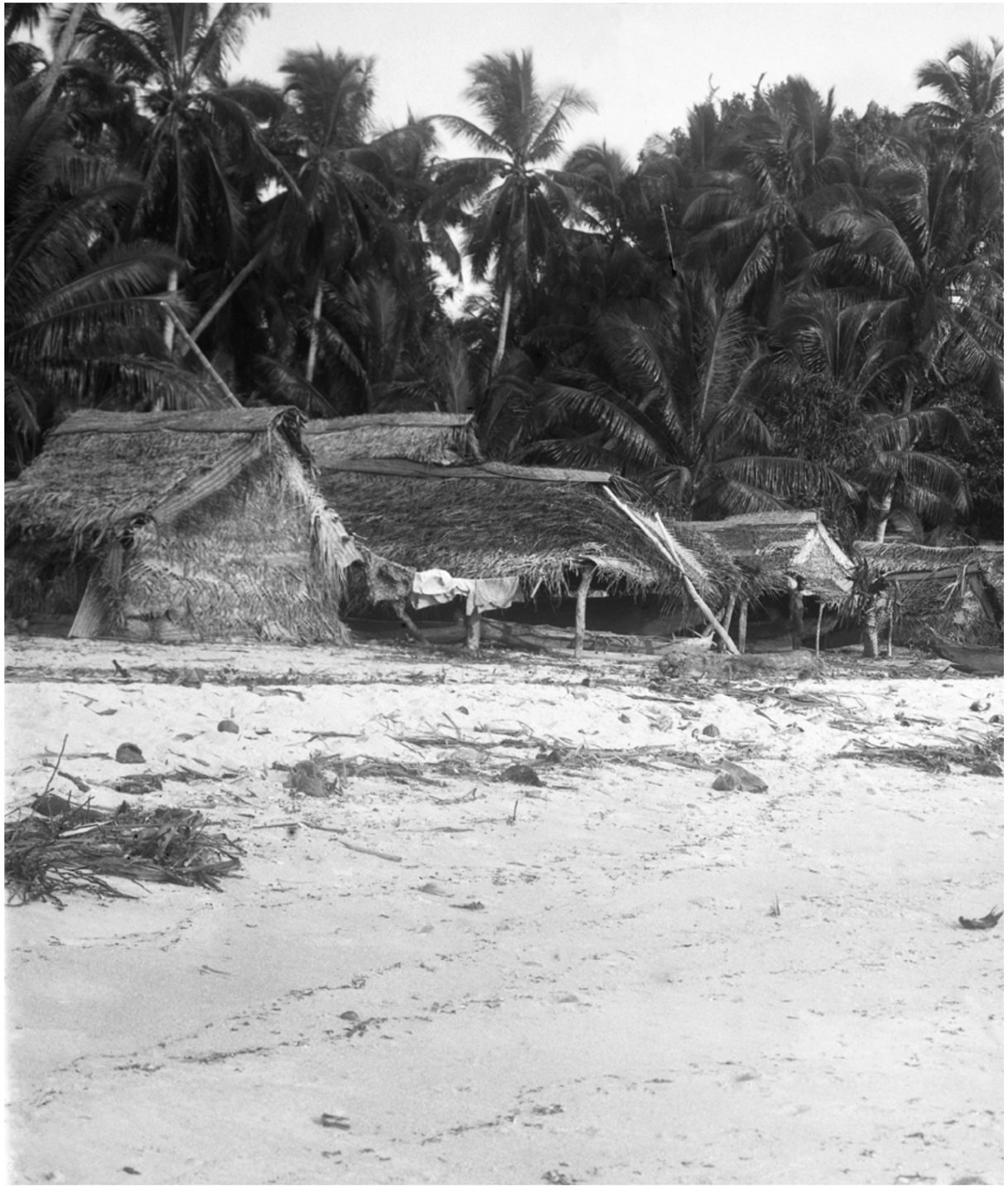
House Names from Tamagl.

Ferimau = beautiful house; *mau* = beautiful, good.
Ferifesomar = 1st. house under *faromar* = pandanus. 2nd. *fesomar* or *faromar* = the kind of pandanus, that cannot be consumed. The count of the buildings resulted in 125 residential buildings, 58 cooking houses, 1 birth house, 39 menstruation huts, 29 boat houses, 20 pigsties and 24 chicken sheds.

Village	Residence	Cooking house	Birth hut	Menstruation hut	Canoe house	Pigsty	Chicken house
Ranotiu	42	21	-	13	10	9	3
Etaru	8	2	-	3	3	-	-
Tamagl	28	12	1	8	6	3	2
Maiogl	47	23	-	15	10	8	19
total	*125*	*58*	*1*	*39*	*29*	*20*	*24*



Men with surrounding taro patches. Glass plate scans, Hamburg Museum.



The village Tamagl. Glass plate scan, Hamburg Museum.





Chief’s house and pigsty. Glass plate scan, Hamburg Museum.

7. Population.

At the beginning of the 18th Century, the time of the discovery, the population seems to have been much more numerous than at the time of Kubary. Somera said that the natives had indicated that the **population numbered** 800 souls, however, it still remains an open question if the island Fana had even been inhabited at that time. In 1909 a count resulted in only 300 souls[1] and at a precise count in 1909 Sarfert had a result of 304 inhabitants.

Village	Men	Women	Boys	Girls	Total
Ranotiu	37	43	8	10	98
Tamagl	27	42	9	6	84
Maiogl	42	45	11	8	106
Etarü	6	7	—	3	16
					304

When counting the sexes a small mistake was unavoidable, because in some cases the indication of the gender of the respective person has been omitted. As can be seen in the list of inhabitants, the place *Maiogl* is the most densely populated one (106 inhabitants), *Ranotiu* on the contrary counts only 98, *Tamagl* 84, and *Etarü* only 16. The result of the count was 112 men, 137 women, and 55 children. For 1900 Brigham, who used Kubary's data, quotes ca. 350 people [2]. Regardless of the 4 persons more than two years before, which Sarfert counted, it looks like the population is constantly declining. The natives are depressed about the low amount of children so that an intentional decline of birthrates cannot be considered. Sarfert holds the kind of sexual intercourse, practiced on the island, responsible for this sad fact. Fritz learned that abortion are often practiced on Songosor, Pur, and Merir with the help of an infusion made from the roots of pandanus [3].

Index of the Inhabitants of Tamagl.[4]

I. Farifesomar
Taiogl ♂ ~ Sitegeriroi ♀
Sinai ♂
Chauotamar ♀
Ringelei ♂
Marelies ♂
Meras ♂
Sorun ♀

II. Faritagu
Rienilan ♂~ Egiouau ♀

III. Peitamar
Rorotaras ♂~ Üreriuaus ♀
child ♂
Fasagilang ♀

IV. Fasafan
1. House: Metiuue ♂ ~ Rigirofaror ♀
Raigiririgurai ♂ ~ Oranuuagl ♀
2. House: Reperiroi ♀
infant ♀
Ilarigau ♀
Languerob ♀

V. Osuk
Chamerie ♀

VI. Imasangek
Saugaiaro ♂~ Finelesik ♀
Menen ♀
children : Enulangai ♀, Mantouopik ♂

VII. Uiosuk
Merigl ♂~ Rigas ♀
infant ♀
Roveren ♀

1 Reichsmarine-Amt, Südsee-Handbuch IV–VI, p. 60.
2 Brigham, as mentioned above, p. 148.
3 Fritz. In 1906 Fritz counted 114 men and 110 women, however he was convinced that the population was actually bigger.
4 Different spelling can be explained because of change of informants.

VIII. Fatomagl
Chalitare ♂~ Uolan ♀
Iaitoach ♂ ~ Egimach ♀

IX. Faniriguarif
Epapanei ♂~ Itomur ♀~ Langauoi ♀
Erengueros ♀~ Uoilimar ♂
child Roiielan ♀

X. Fareles
Efereg ♂~ Taigear ♀
child ♂

XI. Fanifarigerau
Uorimed ♀

XII. Tegeren
Aitageran ♂~ Rasongirob ♀
child ♂, 4 years old

XIII. Laigitiu
Faitadek ♂~ Uugerimagl ♀
Mangeleriagl ♀
Manuenilan ♂~ Ruon ♀
child ♂
Sofie ♂~ Sengemale ♀~ Tireilan ♀

XIV. Fanipegur
Raumar ♂~ Ruga ♀
Rufaror ♂~ Naile ♀

XV. Faribanjek
Rimaron ♂~ Murorigisar ♀
child Falenur ♂
child ♂

XVI. Feniepiod
Megiriuue ♂~ Maulang ♀~ Togotös ♀
child ♀

XVII. Fanitouei
1. House: Rutelen ♂~ Riiorosamid ♀
child ♂
child Finipauoi ♀
Rarin ♂~ Ruitek ♀
2. House:
Tik ♂~ Langeiiauoi ♀
Mausen ♀
child Soa ♂
Maufögu ♀

XVIII. Ototodek
Uoileriaro ♀
child Orirriferi ♂

XIX. Farisafan
Tamaiisui

Index of the Inhabitants of Ranotiu.

I. Farietoru
Gürüd ♂~ Moalan ♀~ Fororarunach ♀

II. Feniore
Melache ♂~ Itaroi ♀
Arapasa ♂
Ioraik ♀
Esen ♂

III. Otaren
Chonab ♂~ Erau ♀
Aparinei ♀ (mother Chorubs)
IV. Fararapar
Chasesari ♂~ Magereï ♀
V. Imegiri
Manigoba ♂~ Magilan ♀
child Posöu ♂
Chanerimele ♀, mother of Manigobas
VI. Feniteringas
Atoromare ♂~ Malefaigl ♀
child Megite ♀
Aserengek ♂~ Olereueiuiete ♀
VII. Imerengi uninhabited
VIII. Imeiate
Taueferi ♂~ Ogriuoso ♀
child ♀
Meginis ♂~ Pesiriuad ♀
children ♂♂
IX. Unufe
Rautei ♂~ Tanuloch ♀
child Tuueitoch ♂
Chamisilen ♀ mother of Rautei
X. Imorairob
Chauasi ♂~ Maligetite ♀
child Sipari ♀
child Raulorenginato ♀
XI. Rasoratek
Tuues ♂~ Fisilan ♀
XII. Tugiriferipas
Gafed ♂~ Chamea ♀
Girilan ♀ mother of Gated
XIII. Xapirim
1. house: Siuerisetiu ♂~ Fitieï ♀
2. house: Manigenias ♂~ Taigodoch ♀
XIV. Fanerime
Fitemor ♀
child Rasomalu ♀
XV. Fareren
Marimegl ♂~ Taremagid ♀, pregnant
Isiuegl ♀, mother of Marimegl
Ofirimagid ♀, daughter of **I**.
XVI. Ferouoi
1. house: Apitini amar ♂~ Morotigebid ♀
Gouen ♂
2. house: Meriterengid ♂~ Atilan ♀
XVII. Ratateki
Maletauak ♂~ Mageritari ♀
child Chataigi ♀
XVIII. Fenigipirifari
Oregl ♂~ Chaipieteki ♀
Mopin ♂
XIX. Fenigimetuguri
Posimar ♂~ Gulot ♀
XX. Fariolo
Uiselang ♀
XXI. Imoseripogu
Erorei ♂~ Rigoralan ♀
children: Taigoru ♂, Anerigen ♂, Chasietek ♀
XXII. Faniotiegl
1. house: Chamasifar ♂~ Uusearo ♀
child Teresa ♀
Uamacho ♂~ Mais ♀
2. house: Tirimau ♂~ Chasegl ♀
child Filesik ♀
XXIII. Imopangek
Siore ♀
XXIV. Fenigesauagl
Chapiteröb ♂~ Megifaror ♀
Gupelen ♂~ Giriuear ♀
XXV. Fenisieriuau
Malés ♂[1]
XXVI. Aringaua
Soarimegl ♂~ Mosigisen ♀~ Fitelan ♀
Itauelang ♀, mother of Mosigisan ♀
XXVII. Ferigiob
Mariolun ♂~ Sauoilan ♀
XXVIII. Fenilouri
Chamagl ♂~ Rigorauuoi ♀
children: Maras ♂, Amaroilan ♀, Tegetik♀[2]
XXIX. Ferierek
Marisugor ♂~ Gugün ♀

Index of Inhabitants of Etarü.

I. Feniferaiita
Sauolen ♂~ Tilan ♀
child Fasagilan ♀
Japagl ♂~ Firotoro ♀
Fareaigl ♀
Guperifesen ♀
II. Fanuto uninhabited
III. Fanirigiriuelie
Moatam ♂~ Rasue ♀
son Willi ♂
Eroegl ♀, mother of Moatam ♂
Uan ito ♂, brother of Moatam ♂
IV. Fanuoreliga
Fareai ♂
Fitear ♀, children: Uaripireï ♀, Tasogu ♀

Index of the Inhabitants of Maiogl.

I. Feritarau
Raiuemar ♂ ~ Glemegi ♀
children: Sok ♂, Saugon ♂

1 Poor man, who goes "begging" from house to house.
2 She received this name because as a small child she incidentally always said unintelligible words. Even today, people still laugh about this name.

II. Asangen
Chamautiru ♂~ Sanilan ♀
III. Tororik
1. house: Ngalingeteï ♂~ Rimelan ♀
Chagl ♂, son of Ngalingeteï ♂~ Uairan ♀
2. house: Uarofage ♀
IV. Farüluk uninhabited, in the possession of Mosis
V. Farierume
Fitarek ♂~ Farorelan ♀
VI. Atafas
Apiteïk ♂
Zalamek ♂~ Taitas ♀
VII. Fararalib
Maroorok ♂
VIII. Imezangek
Toropeï ♂
IX. Faniriuonukesi
Eren ♀
child ♀
X. Moloros
Maruuuraup ♂~ Unian ♀
XI. Fanuorim
Fatopari ♂~ Chapitizan ♀
XII. Eleziki
Fatopari ♂~ Chapitizan ♀
Maumagiri ♂~ Chaulumar ♀
Gangin ♂
Langarimau ♀, mother of Maumagiri
XIII. Iaugl
Ripeïtar ♂~ Iriua ♀
child Manigerap ♂
Esisok, gender a. age?
XIV. Fanusugai
Morailan ♀
XV. Imotara
Pitotogu ♂~ Chanean ♀
XVI. Imotauotap
Farazimer ♂~ Chatiri ♀
children: Zaugöpei ♂, Ilefaz ♀
XVII. Ngaseriar
Ataueereï ♂~ Uag ♀
child Uana ?
Asuzeï ♀, mother of Ataueereï
XVIII. Imorazoch
Angoli ♂~ Taneriteï ♀
XIX. Imopaniek
Tarazak ♂~ Agiteï ♀
child Taniazik ♂
XX. Fereegl
Chepeti ♂~ Titomas ♀
XXI. Farumo
Mosis ♂~ Meruaneï ♀
children: Mazan ♂, Margeregete ♀
XXII. Fanü
Maritoto ♂~ Razatip ♀
XXIII. Falanuk
Ueg ♂~ Tozue ♀
~ Chatirizen ♀
XXIV. Rab
Aigau ♂~ Tozirimagl ♀
child Galain ♀
XXV. Farugur
Pariatoch ♂~ Uonei ♀
child ♀
XXVI. Farifitau
Marilan ♂~ Tozomaï ♀
child ♂
Fiterimagl ♂~ Tiorifache ♀
XXVII. Motün
Marilan ♂~ Tozomaï ♀
XXVIII. Zemal
Ruau ♂~ Fitoemoch ♀
Charimaur ♂~ Chauoizik ♀
XXIX. Imetagiet
Chauziriuar ♂~ Chaumeri ♀
child ♀
Magiropou ♂~ Chaulitöp ♀
Chatiu ♀, sister of Aulitöp
XXX. Tapeiitek
Zaleï ♂~ Ringatazi ♀
Raurimangal ♂~ Langatöz ♀
Uaruuoniifen ♂
XXXI. Farimog
Engenuau ♀
child Riapimaie ♂
XXXII. Fariuorozik
Tamau ♂
child Malezepa ♂
XXXIII. Igesau
Tamisou ♂~ Aizap ♀
Lazam ♂, brother of Tamisou
Ferimed ♀, mother of Tamisou and Lazam
Uarfang ♀, sister of Tamisou and Lazam
XXXIV. Imezo
Meizau ♂~ Rena ♀
Rarorigoran ♂, father of Meizau, ~ Firemagl
XXXV. Farizeri
Marazogur ♂~ Zapitailan ♀
children Malizamar ♂, Rapauelan ♀
Renitagl ♂~ Fireiuer ♀

As far as we can see the inhabitants live in family units, partly two families in one house. The unmarried adults live with their relatives, as do quite a few widowed ones. Old parents live together with their meanwhile married children, for instance in Ranotiu, where mothers live with their married son in houses III, V, IX, XII. Polygamous couples are also not rare: In Ranotiu the men Soarimegl and Gurut have two wives, in Tamagl the inhabitants of the house IX, XIII, and XVI. If polyandry is practiced cannot be said with certainty, however, it is likely where a woman lives together with two men, who are not indicated as her relatives, such as in house VI in Maiogl. Regardless of the partly empty houses, there are also poor people, who have no house of their own. The man Males (Ranotiu XXV) moves from house to house and thus finds food and a place to sleep. In regard to their appearance people already made a good impression on the Spaniards. Calderon talks about their “entirely Spanish character”, which most certainly is a high praise. According to Somera they had a good physique, a strongly developed chin, and frizzy hair. — The natives are a comely race with mostly pleasant, and sometimes nearly beautiful features. The form of the individual faces can differ, however, they all have regular features. Now and then you can see angular slit eyes. The skin color is brown, the hair is often quite long, curled up, and black, if not faded by sun and saltwater, which sometimes makes children quite blond. Beard growth is ample.

Men wear a chin-beard and side burns. The eye-catching cleanliness in the Spanish time was lacking when Kubary visited1. The body is tattooed and painted. The inhabitants of the islands Songosor, Pur, and Merir seem to exhibit a bigger difference regarding their looks than for instance the Palau-People. Anyhow, often the tattoo decorations offer the only safe distinction for the three groups. However, they are considerably different from the Palau-People. Individual differences are always eye catching, even at the first encounter. Some features seem to be Semitic (chiefs *Mosis* and *Soarimegl*).[2]

In Kubary’s opinion the nutritional state was also not well, however, the **general health** was not bad. Of dangerous diseases he found pytiriasis (skin condition) quite common, and only few individuals were free of venereal diseases. In this respect he only examined 50 people: 36 men and 14 women and only two of each were healthy. All the others showed gonorrhea-related inflammation. People reported that only two years ago (thus 1883) a ship had brought these diseases. As people were completely helpless against this foreign evil, it caused considerable harm among them. The suppurative foci were very advanced, Kubary [3] attributed this partly to the common scruffiness. He claims the abundant indulgence of palm-wine was responsible for the slow healing process. He then believed that with time the sickness would heal itself and would disappear. This point of view seems justified as later on Safert could not find a single person carrying a venereal disease. In fact the chief remarked in this respect that he would not want anybody to notice when he had a sexually transmitted disease. The life style of the people is not much different from the one on other island groups. People go to bed as they are inclined and they eat what nature offers them, this also regulates the amount of food. Staple foods are fruits and fish.

Today, just like in the Spanish time, the **character** is amiable, trusting, and animated. Their behavior and courteous ways were inspiring so much confidence in the Spaniards, that these started the fateful disembarkation of the monks. As different as the features are also the characters. There are quiet and animated, demure and easygoing people. The difference between thoughtful, intelligent, straightforward talk and fickle chatter can distinctively be felt. The natives, too, clearly feel such differences. In this way a Songosor-chief acted like a clown and because of his stupidity and stupid behavior he caused the merriment of the others. – According to the cheerful disposition the natives are always in the mood for numerous games and generally enjoy life. They like to laugh and often do, even about the most insignificant things: ”Jokes”, however, are laughed about loudly. As soon as someone is nearing people talk animatedly while working. They always have enough topics for conversation.

1 Kubary, pp. 86.
2 Sarfert.
3 Fritz also remarked the squalidness of the houses

Even when passing by a conversation is struck. Such an exchange usually is held half aloud, a proof for the good ears of people. The same can be noticed on board of boats where a man on the bow holds a conversation with one on the stern with a low voice, and their voices do not rise above a murmur. The vision is also extremely well developed. They are able to distinguish details from a great distance.

Although **sexuality** offers great freedom — intercourse among young people is permissible— the natives are still quite prudent. Sexual matters are not discussed in the presence of the other gender. Thus, for instance, when Sarfert was asking him about certain things, chief Soarimegl was embarrassed and wanted to retreat, because some women were within earshot. Likewise, some Merir-Men ran away when they heard the women’s *χameti*-chants. This awe is generally caused by convention, which emerges from the fact that men do not take offense to listen to the chants outside of the tent door. People also talk in front of children without restriction about birth procedures. In this way among the Songosor- and Merir-People a man, with the help of a boy, mimed the woman’s position while giving birth. However, sexual intercourse is not discussed in front of children especially in front of girls. They are sent away before doing so. The sight of sexual presentations causes their amusement, although women affirmed that they were ashamed when they looked at the sketch of the tattoo on a vulva. They seem to have a certain lasciviousness. When women take off their apron, they always do it in such a fashion that no one can see their upper thighs or the buttocks. They only do this late in the evening when the light has been extinguished.

The **European influence** can easily be recognized. People rush to the events when workers are recruited, without being more suitable for plantation work than other islanders. Kubary thinks that the meager food circumstances of their home islands push them to so, however, there is also a craving for European goods. Whatever Christian impressions can be found with them, they have been imported from abroad.

Relationships with other islands on a regular basis are only kept with Pur and Merir.
When the weather is good, these two islands can be reached from Songosor within one day. People go on these voyages mostly because of the rich amount of coconuts found there. Pur has always been less inhabited than Songosor and because of this there is an abundance of fruits[1]. In former times their sailing trips went all the way to Palau. The Spaniards alleged that people from Songosor fetched their canoes from there. Today, so it seems, these trips have ceased to happen, however visits from there to Songosor are still seem to be undertaken. Kubary was told that not only clan- but also family-relations exist between the inhabitants of Pur, Merir, Sogosor, and Tobi.

Special Part.
I. Society.

1. The Past.

The memory of the old lore is the feeblest one among the Songosor-People. Thus, it is not surprising that the visit of the Spaniards from 1712 has been forgotten. People on Merir and specially those Pur are much better informed. Only the old man Faitatek still had some memory of the past. What he remembered in such a short time was not much, but he liked to talk once he understood that the legends of his people would be saved from oblivion when the white man wrote them down. He had never seen more than the neighboring islands, Pur and Merir, The chief from Songosor did not even know the genealogy of his own family any more. The reason for this lack of knowledge seems to lie in the fact that young men crowd into the services of O’Keefe, thus are absent several years and do not hear the legends of the tribe.

1 Kubary, as mentioned above they know »Bur« (puloanna) ”Megliek or Megiek or Meriek” (a vibrating guttural r) and ”Burat” with which name the St. David-Group is indicated. They themselves never visit their neighboring islands, however they sometimes have visits from there, because a clan relationship exists not only between Sonsol, Bur, Megiey, and Kadogube (Tobi), but between the first three exist also family relationships. Travels in-between these islands are limited to the return trip to the respective home island, a cause of real displacements that are not uncommon, however, are rare

According to oral tradition the population's **origin** is Uleai [1]. People tell the following story:
A canoe sailed from Uleai to Songosor and then returned again. In those days Songosor was only a sandy island and there were no trees on it. The canoe fetched some coconuts and brought them to Songosor. Uad, Sau and and Sauulo together with two more men whose name nobody remembers any more, as well as one woman were in this canoe. Around this time a canoe came from Ternate, too, but left again. Since then no other people were added. Songosor and Fana had been uninhabited when the canoe arrived. Therefore, people did not wage war though on Pur and Merir there have been fights. Nobody knows anything about the settlement of these islands.

The location of all legends and tales of gods is Songosor or Fana, references of Uleai are lacking all together. Comparing the traditions of the natives from Merir, Sarfert calculated the year 1600 for the colonization of Songosor; however, due to the numerous population at the time of the first Spanish visit, we probably can assume an earlier time. People on Songosor know nothing of Talau, the main hero in the colonization-legend of the people on Merir, in which Songosor also plays a big part. Talau is in fact the spirit of the deceased Fasarum. He lives in the apex of the chief's house and during his lifetime lived on Fana. Fasarum was the son of Uad, the first settler of the island.

The obviously completely transmitted list of **chiefs' names** forms the frame to arrange the most important events. It contains 22 names:

1. Uad
2. Chasao
3. Farad
4. Sauulo
5. Böbe
6. Masau
7. Maliek
8. Langamemi
9. Baririfadoch
10. Fadoch
11. Saumalefe
12. Fadogie
13. χoreden
14. Maule
15. Sauoir
16. Marifado
17. Uoferegl
18. Chauise
19. Maliuuide
20. Sauoi
21. Soarimegl
22. Mosis

We know of a devastating typhoon at the time of the 11th chief Saumalefe. "It killed seven people, among which was also the chief". It is still well known which people saved their lives.
There were only 10 men and five women. The men were called:

Fadoiie	Orodaug	Chiabe	Chasoso	Maniseredek
Remed	Mougl	Chabideireni	Chabarifelede	Chabideriferi

The five women were:

Arolaugai Faileriuorü Diuuamachoi Chasore Uileuei

Consequently the entire population then added up to only 21 souls. Predacious **assaults** are also kept in the memory of the public. At the time of the 15th chief, Sauoir, three canoes, each with two outriggers, came. They came from Gobi[2] , and the people inside were Papuas; 30 men sat in each canoe. They had no women with them. They pulled their boats up on the beach and built a palisade. These Gobi-People caught Songosor-People, dragged them into the palisade and later on threw them into their canoes and sailed away with them. They took many Songosor people with them. Among them were Pautugogl, Metik, and Siem. The Gobi-People went partly naked partly they wore loincloth made from European textiles. They were not tattooed, had black skin, frizzy hair and had a bow and arrows as weapons. Gobi is in the southwest of Songosor. The canoes remained there for four days.

On the fourth day a strong Songosor-Man fetched a captive boy out of the palisades. Then the people from Gobi became scared and left. People do not know if they were cannibals.

1 This indicates a place in Yap. Fritz learned – certainly due to an error – that Sorol would be the place of origin.
2 Presumably the island Jobi in the Geelvink-Bay, in the north of Dutch New Guinea, south of the St. David-Group (Mapia).

– Then the raiders went to Pur. Here one of their boats stayed behind. The passengers captured some Pur-People and went from there to Merir and fought there. At that time two Songosor-People were by chance on Merir. They caught the arrows with the *fasagel* [1]. Consequently the entire population then added up to only 21 souls.

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Around 1880, under the 20th chief, also called Sauoir, Songosor was hit as well by a typhoon, but this time nobody died. It seems that in 1885, during the reign of this chief, Kubary's visit took place. He calls him Taur. The first white person whom people can remember was called "Ueitam". He came during the reign of the 17th chief Uoferegl. They call Captain Brown (Kapbrou) the first European. His arrival happened during the reign of auise, the 18th chief. There is no memory of previous visits. Further on, tradition leaves no doubt that in former times **Fana** was **inhabited**. People report the following about this:

"After the death of Fasarum, who was a son of Uad, the first settler and continued to live as the spirit Talau, next to him other Songosor-people also lived on Fana. But not for a long time: because a man called For lived here. He was a spirit, killed people, and ate them. Therefore, all people moved from Fana to Songosor. Only one woman remained on Fana. She had no canoe. She asked the passengers of one boat to take her across. They, however, refused. Thus, the woman offered to fetch them some fresh water from the bush. People agreed. When she returned with the water, they thought it not enough and sent her once again into the bush. In the meantime they left. The woman had the same experience with twenty other boats. On the beach the woman sat down on a piece of wood and cried. Then she went into the bush and made a hand-oracle, from which she saw that her fate was not good. Thereupon, she went to the north and repeated the oracle, which once again turned out badly. When she now turned to the south she had the same bad result. Now she dug a cave into the ground of the beach and once again made the oracle, this time it turned out well. She continued digging until it became a deep cave. Then she went inside. Now a spirit came and sat down on a piece of wood in front of the opening of the cave. A bird *kianieki* came flying, sat on the wood, and said, "For, down there is food for you!" The woman was quite shocked about this.

1 The old weapon, studded with three shark teeth.
2 Presumably the island Jobi in the Geelvink-Bay, in the north of Dutch New Guinea, south of the St. David-Group (Mapia).
3 The old weapon, studded with three shark teeth.

However, the spirit did not understand what the bird was talking about. In fact he took a stone and chased it away. The same thing happened when the bird came a second time. On the other hand, the woman in the cave gave birth to a child out of sheer fright.

The child grew very fast. On the next day it could already stand, on the third day it could walk, and after ten days it was a strong fellow. He said to his mother, ”why do we live in a cave? Out there, there is place enough!” The mother said to him, “shut up! An evil spirit lives here and you are much too small in order to take him on. He will slaughter you!” She forbade him to leave the cave. He did it nevertheless, said he would be strong enough, and went fishing with his spear.

The next day he caught three birds and fastened them on his head: one black and one white *alau* (egret) and one kingfisher, *tasik*. Then he painted himself all over black, white, and red. The birds in his hair were hacking at each other and he himself looked like a devil. Then For came and was very shocked to see such a man on his island. He said to the “devil”[1], “Oh, how did you make your skin so beautiful?” The other one replied, “I had myself tattooed, and continued asking him, Do you also want to have such a tattoo?”

— “Yes, I want it! Show me how you do it.” Thus, he ordered For to dig a deep cave, which he did. Then he said to him that he had to step in there and For did as he was told. And Rifadouogubok — this was the name of the boy — ordered him to step down 30, 40, and finally 50 fathoms. Then he placed wood and mats on the top of the opening and set it all on fire. In this fashion For was boiled and died. Since then, no malevolent spirit lives on Fana and the Songosor-People can cross over again.

The legend **about the women who was growing out of the ground** proves, too, that Fana was once settled:
In former times the following people lived on Fana, Talimar, Siosi, and the woman Langaidoi. Talimar was her husband. One day they went into the woods in order to collect some food. There they saw a small girl sitting in a bush and crying. They took the child with them into their house and gave it something to eat. Nobody knew from where the child had suddenly come. Therefore, people believed that it had come from the ground. The child received the name Idanienimesagl (*mesegl* = earth). When this child was grown up Siosi took her as his wife. She had a son called Idemenuor (*nuor* = woods). Idemenuor had one daughter. Nobody knows any more who the mother was. The daughter was called Oreripak. Her daughter was Orürie.

The genealogical tree of this woman finally leads to Faitatek, the narrator of these legends. The family tree of this women looks like this:
Dalimar ♂~ Langaidoi ♀
foundling ♀ Idanienimesagl ~ Siösi ♂
Idemenuor ♂ ~ unknown ♀
children Oreribak ♀, Orüie ♀, Teliriuöri ♀, Faifiedelean ♀, Maraui ♀, Iorigi ♀, Ramare ♂, Malefar ♂, Faitatek ♂.
Ramare is the Songosor-Man who was spared by the Góbi-People.

Further more, the memory of voluntary and forced **trips to other islands** is alive**.** This clearly shows that the ancestors were no less peaceful, but still more entrepreneurial than today’s inhabitants. In the old days Songosor-People supposedly went to Saipan, Palau, *pan-ne*, and New Guinea. Some did not return; however from New Guinea they always returned. In Palau they visited Malagal. Dealings with Tobi, Pur, and Merir are still maintained nowadays.

1 The labeling ”devil” has its origin in the influence of the mission.

”Once a Mogomog -Man, called Saugepit, sailed to Merir. From Songosor Mariteifi sailed to Pur, Talafis to Tobi, and Mauuar to Seneues [1].” All the more it is astonishing, that fellow countrymen, who drifted, are getting totally foreign. Such as Kubary tells the story of the old Watonney, who had lived 30 years on Palau, where he had drifted in a boat as a 14 years old boy. He was so estranged from his relatives and countrymen that he wanted to be taken to the economically better off Pur [2].

2. Government.

The population is divided into **chiefdoms**, *tomuer*, and calls itself *sauriueri*. The chief is addressed as *papa* or *tamar* [3]. Female chiefs are supposed to be admitted, too. The first chief, quasi the ”King”, was the chief from Tamagl. The chiefly family is called *sorieigetam*. However, during his absence the German government implemented as sovereign the chief from Maiogl. Nevertheless, people still consider the first mentioned one the actual ruler. The natives describe the events that led to this situation as follows:

”Initially, on Songosor the same succession prevailed as on Pur and Merir. The oldest son followed his father. However, in the last years before Germany seized the island, inner riots started. Ranotiu, Tamagl, and Maiogl were fighting each other. Murder and manslaughter were rife. The life of paramount chief Soarimegl was no longer safe and, therefore, on the first occasion, which was offered he went as a laborer with O’keefe to Warat. From now on an energetic man from Maiogl, by the name of Mosis – he was not a chief – took care that there was peace. He in return put to death many people who had committed murder. He even had his own daughter-in-law killed. By doing so he gained such great esteem, that all considered him as paramount chief and even the Germans acknowledged his lordliness. When Soarimegl returned Mosis was the paramount chief of the island and now they both shared the position. People believe that also in the future only the most competent man will be ”elected” as paramount chief.”

Even before the German intervention the old order showed cracks. Soarimegl, who had been pushed aside, was an usurper, too. After the death of the 20th chief, Sauoir, his son Ienilen rightfully should have become paramount chief. However, his oldest cousin, called Soarimegl, instead claimed power. Even now Ienilen still lives in the house of his father Sauoir, the last paramount chief. The narrator added, ”in those days people from Tamagl were very warlike”.

These conflicts seem to be rooted in a certain deviance from the usual order, which Kubary already found out. He said, ”the son of the last king is not his successor; he is the *Taghag*, the priest, who presides over the Tautup. Because of this as well as because of his deceased father he is honored like a Toumol and is also addressed as *papa”*.[4]

In addition to the big chiefs there are also small chiefs, who are something like the oldest of the family. They are called *gaper*. It seems that these *gaper* are the same as the Toumer, mentioned by Kubary: according to Sarfert the term *sau*, denominates only a man, who does not hold the title of a chief. The trumpet shell *taui* is used to call the assembly of chiefs. As Kubary’s information indicates, the **status of the high priest** is no less important than the one of the first chief: ”He presides over the Tautup. All sessions are held in the Falumar, where this priest is the actual leader, because all decisions are dependent from his revelations ..”

1 Reference to the legend about the settlement of these islands..
2 Kubary, as mentioned above..
3 Kubary, p. 93 the *tomuer* are actually the heads of families, of which there are 11”. He does not go into details concerning the then existing division into Sau.
4 Kubary, p. 93.

According to rank the following order can be found among the individual chiefs:

1. Soarimegl from Tamagl	8. Ribeidare	15. Boruruk (son of Mediuue)
2. Mosis from Maiogl	9. Moroliberi	16. Rinilan
3. Gürüd from Ranotiu	10. Degiren	17. Radoromare
4. Faitatek	11. Sauolen from Etarü	18. Megiriuue
5. Menud	12. Lasamo	19. Raisiriuar
6. Mediuue	13. Rairimangal	
7. Giridelan	14. Merigl	

Soarimegl is the chief of Tamagl, Sauolen rules in Etaru, Gurut in Ranotiu, and Mosis in Maiogl. Since time immemorial and just like his ancestors Gurut is in charge of Fana, however, the harvest belongs to the paramount chief. According to the law of succession the oldest son is the **successor of the chiefly title**. In case the chief does not have any children, then, after his death, his brother succeeds in power. In case this brother is also missing, the next in line is the sister's son. Grandchildren do not count. In either case the dying chief denominates who will succeed him. The later born sons of a chief gain no advantage from the status of the father. Concerning property despite his **position** a chief does not gain any privilege in comparison to others. However, he does have a certain **land easement**. Thus, certain "fish" belong only to him: turtles, *tagilail*, the whale, *laso*, and besides this all fish caught in front of Fana. Nevertheless from the catches made here he leaves a part for the fishermen. Further on, he has the right to order the construction of a meetinghouse as well as the execution of reparations. All lower chiefs are then obliged to deliver food for the workmen. Finally he decides which feasts are to be held in the meetinghouse.

3. Right of Ownership.

Ownership [1] is regulated in detail. As has been explained before, since time immemorial both islands are split into a great amount of plots of land that have their special names. Each family has its shares, often of completely different plots. There is no land without an owner. Chief Soarimegl alone owns 22 different plots of land. He distributes them to others, probably family members, as property for the time of their life. Or the land is distributed after his death. In this case, the oldest son receives the biggest share. – People own property of different sizes, or hold shares of distributed plots of lands on both islands. By themselves the shares all have the same value. New acquisitions are possible by inheritance or purchase. The amount of plots of land in one hand is quite divers; therefore, there are poor and rich people, because in the course of time some individuals have accumulated considerable estates by inheritance. For instance the man aumer, who is not a chief, owns land on the following places:

Adanek	Uonuuura	Rigiri Ifen
Remedeki	Farerik Fariberen	Uanifed Rigiriuiga
Rigiraru	Uaribolo	
Uanifediri	Uanifed Rigiriuiga	

Aitoa, the brother of this man, has property in the same places and of the same trees and fields. There are no habitations without their own property. A man's estate encompasses also the eatable fruits of the trees standing there, and nobody will make the mistake in taking any of them. In case a family is numerous and does not get by with what they own, it is permissible to take from the land of somebody else without paying for it; nevertheless the owner must be informed about it.

1 According to v. Heynitz *"ailang"* means the entire property of a man: house, field, and coconuts. The expressions for them are: ferimar, fendamer, feripot, fenigat, and felerasapergl.

The woman does not bring any landholding into the marriage, it rather remains in her family. Though, she has the right to harvest the trees of her family with them and to let her husband profit from it. Plantations planted by her husband on land of her family belong to her, this means her alone — not her relatives — and she can harvest from them.

Trees or stones indicate the border between the plots of land of the family. The men's-house, the big fishing net *Ugarai*, the beach and the land on which the village stands belong to the property of the village. Every one can build his house in the village, wherever he likes, however, in the forest this freedom ends. Although the ground on which the village stands is community land, nobody objects to somebody from another village building his house there; in this respect there is complete generosity among the four villages. The reef and the sea belong to all and fishing is completely free.

A common activity is fishing in the light of torches out at sea. The catch is distributed afterwards. Each family catches what they need and even the chiefs themselves fish. Quite different is fishing in front of Fana, no matter if it is fishing on the reef, or open ocean fishing. Whatever is caught there during the first fishing trip belongs to all the chiefs, the second time only to Soarimegl and Mosis. Each time people are only allowed to fish one day. There also is a difference between catches made within or outside of the reef: fishes caught from outside the reef are distributed among all chiefs; from the ones caught within the reef both high chiefs get a share. Before going fishing the fisherman has to get their permission. When Songosor-People want to cross over to Fana in order to harvest there, they first need the permission of the high chiefs Soarimegl and Mosis.

Further more people differentiate between **personal and family property**. The native reflects the idea of property as *apitik*. Clothes and jewelry, the canoe, paddles, fishing nets and hooks, lines, kites and spears are considered personal property, as well as wooden bowls, carrying devices, etc. The loom, mats and baskets are considered female property, next to clothes and jewelry, in short, all the products of their own making, and personal inherited property. Accordingly, personal planted coconut palms, breadfruit trees etc. are also personal property and every one can pass them on to family members as he or she chooses. The house and the ownership of property together with all food items grown there are in the possession of the family. The owner of a house, though, is always only one person. The natives have all sorts of property tags, which represent certain things and have special names, sometimes they also seem to be only ornaments (illustr. 9); by all means they are difficult to interpret.

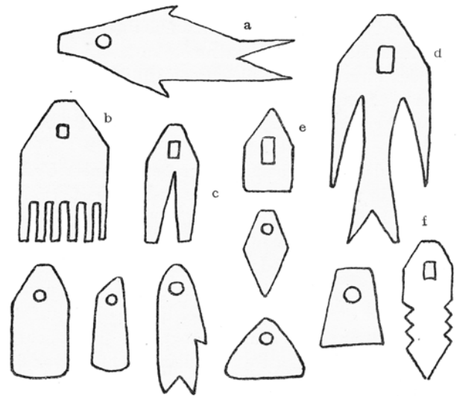


Fig. 9. Property Markers.

The characters used, are:

epalerimeru	black seagull[1]
a) *rangu*	fish
b) *simengngite*	
c) *peseriek*	tail of the fish
d) *mar* (for *χatafe*)	man
e) *medilite tabak*	a piece of tobacco
f) *ngiriparo*	shark tooth

The others supposedly have no special meaning. Natives of Pur and Merir have similar symbols, however, without a special form and a recognizable meaning.

1 Sarfert mentions it only as a vocable.

The **right of succession** is arranged in such a way, that the oldest son, and in case this one does not exist, the oldest brother of the man succeed the inheritance "for all siblings". Daughters inherit, too. Thus, the oldest son inherits for all sons, the oldest daughter for all daughters, and the oldest brother for all brothers. The oldest son receives first of all the house and the widow moves back into the house of her family. However, this seems not to be a necessity, because the list of inhabitants shows clearly that mothers live occasionally with their married sons. Property of fields is distributed among sons and daughters, though the oldest son receives in addition the entire property of fruit-bearing trees.

Woven belts, yellow-root powder (turmeric), tortoiseshell, lines, and canoes are considered money. Only little could be found out about **criminal law**. The opportunity to practice it is rare. Adultery, *aumailie*, and divorce do not represent legal cases, but the involved parties deal with them without much ado. Murder though is a different case. Before the arrival of the white people it supposedly was not a rare incident. Differences between Ranotiu and Maiogl were regulated with guns. Soarimegl supposedly ended all that. When a man was killed, then the clan beat the murderer to death. After that the one, who had killed the murderer, had to pay compensation to his family, which ended the case. Concerning assault and battery financial penalties were applicable: The culprit had to give the injured party certain valuable items such as curcuma, sennit cord and similar things, according to the kind of injury. However, nothing was paid to the family of the affected person.

4. Family.

Marriage: When a young man has the intention to court a girl, he will bring some food items and fish as presents to her parents. In this way the chosen one recognizes that she is loved and courted in earnest. Lovers have intercourse with each other without any remorse. Finally the young man asks the parents of the girl to marry her. In case he receives their consent he can lead the bride to his home on the same day. Marriage is only celebrated by a meal, and no dance or song is accompanying it. In case the young man does not have a house of his own the young spouses sleep for the time being each with their parents, thus separated. Never is anything paid for the bride. The already mentioned present of food is of rather insignificant size. In former days it was permissible to take two wives in case a man could feed them. However, it supposedly was not permissible to have more than two wives. Kubary reports that the wife was allowed to have sexual intercourse with the brothers of the husband and in this respect he talks about polyandry[1]. Sarfert's registers of inhabitants do not contradict this assertion, on the contrary they confirm it. Usually the spouses sleep together on a mat in the same hut. You can also see a married couple during the day sitting next to each other or on a walk clasping each other as if they were not conscious of it. Generally wives obey their husbands well. Thus, two women immediately took off all their cloth when ordered by their husband, although they behaved bashfully and affectedly when doing so.

Free love is common and allowed among young people. It does not have to lead to marriage and, therefore, the above-mentioned hints are necessary to show the girl that marriage is intended. Marriage is usually considered because of love, however, in later years a certain disinterest seems to prevail. Both sides do not take conjugal fidelity very seriously. These sidesteps do not seem to have special consequences and divorce is not a necessary consequence when found out.

Adultery, *aumailie*, can be repaired when the adulterer gives presents to the duped spouse. Divorce is very simple. Either the wife leaves her husband or this one chases her away. In case she returns to her relatives the husband is in no way compensated for his loss. However, he receives something once she enters a new marriage. We do not know who pays for this compensation. Presumably he receives only a part of the food gifts that the prospective husband gives the parents.

1 Kubary, p. 93.

Sexual intercourse, *fefe,* is consummated quite arbitrarily whenever there is lust. There are no regulations about the point in time. However, in no way does it happen on a daily basis. Coitus is practiced in three different ways, which everyone knows and exercises. When the man is lying on top, the act is called *fefe mad*, when the woman is on top it is called *paupe* and a sideways coitus is called *fefe oro*. *Cunnilingus* is widely practiced and is called *sapangari*. Because of this the man also depilates all the bothersome pubic hair of the woman, while he lets grow his own undisturbed. When the wife dies then it is the duty of the husband to once again perform *cunnilingus* with the body. In the reverse case the widow also has this duty. This is the only case when fellatio is performed. This tradition, together with the nose-greeting, is considered the farewell from the deceased husband. — After sexual intercourse the husband fetches the semen with his fingers out of the vulva. In case he does not do this, the women should refuse sexual intercourse the next time. The heavy decline of births in the population seems to be based on this deplorable custom. In the old days fertility seems to have been high. During the visit of the expedition only one woman was pregnant. Abortion supposedly is not practiced, as children are much too much valued and there is no shame to have them out of wedlock. The father of the girl has to take care of child support. While onanism, *tuuouo*, is widely practiced among men, pederasty is completely unknown.

In case a **pregnancy** occurs despite the above-mentioned practice, then it is recognized by the failure of menstruation and by the dark coloring of the areola. From this time onwards the woman receives three months good and nourishing food. Sexual intercourse is practiced until the eighth month. During the entire pregnancy certain foods are forbidden for the woman.

Birth takes place in the *imeripu*, the birth-house. Here the woman has to stay for 10 days. Afterwards she goes for two months into the *moruuun toro*, the women's-house. During this time and for a whole year afterwards, until the time when the child can walk, sexual intercourse is forbidden. In addition the man is not allowed to enter the blood-house nor the women's- house. –- During the delivery other women help the woman who is giving birth, who is kneeling while she is in labor. Another women, who is kneeling behind her, is embracing her body and massaging it. The placenta is called *areariz*. — A special feast celebrates the birth of the first child however here too, singing and dancing are missing. —

Fondness of children is generally quite big. It is not rare for fathers to spend their entire leisure time with the children. Sarfert observed a man who upon his arrival walked from the landing place to the chiefly meetinghouse hand in hand with his mother in law.

Pubescence of girls is celebrated. After the onset of the first menstruation the girl has to stay in the blood-house for four days and subsequently four more days in the women's-house. The following two months she has to remain in the parental house and is not allowed to go out. During this time she receives abundant food. Once this time is over she paints a circle with yellow root {turmeric} onto her face, leaves the house and is from now on considered marriageable.

The **name is given** without any ceremony at the age of 7—8 years. According to Mrs. Krämer, the boys only receive it when the beard starts growing. The name is given either by the father or the mother. Only in some exceptions is this done at an earlier age, for instance the man with the name Gamesirifak received his name from his mother, when he was still small and her brother died. This one had quite a different name. The connection of these events is not clear, however, a tradition does not seem to exist. The meaning of the names should be characterized by a few examples:

Soarimegl *megl* = decoration of the hair, *soare* = stem of the leaf
Mosis a name given by O'Keefe;
Maleirei (Malie) *malei* = decoration of the neck, *rei* = my son, which means decoration of the neck which belongs to my son;
Laueisilu *lauei* = my whiskers;
Sinai a name given by O'Keefe;
Meras name of a man from Tobi;
Rienilan *rieni* = the first hair on the forehead, it is combed in a special way, *lan* =curcuma-color;

Women's names:
automar *tamar* = chief, *Chauo* = good, physically beautiful; Teketik The name of this woman stems from the fact that as a small girl she always said *tegetik*. Nobody knows what was meant and they laugh when they mention this name.

This small selection shows sufficiently that no deeper sense is connected with the names, moreover that sheer accident is responsible for their formation and if there is any similarity at all, then they are synonymous with our nicknames. They particularly indicate physical characteristics. Strict regulations exist for **mentioning personal names**, and especially family members in the company of each other have to conform to these laws. Thus, men of the family are not allowed to say the name of the mother, the sister, the father's sister and the grandmother. They are *tavutopu* for them. People cannot name any other reason for this than the law. Accordingly female relatives can never pronounce the names of male relatives. However, the names of same sex relatives are allowed to be pronounced without any dread. As an alternative small boys are called: *uilinar* or *marinar*[1], also *perigaga*. Small girls are called *uilinar firinai* or also *perigaga*. If the boys are a little bit older they are called *lirfa*. — In the same fashion tradition forbids pronouncing the names of dead relatives within the family. Outsiders may do so without constraint though it seems only when it is about dead persons who died some time ago. The family utters their names only when they had died two generations ago. Here, the gender does not make a difference.

On the occasion of a person's **death** all relatives gather in his house, they cry, scream and sing death-songs *tain*, though without dancing. The body remains one day in the house and is buried around evening time, this means, it is carried through the water to the reef. {The dead person} is painted and accompanied by items, which had belonged to him. All bodies, even the chiefs, are submerged in the sea outside the reef »where people can see very little of the land«. The body is wrapped into a mat. It seems that in former times burial was practiced in a canoe, where the body is lengthwise stretched out and only those were submerged into the sea, who had no boat of their own. Only small children and poor people are buried on land; according to the information of people suicide is not known. —

When a man of a family died, tradition demands that female relatives wear a mourning apron on the bosom and on the back (see table 4, 1490 II and 1597 II). This is a rectangular mat, plaited in a taffeta weave from fine strips of pandanus fibers. It has a square hole in the middle for the head. It resembles a sleeveless vest respectively a collar. The widow, *imaselite*, has to erect a small house on the beach in order to live there for two months in strict seclusion. Afterwards the small house is pulled or burned down. After one year she is allowed to marry again. The widower also has to stay in such a small house, however afterwards he has to remain three more months in his own dwelling house and is not allowed to work anything during this time. According to Kubary, custom demands in addition to cut the hair as a sign of sorrow. Therefore, you can mostly see natives whose hair is medium long[2].

1 E. Krämer.
2 Kubary, p. 86.

However, this regulation refers only to events of death within the close family, such as the father, the mother, the spouse or a child. At the death of a child special regulations have to be observed. The parents have to live one month next to the grave of the child. In this case it means the death of small children, because only these are buried on dry land. Children are considered small when they cannot eat alone yet. For newly born babies there are no taboos in effect. The rich ones build a house next to the grave, poorer parents make do with a small hut. For the duration of their stay in such a death house, *taputpa*, these mourners are not allowed into the village.

During the first four days they are not allowed to leave the house at all. Later on, they have to go themselves into the bush to collect some food, because nobody is allowed to hand them anything. For two months they are *tabu*. Grown sons and daughters, and all who went out to sea and helped with the burial are also *tabu*, as well as those who dug the grave. At the time of the expedition's visit Soarimegl, the high chief of Tamagl, lived in a big house in Ranotiu, where a son and a daughter had been buried. This clarifies that in certain circumstances these strict commandments were also extended to the grandparents. This seems to not have been a common custom.

Hospitality exists most of all between Songosor, Pur and Merir . The big chief's-house Ferimau is at the same time the accommodation for foreigners. The entire population takes care of their food and drinks and delivers food items there. If there are only individuals to take care of, then the chief designates which families have to bring food for him. However, if there are numerous visitors then initially, for the first three days, food is sent to the chief's-house. After these days the visitors are distributed among different families who cook for them. In case a great chief or a white person, as for instance Dr. Sarfert, comes for a visit, then the chiefs alone deliver the food. In honor of the visitor the first two chiefs also sleep in the meeting house. The other chiefs are at liberty to also sleep there. When Sarfert stayed on Songosor Mosis, the official representative inaugurated by the Germans, slept next to him. As long as the guests are there the meeting-house is the meeting point of the entire population.

Terms of Kinship [1].

man *mari (mar, tere peri mar* = adult ♂)
mother-sister *nisilineïta*
husband of the father's sister *raure miangairipapa; sinimiangairipapa*
father (your own) *papa*, also address for older men (*tomä)*
wife of the father's brother *lide nisili-papa*
father of other people *tamaigl, maloi; marimap* = old man, *iriyrap* = old woman
husband of the mother's brother *lite nisilineïta*
wife of the mother's brother *lite miangairineïta*
son of the father's brother *raurenaurenisili-papa*
brother and sister siblings *miangai*
husband *imarioaïli*
wife *ianeïnsetoeïli*
couple *li*
widow, widower *imaselite*
son *reï, fatiar, fatieï, rafasaie (liwueis* = boy 4-5 years) *kapagi faifin* = girl (4-5 years)
liwueis mar = boy (10 years) *liwueis faifin* = girl (10 years)

mother-brother *miangairineïta*
woman *faifiete faifin, murifaifin, murire yrap* = adult ♀
wife's father *paparili*
mother *neï'ta* [*neira*]
brother uisi
sister *uisi*
daughter of the father's brother raurenaure-*nisilipapa*
son of the father's sister *raurenaure miangaripapa*
son's daughter *raunaure rei ueïniet*
son of the son *raunaure rei*
daughter's son *reimar fatie reiueïniet*
daughter's daughter *reiueïniet fatie reiueïniet*

1 The terms are from Kubary
2 ibid = big land.
3 *irodo* = west.

wife's mother *neïtarili*
grandfather - father's side *paparipape*
grandfather - mother's side *paparineita*
chief *tamar* (address for all chiefs)
sinipapa
grandmother – mother's side *sinineïta*
great-grandfather *papa paparipapa*
father's brother *nisilipapa*
father's sister *miangairipapa*

wife's brother *miangairili*
wife's sister *nisirili*
grandmother - father's side *neitaripapa*
daughter *reïueïnsied, fatieueinsiet*
(*tomuer)*
white man: *maniepites* [2] *manisoto* [3]
human being (*eremet)*
common native (*sau)*

Other words.

adultery fishing magic	*χaumaili feniek*	sleep god	*mesuil eris*
taboo	*tauutob*	murder	*toaik*
shadow	*enger*	property	*apitek*
name	*idar*	riddle	*rau*

II. Spiritual Culture.

1. Legends and Religion

Gods are called *eriz*. There is a great number of them. They have their special powers and assignments, they control the natural forces or protect the labor of the human beings. Most of them are considered to be human-like beings, but there exist also animal-like forms and natural phenomena, like *Laigum*, the rainbow. The individual gods follow, in the succession as the natives listed them.

1. *Igozauuiri*, a fish, which causes earthquakes by its movements.
2. *Rugeiren*, the highest god in the sky, he watches over the world. He creates human beings and makes all food grow. The lifelines of all humans are in his hand. When he pulls at one of them the person dies. His wife is Idemegi, his only son Orofad.
3. *Orofad*, son of the before mentioned god, is very clever. He knows the fish, rats, turtles, and knows about catching sharks, building canoes, the production of lavalap, and tattooing.
4. *Rozori* weaves mats and weaves the female apron.
5. *Iremegï* creates the dance.
6. *Tautu uerimetau* made the sail of the canoe.
7. *Zeren* also built canoes.
8. *Laigune* or *Laigim* is standing in the sea and watches his sisters, who are turtles. He is the rainbow. As soon as he sees a turtle he comes down from the sky. Wherever he can be seen, turtles can always be found.
9. *Arizimaze* sends food when humans ask for it.
10. *Iauriale* sends the land annihilating waterspouts.
11. *Lgesi* gave humans mortality.
12. *Uari*, the turtle, lived in former times in a house; there she was never quiet, constantly she was shouting and damaged it. Thus, the father angrily chased her into the water, where she still is. She only comes on shore to lay her eggs.
13. *Pale* gave a woman, called Iato , the fire and told her to be careful, so that it would not extinguish. If this should ever happen, then she should fetch two pieces of wood and twist them on each other, then she would again have fire.

14. *Marup* sends the typhoon and dark clouds full of rain.
15. *Zaumazi* made humans larcenous.
16. *imenan* kills human beings with the fishing spear that is studded with shark teeth, *ato*.

These above mentioned gods, with the exception of *Igozauuiri*, *Orofad* and *imenan*, are the thirteen children of the godly couple *Arizirapo* and *Iroroperimetau*. Concerning gods the only legends we learned on the island were Orofad-Legends. They are interesting, because of the coalescence of old legends with new experiences. *Orofat* not only goes to Ternate, he even reaches the natives' legendary Europe, builds his own steamship there and, thus, surprises the people at home. Later on, this malicious and vengeful god leaves the island and travels once again to a European country. There he creates a lot of good food while on Songosor it is not good.

Orofad-Legends.

A woman called Etimel lived in a small house. She had no husband. Every morning she went out, in order to fetch fruit, *uasiliki*, for the decoration of the hair. One she made for herself, the other one for Rugeiren. (His name is always pronounced with a very low voice.) Then she asked him not to let her die. At night Rugiren came down and chided her, "Every day you call me, just like a small boy. However, I am a man!" The woman said, "I do not know Rugeiren. Yet people always tell me, that he takes care of human beings. Therefore, I pray to him". Rugeiren said, "You pray every morning to me. Thus, make a small mat for me and place it next to you. I will sleep every night with you".

During the day Rugeiren was in the sky; at night he slept with this woman. Finally she was pregnant with a boy. Rugiren said to her, "In case you do not feel well take the shell of a coconut, place it on your head and pull at one hair which has been poked through the hole in the shell. Then the child will come out". The boy came out and received food. At night when the boy slept Rugeiren came and lay down next to Etimel. One night Rugeiren thought the boy was sleeping and came to the mother. However, the boy was not sleeping and started crying, *"Papa, papa!"* Rugeiren immediately went up to heaven. In the following nights the boy cried again. Then Rugeiren said to Etimel, "tomorrow you will light a fire. When the smoke drifts to the west, do not let the boy leave the house, just as when it drifts to the north, the south or the east. Only when it raises straight to heaven, let him go. Then he will come up to me and find his father".

The next day the woman lit a fire. The smoke drifted to the north, the east, the south, and finally to the west. The boy, though, did not believe what his mother told him and finally jumped with the smoke to the west. He landed in the sea and found a big shell, *gim*. He told it to close so that he could walk over it. However the shell opened even more. Thus, the boy took a stick, sharpened its point, cut the shell in half and took it out. Then the shell opened completely and he could use it as a path. The boy — he was called Orofad — continued his way. Then a shark appeared. Orofad told him to get out of his way. The shark did not do so, but wanted to devour him. So Orofad caught him with the shark-sling. He cut the shark into pieces, removed the fine texture underneath the skin, and continued on his way.

Then the *magi* (swordfish) crossed his path. Orofad told him to move out of his way. However, the *magi* wanted to spear him. Orofad took the fine texture, *raurür*, of the shark, tied it to a string and made it jump over the surface of the water. Then the spearfish bit and could not get off any more. Orofad killed it and ate it. Then he continued his way and found a turtle. He ordered it to move out of his way. However,

the turtle did not do so. Thus, he caught it with his arms, placed it on its back, and killed it. For four days he placed it on the sand and then removed the shell from its back. From this one he produced a *paripiri* (fishing hook). When he continued his way he found a big fish, *alan gap (*Palauan *tosui)* and asked him to get out of his way. However, this one always jumped from one side of the path to the other. Then Orofad took the fishing hook, attached it to a stick and placed it into the water. The *paripiri* looks like a small fish. The *alan gap* snatched at the *paripiri* and in this fashion was caught. Orofad ate it. Finally he got out of the water and arrived in heaven. In heaven he met people building a house. They were building a roof with a gable. However, when they climbed up in order to thatch it, the house collapsed. This happened again and again. Orofad went into the bush and brought two bent wooden sticks. With these he taught people to build their houses sturdily by showing them how the wooden sticks had to be attached cross wise. Initially people did not want to do it in this fashion, as they only used straight wood and the bent one did not seem good to them. — They did not love Orofad. During the construction of a house they pushed him into the hole of the one of the house posts, but with the help of white people he managed to get out from there again.

Once the mouse came to Orofad and told him he should go with it into the woods in order to wash his hair with coconut milk. It asked him to stand underneath the roots of a banyan tree, where a bathing place was supposed to be. Orofad did as he was told, but he got glued to it, so that he no longer could get free. One day and one night he did not return. Rugeiren asked the mouse where his son was. The mouse said it did not know. However, Rugeiren said, »Tell me where you left my son!« Still the mouse said, it did not know. Rugeiren went into the bush and called Orofad. Finally he came to the big tree and Orofad answered from its depth. Rugeiren went around the tree, not knowing how to free his son. Eventually he took coconut oil and smeared it on the surface of the tree. However, Orofad was stuck underneath the roots where the rubber-like juice had glued him to. Due to the oil he now got loose again and could leave his concealment. Orofad went home and placed a coconut into the fire, so that it started to smell nicely. He took a small piece of it and stuck it into a mousetrap *meau*[1], which he had invented himself. The mouse ran to the coconut and was caught at the neck, so that it died.

Once Orofad came to the beach, where Zeren built a canoe. Orofad demanded to also learn this art and asked Zeren to show him. However, this one did not want to. Orofad left. In the meantime Zeren continued his work. Orofad turned into a fly and sat down at the end of the canoe. Quietly he watched the construction of the canoe. When Zeren finished his work, Orofad suddenly turned once again into a man and said to him, “you did not want to teach me how to build a canoe; still, now I can do it!” And he laughed at him. Thereupon Orofad went to another place, to Ternate, where he built a boat without an outrigger and came back with it. However, Zeren laughed at him and said that the boat was not be a good one. Thus, Orofad went even further away, built a boat with two outriggers (one on each side), and came back with it. However, Zeren was once again laughing at him and said that this one was also not a good one. Consequently, Orofad went even further away to a land in Europe where he built a big steam ship. When this one came to Songosor, everybody was surprised and believed a big cloud of rain was approaching. When he came closer, suddenly the canoe of Zeren docked alongside. Orofad stood on deck and looked smilingly down on the canoe. Zeren said, that this was in fact a big ship and asked him to show him how to build it. However, Orofad denied his request because before he had also refused him.

Because Zeren had not wanted to show Orofad how to build a boat, he took revenge by spoiling all fruits on Songosor. He pissed on taro, so that it got a biting taste on the outside. Only the inner part is still good. He defecated on the *iiob* (Palauan *biserarad*) so that it stinks now and can no longer be consumed. He puked on the *pelai* (Palau *boloi*); it now tastes bitter.

1 It is a trap of the kind depicted in Fig. 91

This bitterness, this means Orofad’s spittle, and can only be removed, when *pelai* is cooked and placed for one day into saltwater. He also defecated on the shark, so that since then it does not taste good any more. The same he did with *gur*, which since then also tastes bad. As nobody gave him food any more he took revenge in this fashion: he defecated into the turtle of the chiefs. Since then only small turtles *uor* are good, while the bigger ones *osilaz*, can only be eaten partially. These are the deeds of Orofad on Songosor. Then he built a big ship and sailed away to a land in Europe, where he created good food, while on Songosor it is not good. . . . . .

The natives consider **the world** a disc, which is covered by the sky like a cupola. The sketch below shows the names for the different zones. The natives do not think much about the **celestial bodies**. The **sun** is a spirit, a man. Nobody can explain his movements. However, two women, Riganio and Ligetitiro live in the **moon**. Once these two went into the woods in order to fetch banana leaves. Thus, the moon let down a rope, caught the two women with it, and pulled them up to him. Nobody knows what the stars are, if they are spirits or stones, etc. Nobody according to Sarfert cares about their movements, about their residence when they are not visible. *Togüre!* (I do not know) people say laughingly when asked.

Other ghosts the natives cannot describe, live on breadfruit- or *Calophyllum* trees. They, respectively the inhabited trees, are *sauutab*, which means taboo for the people. When paid a compensation the chiefs Soarimegl and Mosis lift the taboo. This compensation is their personal property. Afterwards people can climb the trees without causing problems. Curiously such spirits only appear on said kind of trees. The only »ghost story« is the one about *Tigilipai*, which is also depicted in a ”spirit game”.

Tigilipai.

Once a man, called Tigilipai, went to catch fish with a *pasik*. He wanted to go to the reef. From the west he went around the island and thus came to the north *iiuen*. There, Ireperi, a spirit living in Fazeragzal in the west of the island caught him. He caught him with his hands and bound his hands and feet, put him in a basket and hung him up in his house in order to eat him later. His father Tauoremet started looking for his son and called him.
”eia mare uerei, mare uerei Tigilipai!” where (is) my son, my son Tigilipai!
“Ia mare ueri Tigilipai, etoχ mare farafiki tauze fariki!” Where is my son T., in the evening he went into the canoe and did not come back. The spirit replied, ”your son is hanging in my house”. He went to the door of the house, laid down and shouted:
”iuesingiföi!” – it is too warm – I will enter! With this he went into the house and went out again on the other side. The father climbed one of the poles of the roof and cut his son loose with the help of a piece of shell, however, doing so he caused some noise. The ghost said:
”itoi zalele aunge?” – who is cutting the line?
The father came down again and answered:
»amachama iues” – it is too warm – I am going outside!

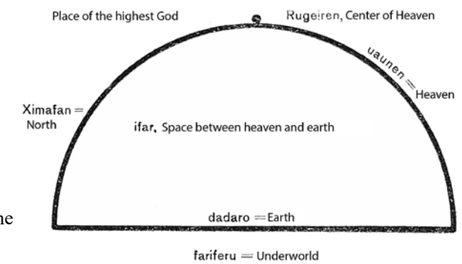


Fig. 10. Sketch of the world, according to the belief of Songosor-People.

The spirit came into the house. In the meantime the father took the basket and went outside. He took one of the canoes, which belonged to the spirit and went away to Fana. Next morning all spirits went out of the house in order to take revenge and none of them saw that the basket was missing. When they came back, they took each others' hands and said:

" χueua χora χora tapau
ueripei sigisik erere zepau
tauaχo uerie ueri iueiuei rimetaiio"

This is a spirit game. At the same time they looked into the cave and realized that the basket was missing. The spirits ran outside and looked around; they also came to the canoes. There they noticed that the canoe *χamelupetiu* was missing. The spirits took the big canoe *Farizar* and wanted to catch up with *χamelupetiu*. The spirit talked to the fast canoe, the kidnapped one. As a result this one suddenly went slowly, so that both canoes got closer to each other. Then the father took a coconut shell filled with sand and hurled it against the big canoe, so that the sand was blown into the eyes of the spirits. They had to keep their eyes closed and could not see anything. Thus, they had to turn back. The other canoe, however, safely reached the island Fana.

The **realm of the dead** is considered to be a big canoe, which sails in the west. It is called *uarimogl*. The ship of the death's captain is *Erurue*. He is also the god of the sea. Besides him, god Mariteifi with his wife Martiamare lives on board of the ship,. His son *Masea*, also a spirit, catches with a *soki*-net the souls of the dead. The natives consider white persons also to be spirit like beings, "because they can do everything and know everything" they are *eriz.* Already in the old days Uad, the progenitor of the Songosor-People, introduced **taboo-laws**. Their common name is *tanutob* and the natives grouped them like this:

1. Taboo at the event of death.
2. During her menstruation a woman is taboo for 8 days.
3. After the birth of a child the woman is taboo until the child can walk.
4. Taboo when fishing outside of the reef. The man does not eat and drinks for 3 days only the milk of young coconuts, during this time he goes fishing. (This seems to concern a certain kind of fish.) During this taboo he lives in the canoe house. Afterwards all people can go out to catch fish.
5. Before fishing *magi* (night fishing) the man has to eat in the morning. Afterwards he is taboo and not allowed to partake of anything. The following night there is fishing. In case he does not follow the taboo, the *magi* would spear him.
6. Catching *dagu* with a sling, poses a taboo on the fisherman, until the fish is caught. Then he is dragged into the canoe house. During the time of fishing no drinking and eating is allowed. Sometimes this takes days.
7. While catching *χalangab*, which involves 8—10 men, the one who holds the fishing rod has to follow a strict taboo. 4 days at least, if he can stand it, sometimes even 5—6 days, he has to abstain of any food or drink and has to sleep in the canoe-house.
8. During the procedure, which lasts about one month, the tattoo master and the one who is tattooed are taboo. They are neither allowed to eat fish nor to have sexual intercourse.
9. The man who goes and fetches palm-wine for the first time is considered taboo for 7—8 months. He is neither allowed to eat fish nor to have sexual intercourse. (On Merir this taboo lasts 10 months.)
10. A man who builds a canoe is 4—5 months taboo, this means he is not allowed to have sexual intercourse in this period of time.
11. When a woman has planted *ren (Curcuma*) she is 2—3 days taboo, this means that she is not allowed to have sexual intercourse in this period of time.

12. Pandanus is taboo with the exception of about one month. In this period of time the chiefs Mosis and Soarimagl order people to weave mats and women's cloths from pandanus leaves. When everything is finished the mats are brought into the chiefs' house where the chiefs share the stock.
13. The coconut palm is taboo with the exception of the time when both chiefs lift the taboo. This means they are allowed to work the palm trees with an ax (in order to cut steps in it).
14. To cut breadfruit trees and callophyllum is taboo. The chief lifts the taboo if someone asks him in order to build a canoe.
15. On Fana taro, bananas, crabs, breadfruit, papaya and coconuts are taboo. Fish are excluded. From time to time the high chief lifts this taboo.

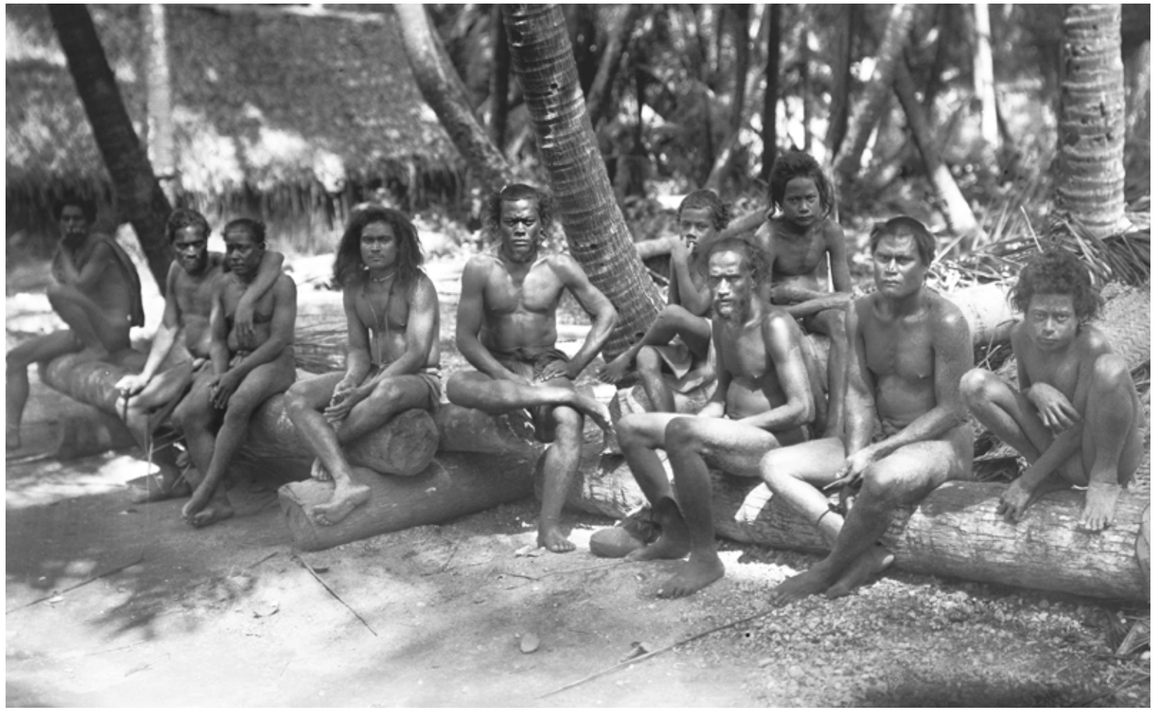
Not much has come to be known about the **cult**. It was already mentioned that taboo rules represent an income for the chiefs. The high priest has an important role in the life of the community. Kubary calls him *Taghag*. Just like the chiefs he is addressed *papa*[1]. In his opinion all decisions are finally made by him, because his revelations turn the balance in the consultations. The locale for all ritual acts is the big meetinghouse *Falumar*. All people can freely enter, as long as no festive ritual acts are performed. At the same time the big meetinghouse serves as a concourse when foreigners are present. Kubary witnessed two evocations, *tautup*[2], that he describes in detail. The then-high priest Taur, son of a chief who had widely traveled with the whalers and also spoke English, obviously was strongly influenced by the impression of the mission. This gave the evocation a distinctive imprint. He writes, »he sat on a *Ronägu*, a locally made wooden chest, he folded his hands and with closed eyes and a trembling upper body he started an evocation without any further preparation. He became more and more excited, started to puff and sway around in his seat. He blurted miserable sounds and then suddenly ended with a soft whistle. Afterwards he told me deeply moved and sweating that two men had entered him and told him that »all would be well« and that I belonged to him and was his friend«. The folding of the hands and the entire »performance« or "show" reminded me strongly of the character of the Hawaiian, respectively the American missions. For me it is without any doubt that here the influence of the "civilized King Andrew", the father of the princely priest, is already proclaimed, who as a consequence of his accounts of the Christian practices that he has witnessed ousts the Carolinian tradition of the *tautup* . . . . . ."[3]

During the entire ceremony the priest looks at the carved beams of the cult-house. —— Before daybreak, on the morning of the departure of several natives, who had been recruited as workers for Burat (St. Davies Islands), another evocation took place. Its purpose was to ensure good weather for their travels and a safe journey. "Therefore, we went to the Falumar where the chiefs of the nation were already assembled. The priest asked me to take my place on a mat while he had another one spread for himself between the semicircle of the attendees and the center pole. He went on his knees, folded his hands (!) and started his whining set phrases. In front of him he had a bushel of ferns and a tied green banana leaf was hanging over his face. Just like yesterday he ended after a few minutes with a low whistle and, thus, each chief, one after the other, performed his evocation for the best of his leaving relatives. . . . . ."[4]

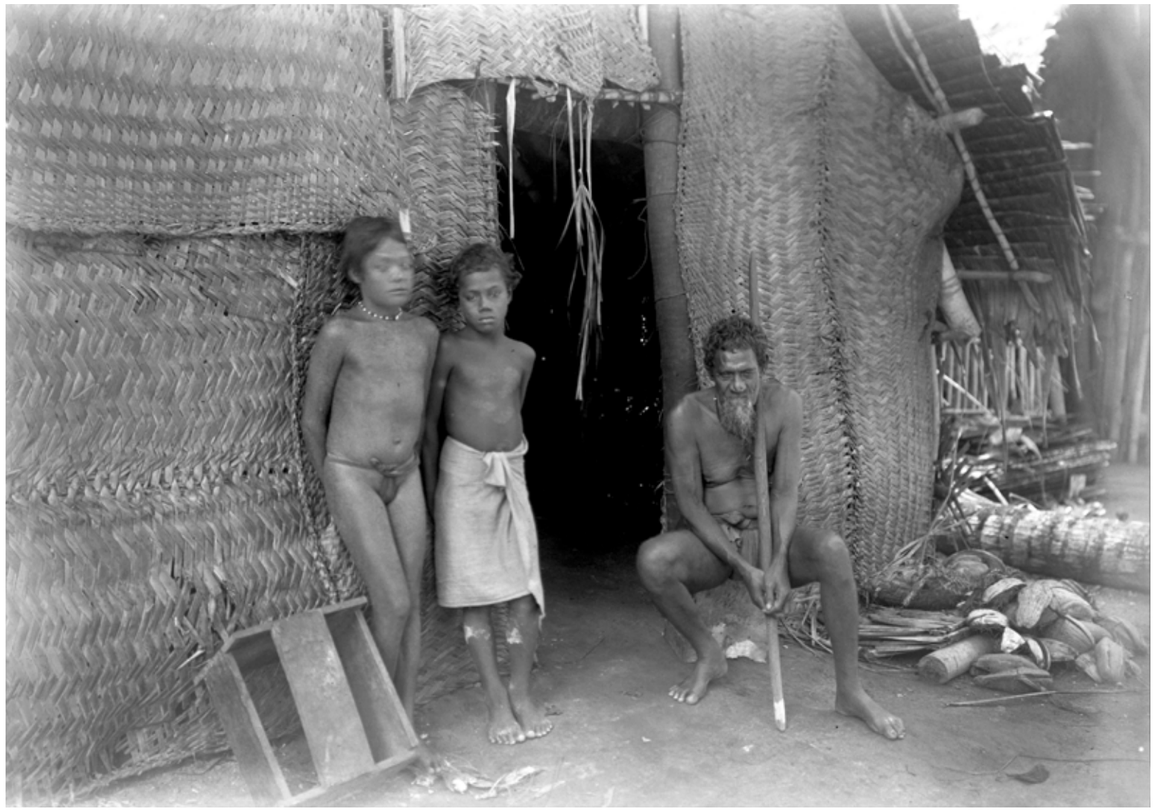
2. Forms of Greeting.

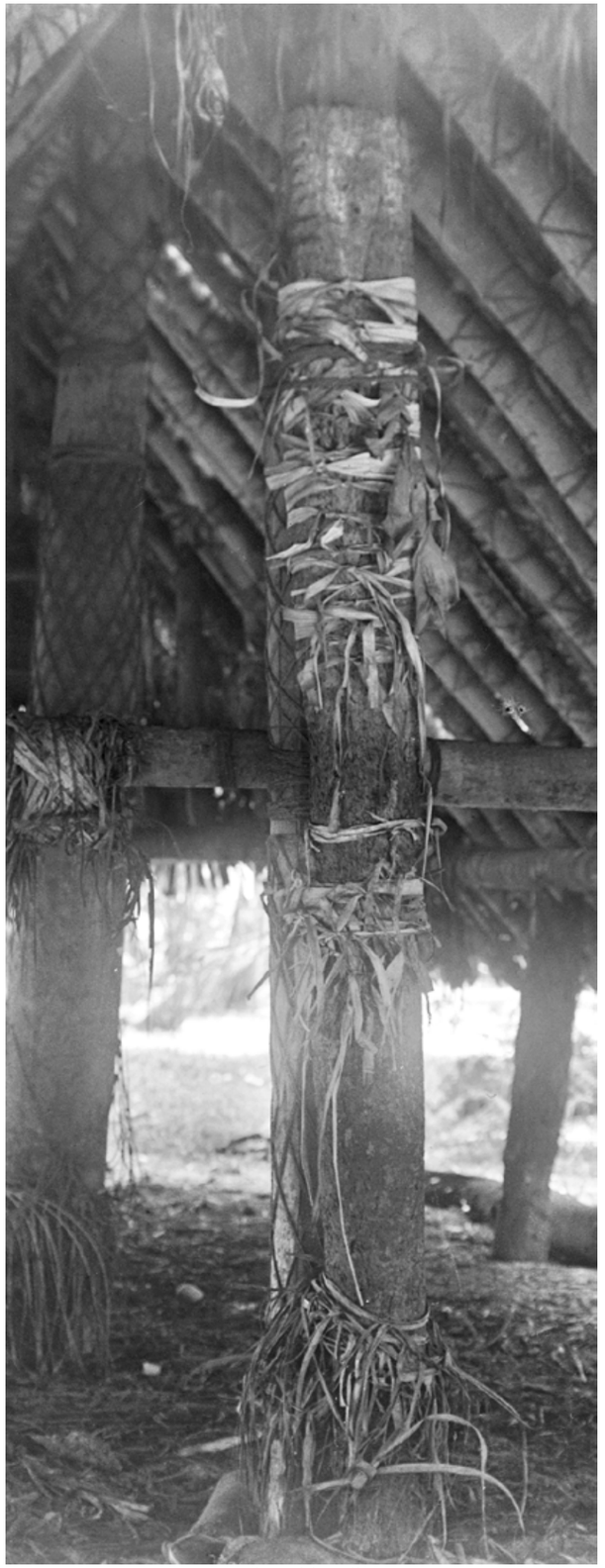
The forms of greeting and terms of endearment, used by the natives among each other, are manifold and determined by passed down laws.

1 Kubary, as mentioned above.
2 Chamisso, as mentioned above, thinks this word is the name of a god in Yap.
3 Kubary, as mentioned above.
4 Kubary, p. 100.



Unidentified people on Songosor. Glass plate scans, Hamburg Museum.





The Spirit Oeli



The Spirit Loaku

1. After a long separation at the reunion of men, sisters etc. their hand is taken to the nose and the back of the hand is rubbed over it. (Like in Merir.)
2. A married couple practices the nose greeting, this means they rub their noses against each other. When the wife returns from the menstruation hut, when she has been in the bush, at night during sexual intercourse, between a couple in love and as a caress such a behavior of endearment is practiced. (Like in Merir.)
3. When saying farewell for a long time, also to people who are dying, they say *ifarroχ*, a term of regret.
4. In case you do not meet a person you say *ifarue*.
5. Good night is *iauonied*. (Like in Merir.)
6. When two people go different ways during the day, then the one who leaves says *ngan iroroχ* (I am leaving); the one who stays behind says: *osauuo* or *orauidiu* (you are leaving).
7. When saying farewell for a long period of time and at the reunion after a longer separation it is custom to cry and to scream, *dain*. On such an occasion the father, the mother and the children beat their breasts and tear at their hair. They explain that this means regret just like *ifaroχ*. People present and not closely related only beat their breast and tear at their hair. They are not participating in the *dain*.
8. When meeting someone the common greeting is *gibaruχ* (unfortunately I cannot give you anything) it can be compared with a European lifting his hat.
9. When somebody returns after a long period of time, then people sing *odaiigil* and kiss him.

3. Feasts, Games, and Dances.

Albeit Tamagl is considered the mother-place of all the settlements, the autonomy of the other villages is established so far that games and dances are different in each one. Only within certain boundaries they can be celebrated together. This is done when extensive communal enterprises are finished. The construction of the big house of a chief is considered as such, or when the stone frame is built around it. In addition, the big fishing trip organized by the high chief in front of Fana is such a common enterprise. The breadfruit harvest that lasts about three months is also celebrated with a dance where all villages join in. The dance is pre-dated by a big feast. Certain foods in a certain order are prepared for this event. People feed on each dish for about 20 days. First people partake from raw breadfruit, *χorias*, then from raw but soft breadfruit, *χantotup*, It has to be stored three days in the house. Then follows a dish made of raw and cooked breadfruit, *irap*. When nearing the end of harvest time breadfruit stored for a longer period of time and therefore already smelly is cooked together with palm wine. This results in a dish called *talusau*. The end is a similarly prepared dish, however it is cut in small stripes, *someil*.

In addition to these common harvest-feasts from time to time feasts are held in the big house of the chief. In Ranotiu women have their own house where they can hold such feasts. The women of the four villages also weave the mats for the chiefs together. However, the construction of a meetinghouse, *ferisamau*, which each village individually owns, is considered a separate enterprise, just like the dances and games that follow such a venture.

Dances are regulated by a strict dance order. During festivities the place in front of the big chief's house is the location of the celebration. Each village performs alone dances that are characteristic for it, while the other ones watch. The order of appearance is like this:

1. The men from Tamagl,
2. The women from Tamagl,
3. The men from Maiogl,
4. The men from Ranotiu,
5. The women from Maiogl,
6. The women from Ranotiu.

People from the small village Etarü dance together with the ones from Ranotiu. They have sitting and standing dances, *ualik mad* and *ualik gidi*. People from Tamagl start the standing dance with the *χapangek*, that starts as a sitting dance and soon devolves to an *ualik gidi*, of which they only know one kind.

Dance decoration consists of a circle like paint with yellow root on the face, *χauloa*, the dance comb, *gom*, and abundant flower decoration on the neck, the head, and the ears. Coconut leaves are attached to different places and have according names: on the arm *lideribu*; on the finger *regerigod*; on the body *χazuki*; on the leg *ridarugube*, and on the left side of the head, *menisib* (compare with Tobi). During the dance certain **chants** from the old days are sung. Recently, contrary to Merir, no more songs are written. People distinguish:

χapangek once composed by all men, it is about chiefly figures and deeds. Only three were handed down. On Songosor, the *χapinge*-chant also belongs to this group.
ualuk love songs of both sexes, recently the normal dance songs.
χameti mock songs, composed by individual people.
uarol songs composed by many people dealing with men and women.
dain lament at death or when someone leaves for very long period of time.

Each settlement organizes **games**, *rakam,* at home for each other. Common games are unknown, the only exception is the female play-dance *χemet*. Children prefer a play-dance, of which there are two kinds: *χemeti* and *Ualik giniginiferi*. Adults have a great number of entertaining games, mostly games that involve movement, round dances, many of which involve accompanying chants, and games of a mimic character.

1. *Rud*. 2 people swing a liana while others jump over it. This is played by men and children.
2. *Sulobo*. Men are sitting in a circle, while singing they pull on each other's hands, so that their upper bodies preferably touch the ground. This game excites much merriment and is also played on Merir.
3. *Marafanguar*. While chanting people, linking arms with each other, walk in two rows towards each other. With each step the knee is bent to the ground. When meeting each other they perform obscene movements with the lower parts of their bodies.
4. *Adagurogu*. One man holds another on the legs and swings him in a circle. This game is also played on Merir.
5. *Adarailar*. People hold both of each other's hands and while performing twists they coil underneath the arms.
6. *χadaidai*. People form a circle while singing. They grab each other's hands and swing them. Suddenly everybody runs — without letting go of the hands — quickly in circles.
7. *Beïbeï*, wrestling match. The contest is held in the same manner as on Merir. Participants are only allowed to perform the undercling with one arm.
8. *Bigidom*. A game played sitting. While singing the palm and the back of the hand are alternately placed on the floor.
9. *Regidamak.* A man plays a dead body. The other ones are sitting around him and shout at him (the daïn = the lament). Suddenly the "dead one" jumps up and everyone scuttles asunder.
10. *Saiam*. Footrace.
11. *Baisösi*. One person jumps ahead with a pole while the other ones follow him in long rows.
12. *χamaifidoχ*. People pull in opposite directions each one holding one end of a bamboo pole.
13. *Gilim*. To play tag: a man runs ahead, the other ones try to catch him.
14. *Rarouudiu*. Swinging the hands and clapping.
15. *χemet*. Women's play-dance.
16. — Playing with a toy boat, practiced by children and men.

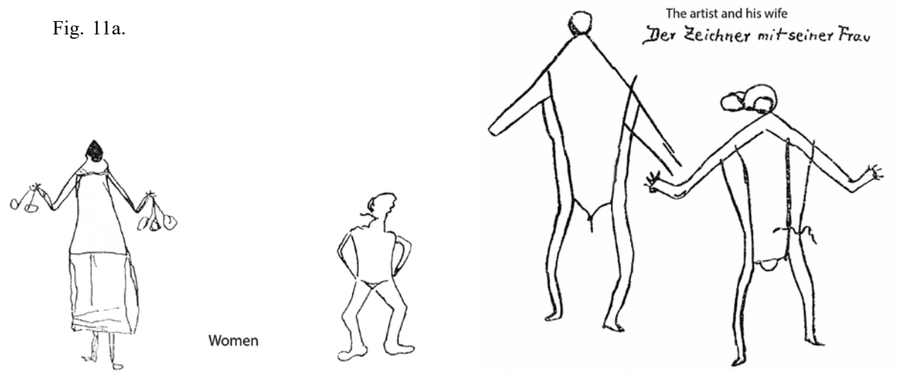
4. Art.

Samples of the natives' old art exist only in a few ornaments: in tattoo ornaments and in the decoration on dance combs. Carvings and paintings on the beams of the cult houses represent the only evidence of artistic design. These are apparently less symbolic than naturalistic pictures.

Their purpose is decorative, too, otherwise the object reflects most of all the artist's entirely personal experience. He depicts himself in different circumstances, worthwhile depicting. The execution is crude, the depiction mostly coarse. Rare are well-done pictures, for instance the depiction of people, in profile, spearing fish. When depicting sexual intercourse the disproportion of the size of the people is eye catching: the man is much too small. Remarkably this proportion has been maintained also by the second artist. In the general naïve way the essential is depicted on a large scale or by itself: the penis, the vulva-tattoo painted next to the female figure.

"Modern" drawings are partly executed in the same style, however, in reproductions of Sarfert and of some natives we can clearly see an avoidance of stylization and a tendency to lifelike illustrations. With good success they try to grasp the body forms and to draw them. The man Maleirei and the woman Finielesik, just as well as Sarfert, are very successfully executed. The drawings of animals show the highest clarity and certainty in line management. The drawings of houses and boats, O'Keefe's sailboat and D. Peiho, are also interesting. The local boat is depicted in profile and in plan-view next to each other. The drawing of the house shows painstakingly every beam, of course without perspective, and horizontal and vertical faces in-plain.

Fig. 11a.



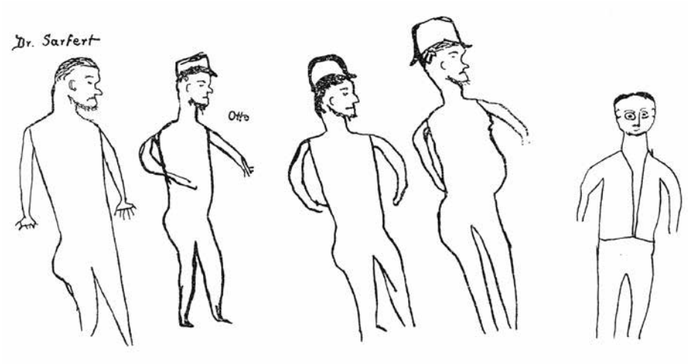
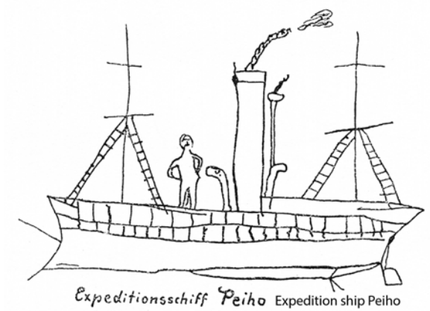
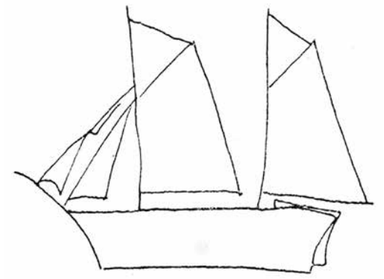
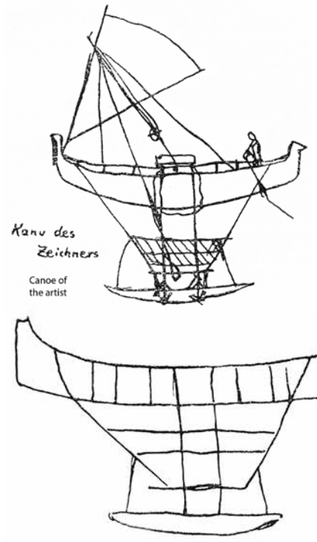
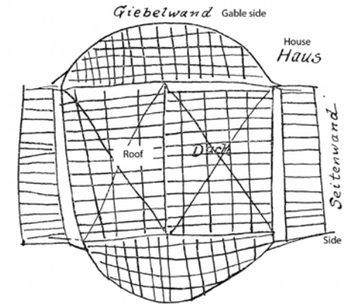


Fig. 11b.









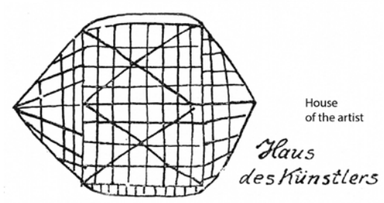
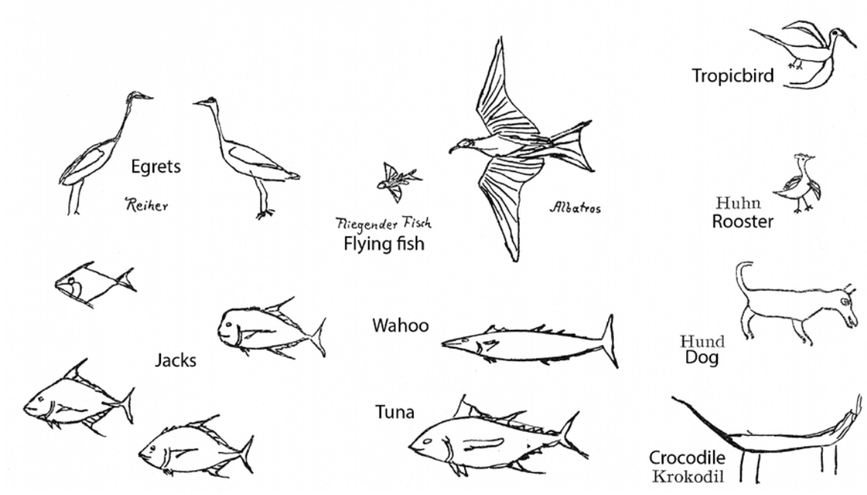


Fig. 11c.



5. Language.

General remarks concerning the pronunciation. The short *a* often becomes an *e* so that both sounds can be found in the same words, as the same native pronounces it sometimes in this way, sometimes in another. The sound *u* also tends towards a transition to *ü*. The voicing of the *s*-sound is very fluctuating. Generally the voiced *s* (printed *"z"*) is far more common than the voiceless s (printed *"s"*). The pronounced voiceless *s* is very rare. The in-between-the transitory tooth sound (*z* the voiced English *th*) is mostly voiced. Quite obviously there is a tendency to lisp *d, t, s,* and *z*. In the same words the same sound is sometimes pronounced *s, z, d* and *t*. *"w"* in front of vocals, especially in-between them is like a syllable and therefore written as *"u"*. However rare is a real un-syllabic *"w"*, written as *"v"*. The sound *l* is strongly palatal (*l*), which makes it sound to our ears like a fleetingly spoken *"g"* or *"j"*. The pronunciation of *r, l,* and sometimes *d*, alternates from time to time.

Vocabulary[1].

Nature.

water	*sar*	north	*iiuen*
fire	*iaf*	stone	*fas*
fire drill	*murumur*	south	*iogl*
smoke	*uuloso riefi*	west	*irodo*
sky	*ren*	star	*fisi*
air	*imarolari*	island	*farü*
cloud	*menilen*	small island	*χaberiueruie*
rain cloud	*roso*	sand	*bi*
rain	*üda* [*uut*]	big land	*ebides*
wind	*ien* [*ain*]	month	*melem*
earth	*adadaro*	Body Parts.	
trade wind	*engisiosi*	face	[*uaur*]
monsoon	*engirodo*	tongue	*ererigierei,* [*erargiger*]
storm, typhoon	*ibegeseen*	mouth	*iauuai*, [*au*]
lightening	*merubi, fisie*	lips	[*tiriaur*]
thunder	*begl*, [*page*]	nose	*uaudi*, [*pauti*]
rainbow	*legienu*	nostril	*rauivoidi*
wave	*raurubarabe*	eye	*medei* [*retanuf*]
high tide	*ianrua, baubau ianruodoχ*	eye lid	*boiri, medei*
		ear	*deringei*
low tide	*imede*	head	*talinan, fasiki*, [*fatigi*]
sun	*iaro*	forehead	(*manä)*
shadow	*iaungare*	eyebrow	*fadi*, [*fatir*
day	*ilari*		*matalir*]
morning	*nimarie*	eyelashes	*medaleri, medei*
midday	*odarain*	lid	(*periretanuf)*
night	*niboin*	head hair	*sunei*
year	*masidöl*		*rebei*

1 The words in […] are from Kubary's index, as mentioned above.

cheek	[*tapar*]	toenail	*gire, gubei*
tooth	*ngid*, [*usor* (pl.)]	body	*bosi*
incisor	*ngirouugudei*	throat	*uei*, [*far*]
molar	*ngiriie*	neck	*rgiruiu*, [*tapir*]
mustache	*romoi,* [*komor*]	gorge	*rigiri gerei*
side burns	*arisei,* [*keber*]	armpit	*wari bei*
chin-beard	*liuei,* [*ridar*]	scapula	*ubour*
chin	*edei,* [*yater*]	breast	*madarin ngeringeri*
shoulder	*iuelei*	nipple	*dud*
arm	*bei*, [*paur*]	female nipple	*dud*
upper arm	*seberi bei*, [*sapiri paur*]	belly	*ubo*
lower arm	*meseri bei*, [*meseri paur*]	navel	*budoi*
elbow	[*piripene paur*] *abiribini bei*	back	*daliki*
bend of the elbow	[*mariri paur*]	haunches	*medougai*
hand	*gumusi,* [*kubusur*]	penis	*gule*
back of the hand	*rigiri bei; uori bei*	glans	*ngos*
palm of the hand	*raui bei*	scrotum	*seri*
finger	*χadi,* [*atir*]	semen	*rarourou*
thumb	*χadira bei,* [*atirnap*]	vagina	*berimedavare*
index finger	*alir χadi*	labia	*χolo*
middle finger	*asiri χadire*	clitoris	*dirare*
ring finger	*χauai χadire*	skin	*gine*
pinkie	*χamire χadire*; *adisik*	bone	*χide*
blood	*sar*	finger nail	*gi*
blood vessel	*uarar*	leg	*gubei,* [*kuber*]
meat	*fidigur*	thigh	*sobiri gubei,* [*sapuru kubur*]
heart	*esir*	spittle	*sauaguduf*
lower leg	*meseri gubei,* [*mesera kubur*]	tear	*seni medei*
breath	*ngas*	knee	*simoro uuige*, [*simerbu-gur*]
coitus	*fefe*	cunnilingus	*sapangare*
bend of the knee	[*nimarer kubur*]	onanism	*auuouo*
calf	*siere gubei*	foot	*basabasaro gubei*, *peser kubur*
sole	*fare*	heel	[*piripine kubur*]
toes	*χadire gubei*		

Material Culture.

village	*raserasoχ gubei*	hut, residence	*iem,* [*im*]
chief's house	*farimar*	meeting house	[*falumar*]

house for pregnant women	*imeriber*
menstruation house	*moruuungdoro*
cooking house	*morum*
canoe house	*fari*
pigsty	*rotu, imeripeik*
chicken shed	*imerigaian*
roof	*nifer*
door	*asam*
bed	*rinieri noro*
well	*senor*
coconut drinking vessel	*darak*
measure of outstretched arms	*sangaf*
entire nutshell	*baule*
wooden bowl	*dōbi*
needle	*iau*
hatchet	*iauferi*
hat	*belin*
wooden comb	*ɣamedereisimo*
comb for dances	*basalauai*
forehead decoration	*mail*
ear decoration	*siei*
coconut finger ring	*degeri iad*
buzzing wood (only a toy)	*faurien*
women's apron	*ieb*
men's apron	*lavelap*
fishing spear	*asiki*
bow for games	*asiki*
dagger	*uaseï*
digging stick	*nifause*
axe	*iaufaniri*
field	*meda*
path	*iar*

Numbers.

1	*zeu, deu*]
2	*luou,* [*ruou*]
50 000	*rimen*
60 000	*orumen*
70 000	*fisimen*
80 000	*uarimen*

3	*soru,* [*torou*]
4	*fau,* [*fau*]
5	*rimou,* [*limou*]
6	*orou,* [*orou*]
7	*fisu,* [*fitou*]
8	*uaru,* [*variui*]
9	*diuou,* [*tuau*]
10	*seiediu*, [*e geti*]
11	*deik me seu,* [*tigi ma deu*]
12	[*tigi ma ruou*]
20	*lieïk,* [*rieik*]
30	*sereik,* [*teriik*]
40	*feik,* [*faik*]
50	*rimeik,* [*limeik*]
60	*oroik,* [*oneik*]
70	*fisieïk,* [*fitieik*]
80	*uarieïk,* [*variik*]
90	*diueïk,* [*tuoik*]
100	*sauuki,* [*ta buki*]
200	*louuki*
300	*soruuuki*
400	*famuki*
500	*rimouuki*
600	*ouuki*
700	*fisouuki*
800	*uaruuuki*
900	*diouu*
1 000	*sangeles,* [*ta naget*]
2 000	*liangeles*
3 000	*seringeles*
4 000	*fangeles*
5 000	*rimangeles*
6 000	*orongels*
7 000	*fisingeles*
8 000	*uaringeles*
9 000	*diungeles*
10 000	*men*
20 000	*lime*
30 000	*serimen*
40 000	*famen*
stupid	*dalibarau*
bad	*damar*
white	*eueseues*
black	*irosoros*

90 000	*diumen*
100 000	*saniaur*
200 000	*lianiaur*
300 000	*soruniaur*
400 000	*faniaur*
500 000	*rimaniaur*
600 000	*oruniaur*
700 000	*fisiniaur*
800 000	*uaruniaur*
900 000	*diuaniaur*
1 000 000	*seiouuil*

The outstretched arms, *sangi*, are the Measuring Unit.

1	*sangaf*	6	*orongaf*
2	*liangaf*	7	*fisingaf*
3	*seringaf*	8	*oringaf*
4	*fangaf*	9	*diuangaf*
5	*limangaf*	10	*seiediu sangaf*

little	*daibibie*	half	*sidauo*
much	*bibie*	all	*seaü*

Adjectives.

big	*darabu*
small	*irabu*
young	*liues*
round	*eremadagun*
cold	*χaliför*
hot	*eues*
dry	*iberi*
wet	*iobouu*
healthy	*imaχo*
sick	*χemesek*
good	*imaχ*
clever	*libarau*
plait	*fasefös, fazefezi*
be afraid	*imedak*
yawn	*imau*
give (give him!)	*rarie*
go (I go)	*iroroχ*
defecate	*baaχ*
come (am coming)	*iuidoχ*
laugh	*meri*
sneeze	*mosi*

entirely black	*irosobati*
red	*elosase*
blue	*elosobati*
green, also grey	*erale ualau*
yellow (also red)	*elosase*

Adverbs

yesterday	*raro*
tomorrow	*uarasi*
day after tomorrow	*mesilau*
today	*lenei*
now	*igeda*
left	*gurusegide*
here	*iga*
there	*igelar*
before	*imoua*
behind	*imil*
above	*uaur*
below	*ifar*
outside	*irigüre*
inside	*irau*
yes	*nge*
no	*naueri*
what?	*meda?*

Verbs.

work	*fidek*
get up	*zudeki*
to have sex	*veve*
remain	*ileemidi*
bring	*χasadoχ*
think	*ziuimengi*
eat	*mangaü*
fall	*bunge*
whistle	*remerigiringu*
talk (I am talking)	*iuarasolon*
call	*fasangi, fazefaze*
see	*χauaugu*
sing	*χamerasi*
sleep	*iuimesik*
drink	*ürümü*
weave	*dodaie*
cry	*dain*

6. Astronomy and Navigation.[1]

Due to usually large distances among the islands and their insignificant elevation, which allows the mariner to see them only from nearby, the natives essentially have to rely on heavenly bodies as their orientation markers. Just like the inhabitants of the Central Carolines they group the stars into constellations. As the islands are only a few degrees of latitude from the equator, the observer sees the stars on a course nearly vertical to the horizon. This observation gives the natives the opportunity to form a system of orientation, which Sarfert described as compass rose. Those constellations are the basic principle. Their courses run over the sky in approximately the same interval from east to west. In this system the Songosor people calculate with 19 constellations, and they memorized their points of rising (1—9, 11—18 in illustration 12) and of setting (1'—9', 11'—18') on the rectangular imagined horizon. The direction from east to west (1—1') is given by the course of the stars, which runs approximately across the zenith of the island. The connecting line between the Polar Star and the highest point of the Southern Illustr. 12. Songosor-Peoples' compass rose. Cross indicates the north-south direction (10—19). The compass rose is created when the respective raising-points and setting-points are connected forming a grid of grades by horizontal lines.

They represent the courses of the constellations, moving from east to west and of vertical lines, representing the north-south direction. The native is quite conscious about the fact that his »compass rose« does not offer mathematical accuracy as it is only based on experiences and observations of nature. His information about courses shows this quite clearly. Usually, the Songosor-People themselves do not build any construction of this kind. It only exists in the imagination of the natives. Only the rising and setting points of the constellations are essential for the navigator. As their times of rising and setting are different — for instance *ur* is about to set while *mezitöp* is still in the zenith — he can always see several constellations at the same time on a clear night sky. From their position relative to each other he can determine their courses and, thus, the rising and setting points, which are essential for him. In this way he can reconstruct the compass rose in his imagination.

Among the constellations *mezitöp* (constellation 1 in illustr. 13 = Atair) is especially important for the orientation at night, because its course more or less precisely depicts the E—W direction. By the way, people use the outstretched arms to collimate, *χabaubau*; reportedly they look with both eyes over the middle finger's knuckle of the horizontally lying clenched fist. Aiming in this fashion for a star, for instance *mezitöp*, you then continue to aim with the fist the course it had run all the way down to the horizon (first to the east, later on to the west). In this way you ascertain its rising and setting points. In doing so the positions of other visible constellations relative to each other serve as a control. The crosswise extended fist supposedly accounts for about one point of the rose.

In Songosor the other points are determined by alternatively turning the fist over, bottom-up along the horizon. According to information provided by Songosor-People, those from Merir determine the points of the rose not by turning the outstretched fist, but they slide it along the horizon by the range of a fist. Whereas those from Pur make also use of the left hand fist and alternatively place it crosswise next to the right one. At daytime the orientation on sea is more difficult, if you only rely on the observation of the sun. Given that the course of the sun in-between the courses of the constellations is not constant, the native has to get the bearings of the rising and setting points of the sun in his compass rose over the course of a year, in order to know at any one time a point of his rose, which enables him to complement the other ones. Starting with the position of the sun people look first in the already described manner, with their outstretched fist, for its rising and setting points. From there onwards, they try to determine the individual lines by turning the fist to the different points. In the months *ur* and *tumugl,* the rising and setting points of the star *mezitöp,* are synchronous with the intersection of the course with the horizon.

1 Nearly word for word according to Sarfert's manuscript. Compare also Sarfert: Zur Kenntnis der Schifffahrtskunde der Karoliner. 1911; Sarfert-Damm, Inseln um Truk, vol. 2, chapter IV, pp. 83.

The following index shows the rise of sun and moon in the respective constellations over the course of the 12 months of a Songosor-Year.

Name of the Month	Rise of the Sun in the Constellation	Rise of the Moon in the Constellation
tumugl	*mezitöp*	*mezitöp*
mezisik	*ur*	*erür*
mezitöp	*meliligegl*	*talouor*
tauta	*mauri*	*tumugl*
raχe	*marailigegl*	*talouor*
gui	*ur*	*erür*
ur	*mezitöp*	*mezitöp*
erür	*erür*	*ur*
mar	*talouor*	*marailigegl*
is	*tumugl*	*mauri*
talouor	*talouor*	*marailigegl*
eglemauz	*erür*	*uru*

In the course of one year, when the sun moves north as far as *mauri,* on its way back to the south it only comes midway in-between *talouor* and *tumugl*. Then it moves north midway in-between *marailigegl* and *mauri*, however, in the southern direction it gets all the way to *tumugl* etc.

When the sun is visible and you try to orientate yourself at sea, you always try to determine *mezitöp* and only afterwards the rising and setting points of the other stars. In case the sun is not visible during the day, people still can find their bearings with the help of the waves that come from the east. They are present all year long and people can distinguish them precisely from other waves and from the current that comes in the course of a year from different directions. People cut these waves, coming from the east, in a distinctive angle and in doing so leave the other waves completely unstudied. — At night when no stars are visible, people shorten the sails. Only certain men know the heavenly bodies and the art of navigation. They bequeath their knowledge to their sons.

If a man dies too young and has not taught them yet, this knowledge is lost forever. Thus, it happens that there are always only few natives who are good navigators. According to the informant Faitatek the most important constellations for navigation of the Songosor-People are the ones mentioned on the next page:

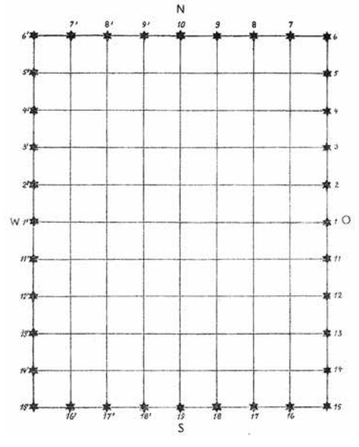
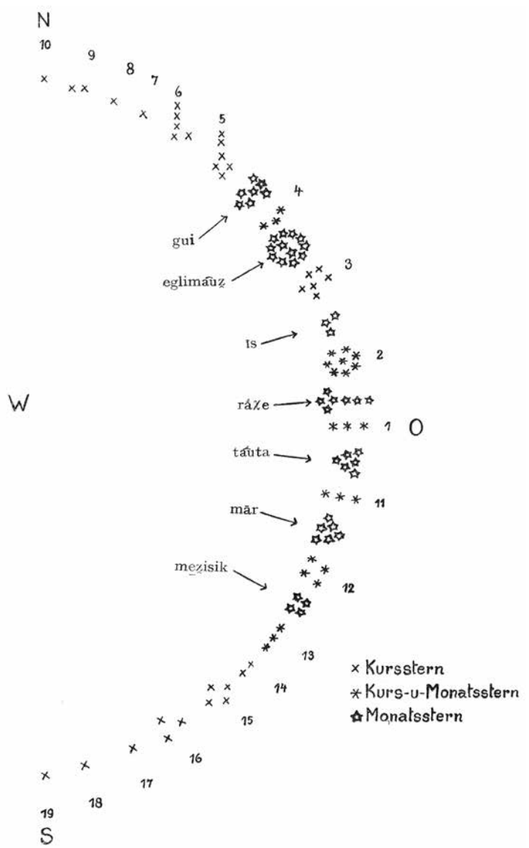


Fig. 12

1. *mezitöp = Ataïr*
2. *ur*
3. *marailigegl*
4. *mauri*
5. *igrieg*
6. *uoroχ*
7. *maitepereuen*
8. *ifanefan*
9. *ifanefan zaupite*
10. *uereueri* = Polar Star
11. *erüar*
12. *talouor*
13. *tumugl*
14. *matagli*
15. *uou*
16. *meli*
17. *mazauure*
18. *meli tamar*
19. *uerueri* = Southern Cross

As depicted, these 19 constellations form the natives' compass rose. The numbers of the above mentioned index and on the compass rose indicate the same constellation. In illustr. 13, they are depicted after a drawing of the native Faitatek. On Songosor an identification of these constellations was not yet possible, however, this could easily be accomplished by a comparison with the other islands. Yet, it is better to reserve this for a comparative exa- mination of the island groups. It is understood that the constellations of the natives are not congruent with our more or less analogous ones, according to the number of stars and their image. Of course the natives' knowledge of heavenly bodies is not limited to the stars of the compass rose and the stars that lead a course. These constellations are considered important, after which people name their months. These are the 12 constellations that have already been recorded as "name of the month". Among them are six constellations, which are at the same time course-leading-stars: *mezitöp* (1), *ur* (2), *mauri* (4), *erür* (11), *talouor* (12), *tumugl* (13). It seems doubtful weather the monthly star *mar* is identical with the star *mauri* of the compass rose. Besides these the following six constellations appear recently as stars of the month: *mesisik, tauta, raχe, is, eglemauz*.



Course star
Course and Month star
Month star

Fig. 13. Songosor-People's constellations for their navigation, according to the native Faitatek.

As has been shown in the demonstrations, knowledge of the 12 months-constellations is also part of the natives' nautical science. Because in-between these the yearly north-south movement of the point of sunrise and sunset takes place. Due to this particular knowledge the rising and setting points of the course setting stars within the yearly circle can be determined during the day.

The position of the monthly constellations in relation to the course setting stars can be seen in illustration 13, as far as they are not one and the same. We want to point out one more fact: it seems noticeable that in its yearly N — S movement the sun does not rise for instance in the month *mezitöp* into the constellation *mezitöp*. This chronological discrepancy exists on other islands, too. When handling it comparatively, it needs further investigation, which eventually might shed light on the age of the natives' nautical science. The course map was drawn by the native Faitatek and reproduces all those courses Songosor-Seafarers knew and used for their inter island sailing trips. The course map for Songosor is insofar quite simple, because, by chance, all islands of its nautical horizon lie on only 3 courses.

1. Course 10—19 describes the trip Saipan—Palau—Songosor—Merir—Osariki (Helen Reef)—St. David-Group (Worati).
2. Course 6—15' is the trip Palau—Songosor—Pur—Tobi—New Guinea.
3. Course 6'—15 is the trip Pur—Merir.

For the understanding of the course map we have to emphasize that the position of Songosor II in the middle should not be misleading. This is by no means a geographical chart with Songosor in the middle, but it is a matter of three entirely individual courses.

Only courses 1 and 2 touch Songosor, however course 3 does not! With the double entry of Songosor for course 2 the native Faitatek only bears in mind to consider the different conditions of currents for the trip. Songosor I supposedly indicates the position of the island when encountering a weak countercurrent during the trip from Palau.

However, Songosor II indicates on the occasion of a strong countercurrent. Obviously the native wanted to demonstrate the quick journey with a weak countercurrent and the temporally longer trip with a strong counter current respectively.

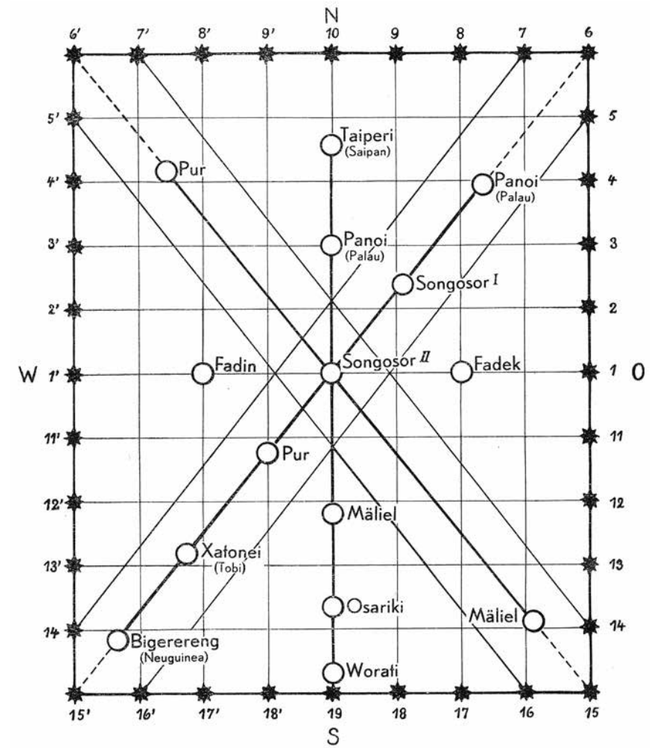


Fig. 14. Songosor's course chart, according to the native Faitatek.

At the same time this means a temporally quicker or rather slower advancement to the lines of the compass rose. In an analogous way the entry of Songosor *fadin* and Songosor *fadek* is related to Songosor's special situation of currents causing doom for the first explorers.

This is the way Dr. Sarfert understood this: When sailing to Songosor from the east and with the current and continuing the journey to Palau in the north, then you reach Songosor already at Songosor *fadek* and you do not have to take course immediately on point 6, but for the time being you keep an easterly direction. On the other hand, when you have a strong countercurrent Songosor appears only at Songosor *fadim* and for the continuing trip south to Pur and Tobi you do not have to immediately follow the course to point 15', but for the time being keep a westerly course. In the course map Songosor shows up by mistake with the course Pur—Merir. This can be explained by the fact that the native Faitatek positioned Songosor for course 1 and 2 directly in the center of the chart and not off the center.

7. Calculation of Time.

The natives' year *mezitöp* consists of 12 months, *malem*, each with 30 days *ilari*. It starts with the month in which the sun rises in the constellation of *mezitöp* (Atair), according to which the year is actually named. This is the month *tumugl*. All the months are named after constellations, and they are obviously chosen out of respect for the changing sunrise in the course of the year. The twelve months are called:

1. *tumugl*
2. *mesisik*
3. *mezitöp*
4. *tauta*
5. *raχe*
6. *gui*
7. *ur*
8. *erür*
9. *mar*
10. *is*
11. *talouor*
12. *eglemauz*

The month *melem* is divided into thirty days or better nights *boin* or *uoin*, which are divided into two periods, *ros* = the time span, from new moon to full moon and vice versa of 15 nights each. Their names are obviously related with the changing appearance of the moon *melem*. The 15 nights of half a month are:

1. *narazouoin* (= 1 night)
2. *naragluouoin* (= 2 nights)
3. *narazeruuoin* (= 3 nights)
4. *naratifauoin* (= 4 nights) the moon becomes visible
5. *rimouoin ngiri melam* (= 5 nights . . . .)
6. *orouoin ngiri melam* (= 6 nights)
7. *fizouoin ngiri melam* (= 7 nights)
8. *uaru uoin ngiri melam* (= 8 nights)
9. *tiouoin ngiri melam* (= 9 nights)
10. *teietiu ngiri melam* (= 10 nights)
11. *peleri melam*
12. *gluouoin ngiri pe ri*
13. *uoringimes*
14. *uoringirügl*
15. *uoringi nat* full moon

In case people do not know the time of the day (height of the sun) and want to determine it, they have a special procedure, which is called *aigiuegipe*: the fists, with the thumb extended upwards, are placed one on top of the other. Then people aim at the sun. In doing so the tip of the thumb on top serves as the sight. On Merir people practice the same procedure. (See illustr. 161).

Terms for the Time of the Day.

day	*ilari*	midday	*odarain*
morning	*nimarie*	night	*niboin*
12 o'clock midday	*odarain*	1 " at night	*dan rasidona*
1 " in the afternoon	*merük*	2 " at night	*dauoriuoin*
2 " "	*dabar*	3 " at night	*dauoriuoin lari*
3	*seleri uolik*	4 " at night	*mesolari or nidalari*
4	*dorigios raiid*	5 " morning	*niveigiegid*
5	*dorigios*	6 " morning	*nimarie, edaraseiar*
½6	*dosarai*	6 1/2 " morning	*adoserei ma radiu*
6	*edor/ edoroiar; adorigios roaidor*	7 " morning	*dorigios ma radiu*
7	*nivaravi*	8 " morning	*sila uari*
8	*nivaravi moso* (go to bed)	9 " morning	*linga lauer*
12 o'clock at night	*nogoro beriuoin*	10 " midday	*fafaderadoch*
		11 " midday	*osarengi*

Different terms are common for different ages. People distinguish:

tarotöt		*χapele mari*	
riueïs	newly born,	*masik*	big boy
apanosor	very small boy	*marinai*	
apariar		*liuesi mari*	
mari		*filinau*	
teriperi mari	man	*χapeili*	big girl
etomagl or *sorimari*		*ueiniet*	
merinep	old man	*liuesi, ueiniet*	
ueiniet			
teriperi	woman		
sori ueiniet			
irorop	old woman		

III. The Economy.

1.Nutrition.

While at Sarfter's time vegetable foods were available in abundance, Kubary[1] had a rather poor impression of the nutritional circumstances of the island. Despite a rather abundant vegetation he found comparatively few coconut palms and therefore their fruits did not suffice for the nutrition of the population. The more so, as people did not value the fruit, but partook in it in form of palm wine.

1 Kubary, pp. 80, 83, 84.

”This indulgence is repeated three times a day and represents the main part of food, which by the way is complemented by the consumption of fish”. — As people themselves told Sarfert palm wine made some healthy and strong, while it made others sick and weak. — Breadfruit, which has the two usual harvests a year, brings abundance at the time of the harvest, while the rest of the year there is a deficit. ”Unfortunately people’s indolence is the reason for the general destitution. He does not do anything to secure a supply of food . . . . Despite the fertile ground taro is not planted. *Tacca pinnatifida*, the Carolinian arrowroot plant grows here and is or rather was planted in former times by clearing and burning the bush: Today, however (it was the time of the arrow root harvest), I only saw traces of former times: clearings covered with grass where some weak plants withered. Besides palm wine, fish, breadfruit, and wild arum, the islanders still rely on the fruits of ”Gilifat” (on Yap ”Arafat”), which ripens shortly before the big breadfruit harvest. Fermented breadfruit is also known here . . . . . .” Twenty five years later, these inauspicious circumstances, for which Kubary blames the natives, had considerably changed for the better. T a r o is once again grown. Two kinds can be found, which the natives call *morü* and *ualik*. It represents the staple food and is eaten either roasted or crushed *pau* and mixed with coconut milk.

Besides they plant papaya, *uauai*, and two kinds of yam , *palai* and *tari*. Breadfruit, *mai*, is harvested in a festive manner twice in May—June. *Mogumog*-flour is prepared from tapioca[1]. Mixed with palm wine it is cooked in coconut shells. Further on they have batatas, *tumosos* and pumpkins, *panungu,* which are cooked in water and eaten. Palm wine is still the star among the foods. It is consumed as *χasi* (Kubary *kasi*). It is fetched early in the morning and in the evening. Or people cook it to a syrup-like substance, *ris*, which is added to other dishes. In addition to these most important food plants, there are still a number of other cultivated plants, like *uan*, where the nuts are scratched out and the substance, called *perik* is added to other dishes and consumed, or the juice, *san*, is drunk. *Raugüz*, a creeper has edible leaves. The fruits of *pogu*, known on Palau under the same name, can be eaten raw or cooked.

The fruits of *prai* (Palau *peloi*) are cooked in water. *Leuar* (Palau *riamel*) grows big brown fruits. People eat the fruits of *fazogl* raw and cooked and the ones of *tavas* (Palau *atopsun*) are consumed in the same fashion. Further on some wild plants are used: the fruits of *χalifat* (Palau *kepotel*)[2] are apple like and eaten as a whole or chopped, raw or cooked. The leaves of *uesi* and *sauuur* are consumed just like the ones of *ziop*. Although **agriculture** is mainly a female task, men nevertheless often help cultivating plants. Men as well as women can plant coconut. In former times the fields were planted with the help of a digging stick, *nifauze*, now people use instead the hatchet or the spade. Division of labor or supervision of any kind is unknown. In the field, *mata*, taro is planted three times on the same spot, which takes a year. They plant yam, taro, and sugar cane all in a tumble. Sugar cane was introduced from Palau by chief Soarimegl. Fruits serve as means of payment, wage labor is known.

2. Fishing.

Besides vegetable foods the inhabitants rely on their yield of fishing, which is entirely in the hands of men. Fishing with nets and fishing rods are developed best. Fishing with fish traps is known, however, not practiced because there is no lagoon and the reef is too rocky. Due to the strong current the waves would destroy the traps and carry them away. Fishing weirs, too, are not existent. They are replaced by **driving fish**. At the onset of low tide, men, armed with short sticks form a circle on the reef. Some of the sticks have barbs on the tips and can be called fishing spears. They are called *χazik* (illustr. 19a and b, 1517 II, 1519 II, 1520 II, 1521 II, 1513 II). They beat the water with the spears and the cornered fish stay behind the reef, where men at once spear them.

1 he probably means Tacca pinnatifida, as tapioca is only a derivativ.
2 According to Krämer Crataeva, Palau *gedepsungel*.

The *ropi*-catch is a similar affair: during high tide men walk to the reef and form a circle. In their hands they hold a spear and a rope, to which coconut fronds are attached. When ebb tide starts the fish cannot return to the sea, because they are afraid of the leaves. They are speared in a circle. *Töpi*-fishing is even simpler. People walk into the water forming a circle. With the help of a stick they rouse the fish, which are frightened and hide underneath the stones. Now some people catch these fish with their hands.

Net fishing is practiced with a frame-net, *sou,* or a sinking-net, *fan*. The *sou rimangal*, the big frame-net nr. 1427 II serves to catch flying fish at night. Two burning torches, made of coconut palm leaves, help flush them out. Two kinds are known: the *magi*, which jumps, and the *mangal*, which flies. The *sou rimangal* is an especially strong net in a frame attached to a long handle. Both are built from the relatively heavy wood of premna. A square edged fork, reaching on both sides approximately the middle, forms the frame. The front part consists of two bent sticks bound together at the front and attached to the fork at the end. On the meeting point of the fork rests the handle. Both ends have notches inserted, to offer some hold for the binding. All bindings are executed with strong sennit (coconut husk) rope. The net is relatively deep, pointed, and forms a funnel. It is attached to the frame by wide blanket stitches. The short free part in-between the ends of the fork is reinforced with strong coconut sennit cord.

Measurements: length of the handle: 2,17 m, diameter: 3 cm; length of the fork: 65 cm, diameter: 2,5 cm, length of the wooden frame: 1,02 cm, diamter: 1,5 cm; width of the frame: 1,34x0,71 m; depth of the net: about 85 cm, length of a mesh of the net: 1,7 cm; thread size: 1 mm (twisted from two strands). Distance of the blanket stitches on the rim of the net about 7 cm.

Sou golum and *sou siouuk* are smaller frame-nets. People use them to catch smaller fish on the reef during high and low tide. The *sou siouuk* or *sou siouulu* is mostly used at night when people go fishing in the light of a torch without a canoe. On nr. 1426 such a net is depicted. It is smaller and lighter than the *sou rimangal* and differs from this one especially because of its short handle the form of its net with the two ears. The frame consists only of two round, slightly bent wooden sticks. A fork is missing, however, a piece of wood to reinforce it is inserted. The handle rests on this reinforcing piece of wood and is placed in-between the two pieces of wood for the frame. All wooden sticks are lashed together with coconut sennit cord that is 1,5 mm thick. Thus, the net is attached to the frame, so that the sticks go through the meshes of the net. The remaining part is attached to the reinforced piece of wood with coconut sennit husk rope.

Measurements: Length of the handle: 50 cm, diameter 2 cm; length of the wooden frame: 1,30 m, diameter ca. 1 cm; length of the reinforced piece of wood: 27 cm, diameter 2 cm; width of the frame: 92 X 45 cm, depth of the net: 35 cm; side length of a mesh: 3 cm; thread size: 1 mm (twisted from two strands); diameter of the tying string: 1,5 mm. The frame-net, *sou golum*, is used only at low tide and within the reef. The women work with it in order to catch all sorts of small animals. It is built just like the *sou siouulo*, yet it is considerably lighter and more delicate. It consists of two bent sticks for the frame, each is 85 cm long and has a diameter of ca. 8 mm. The width of the frame (to the meeting point of the two sticks) is 72,5 cm x 32 cm. A bar of 22,5 cm length and 1 cm diameter reinforces the frame. The handle rests on the bar and the ends of the frame are attached on the handle quite a bit further back. It is 55 cm long and has a diameter of 2 cm. The net has a depth of 30 cm. The side of a mesh is 8 mm, the thread size is ½ mm. The material is coconut husk rope. Contrary to the other nets this one is not attached directly to the frame but was strung on a small hoop, which had been sewn on to the frame with blanket stitches. For that purpose a simple twisted string made of hibiscus bask was used. The described reference sample 1425 II, stored here in the Hamburg Museum, is slovenly executed. Besides the nets with handles people had frame-nets that are plunged.

They are produced in any size according to the kind of fish. To be caught. They are called *fan* and are only used during the day outside of the reef. In Figure 15, nr.1433 II, a small, very light, and nearly round *fan*-net is depicted. In most cases these nets have an additional description for which kind of fish they have been built. For instance this net is called *fani lupusar* (*pusar*-fish, Palau *tunχ*), likewise there are *fani lou* (*lou*-fish, Palau *ngianχ*). The frame is made of two bent wooden sticks, still covered by the bark, while on newer nets it is often made of iron wire. Both ends, one placed on top of each other, are wrapped with fine coconut fiber cord. The net is very widely meshed and flat. The form is like a funnel. The top mesh embraces the wooden frame. On both sides, through a rope forking, is a line for handling and sinking attached. On the ear of the net a string is attached on which a sinker of coral lime is hanging. On other nets of this kind it has been brought all the way to the gathered section of the handling string.

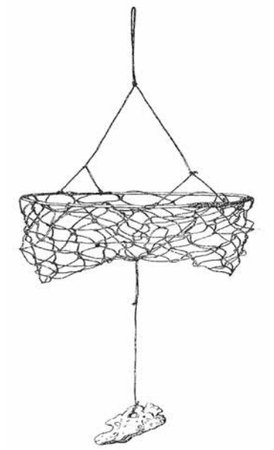


Fig. 15. 1433II
sinking net *fani lupusar*.
Measurements: Diameter of the frame: 29,5x 32 cm; diameter of the wooden frame: 6 mm; depth of the net: 12 cm, length of a mesh: 4,2 cm; thread size: 1 mm (twisted from two strands of coconut sennit rope)

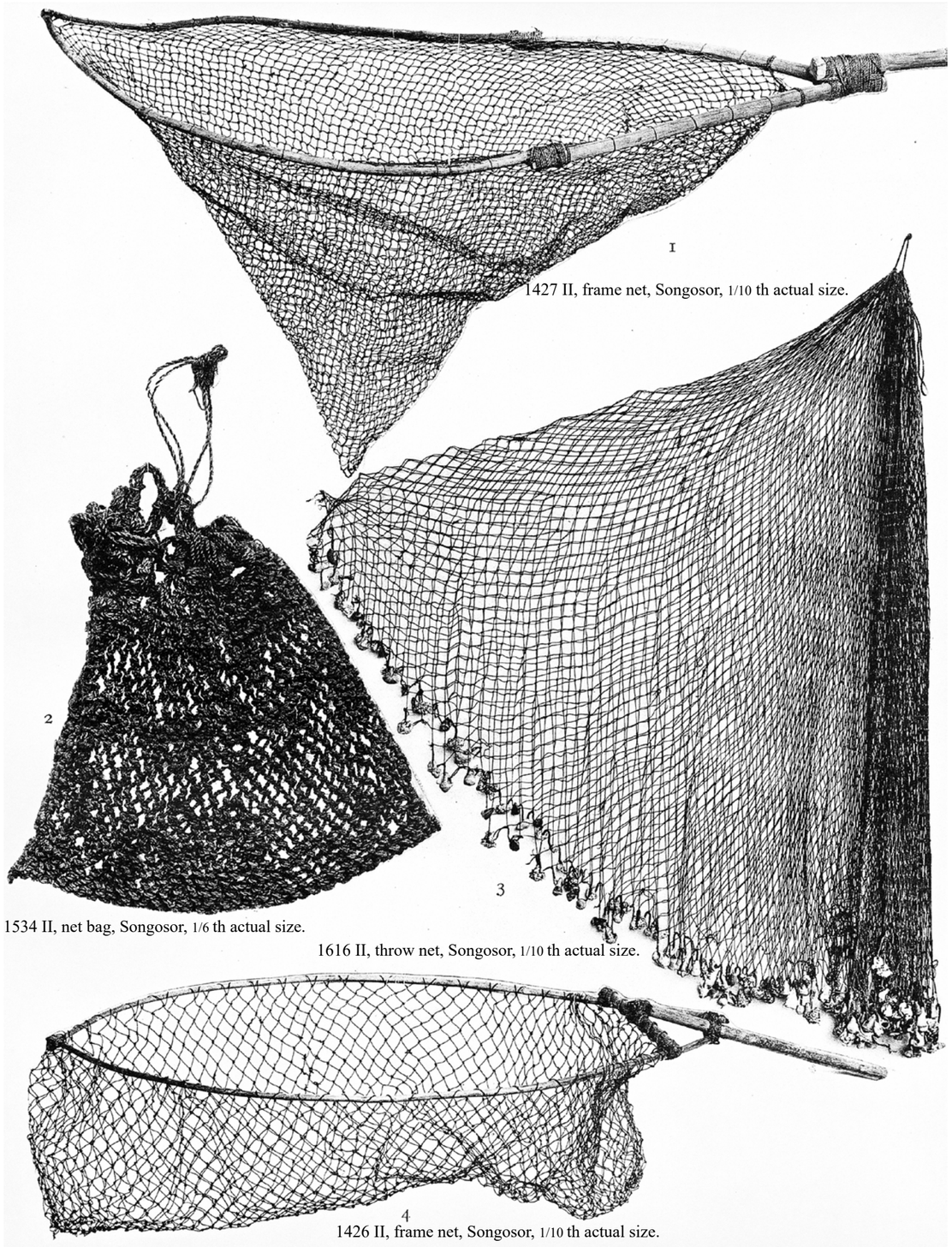
Dragging or throwing nets do not exist, or no longer exist, on Songosor. We could not learn anything about the *ugarei* and *ugarieti* kind of nets, which, according to Songosor- People, are no longer in use.

According to Kubary, the natives have special expertness when **fishing with a rod**, *χau*. Their fishing lines are remarkable well executed. They are the work of men. Baste, made from coconut, hibiscus, or breadfruit, is the material that is used. They are called *iau* [1]) when they are double twisted from hibiscus baste, *girifer*. In case a line is twisted from three strands it is called *χasif*.

Sturdier lines are not used for fishing. By the way, they cannot be distinguished from the ones produced in the entire Carolinian archipelago, therefore we can refrain from depicting the different kinds here. Illustration 24 shows the technique of a *χasif*-line. It is very strong and evenly executed. It has a diameter of 8½ mm, therefore it is used less for fishing than for sailing. In this case the line is called *tari*. The strongest fishing lines have a diameter of 4 to 5 mm and are twisted from hibiscus baste as well as from coconut fiber. Usually they are stored in nets knotted by the men themselves.

Already at the time of Kubary they preferred hooks made of European iron wire, which explains the intense interest in it. Initially big and smaller hooks, made from tortoise shell or turtle, or composite fish hooks made of shell were in use. Big, tortoise shell hooks served primarily to catch flying fish outside of the reef at day- time. They are called *sese* and on average have a diameter of 5 mm. They are cut from a nearly right-angled triangle, made of light or dark tortoise shell. The perforation and the tip of the hook are situated on the end of one leg. Yet, the perforation is only on the decorative hooks. Functional hooks have a wider end where the fishing line is lashed around. The point has a barb of different sizes. Big fishing hooks without such a barb are called *χaupus* and are also used to fish in front of the reef. Most commonly replaced by iron wire are small fishing hooks, *hauu,* otherwise made of turtle. In their form they are not different from the formerly discussed ones. They exist with and without barb. All these hooks are no longer used and men and women wear them as decoration. Normally fishing hooks are stored in a coconut shell with a line to hang it up. The upper half serves as the lid (compare Figure 72, 1539 II).

1 According to Kubary, p. 97 *yau* is the term for thick fishing lines.

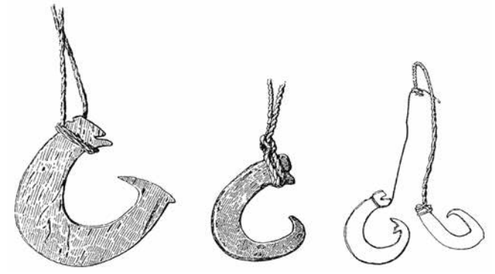


1427 II, frame net, Songosor, 1/10 th actual size.

1534 II, net bag, Songosor, 1/6 th actual size.

1616 II, throw net, Songosor, 1/10 th actual size.

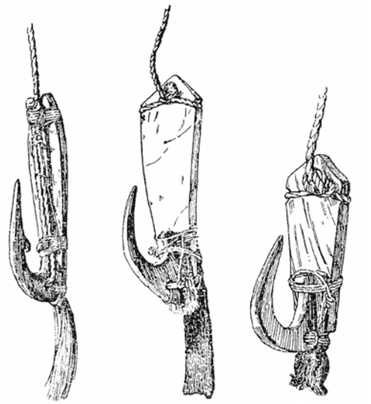
1426 II, frame net, Songosor, 1/10 th actual size.



1423 II 1429 II 1460II

Fig. 16. Fishing hooks.

1423II, big tortoise shell hooks, *sese,* used to fish outside of the reef. 1429 II, big turtle hook *χaupus* to fish in front of the reef, diameter: 7,2. 1460 II, small fishing hook made of turtle, *hauu*.



1420II 1421 II A 1422 II

Fig. 17. Composite fishing hooks *pari pesik*. Blinker made of Meleagrina, hook made from tortoise shell, fly from hibiscus baste, length of the blinker: ca. 6—7½ cm, diameter 1½ cm, length of the hook ca. 33 cm.

Composite fishing hooks, *pari pasik* — the big kind is called *paribuiri* — they have their name because of the baitfish *pari*. The blinker is made of mother pearl. It has a length of ca. 6 cm and a diameter of ca. 15 mm. The upper end is pointed and pierced. The small simple hook made of tortoise shell is attached. The frayed ends of the attaching line form the fly. According to Kubary, these hooks, which he calls *paribuiri,* are used to catch tuna. He writes, the Sonsolese differ (from the Polynesian ones) insofar as the shaft "*Peritoh"* is made from the shell of the tridacna, yet the hook »*Boos*« is made of tortoise shell. It is very big and extremely curved, thus it therefore comes close to the Yapese form (comp. Kub. Plate XII, II). Recently, these composite hooks, too, are replaced by a piece of bent iron wire.

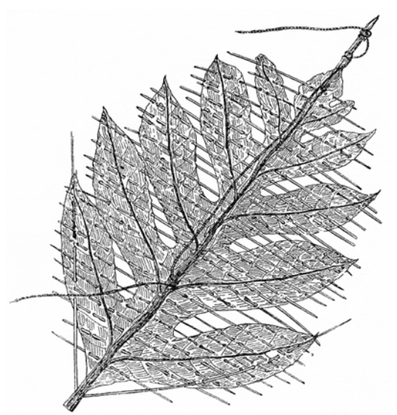


Fig. 18, 1428II. Fishing kite made from a breadfruit leaf, *sauri geseik*, to catch flying fish, *magi*. Diameter: 87 x 50 cm

For catching *magi* (flying fish) the natives like to use the **fishing kite** *saurigeseik*, made from a breadfruit leaf. Fibers of sharkskin, which they call *χarü,* are used as bait. The string is called *iauri geseik*. The leaf is perforated in a diagonal form with long fronds (in the running stitch fashion) and is thus reinforced. A string twisted with two coconut fiber strands serves as a hold (illustr. 18, 1428 II).

In former times **catching sharks** was practiced with the help of a sling. This catching device was called *faroli paro* or *tamaruiur*. In this manner people also caught *togu* (Palau *tosui*).

Spear fishing supposedly was not practiced initially; In fact people learned to dive with an eye protection from the Japanese. Nevertheless, they have different spears with and without barbs, and they also know how to handle them without diving. They are called *aziki* or *χazik*. Usually they are thrown while standing in the canoe or on the reef. They are adapted according to the different intentions. Thus the comparatively strong spear, *iateau* (illustr. 19a, 1516 II) is used to spear the fish *tagu*, when it stirs on the reef. As soon as one sees it, they run without the boat, but with the very heavy and strong spear into the water. It is a simple wooden shaft with pointed ends; in the middle it is slightly looped. The spears 1517 II and 1519 II have been inherited from the Japanese and are used when diving. They are quite long and have also sharpened ends. The spears 1521 II and 1520 II are short sticks, partly with barbs at the tips. They have a double purpose: with their help men drive the fish together behind the reef at low tide (comp. *ropi* and *töpi*-fishing) and spear them. The spears have marked barbs as seen in 1513 II, 1514 II, 1515 II, and 1518 II. With these spears people catch fish outside the reef. In doing so the person who throws the spear is standing on the reef. Here too, tips and barbs are carved. The forms are quite manifold. 1513 II is a strong spear with only one tip, 1514 II, on the other hand, has on each side four barbs. 1515 II has three strong barbs. All three spears have ca. 45 cm after the tip bindings with string.

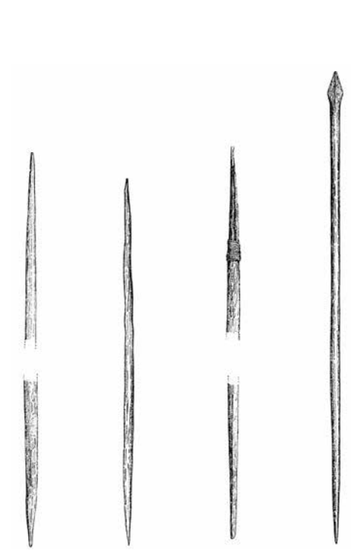


Fig. 19a.

1517II 1520II 1519II 1516II

Fishing spears, *χazik*.
1517II, fishing spear *χazik*, wood: length 345 cm, diameter: 26 mm.
1520II, fishing spear *χazik*, wood: length: 170 cm, diameter 40 mm.
1519II, fishing spear *χazik*, wood: length: 285 cm, diameter: 26 mm.
1516II, fishing spear *iateau* or *χato*, wood: length: 204 cm, diameter: 40 mm.

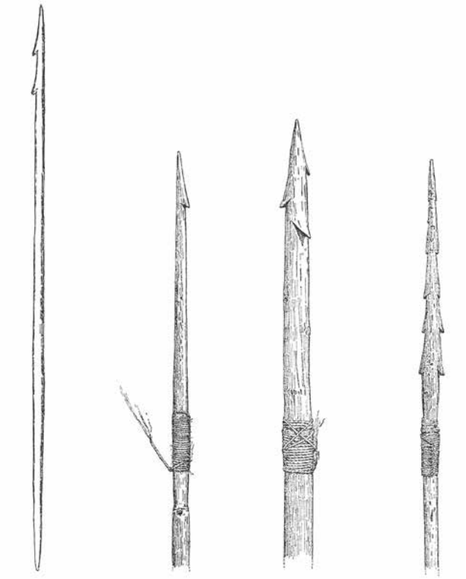


Fig. 19b.

1518II 1513 II 1515 II 1514 II

Fishing spears, *χazik*.
1518II, fishing spear *χazik*, wood: length: 180 cm, diameter: 24 mm.
1513II, fishing spear *χazik*, wood: length: 289 cm, diameter: 26 mm.
1515 II, fishing spear *χazik*, wood: length: 240 cm, diameter: 40 cm.
1514 II, fishing spear *χazik*, wood: length: 185 cm, diameter: 24 cm.

The natives consider **catching turtles** *totoleri uor*, as part of fishing, and it is conducted without nets. People catch the animals when they come to Fana for breeding. The method is the same as on Merir. At four o'clock in the afternoon the animal is killed by a blow on the head with the help of a stone. After it has been placed in a sandy pit for 3 days, the shell is getting loose.

People on Songosor also know the practice of **fish poison**. For that purpose the leaves of the *zup*-tree (Palau *tup*) are used. — They are crushed and mixed with sand. The poison is placed underneath some stones and the benumbed animals are caught. The natives know about **smoking** fish, obviously the only way they know how to preserve food.

3. Hunting and Catching Birds.

Hunting plays a small role, partly because suitable animals are lacking, partly because the existing ones are not consumed. Thus, the lizard which exists in three kinds (*gumasi*, *rimalo* and *uzeri*) are not eaten and the rat, a pest and caught in traps, is also not consumed. They also refuse the meat of dogs and cats. Thus, the hunt actually only deals with **catching birds**. Catching them requires the greatest dexterity. With the *sou*-net, that is also used for fishing. It is a framed net with a long handle. Armed with it, men climb trees and catch the birds in flight. When hunting with the *fararuruirik*, a sling attached to a stick, this one is carefully slipped over the bird and pulled tight. Another snare- apparatus is the *fararugiringo*. It consists of a long piece of wood, around which several loops of coconut string are placed, one after the other. The bird is supposed to step in and its foot will be entrapped. The stick is placed on the ground and both ends are covered with sand. During the *χapange*-hunt a hole is carved into a tree and lie in wait until the bird enters, which is accordingly caught with the hand. The kingfisher, *tangezik*, is caught with the help of a *tauarigefer*. This is a rather long stick, which is diagonally planted into the ground. A sling is attached on its upper end, in which the bait, a crab, is hanging. The bird entangles its neck in it. It is not eaten, but serves as a pet for children.

4. The Canoe.

Recently the canoe serves the natives mainly to catch fish. In former times they were much more entrepreneurial and sailed all the way to Palau and Tobi, most of all, though, to Pur and Merir. Voyages to the last mentioned islands supposedly happened quite regularly though chiefly to fetch provisions from there. Tradition looks upon these journeys as something very common. The natives were well versed in navigation. The Songosor-canoe is sailed and paddled. As Kubary said, the natives were excellent oarsmen because of the bad circumstances of their beach and the dangers of the surf. He also noticed the variety of canoes. When a man needs a canoe he talks about it with a man well versed in **building** canoes, a canoe-builder. He has to deliver food and fruits during the time of the construction of the canoe. There are no further payments. The construction of a small canoe lasts one month, for a bigger one people count up to three months. (Comp. the illustration in the section canoe construction on Pur).

Therefore poor people do not own their own canoes. If a poor person needs a canoe to catch fish, he borrows it from another person and pays a part of his catch as a lending fee. During the time of the construction the canoe builder is taboo. In case he breaks his taboo, this means if he has forbidden sexual intercourse, he will injure himself with the axe during the construction. — Permission to cut wood must be obtained from the chief beforehand. Coconut palms are never allowed to be cut for this purpose. Breadfruit trees, too, may only be cut down when they are old and dry. The chief receives a certain amount of rope for lifting the taboo of such trees. Only afterwards people can cut down the trees, otherwise, the respective spirit does not leave the tree, his residence. If nothing had been paid, the canoe, made out of the tree, would be created badly. — People prefer the wood of breadfruit, *mai*, or *Calophyllum*, *fitou*, for the construction of canoes.

The big canoes are called *teriperi oa*, the small ones *χaperi oa*. Only big vehicles are stored in the canoe houses, *fare*. People leave the small ones lying on the beach, where they are sometimes covered with mats. Often the canoe houses are in the possession of several people. Each canoe has its own name that indicates the place where the tree was felled, from which the canoe was built.

The trunk is hollowed out on the place of location where the tree stood. For instance, the canoe of chief Zoarimegl was called *uerigeri*, the name of a place on Merir. The Songosor-canoe [1] is carved from one tree trunk. The abundance of thick tree trunks allows them often to leave off the washboard (comp. Kubary's canoe on his illustration table XIII). Instead the end sections, the beak shaped ends of the canoes (2), are stretched quite long and go all the way to the second thwart. Both sides of the canoe, as well as the bow and the stern are constructed symmetrically.

Fig. 20. Songosor-canoe. Sarfert's sketch.

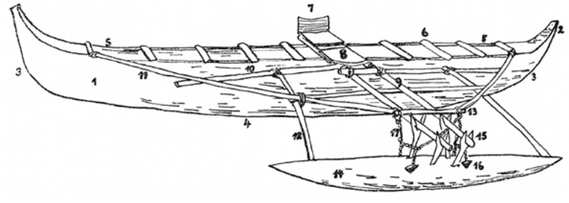
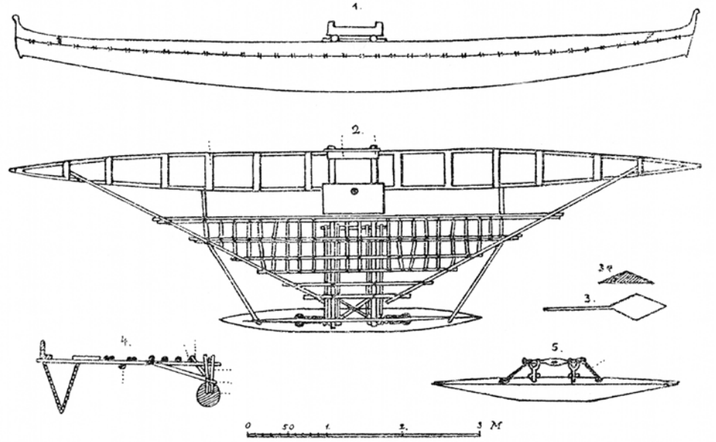


Fig. 21. Sketch of the Songosor-boat according to Kubary (a. m. a. table XIII).



1. body of the canoe *reniua*
2. beak shaped ends of the canoe *pelir*
3. bow and stern edges *raure*
4. edge of the keel *χapite*
5. gunwhale *ngaizire*
6. thwarts *taur*
7. top piece of the gunwhale *rariaze*
8. mast board *falaf*
9. beam of the outrigger *giau*
10. long stick of the outrigger *iaupaze*
11. diagonal pole *meteleueng*
12. bent diagonal wood of the outrigger *uautame*
13. last long stick of the outrigger *taliare*,
14. float *tamar*
15. forks of the float *ratora*
16. holes in the float *uulouulotam*
17. rope carrier on the float *tautaur*.

1 The numbers correspond with those on illustration 20. — compare also Kubary, p. 82 and p. 86.

The angle of the keel (4), the edge of the bow and the stern (3) are strongly developed. In between the borders of the canoe thwarts (6) are situated, in the bigger boats there are twelve of them. In the middle of the vessel on the side opposite of the **outrigger** there is an attachment (7) underneath which both big beams of the outrigger (9) end. This attached construction consists of a horizontal board that rests on the beams; at a right angle a second board, protruding vertically over the edge of the canoe, is attached to it. On the opposite side the mast board, *falaf* (8), is situated. The harness of the outrigger is supported by two beams (9), of which both ends rest in two pairs of forks (15), which are inserted into the float (14). The carrying capacity of the beams of the outrigger is increased by the two diagonally positioned poles (11). They are jammed on each side underneath the last thwart and end on the last long stick of the outrigger (13), which is closest to the float (14).

In the direction of the canoe three strong and long sticks (10) are attached on top of the beams of the outrigger. The first of them is made of two pieces of lumber. In Kubary's canoe instead of the first two long sticks of the outrigger double poles have been used, and there are not only three but altogether six pieces of wood. A downward oriented bent piece of wood (12) is attached on each side of the first long stick of the outrigger. It is led underneath the crossing point of the second long stick with the long diagonal poles (11) and ends on the float (14). In case a long piece of wood for the float exists then it rests in-between both forks (15). The float (14) has a sharply defined edge on the keel and is slightly arched on top. It is perforated twice on each side and a strong rope is pulled through these holes (16). This rope, itself connected with the rope carrier on the float (17), attaches with great loops the float onto the beams of the outrigger. Often a slatted frame is constructed on the harness of the outrigger by joining long poles with a great amount of shorter cross-sticks. A special sort of bracing is preferably constructed around the beams of the outrigger, by attaching on both sides of each beam a longer crossbeam. These crossbeams are joined with each other with the help of a short long stick positioned between both the first long wooden stick. These wooden reinforcement pieces end underneath the float's long stick. Further on, a strengthening cross is customary between the float (in the middle of the forked woods of each side) and the last, shortest long piece of wood.

The **sail** (9) is not generally in use[1]. Each man sews the lengths of material, made of strips of pandanus leaves and woven together by women, together. In order to attach the mast (1) a flat board is attached on the beam of the outrigger that protrudes a bit over the space of the cavity of the canoe. It has a hole corresponding to the size of the mast. The mast (1) itself consists of a bamboo pole that often drifts to the islands. The foot, *zopite,* (3) is inserted into the hole, *uait*. A piece of wood, the head, *toro*, (2), attached on the tip of the mast, holds a roll inside *renierü lügl* illustr. 23 over which the halyard, *ülül*, (8) runs across. After raising the sail the halyard is fastened to a cross-piece, *teif* (4) of the mast. The sail, *uie* (9) has a triangular form and is located in-between the vertical boom, *nim* (12) and the horizontal topmast, *gaas* (10), and is attached on the sheet, *meri* (11). The mast, *χauz* (1) is held by the headstay *taumig* (5), the backstay, *taumo* (6), and the windward stay (7) or the backstay rope, *arangap*.

People from Songosor use a stone as an **anchor**, which is sunk into the water on a rope. Leaking spots in the boat are caulked with the resin of *Calophyllum*, *uur*, that is stored in a bowl made of coconut shell.

The **paddle** is comparatively long and narrow. The blade is longer than the handle. One side is slightly curved and shows in the middle a hint of a rib. The middle part of both ends of the blade is slightly wedge-shaped and embossed. The transition between the blade and the handle is hardly noticeable.

1 The numbers relate to Figure 22.

Fig. 22. Sail. Sarfert's sketch.
1. mast *χauz*,
2. head of the mast *toror*.
3. base of the mast *zopite*,
4. horizontal piece *teif*,
5. Headstay *taumigl*,
6. backstay *taumo*,
7 windward stay *arangap*,
8. halyard *ülül*,
9. sail *uie*,
10. Stenge *gaas*,
11. sheet, *meri,*
12. vertical boom *nim*.

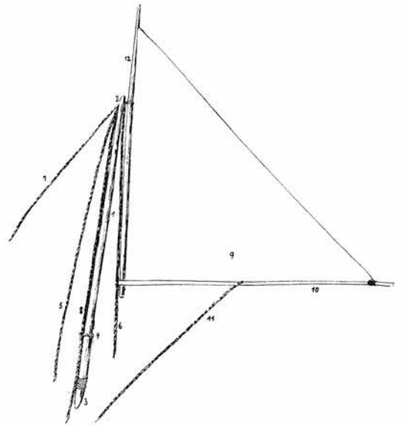


Fig. 23. Head of the mast. Sarfert's sketch.
1. mast *χauz*,
2. head of the mast *toror*,
3. pulley *renierülügl*,
4. halyard *ülül*,
5. windward stay *arangap*.

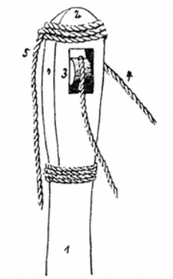


Fig. 24, 3904 II sailing rope *tari* made of coconut husk 8½ mm strong, twined from three simple strands.



Fig. 25. Paddle, according to Sarfert.

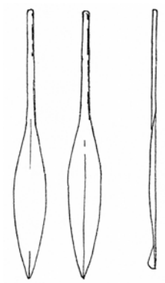
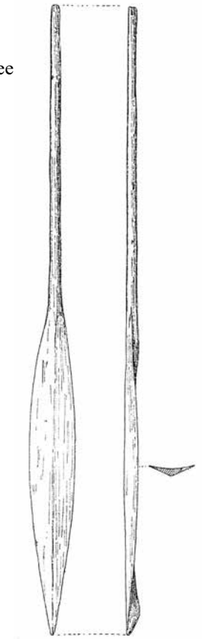


Fig. 26, 1256 II. paddle of the canoe *fatir*
made from *Premna* wood, length 187 cm, length of the blade 106 cm,
diameter of the handle 31 mm, width of the blade 13,6 cm





Kids on the beach, also showing the local canoes. Damaged glass plate scans, Hamburg Museum.



Terms for the Canoe and its Parts.

	Sarfert	**Kubary**
canoe hull	*reniua*	*Ran ni wa*
beak	*pelir*	*Pagit*
edge of bow and stern	*raure*	*Ligiri pegi*
edge of the keel	*χapite*	*Kapit*
gunwhale	*ngaizire*	——
top piece of the gunwhale	*rariaze*	*Karigeta*
thwart	*taur*	*Faur*
mast board	*falaf*	*Fagaf*
hole for the mast	*uait*	*Wait*
beam of the outrigger	*giau*	*Kiauu*
diagonal poles	*meteleueng*	*Tegefayni*
bent wooden sticks	*uautame*	*Autap*
long sticks of the outrigger	*iaupase*	*Aupasa*
cross-sticks of the outrigger	*teiuas*	——
last long stick of the outrigger	*taliare*	*Tagiari*
short stiff wood under the frame	*χapise* (?)	*Apise*
float	*tamar*	*Tamar*
long wooden piece of the float	*uarie*	*Ariei*
fork on the float	*ratora*	*Rator*
stiffening cross	*χapise*	*Uruweit*
holes in the float	*fatouariar*	*Tarifarieiro*
bindings between float/harness of the of the outrigger	*tautaur*	*Tauluor*
big canoe	*teriperi oa*	——
small canoe	*χaperi wa*	——
big European ship	*oa farü* (*farü* = land)	——
sail	*uie*	*Ueu*
mast	*χauz*	*Kaydur*
mast head	*toror*	*Toror ni Kaydur*
base of the mast	*zopite*	*Sapiri Kaydur*
pulley	*renierülügl*	——
halyard	*ülül*	*Igirgire*
cross-stick	*teif*	——
headstay	*taumigl*	*Tayas*
backstay	*taumo*	——
luvstay	*arangap*	*Iranarapat*
sheet	*meri*	*Muen*
vertical boom or gaff, loose boom	*nim*	*Nim*
horizontal boom, top mast	*gaas*	*Gaas*
free seam of the sail	——	*Metar ueu*
bamboo pole of the mast	——	*Wuauwuauau*
paddle	*fatir*	——

5. Personal Hygiene, Clothing, Jewelry, and Weapons.

Although the **cleanliness** of the natives leaves a lot to be desired, they nevertheless rub themselves with a lot of oil and use the much appreciated yellowroot -powder (*hoklu* Kub.) to embellish their bodies. It represents a certain value and plays an important role as payment in legal disputes. In addition women like to use fragrant drift wood, (Illustration 27), called *χapoi* which they rub on their temples. The **hairstyle** is simple. According to tradition, in the event of death, the hair is cut as a sign of mourning; therefore, you rarely see long hair. From time to time oil is rubbed in and usually it is free of bugs. Men wear it freely pushed backwards, though sometimes also bound to a tuft on the back of the head. If long enough women like to wind it into a knot fastened above the left ear. While the expedition photographed only men without a beard, Kubary describes small stiff mustaches as their common traditional beard and depicts them with small chin-beards (Kub. Table XI). Old men even wear long full beards[1]. According to Sarfert men with chin-beards and side burns can be found among them. Men do not remove hair-growth on their bodies, however, they use to pluck their wives' pubic hair.

For both sexes the main decoration of the body are rich **tattoos**, *farufer*. Women are most knowledgeable in this work. As the operation is quite painful — some scream loudly during the operation — and covers vast areas of the body, which heavily swell, therefore the work has to be distributed over several days and even then the procedure has to be interrupted often in order to allow the patient some rest.

In order not to jeopardize the tattoo, nothing else can be attempted, as for instance fishing. On weak people the task remains unfinished. Tattooing starts at the rather ripe age of 20 years, and some are already married. For women they always wait until this point in time. Women and man do this chore; men also tattoo women, just like women tattoo men. However, a man works only on the upper breast and on the tattoo of a woman's back. The remaining sections are executed only by women. The work is carried out in the house of the employer, of the patient. The payment is quite high and is delivered in form of food items, ropes, mats, etc.

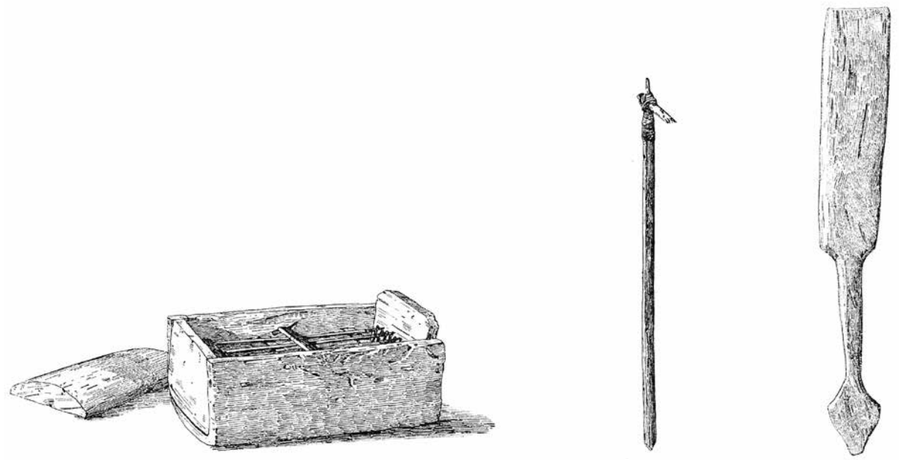
The tools of the trade are the rib of a coconut leaf, to drawn the design, some ink, the tattooing-fork or the comb, *rarit* and the hammer, *taio*. Tattooing forks are stored in special chests, *zauo*, made of driftwood. These chests are extremely light and have an arched lid on top, while the bottom side is flat. The lower part of the chest consists of three parts: the bottom, and the long sides are made of one piece, the cross pieces are jammed in-between. One of the two protrudes a bit over the upper rim, which affords the lid more hold. The individual parts are irregularly cut in their design, however they fit well into each other. In order to protect the very delicate forks in the box from impacts and bouncing to and from, small wooden sticks are inserted in between the long sides.



Fig. 27, 1578[II].

They mostly jut through the wall on one side and are only jammed on the other one inside. Often a cross stick is on top of the forks. On the inside the boxes are more or less darkened by soot. The tattooing hammer is fastened with a line of coconut rope that at the same time holds the lid on the box. The tattooing forks consist of round handle made of hardwood, smaller at the upper end and on average 18 cm long. The comb is made of bone and attached with a fine string. The section of the comb is rectangular, the bottom side slightly concave and one end is perforated in order to stick the handle through it. On the other end 6 to 10 fine teeth are cut in. The comb section is situated across the handle.

1 Kubary, p. 86.



a b c

Fig. 28. 1547[II] a) Chest for tattoo tools *zauo*, made of driftwood. Measurements: Length (outside) 23 cm, (inside) 20 cm, width (outside)13 cm, (inside)10,7 cm, height (with lid) 11 cm, (without lid 9 cm, thickness of the side ca. 14 mm. b) tattooing fork *rarit* and tattooing hammer *taio*. Fork handles made of hard wood, ca. 19 cm long. Comb with 6–8 teeth. c) Hammer made from the wood of a breadfruit tree: length: 29 cm, handle 13 cm, beater: strength 1,6 cm.

The hammer is made from one piece of breadfruit wood and has a rather long handle. No decorations are on it, however, it gets smaller towards the bottom end. On top it has chambers and recesses, the edges are slightly rounded. The combs are used to prick the skin, they are loosely placed on the skin and driven into it with a blow from the hammer. The color *uurd* is gained from the *Calophyllum* nut. People build a small house around the fire and over it they hang the nut attached to the midrib of a coconut leaf, until it has been burned to ashes.

The procedure itself starts with outlining the pattern. From Kubary's point of view the technique is not exceptionally well developed on Songosor: the drawing is not enough precise, often just sketchy and blurred. The black filling is thin.[1] With the midrib of a coconut leaf and said black color the drawing is penciled on the skin. Then the execution is accomplished with a comb and a hammer. The teeth of the comb are also dipped into the black color. The operator wipes the spilled blood carefully away with a sponge or a pad, so that it does not blur the applied drawing nor makes it even invisible. Finally the treated body part is washed by hand with fresh water. The patient goes to the beach to take a bath.

After that, the other one washes him once again with warm water and anoints him with coconut oil. For the most part the patient then lies down to sleep. Coconut oil is produced by scraping the inner part of the nut, which is placed under the sun for one day and then it is squeezed out. A certain order of treatment is precisely followed while working the body parts. On the first day people start on the back, on the second they work on the upper part, the neck; on the third day follow the breast and the belly, on the fourth the upper arms, on the fifth the sides, on the sixth the lower arms, on the seventh the thighs and on the last days the lower legs. Kubary already described and depicted the abundance. While he considers the pattern of the female upper body to be original, he sees the rest of the decoration, especially the one of men in a close connection with Yap and Mogomog.

1 Kubary, p. 90.

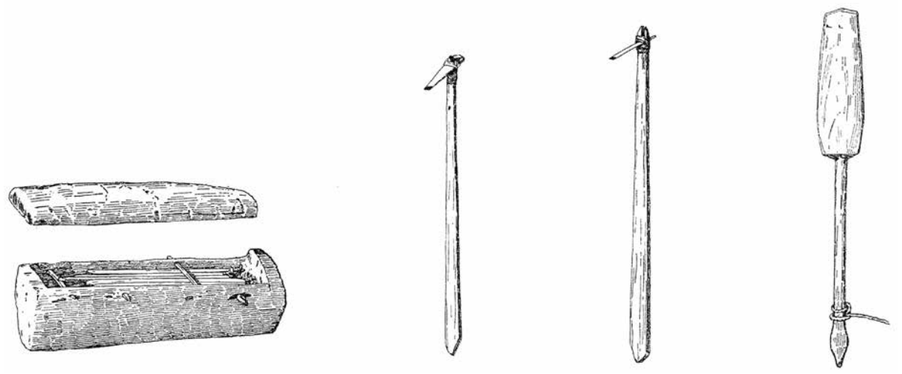


Fig. 29. 1548[II] a) Chest for tattooing appliances, *zauo*, made of driftwood. Measurements: length: 23,5 cm, width: 9 cm b) tattooing forks, *rarit* and hammer, *taio*. The hammer made of breadfruit wood has a total length of 34 cm. The handle is 20 cm long and strongly narrowed at the bottom part. c) Beater 2 cm diameter.

Chief Mosis drew the elements of the **decoration**. Accordingly the densely filled black surfaces are called *sauripanür*, the simple zigzag line *ngiriparo*, a line studded with short slashes, *ngirimeik*, and two parallel lines joined with short slashes are called *mogür*. As the adjacent overview, however, shows there is a great number of other patterns and names. We also have to remark, that the same reoccurring patterns can have different names and one and the same design can have differing names. . The free parts of skin have special names, too. They are called *ualare*.

Apart from the difference in patterns, tattoos are not equally distributed among the sexes. The neck, the back, and the breast of men are richly decorated, however these sections almost free on women. Instead their hips, thighs and the abdomen, as well as the legs are richly considered. Tattooing of the hands seems only common on women. **Men's tattoos** always leave the knees and the hollow of the knee, the elbows, and the upper part of the thighs free. The tattoos of the men Faitatek, of an old man called Grutelen, and of Zoarimegl were recorded in detail. The last mentioned one shows in all not specially depicted parts absolute congruence with the decoration of Faitatek. The first section of the skin that is dealt with is the middle and lower part of the back. The lines of the decoration reach from the shoulder blades to the buttocks. Two wide bands, starting behind the arm pit, running underneath along the shoulder blades, and turning off at a right angle at the backbone, accompany it all the way to the last vertebra. Here, forming a point they turn back up and follow the bends of the band running down, all the time keeping the same distance to it.

A bit lower, around the line of the midriff a third band runs downwards across the buttocks, turns around with a widened point and climbs up again. On these points — altogether there are four — there are often some delicate, small decorations, as can clearly be seen in Kubary's depiction (plate XI, 5, 6, 7). These wide, very densely pricked bands are called *meki*, their small parts are called *χapirimeki*, the pointed beak like angles in the bend have the name *eruapa* and the decoration is *guparigirin.* It can often be found here. The decoration of neck and shoulder has the form of a wide round collar. However, it only reaches to the armpit; the shoulder remains free. The entirely different decoration does not reach all the way up to "collar", nearing it from below, from the back. The collar itself has been portioned into three concentric circular segments. With its point the uppermost one reaches all the way to the hairline and covers the cervical vertebra.

The biggest one is the lowest segment, it is surrounded by small triangles, *ngiri paro* (shark tooth) in a row next to each other. Simple lines separate the three areas from each other. The inner part is filled with vertically teethed edges in *mogur*-decoration and triangles, *uouo*, which are interlaced into one another. The edges are called *χemeleχe*. The decoration of the man Faitatek is simplified towards the top: the upper field is filled with simple squares, called *matamataso*.

The tattoos of the breast and the abdomen exhibit four areas: first two parallel arches, lying closely one over the other in the area of the first rib. A gap is above the breastbone and the upper and the lower arch of each side are connected by a fine line. The upper arch, a thick border, *sauripanür*, is called *rasau*, the lower border has the decoration *mogur*. Underneath is the wide radial decoration of the breast, also called *rasau*. It extends from one nipple to the other and is defined by a line underneath it. The pointed end of the rays point up; they are densely pricked, *sauri panür*, and they go all the way to the mentioned arch. There are seven to twelve of them. The third section consists of a pattern, which runs down from the end of the upper arches to the nipples on each side, thus approximately framing the armpits from the front. These are fine parallel lines that end at the nipples in a thick triangle. The lines are furnished with small slashes, *fatir*. Nevertheless, they also can be replaced by another pattern, interlaced angles, *uarumau,* on top of each other.

The abdomens' tattoos of the individual persons are executed much more diversely than the so far mentioned sections. The patterns collected by Kubary and Sarfert are not in accordance with each other. Common for all of them is the rectangular form that reaches down over the navel, which is broken apart by a vertical mid-border, *hupo*, into a right and a left section. In Kubary's type both sections are divided in light and dark squares, *‚hupo*, in the fashion of a chessboard. Sarfert's man Faitatek shows a similar decoration: here all squares are light, which means empty. However, the mid-border is dark, except for squares that are spared. It is discontinued above the navel. On the edge of the checkered areas indentations, called *zimenigite*, are situated. They can have quite different forms and are built from small teeth and lines.

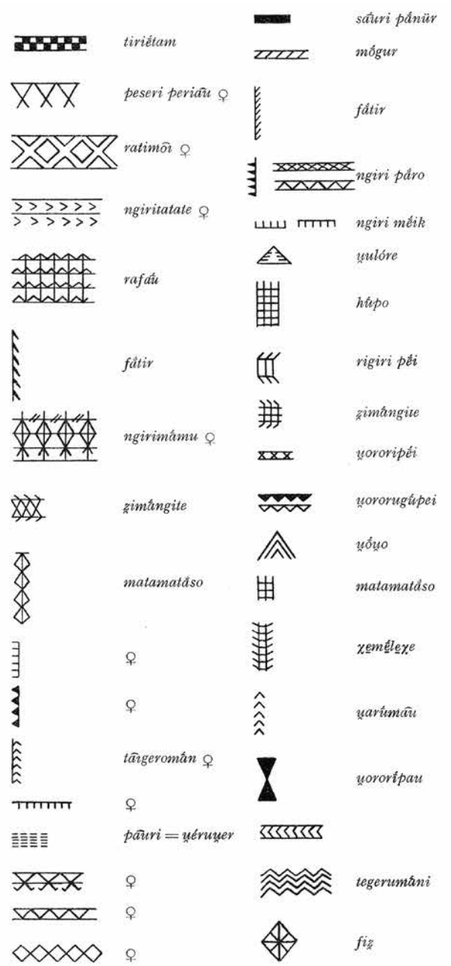


Fig. 30.
Elements of tattooing patterns used for women or men.

In this fashion the edge's decoration of the man Grutelen consists of *ngiri paro*. In addition he has a mid-border, built by crossways arranged teeth-ornaments, over the navel. The man Zoarimegl is additionally decorated with a belt-like border, which the other men lack. It shows the *uororipau*-pattern.

The side tattoo is situated in-between the tattoos of the back and the abdomen. It shows a decoration made of bands, just like the one executed on the back. The upper pointed stripes are called *zeperiai*; on each side there are four next to each other, the extend of the stripes increases towards the back. On the lower end, around the height of the midriff, they are not densely pricked but shaded on the inside. These *zeperiai* end just like the belly tattoos on one common line which drops intensively from the back to the front. Underneath this line two dark bands start leading downwards, crossing the hips and the upper thighs. They are called *χapiri mek*. Underneath they meet forming a point, from which a small decoration, *geparigerin*, is hanging down. The point is called *erurapa*.

Sarfert did not record the horizontal stripes, around six parallel stripes in the direction of the ribs, shown by Kubary in illustr. 7, plate XI. However, in Kubary's record the teeth decorations on the edges of the abdomen's tattoo are missing, therefore, it is not implausible that this is the same decoration that he indicated further on the side. It seems to be the *zimengite*.

The tattoo of the upper arms is very opulent and is executed before the just described side-tattoos. It starts at the same height as the breast tattoo and ends about a hand breadth above the elbow. It decorates only the outside of the arm and the decoration is freer and more diversified than the ones so far described. The congruence of both arms of the same person is extensive. The main elements of the pattern are two to three wide and dense, vertical stripes, *sauripanür*, which are connected among each other with horizontal stripes of the *ngiri meik* kind. On the outside of the dense stripes there are again teeth like figures, *ngiripei*. Underneath this decorated area, without any connection to it and quite close to the elbow, another horizontal border, called *uolore*, is placed. It usually has the form of triangles, made from rows of *ngiriparo*. On the inside of the upper arm's lower part there often is another decoration built from several horizontal rows *ngiri meik* or of vertical rows *ngiri paro*. These decorations also circle like a bangle the entire arm, then they are open on the outside and closed on the inside.

The tattoo of the lowerarms is also quite diverse and always different on both arms of one person. The inside right arm of the man Faitatek is a gallows-like formation with *uororipei*-patterns. On its outer side three bangle-like bands abut against it with the same decoration. On the left arm these bangles are missing, which, according to the back view, do not go all around the arm. The arm decoration of the man Grutelen is even freer and more arbitrary: on the right arm, two hour-glass-figures, called *uororipei*, sit on the left and right side next to a T-like figure composed of *uororipei*-bands. Underneath are two fine vertical teeth-like lines. Above the wrist there are several rows of borders with indentations in *tirietam*- and *uororipei*-patterns. The upper part of the left arm is decorated with three to four zigzag bands, *tegerumani*, one on top of the other, underneath follows an *uororipei* border, underneath which is another border, followed by a row of indentations in a vertical direction, *ngirimeik*. In the free space stars, *fiz*, are situated; according to their looks they are borrowed from Yap. Here, too, the bangles do not encompass the entire arm.

The decoration of the upper thighs, too, seems to be more unrestricted than the one of the breast and the back. The man Faitatek presents on the front side of each upper thigh two stripes *sauripanür*, which meet underneath in an acute angle and end here in form of an inwardly bent hook. In the corner opposite the point, is a vertical appendage, *gubarigirin*, a triangle with spikes attached on a long, fine line. Left and right of these wide dark bands the entire area of the upper thigh is designed with borders of *ngirimeik*-patterns about one finger long. However, they are not arranged very close to each other so that a considerable part of skin remains free.

On the backside of the upper thigh these dense stripes are missing, still the bands of the tattoo on the back come down quite far. Where they end the skin is decorated all the way to the hollow of the knee with the same *ngirimeik*-stripes, like on the front. — The man Grutelen also has black stripes, yet on their lower end they are cut by a horizontal border in *uororipei*-decoration. Further stripes in *tirietam*- or *tegerumani*- patterns are underneath. *Uororugupe*-borders, running around the leg and leaving the inside of the thighs free, are done last.

The lower legs are more humbly decorated. On each leg of the man Faitatek two rows of *uororugupe* run around each leg three times. The front and the back of Grutelen are differently designed. Horizontal bangles, four in the front and nine horizontal dense bangles in the back are situated on bar-like dense stripes. Beneath the calf they are more densely situated than above. While the lower bangles encircle the entire leg, the upper ones leave the inside and the outside of the lower leg free, covering them only in the front and in the back.

Women's tattoos differ quite considerably from those of men. While the lower part of the breast is completely free of decoration a decoration is applied around the neck and on the upper part f the breast all the way to the shoulders. All women have the same. Above the breastbone and in the back above the vertebrae this collar-like tattoo is interrupted. The upper and the lower part of both sides is connected with a simple vertical line. The pattern consists of two rows of wide thickly clustering semi circles. The upper row, close to the neck, presents arches open at the top. In the connecting area small triangles have been placed on top. The lower row consists of opposing semi circles. In a beautifully curved line it runs across the shoulders. This tattoo is called *sinesin*. The tattoo of the arms seems to be copious and very arbitrary. The arrangement and the individual patterns are approximately the same as those of men. Yet, the spikes that are vertically inserted at the borders are here called *χamala* instead of *ngiriparo*. The entire decoration consists of a farrago of horizontal and vertical borders. The woman Fitelan is more uniformly tattooed, so to speak in proper style. In the tattoos of the woman Tauoluk all kinds of foreign elements are inserted by the embellishing work of a woman from Oleai.

The first example of her work is the forearm tattoo of this woman. While Fitelan's forearm only has a few bangle-like borders in a clear decoration, the skin of the other one is decorated in this area with a few foreign designs that presumably depict fish. The common bangles are called *uororipei*. In addition a lot of effort is spent on the decoration of the back of the hand; even the fingers are ornamented. The tattoo of the woman Finielesik shows that both hands are differently adorned. However, the borders across the wrist, on top or on the bottom, seem to be typical. They do not fill the entire breadth of the hand. The simplest one is the *χan* stripe, found on both hands: two parallel lines, connected by several cross lines. On the left hand, on top of this stripe, is a *sauripan*- and underneath is a *peseriperau*-border. After this one, as the fourth border follows a wide one filled with horizontal crosses, which is called *ratimoi*. Stripes are applied across the metacarpal just like the so-called purl seams on European gloves. They are called *nisarau*. On the right one there are dense stripes with a dentate edge, on the left one they are empty on the inside. The zigzag line of the purl seam above the small finger is connected with the *ratimoi* border of the wrist. This hand also shows five instead of four purl seams, like the left one. Furthermore, on the left hand all purl seams are connected in the area next to the fingers by a simple line, then a diagonal cross follows on top of each purl seam, with the exception of the one of the thumb, followed by another line. The crosses are called *uororiper*.

Each of the three middle fingers of the right hand is each decorated with seven horizontal lines, one closely following the other. On the left hand the short vertical stripes consist of rhombi piled on top of each other, decorating each finger, even the thumb. The ornamentation composed of lines on the right hand is called *pauri*, the decoration composed of rhombi *metamataso*. In addition the index and middle finger of the left hand are decorated with four *pauri*-lines, which are connected to the rhombi in long vertical lines.

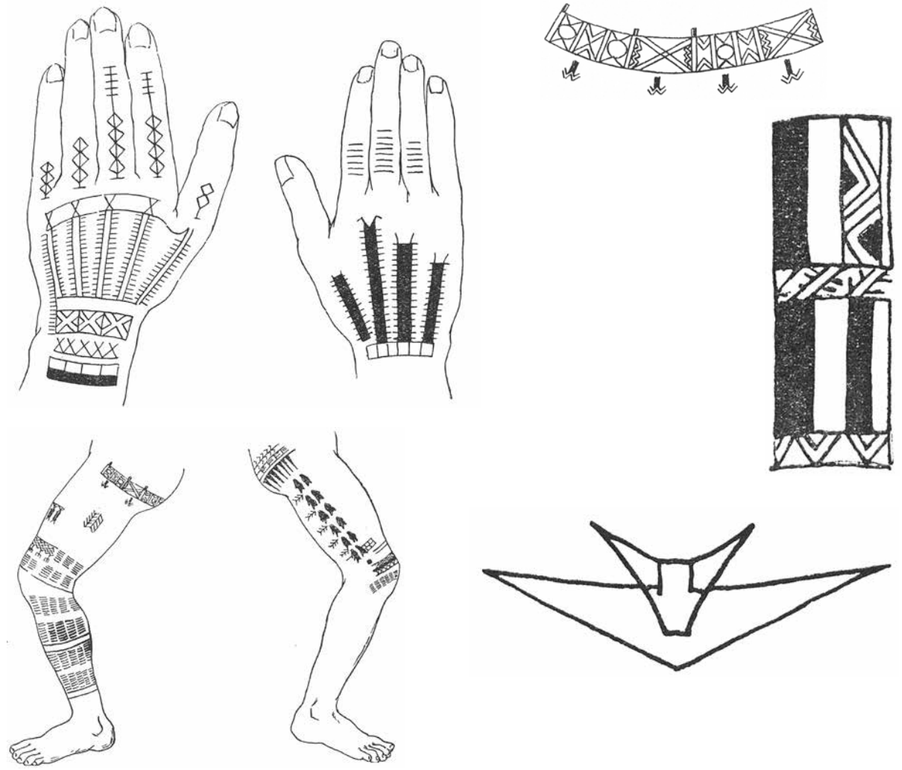
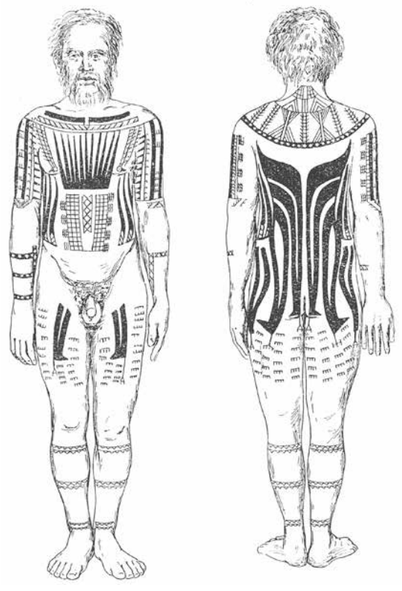


Fig. 32b. Women's tattoos, according to Sarfert.

The pelvis and the hips are richly ornamented. The ornamentation runs from the back to the front like a wide belt, leaving the belly free. The decoration of the hip is visible and calculated in such a way that the somewhat stiff clothing mats, fastened at the front and sliding a bit in the back, reveal a part of the back underneath the midriff. The fine, wide border is characteristic for the hip decoration, on the lower end of which a wreath of long and pointed spikes is attached. They are called *razugure*. The border itself consist of the known elements *ngiritatate*, *χemeleχ*, and *ratimoi*. The only decoration of the body is over the mons veneris. It consists of two parallel-orientated, horizontal, zigzag lines, called *taigeroman*. Underneath, starting from the labia and running quite a bit over the upper thighs is on both sides a pointed and extended dark stripe, *paure*.

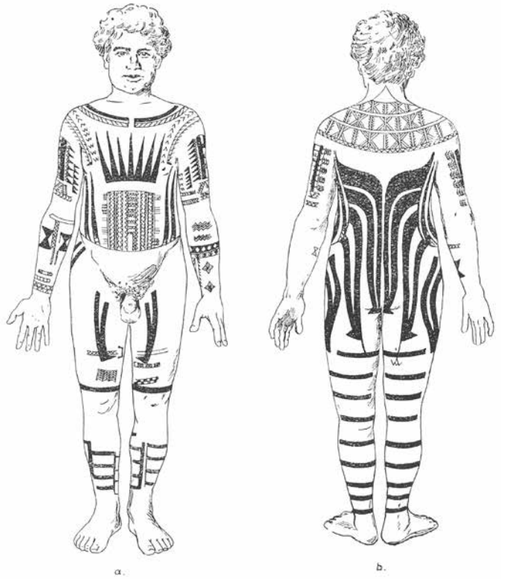
The decoration of the upper thighs is less uniform and not the same on both thighs. However, the decorated skin areas are at any rate approximately the same. For instance, the outside of the upper thighs is always decorated a bit underneath the hipbone with more or less wide, vertical and opulent borders. Often the top edge consists of a special beautiful horizontal border, situated at about the height of the pubic bone. (Compare with the woman Tauoluk, the outside and detail of her left leg and the outside of the right leg of the woman Fitelan). The hand of the before mentioned Oleai- Woman made this border on the woman Tauoluk. It is only on the left upper thigh. It is divided into rectangular areas, which are filled with diagonal crosses, zigzag lines, and semicircles. Four small patterns are attached underneath, probably depicting fishes.



Faitatek

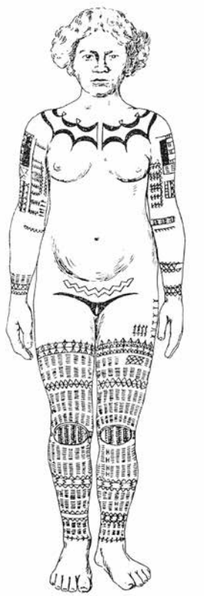


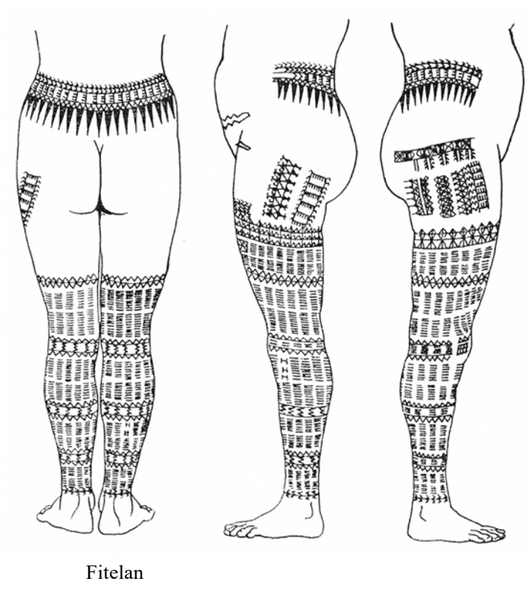
Zoarimegl



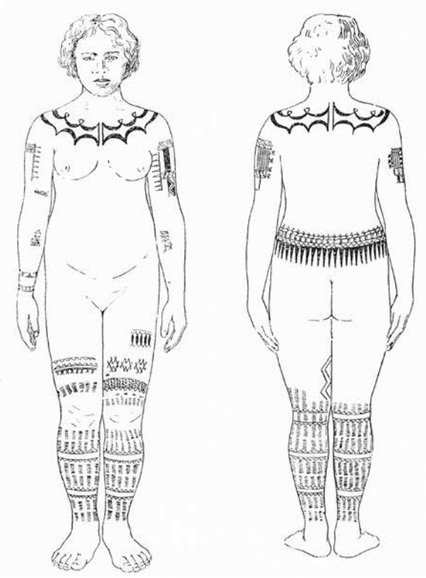
Grutelen

Fig. 31. Men’s tattoos, according to Sarfert.





Fitelan



Tauoluk

Fig. 32a. Women’s tattoos, according to Sarfert.

On the woman Fitelan these areas are filled with crosses *rasau* and hourglass-like figures, *uororipei*. Here too, decorations in the form of vertical short borders, of the *χemeleχe* kind, are attached.

The before mentioned vertical wide borders, which are just like bars and account for the actual tattoo of the upper thighs, have jagged edges in *peseriperiau*-, *uororugupei*-, and *ngirimeik*-patterns. The tattoos on the left thigh of the woman Fitelan differ quite a lot from the just described right one. The double-row with *peseriperiau*- borders is here replaced by a densely worked one. A *ratimoi*-border separates the rows in the middle. The second part of the pattern next to it consists of two *tegerumani*-lines studded with small hooks in between which there are several *χemeleχe*-cross lines. — The woman Tauoluk has her right upper thigh decorated with a bar of two rows of fishes one on top of the other, again made by the woman from Oleai. She also made the short dentate lines on the side of it. The fishes on the bottom are surrounded by a number of irregular cross-lines, for which we have no explanation. The left upper thigh is decorated on the respective area only with a few spikes, *an*. The front part of the upper thigh is also not without decoration. Tauoluk has on the left a few *peseriperiau* in a horizontal alignment and underneath there are three stars are added — also the work of the Oleai-Woman. She also filled the areas on the inside with fishes and zigzag-lines. In this area the woman Fitelan has no patterns, neither on the inside nor on the outside.

On both women an organized treatment of the skin starts again above the knee, although on one person the respective areas are not treated in exactly the same fashion. Several groups of arched rows formed by lines, called *pauriueeruuer*, run across the kneecaps. This is a pattern which also covers the largest part of the legs, which are more densely decorated on women than on men. Above this framing of the knee there are yet some borders in *tegerumani*—, *peseriperau*— and other patterns, however they only cover the front part of the leg. In the back, in the hollow of the knee is the *pauri ueruuer*- decoration.

The same decoration covers the entire thigh, only interrupted at certain intervals by borders that encircle the entire leg. The upper one is called *ngirimanu*, the lower one *ratimoi*. Instead of a *ngirimanu* there is a border called *rafau* on the left leg of the woman Fitelan. The *pauri-ueruuer*-pattern is interrupted in order to insert a *ratimoi*-spike. On this woman the kneecaps are decorated in the same fashion: an oval disk filled inside with *simarouogoi*, spikes one on top of the other. From both ends of the oval a border leads to the hollow of the knee. The kneecaps of the woman Tauoluk are left free. The lower legs are completely covered with *sauri-ueruuer*, at the same intervals interrupted by *taigeromane*-borders. The partition of the area is by all means in accordance with the tattoos common among men, however here the decoration of the surface is missing. In the *sauri-ueruuer*-zone of the woman Fitelan additional small »H«-shaped figures are inserted which are called *sizalugu*.

The **clothing** is quite simple. Four to five year old boys go entirely naked. ”When they start to feel ashamed” they receive their one and only piece of clothing, a pubic belt made from coconut palm leaves (compare Kubary plate XII, 1). Leaves like fringes, knotted over a small string, are hanging in the front. The other part of the belt is free. It is called *ubut*. Simple dancing belts of women, made of the same material, have the same name. However, the workmanship is different. For the women’s belt, *uuuute*, two or more fresh leaves are attached to each other with simple knots. Fringes are missing. Grown men wear a T-string, made from a banana bast textile. This is the only product coming from the women’s weaving. They themselves only wear plaited clothing mats.

Woven **men’s belts** [1] are called *mesi.* On a smaller and shorter scale they are also produced for bigger boys. The textile is woven in linen weave. The warp is often a bit thinner than the weft, so that the effect of a rep textile is created.

1 According to Kubary, p. 91, when made of hibiscus the common term for men’s belts is *tagas gilifey*; when made of banana-bast *mesie*. They are called *mur*, when a hibiscus ornament is woven in. Yellow root, *hoklu*, is rubbed on them for celebrations.

The decoration on both ends is brocaded over the common light banana bast weft with the help of a new weft of black colored hibiscus bast. Of course to create the pattern the warp threads have to be counted beforehand. The decorated ends of the belt are 1—2 cm smaller, which is achieved by a tighter pull of the weft. In addition banana bast is in comparison to the material made of hibiscus bast considerably softer. The fringes on both ends are made from free warp threads. The **ornaments of the woven belts** are arranged in rows, partly vertically, partly horizontally.

The element *peseriperiau* appears often. It is a small rectangle filled with diagonal lines and crowned by a triangle, the two free sides of which protrude a bit. Among the tattoo patterns this triangle alone is called *peseriperiau*. Normally this ornament appears in horizontal rows as a final stripe on the weaving design’s top and bottom on the end of the textile. Sometimes thereby a small displacement happens, so that the triangle is not positioned on top of the rectangle and the crossed protruding ends of the top are displaced and dissolve into four points one on top of the other.

However, in this respect within the same border everything is always regular. Of all the other pattern’s elements (*uariseri, uarigataχo, uiserimaχo, rio, mavuat, gure,* and *itemen*) only the pattern *itmen*, a dark field with light omitted rhombi, is known as a tattoo ornament and as a very popular element of comb ornaments; it is also used in the inverted color order. The vertical border with the *itemen*-pattern is always positioned in the middle of the belt, often repeated on both edges (compare 3895 II), sometimes also only half of it (1493 II, 1494 II). The alternation of the belts’ patterns results merely from the different employment of these elements and their occasional changes, omissions, shifts of their individual parts.

We also want to remark that both ends of a belt are not always decorated in the same fashion, not even the upper and the lower part of the decoration of one end is always the same (1492 II). The backside of the textile, where the mirror like image of the pattern appears, is always really presentable. The belt 1494 II is very differently decorated from the other belts. It shows a plain horizontal pattern, arranged in a row. The belt 1492 II has a special decoration, because here the *peseriperiau*- element has been placed mirror-like next to each other, thus creating a wave-like line.

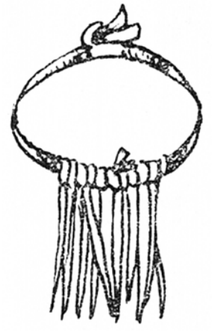


Fig. 33.
Pubic belt.

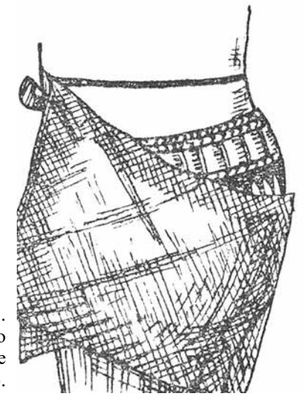


Fig. 35.
Old female costume, according to Kubary (as indicated above, plate XII, 4).



Fig. 34.
Elements of stripes on the woven belts.

Women, too, wear **belts** in order to hold their **apron mats**. The original form consisted of one piece of banana bast or simply a banana leaf. The length of such belts, which are called *sanrisom*, was nearly 3 m, their width was about 8 cm. Today they prefer of course European textiles, or whatever they can get a hold of, for instance military belts. The old common clothing of Songosor-women consists of finely woven pandanus clothing mats, *ieb*, which end quite high above the knee and which are on average 40 cm long. The right side is folded over the left one. In order to hold it fast, the upper right end is tugged under the belt and fastened at the height of the midriff. In doing so the edge of the right part is positioned approximately over the left leg and the upper edge of the mat rests on the hipbone. As a result of the relative stiffness of the woven material the edge of the mat slides down at the back, so that the rich tattoos of the buttocks become visible (compare Kubary plate XII, 4). Kubary reports that a woman has to have a hand on the mat in order not expose herself, because these small mats are not handy or helpful to sit down or to move around".

As Kubary's illustration shows these mats were also fastened by binding a string around the body and attaching the ends in front of the body on a fishing hook. The clothing mat 1488II on plate 2 measures 115 x 38 cm. The width of the strips is about 4 mm. The material is woven diagonally. Just like it is typical for the big sleeping mats on Songosor, the plaited strips are bent back on the corners, so that the corners are slanted. The plaited material is closed in the middle of the mat and on its narrow sides. Bending the strips creates a hardly visible and technically caused pattern in the middle (compare illustration 2, 1488II). It is a plain but neat work. Mourning spouses use a jacket without sleeves, *rigou*, made in the same fashion, about which Kubary reports that it is a constant part of the female attire [1], however, according to Sarfert's account it was only used as **mourning attire**.

Measurements of Belts

Belt Number	Length	middle,	Width top,	bottom	Length of top	Decoration bottom	Length of top	Fringes bottom
1492 II	193,5	14,6	13	13,6	8,5	10,8	17	21
1493 II	182	16,4	14,8	15,6	11,1	9.8	16,5	19
1494 II	194,5	14,5	12	12,5	13,1	12,5	15,5	15,5
3894 II	193	12	11	11,4	9,1	10,6	16	22,5
3895 II	201	14	11,9	9,3	13,7	11,7	18	17

The *rigou*-jacket (1490 II) has a rectangular shape when spread out and it measures 65,2 x 31,7 cm. In the middle is the hole for the neck, about 10 x 17 cm side length, so that this piece of cloth can best be compared with two bibs connected at the shoulders. Just like the mats, here too, the corners are canted and the woven strips have been woven backwards on the narrow side (4 mm). The same fastening can be found at the neckline in the front and on the back (3 mm). The width of the woven strips is 3 mm.

The **hat**, (*pegin* according to Kuabry, *pelin* according to Sarfert) [2] is also a part of the male apparel. It is quite a heavy cone shaped headgear, made of wide pandanus leaves, well known also from other islands of the Carolines. The decoration with fishing lines and hooks is special here (illustr. 1495II). The hat 1496 II is especially heavy and tightly made.

1 Kubary, p. 92.

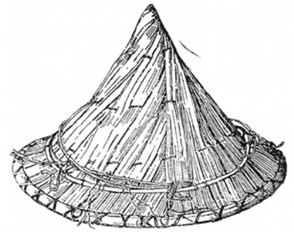
2 P. 91 ".. the same one is not as pointed and wide as the Yapese one, but it is closer to the Mortlockese form. A closer comparison of the *pegin* with the *perper*, shows differences in the details of the work and that the Sonsorolese hat has been executed more crudely. Pandanus leaves, which are here called *faas*, are everywhere the material. The way the hats here are used is peculiar because they are only worn against the sun and the rain while fishing. Besides the common string around the chin, each hat has another one around the outer diameter on which numerous self-made fishhooks, made from wire, are attached. On the inside clamped in between two leaves of yaroma-bast you find . . ., in order to fasten the fish hooks."

It got its strength from two about 5 cm wide wooden hoops, placed on the edge and sewn on with string made from breadfruit bast. Beforehand a strip of pandanus leaf has been placed on them in the same direction. On the hat 1495 II another hoop has been placed a bit further away from the edge on both sides. Ca. 6 cm wide strips made of pandanus leaves run from the tip to the edge. They are stitched together with long stitches. In addition wooden needles perforate it at several spots to staple it. A string is attached inside on both sides of the edge, to fasten it under the chin. (Compare with the illustrations of Kubary, plate XII, 2).

Besides these cone shaped hats, Kubary describes also another hat, *kapiwai*, which is only worn on land (Kubary plate XII, 5); it is woven taffeta-like from small strips of pandanus leaves. It has a square base and a cylindrical head. On both sides is a string in order to tie it underneath the chin. Such a woven material, described as a hat by Kubary, has been collected by the Hamburg expedition as a basket with handles by the name *potau*. Women use it and it is hung in the house. All sorts of small tools are stored in it.



Fig. 36. 1495^{II}.
Hat made from pandanus leaves (*pelin*). Height: 26,5 cm, diameter of the edge 37 cm.



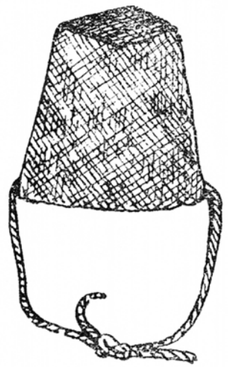


Fig. 38.
Hat only worn on land.
(According to Kubary a. m. a. plate XII, 5).

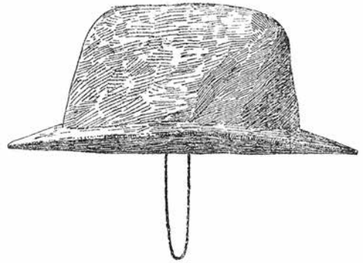
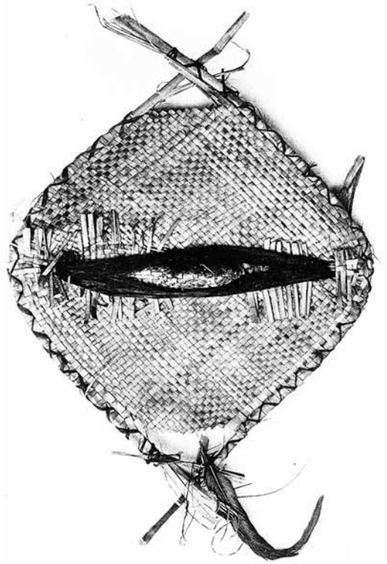
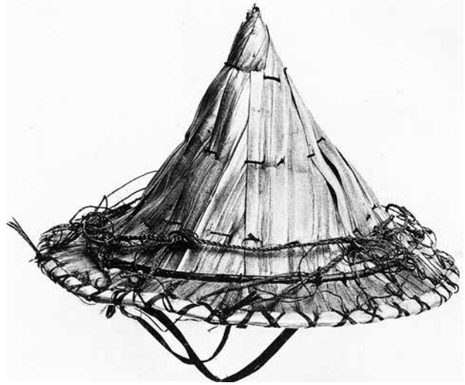


Fig. 39. 1564^{II}.
Hat made from breadfruit wood. Imitation of European models. *pelin*, height: 12,5 cm, head width: 15,8 x 19,2 cm; brim in the front and in the back: 4,3 cm, on the sides: 3,3 cm.

At this time it was certainly no longer considered a hat and the "basket" which had been brought home seems to be rather small for a "hat". The "hat-basket" 1480 II shown (on plate 3) has a rhombus-like base (9 X 17 cm) and a height of 20 cm. Weaving is started at the base. The woven strips run parallel to the diagonal of the base until they ascend upwards and take an angular direction from here onwards. At the edge the strips have been woven backwards. Individual ones continue in form of 6 mm wide braids and form a handle of about 1 m length that is knotted in the middle. The plaiting strips have only a width of 7 mm.

Attempting to imitate European wear the natives made the oddly "stiff hat" from light wood, shown on illustr. 39, 1564 II. It has the same name as the old fishing hats. Its height is 12, 5 cm, the height of the head alone measures 10,5 cm. The brim is slightly bent downwards and elongated in the front and in the back.



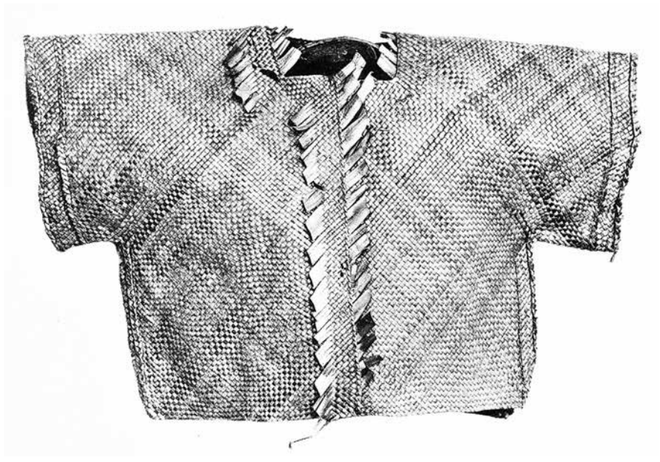


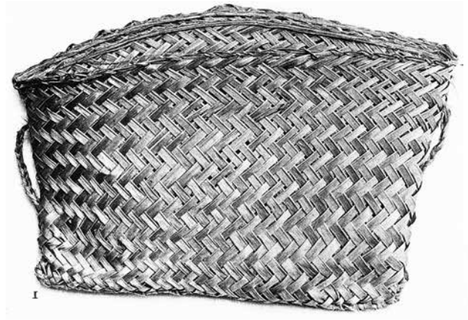


1598 II, fishermen's hat, Pur, about 1/5th of actual size.
Top, right: 1496 II, Songosor, 1/5 th of actual size.

Right: 1490 II, mourn jacket, Songosor, 1/4 th of ac.size.

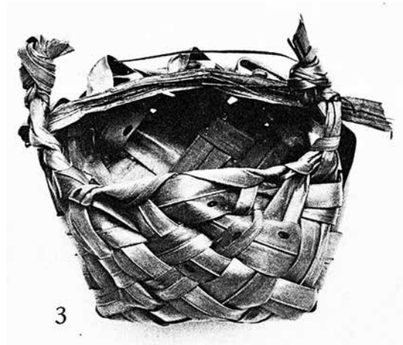
1597 II, Canoe wear, Put, 1/6th actual size.

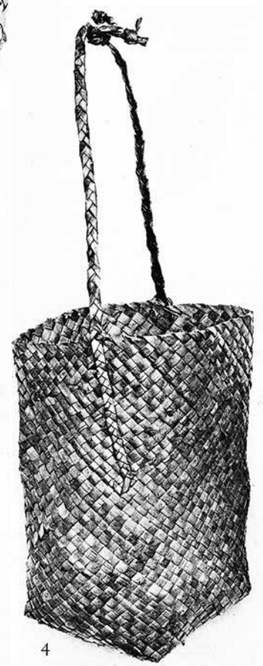




1. 1472 II, basket, Songosor, 1/4 th ac. size.
2. 1463 II, basket w/ handle, Songosor, 1/5 th ac. size.
3. 1585 II, basket, Pur, 1/3 th ac. size.





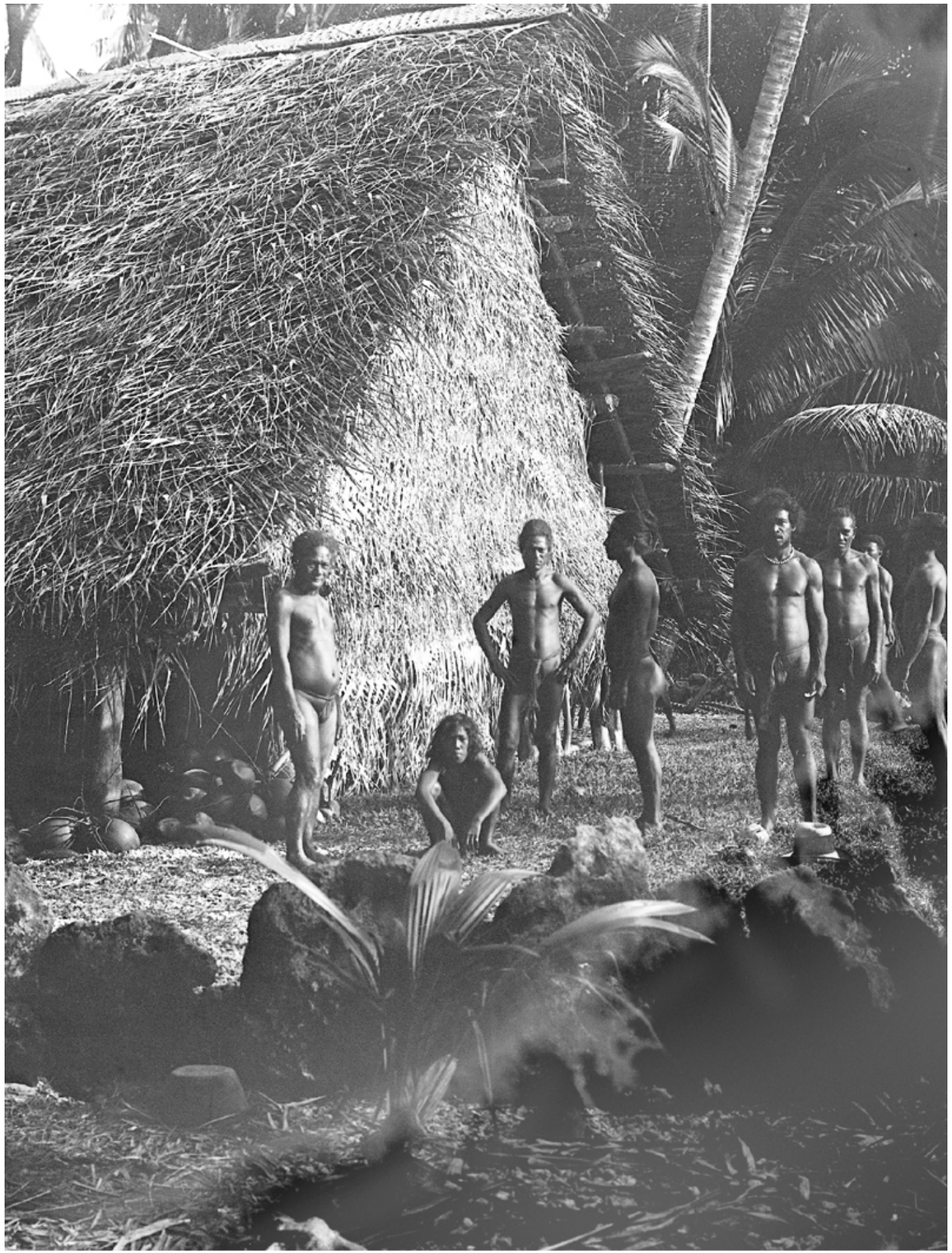






4. 1480 II, basket, Songosor, 1/4 th ac. size.
5. 1587 II, basket, Pur, 1/5 th ac. size.
6. 1476 II, bag, Songosor, 1/8 th ac. size.
7. 1546 II, bag, Songosor, 1/2 th ac. size.





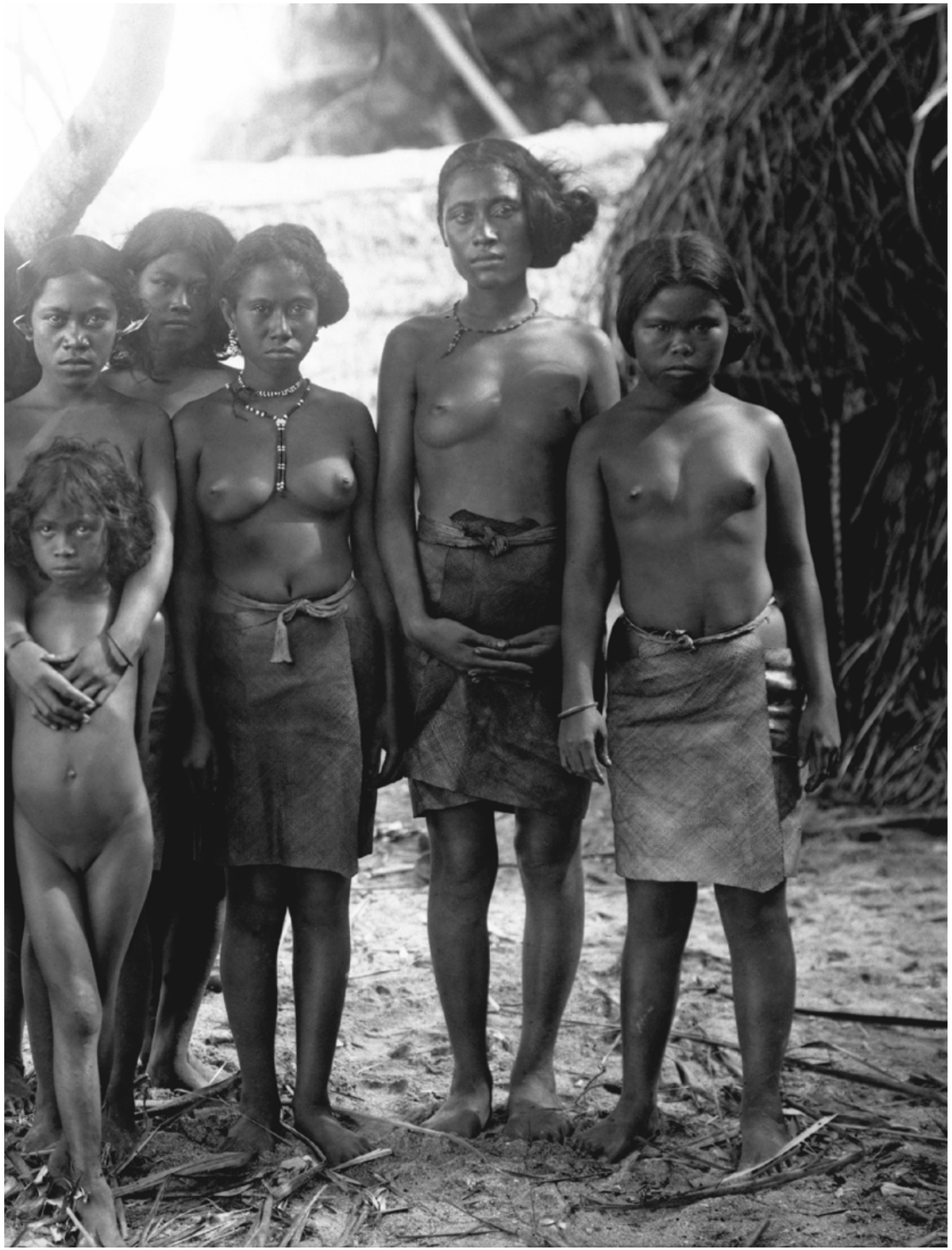
Chief’s meeting house. Glass plate scan, Hamburg Museum



Burial ground on Songosor. Below: a mourning hut situated near the burial ground. Glass plate scans, Hamburg Museum.







Glass plate scan, Hamburg Museum.

Jewelry consists of decoration of the hair, ear, neck, arms, fingers, and the breast. Of course on the occasion of a dance the biggest efforts are made (compare p. 74). Next to flowers simple wooden needles and decorated wooden combs are the decoration of the hair. Strange to say Kubary does not mention both of them and also has no illustration of them. Decoration of the hair and the forehead is called *magl*. People use for instance the eggs of turtles, which have been taken out of the body of the hunted animals. (?) Favored are fruits and blossoms of the *Calophyllum*, the yellow berries of *χamoχ* (Palau *girigur lerol*), the yellow blossoms of *asik* (Palau *nesil*), the big white blossoms *iiop* (*ipiserazaz*), and pandanus blossoms. This decoration is worn on a daily basis and is nothing special. Hair needles are called *χameteraisim* and are nothing else than simple, well polished, round wooden sticks, which are usually slightly bent and pointed at both ends, as shown in Figure 40.

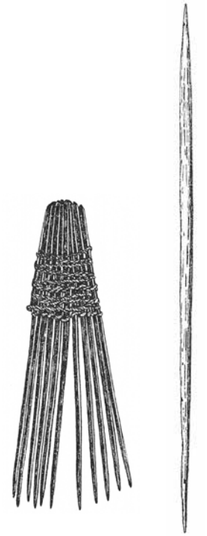


Fig. 40.

Fig. 41.

Fig. 40. 1559^{II}. Wooden hair needle, *χameteraisim*.
Fig. 41. 1558^{II}. Tied wooden comb, *χameteraisim*, made from 12 sticks 15,6 cm long, greatest width: 5mm, diameter: ca. 2mm.

The **combs** can be divided into two entirely different groups. The first ones form fan-like combs made of sticks, *χameteraisim,* and are of medium length. The biggest one is about 25 cm long. For their production people use ten to twelve carefully, flat, and rounded sticks which are pointed at both ends and have the same length. They use husk or yarn which is led back and forth upwards in spiral stitches. On top the sticks are strongly bound together, stitches get longer and after the last row the sticks spread apart.

Dancing combs, called *pasalauai*, are much more magnificent and larger. They are carved from an approximately ½ cm strong *uit* wood. The length is at an average 25 cm. They are narrower and sometimes end in a cone of 2 cm length and more, which feathers on the comb. For this people use the white feathers of sea gulls (Tropicbird), assembled in a bushel, or individual long feathers, or both of them together. Other combs again show a contraction, to which attention is also given in the ornamentation. They reach the greatest width in the area before the carved teeth, which are about 7 cm long and the number of which ranges in-between four and six. Both sides and for some combs also the side edges are decorated with notched ornaments. The notches are colored white while the rest of the surface area is black. The ornaments are simple: hooks, spikes, and rhombi are ever recurring elements. Both sides are ornamented more or less in the same fashion, however there are differences.

Thus, the neck of nr. 1560II and nr. 1563II is different; generally speaking the simple designs are not very regularly done and give a fleeting impression.

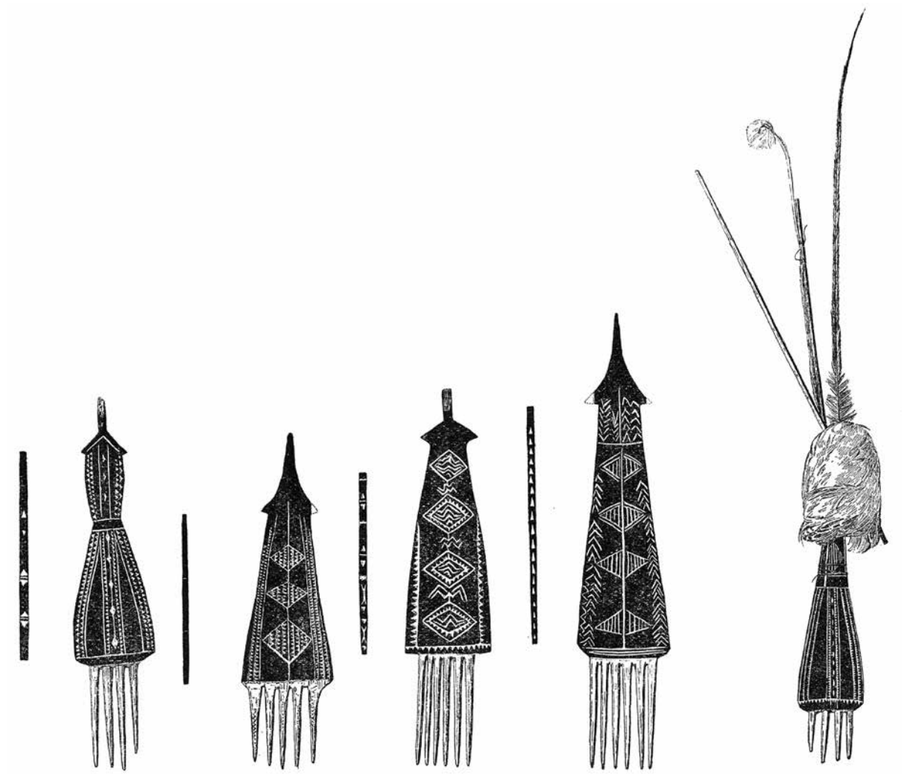
As their only **decoration of the ear,** *siei,* Songosor-People wear only bundles of fragrant leaves and flowers, which they call *siias,* in their pierced but not enlarged earlobes. For this people choose white *iiop*-blossoms, "Ian" (yellow root)-blossoms, which they call *saurigisar*, pandanus and lemon leaves (compare Kubary p. 93).

Their **decoration of the neck and the limbs** is all the more abundant. Here they prefer braided strings wound around the arms, the body and even around the ankle. Kubary distinguishes two kinds: *maan* and *eunisun* and the connection of both of them which is "similar to the *kamlat* of Yap". The string *maan* (pandanus leaf) is made over a padding made of coconut husk or of some other bast from fine strips of pandanus leaves. It is round and both sexes use it as a neck decoration. In addition women use it to fasten their clothing mats.

However a fishhook is always worn as a pendant respectively as a mat-holder. The *eunisun* or *enisim* (Sarfert)-string is also woven over coconut husk rope. Here the wrapping is executed with human hair and strips of pandanus leaf. The hair is braided in very fine braids.

In the string shown in illustration 43, 1570 II hair and strips of pandanus are wrapped alternately over the padding. In the non-visible spots the strip has been pushed underneath the hair and the other way round. On other items the pandanus-wrapping runs crosswise and the small braids of hair form the padding. As the wrapping does not cover all, the padding is visible at regular intervals, which results in a pleasant ornament. The natives use braided hair alone as thin, 1 mm strong necklaces; small European beads make the finish.
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Fig. 42. Dancing combs *pasalauai*, Made From Breadfruit Wood



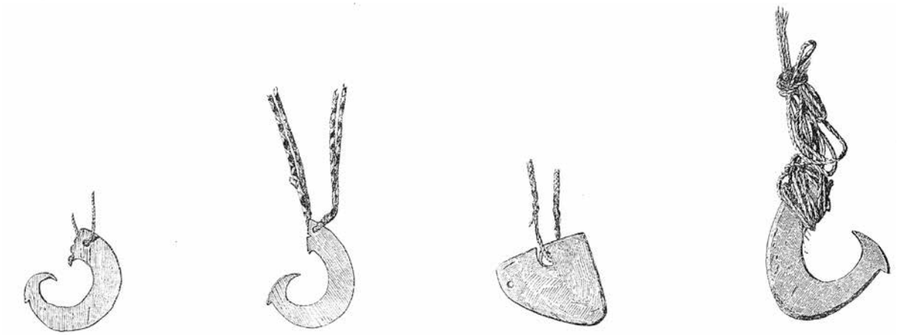
	1560 II	1563 II	1562 II	1606 II	1561 II
length	23 cm	30,5 cm	22,3 cm	24,9 cm	25 cm
greatest width	5,4 cm	6,5 cm	6 cm	5,4 cm	5,8 cm
length of the spikes	4,3 cm	7, 3 cm	5,5 cm	7 cm	7,5 cm
length of the feather decoration:					36 cm



Fig. 43. 1570 II.
Ban.le made of pandanus bast and human hair, *ensim*. Diameter 3 mm; length ca. 60cm, width of the pandanus strip 4 mm; braid 1mm.

The fishhooks worn on these strings resemble for all intents and purposes the ones used for fishing. Sometimes they are cut less sharply. They are cut from a right-angled triangle of light or dark tortoise shell or from mother-of-pearl. Perforation and hook are situated on the same leg/side. Often a notch is situated next to the perforation in order to better fasten the string. Some of these pendants show barbed hooks. Boys no doubt attach shapeless simple pieces of turtle shell or nautilus to the string. Additional favorite pendants are simple round discs made of tortoise shell, perforated in the middle.

Long **necklaces** consisting of several strands of coconut discs are popular with both sexes. They are called *mese* or *maleïtarak*. They are decorated with European glass beads. Some also have discs made of bone or shell. The ends hang down to the breast. The necklaces are always gathered at both ends, so that the head has to be poked through the middle and the ends hang in the front and in the back. Embellishments, this means inserted beads, are executed with great regularity. Hibiscus fiber or coconut husk rope is used for threading. People also know to make small **necklaces**, as illustration 46, 4799 II shows. It consists of small nontransparent black and white European beads, a few dark blue ones have also gotten in between.



1406 II 1414 II 1415 II 1424 II

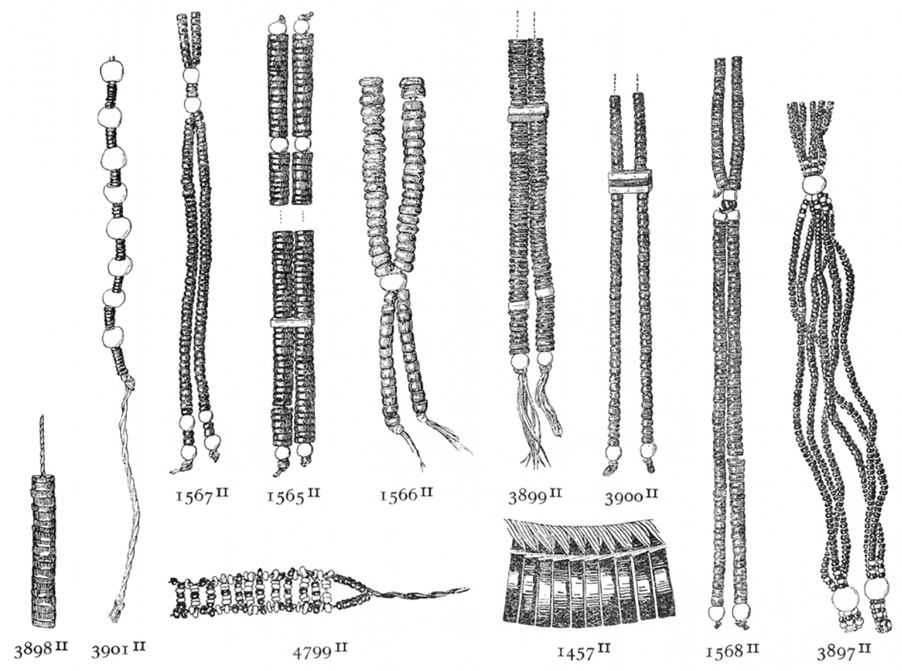
Fig. 44. Pendant in form of a fishing hook. *χapiriatau* or *auriχapi* 1406 II of tortoise shell. Dia.ca. 5cm.
1414 II made of coconut. Diameter 4,7 cm. Thickness 2 mm. String made of human hair and pandanus bast
1415 II made of tortoise shell, diameter ca. 5 cm. *χapi*.
1424 II made of tortoise shell, diameter 7,1 cm. Thickness 9 mm.



Fig. 45. 1430II.
Pendant made of tortoise shell. Diameter 4,2 cm.

Strung on hibiscus bast, the ornament follows exactly the pattern: two parallel lines are composed by two alternating black and white beads, they are connected by small discs made of two white, one black, and again two white beads. They are placed so tightly that on the long parallel strands only one bead is placed in between two discs. The width of the necklace is about 1 cm. The jewelry shown on illustration 46, 1457 II, is a necklace presumably imported from Oleai. Feather edged wide rings made from *Calophyllum* nuts are strung on a thick layer of hibiscus bast and stitched on the inside with several stitches of hibiscus bast. In this way two rings each are wrapped. The stitches run from both outsides towards the middle, creating an ornament.

Necklaces Made of Coconut Discs and European Beads.



3898 II 3901 II 1567 II 1565 II 1566 II 4799 II 3899 II 3900 II 1457 II 1568 II 3897 II

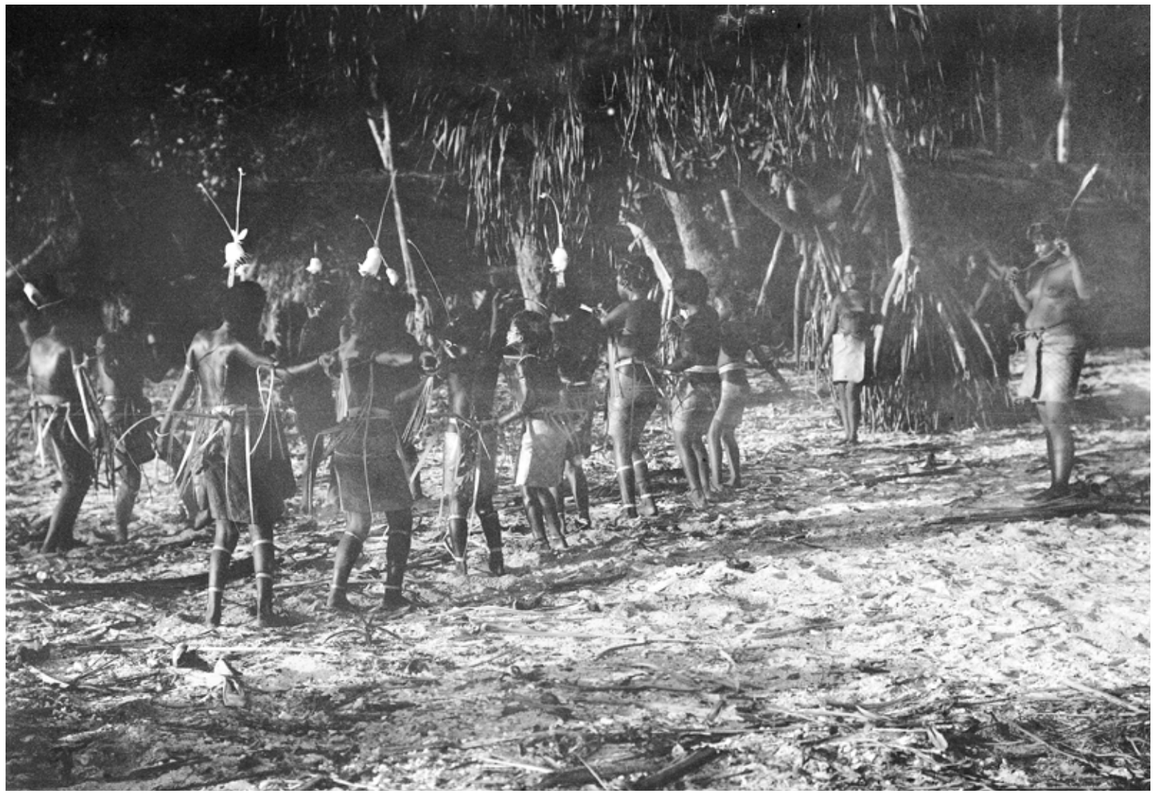
Fig. 46.

3898 II length 32 cm, diameter of the coconut-discs: 9 mm, thickness: 3 mm.
3901II necklace made of small coconut-discs and thick white beads. Ca. 98 coconut-discs alternate with 1 bead. Diameter of the beads ca. 3,5 mm.
1567 II necklace made of two strands of coconut-discs; finished and gathered with European beads. The gather on each side is achieved with two thick white beads and two coconut-discs in-between. Each strand is 66 cm long. After the gather the ends are 17 cm long.
1565 II necklace made of two strands of coconut-discs, diameter 3,5 cm. The length of the strands is 42 cm, the free ends measure 7 cm. After this they are pulled through a twice perforated small cuboid (21 x 13,4 cm). At intervals European beads are inserted.
1566 II necklace made of two strands of coconut-discs, 49 cm long. On both sides, around 5 cm before the end the strands are gathered by a white bead. The end are knots in the yarn. The diameter of the coconut-discs is 9½ to 5½ mm. The small ones are situated at the ends of the necklace. Thickness of the discs is ca. 3 mm.
3899II necklace consisting of two strands of coconut-discs, each 55 cm long. White European beads are the finish. (Diameter 9 mm, thickness 2,5 mm). Around 12,5 cm before the end the strands are gathered by cuboids made of coconut and shell (13 X 11 X 3 mm).
3900 II necklace made of two strands of coconut discs, 60 cm long. Finished by white European beads. 13 cm before the end the strands are gathered by a cuboid (21 x 9 x 8 mm) consisting of three discs of shell and coconut shell.
1568II necklace made of two strands of coconut-discs, 6 mm diameter. Each strand is 67 cm long and finished at one end with two at the other one with one white European bead. 20,5 cm and 18 cm before the ends the strands are gathered by a white, a blue and again a white bead.
4779 II necklace made of small black, blue, and white European beads. Width ca. 1 cm.
1457 II necklace from Oleai made of hibiscus bast and big rings made of *Calophyllum*-nut. Length: Diameter of a ring 22 mm, thickness 4 mm, width 4 mm.

The **dance decoration** is completed by attaching fresh bundles of leaves. People prefer ”Ian”-leaves (yellow root) or pandanus leaves *magerifaniie*. It seems that only women wear a **decoration of the arm**. Besides the already described strings there are bangles and wristbands made of coconut, snails, and tortoise shell. With their common name they are called *ragei* or *regeri* and are more precisely named according to the material: *tarak* (coconut), *gemaseripoi* or *uos* (tortoise shell) and *eroiiaχ* (snail). Due to the material coconut and turtle shell, bangles stick out rigidly, while the rings made of snail shell lie close to the skin. Usually the coconut and tortoise shell bangles are perforated, creating a small round hole, in order to stick blossoms and leaves into them. A circle, *uulouul*, is used for the construction of bangles. After the curve has been accomplished, the small holes are drilled with a shark-tooth-drill.

The bangles on Figure 47, 1392 II, 1394 II, and 1395 II are constructed from the shell of the *Trochus* snail, which is called *eroiioχ*. However, they used the Meleagrina, too. People like to grind away the ornamented outer layer of trochus bangles; instead a few simple ornaments, some slashes or crosses are scratched into them. On bangle Nr. 1392 II the brown patches of the snail have been worked into small mounds, by sanding off the surrounding area. The finger rings, *regeri χati* that have not been collected, are made from tortoise shell, coconut, or pandanus leaves, just like the bracelets. Additionally small **bags and baskets** are items of personal use, they are described in more detail under household goods.

Girls dancing on the beach. Glass plate scan, Hamburg Museum.



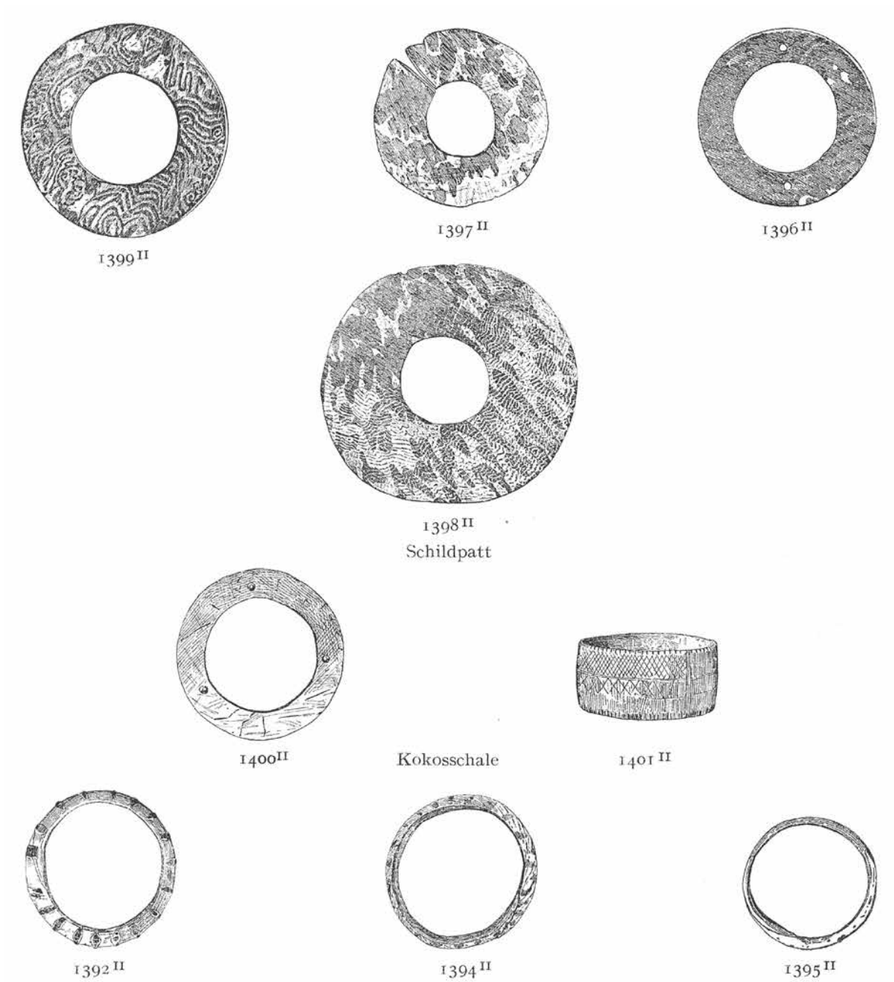
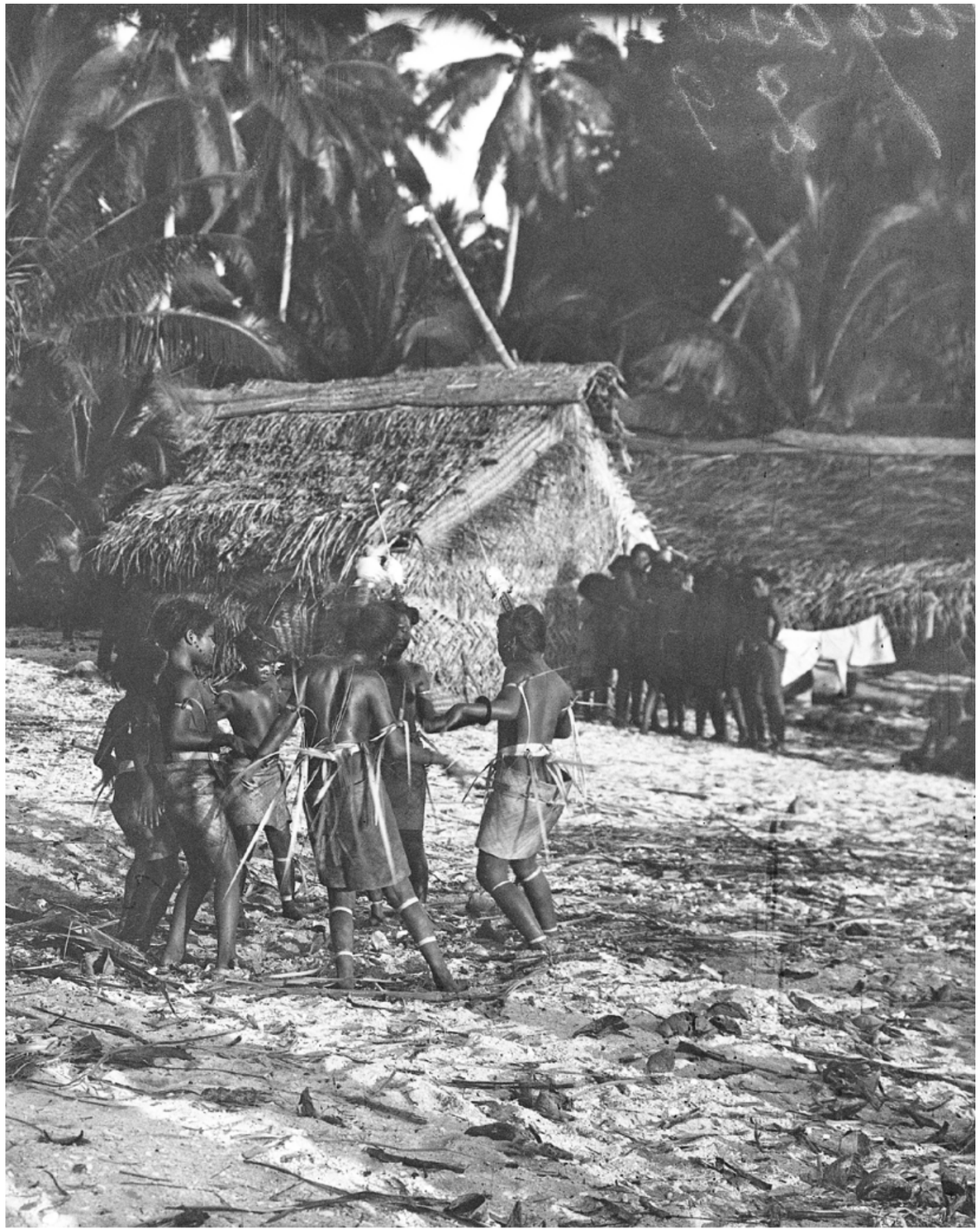


Fig. 47. Arm decoration.

1399 II bangle made of tortoise shell, *ragei gemaseripoi*. Diameter 10,3 cm. width 2,5 cm.
1397 II bangle made of tortoise shell *ragei gemaseripoi* (on one side a crack) diameter 11,4 cm, width ca. 3,4 cm
1396 II bangle made of tortoise shell, carefully polished, with two small holes. Diam. 9,1 cm, width ca. 3 cm.
1398 II bangle. Very wide bangle made of tortoise shell, diameter 18,1 cm, width 6 mm. Circle a bit irregular. The edge is jagged.
1400 II bangle made of coconut shell, *ragei tarak*. Diam. 8,6 cm, width 6 mm. The bangle is perforated 3 times.
1401 II wide, wristband like bangle made of coconut shell. The surface is very much scratched, the edge notched. Diameter 6,5 cm, width 3,2 cm.
1392 II bangle made of *Trochus* shell, *ragei eroiioχ*. The dark patches of the shell are raised by sanding away the surrounding area. Width 8,2 cm, width 1,1 mm.
1395 II bangle, made of mother-of- pearl. Width 6,8cm, thickness 5 mm.



Girls dancing on the beach. Glass plate scan, Hamburg Museum



The natives claim they never had any **weapons**, because they never had any warfare. Kubary, too, could not ascertain anything else. However, the lore of the people teaches us that murder and manslaughter have not been rare and later on firearms helped in the process. In all likelihood fishing spears have been used as weapons, too. After all, legend has it that a Songosor-Man once speared a Gobi-man. As they serve today only as fishing tools, they are apter about fishing. Only the tridents with pikes made of shark teeth, *paro ariz*, served as weapons, however they have fallen into desuetude. Such an antiquated weapon is shown in illustration 48 and 49. Two short spears are attached left and right on a notch of a strong top kick in such a fashion, that they overhang the middle one considerably. A little bit above the attachment there are still a few windings executed around all three sticks, in order to strengthen the binding. A strong wooden board is placed across the spears. For this purpose it is perforated at three spots to prevent any compression. On top of it there is a double sling made with strong coconut husk cord attached with button-hole stitches. The pikes of the spears are studded with shark teeth and originally it is said that 3 shark teeth were attached on each side of the 3 pikes.

The weapon mentioned in the fight with the Gobi-People is the spear *fazagl*, a spear studded with 3 shark teeth on top and with a cross piece with shark teeth on its ends, too (illustr. 53). Once the top of the "fishing spear" was also studded with shark teeth. – A bow, *azik poleuogl*, is still made as a children's toy, that also seems to have had another past. In addition they had the name for dagger, *uazei*, although nobody owned one any more. On the other hand, they do not know the slingshot. It supposedly can only be found among the people of Merir.

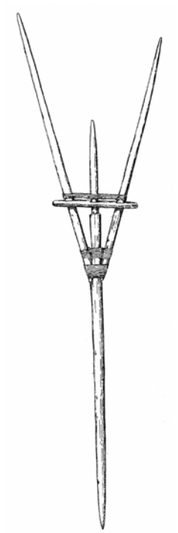


Fig. 48.
1511II. Old trident weapon, *paro ariz*, studded with shark teeth, *ngiri paro*. Length of the middle stick 165 cm, diameter 4 cm. From the end to the attachment of the side spears 87 cm; diameter 1,4 cm. Piece of cross wood 32 x 8 x 2,5 cm. All bindings made of coconut husk rope.

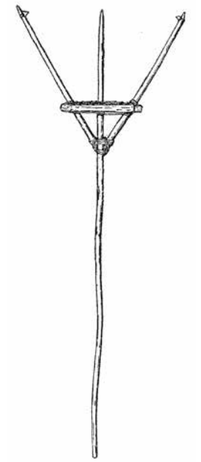


Fig. 49.
1512II. Old trident weapon, *paro ariz*.

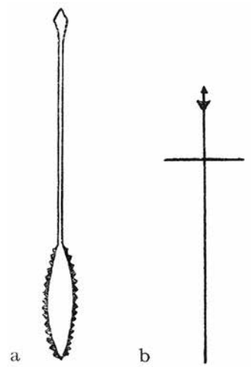


Fig. 50.
Old weapon from Songosor. After a sketch of E. Sarfert, a) *χato*, b) *fazagl*.

6. The House.

As the map of the settlement indicates the residential houses, *iem*, are situated in the vicinity of the beach, grouped in a loose village community, *razerazo*. Most of the houses are single- family homes. In case a son gets married, he usually builds his house himself; however in the bigger houses parents also live together with their married children. According to the relationships the son-in-law or daughter-in-law moves into the house.

The Songosor-house is a **rectangular building** with a two-sided gabled roof. The size of the building is quite different. The residential *building Fentoueis,* on illustration 51, has a length of 6½ m, is 4 m wide, and 8 m high. As the floor plan (illustr.52) shows the roof, which reaches far down, thus replacing the "walls", rests on four strong corner posts, *ziriripeik*, embedded into the ground. Both roof beams, *tafi*, rest on them in a longitudinal direction and above them in a cross direction in the front and the back the collar beams, *χosome*. In the middle of these collar beams stand both the wall posts or sticks, *ziletau*, carrying the strong roof beam of the apex, *unga*. Both longitudinal sides of the roof are furnished with wind braces, this means diagonally running slats, *lari Orofat*.

The big roof considerably overlaps the quadrangle formed by the roof beams and the collar beams. The rims of the roof's longitudinal sides and the fields of the gable are supported by a number of small posts. Connected with horizontal slats (crossbars) they form the longitudinal walls in the interior. The roof's longitudinal sides and the fields of the gable that nearly reach all the way to the ground, consist of vertical and horizontal slats, just like these low walls. The rafters of the longitudinal sides of the roof are called *uaur*, their respective vertical rafters of the filed of the gable have the name *ieripin*. They call all horizontally orientated slats and cross bars *ilapangek*. In one of the low sidewalls, *tit*, there are two doors, *χatam*. On the outside, above the opening a projecting roof, *razato*, is erected. It is a diagonally sloping canopy, resting on short posts, which serves as a sunshade.

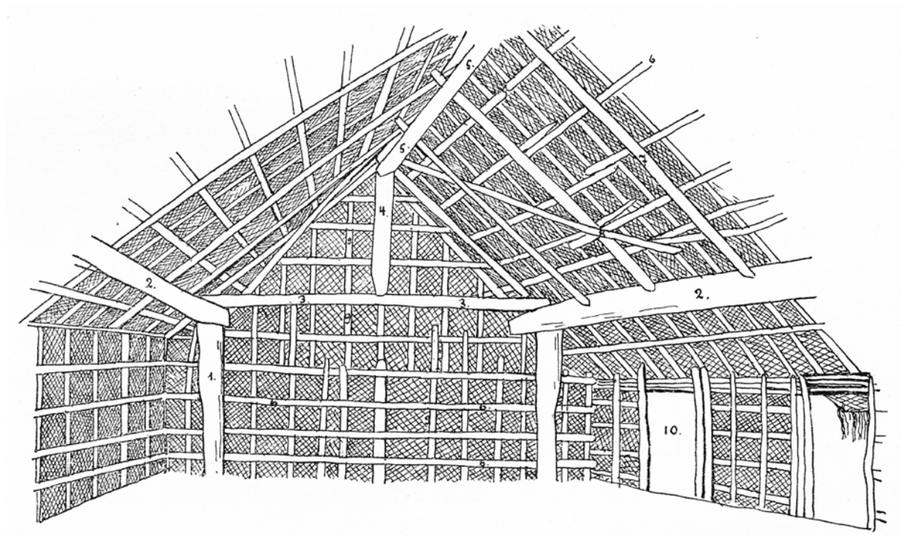


Fig. 51. After a sketch of E. Sarfert.

The sleeping place is often a raised platform in the interior of the house, in the men's houses it is quite high, around 1 m above the ground. A hallway leads all around. The number of doors is arbitrary. As the actual walls are missing, they are so low that you have to stoop to enter. The roofs are thatched with mats made of coconut leaves, *iazo*. Women weave them each from half a frond. They are placed in such a way on top of each other that on the outside the ends stick out like fringes; however from the interior you can only see the wickerwork. Consequently the mats are tightly placed on top of each other. The same kind of mats are preferably used to cover the floor. All woodwork is bound. Coconut sennit rope is called *χorör*.

Besides the common residential house Songosor-People also have men's meeting houses, they however are only visited during the day. At night everybody sleeps at home. They are called *ferimau* and are big, spacious buildings. Mainly they are working houses and sometimes people eat there together. While other villages have only one men's house each, Maiogl has three of them. All men of the village community together erect the men's house. The end of the construction is celebrated with a feast and singing. Women are not allowed to enter.

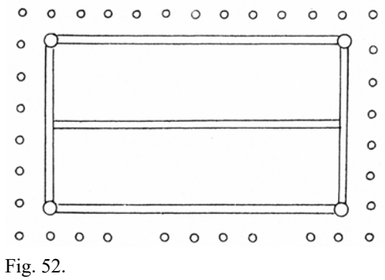


Fig. 52.
Floor plan of a Songosor-house, according to Sarfert.

The **chief's- meetinghouse** *Ferimau* or *Falumar* is at the same time the cult - house . Generally speaking people have no access, except on a special occasions, such as Sarfert's visit, then women are also allowed to enter. The chiefs hold their meetings and have their celebrations here. In case the house has to be renovated, then by order of the chief all men help with the construction while he provides food for the workers for the entire time. There is no taboo during this time. The end of the work is celebrated with dancing and singing. In this context women are also allowed in. At a distance of 4,60 m from the longitudinal sides the area of this house is enclosed with a low stone mount, *polo iem*. Over time the stones sink into the ground and have to be replaced. All men of the settlement help and do the work together while singing. The stone enclosure indicates the borders of the house. The house of the chief is built slightly different than the common residential buildings.

The names for all the individual parts are also not the same ones. The floor plan is also a rectangle. It measures 19,5 x 8 m. The gable roof is very high and reaches so far down to the ground that the walls are missing entirely. In between the ground and the floor remains a free space of only one 1 m. Doors are missing. In a stooped manner people crawl in between the short wall posts of the longitudinal sides into the interior. The floor consists of planks, *pazo*, which are about ½ m above the ground. — The roof rests on 8 thick posts, *zoroun*, standing one behind the other and carrying the apex, *unga*. During the construction of a new house it is lifted on top with the help of ropes. The edge of the roof rests on four roof beams, *tafe*, carried by 1m long wall posts, *ziriripeik*. They correspond with the four corner posts of the common houses.

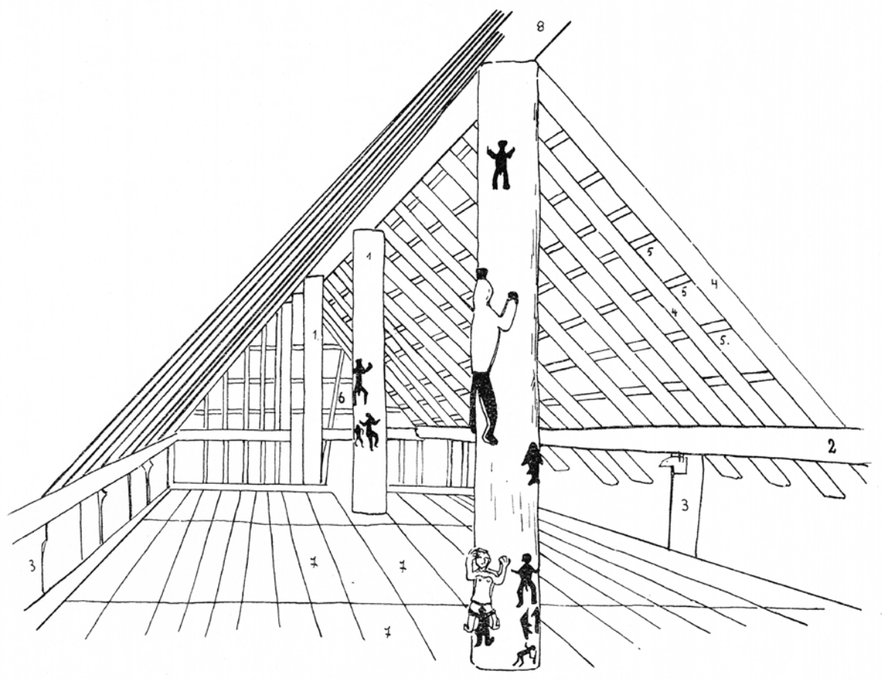
The sides of the roof consist of rafters *uaur* and roof battens *lapangek*. The gable wall is called *pin*, its rafters *uauri pin*. The two middle posts, *zoroun*, are painted and carved. This **decoration** has the name *resosour*. The father of the currently reigning chief had seen how it was decorated. Another artist worked on each post. The carvings depict the artist, events of his life and his family[1]. In this context the way Kubary interpreted these things is interesting.

1 The carvings bear the same imprint as at the time of its discovery.

He writes, "The great building next to the beach was called *Falumar* and represented the meeting house where the priest did the *Tautup* and where the chiefs consulted with each other. However, different from the Pelauan Bays or the Yapese Faluys and Febays they did not sleep there. The building is a long and wide shack with a common two- sided roof made from coconut leaves. The construction plan reminds of the Yapese Falyus, where the upper roof beam or apex beam, which is here called *Unar*, is supported by five median roof-posts, *Dikeagar*. The sides, however, lack the double row of posts and have only common *Dik er a pegi*, posts on which the lateral roof beams, *Tafey* are resting. The rafters of the roof are called: *Uoir*, the roof battens: *Kapanay*, the ceiling, which is similar to the Yapese, consists of individual *yador*.

All together this construction plan reminds us of the Pohnpean construction regulations where for instance the common residences are also called *im*, like in the west, and the walls, just like on Pohnpei *tit*. However, a Yapese and Palauan blend cannot be denied, as the floor consists of very strong, but irregularly connected timber floor boards and the house shows traces of painted carvings. These depict two wooden, human figures. They are covered with lime and are situated on the middle pillar of the roof, in half of their natural size and are depicted in a climbing position. Presumably they represent European sailors climbing the mast or more probably the breadfruit trees. In any case they have a connection with the *Tautup*. At the time of his inspiration, the priest is sitting on the floor with his face towards the pillar. All pillars are thick, not specially treated tree trunks and on which several figures, fishes, and human shapes are carved. Though, they do not achieve the sophisticated naturalistic appearance of the Palauans. Outside of the shed is a low and narrow enclosure made of coral stones, which by all means should represent the Palauan and Yapese Kaldukl's and Onopiy's".

Fig. 53. Chief's- and cult-house Falumar. After a sketch of E. Sarfert.



These, for Kubary not quite understandable figures have the following meaning: the first pillar has been shaped by the man Seriparo (illustr. 54). In the first figure he depicts himself spearing a fish (illustr. 55a). On illustr. b the artist can be seen, then two whales and finally a man with his gun. When he ”was on the ship” he used to own one and in this fashion he immortalized it.

Illustration 55c shows on top the fish *tagilagi*, underneath the man who got the *tagilagi* and in the third figure we see this jumping into the water. On illustr. 55d Togofaro, the son of the artist Seriparo, is depicted. Underneath we can see his wife. Illustration 55e is the depiction of the dancing Seriparo in two different positions. Remarkable is the drawing above the head [1]. Illustration 55f. shows in a black and white realization Seriparo climbing a tree and underneath the same one sleeping with his wife. (Illustr. 55g.) The figure of the woman even shows the tattoos. While the figures of the first five pictures were only painted, the last ones on Illustration 55 f, g are carved and painted.

On the second pillar all figures are carved and painted black. The artist is Taniuato. Depicted are here one after the other the artist sleeping with his wife, diving, the artist alone, and both sons of the artist. On the right side we see once again the artist in different positions, among others with a knife (illustr. 56). On the left side, as a special remarkable detail, the vulva-tattoo is depicted, a completely isolated motif. On the backside of this pillar there are also several indistinct figures in red color.

In former times menstruation houses, *moruuuntoro*, and **birth-houses**, *imeriper* [2], were built for use by women. There was one menstruation-house for approximately three residential houses, and each locality had its own birth-house. Maiogl has even two, however the older one is no longer in use. During the last months before their confinement, at the time of giving birth, and for some time afterwards women go to the *imeriper* or birth- house. Women also have to spend the first 4 nights of their monthly cleaning here. Access for men is strictly prohibited. Women betake themselves to the *moruuuntoro* during the last four days of their menstruation. They are taboo and are not allowed to enter their residential house.

The **cooking house**, *morum*, is usually situated next to the residential house. It is built in the same manner, only much smaller. Moreover, people can cook in the residential house, too.

Pigsties, *rotu* or *imeripeik*, are built from tree trunks or beams that are heaped on top of each other in a rectangular form. Bindings are missing. The ends stick freely out. People place coarse mats made from coconut leaves on top of the open space as a protection, nevertheless they usually cover it only partly.

The **chicken houses**, *imeri gaian*, are about 1 m tall rectangular huts, densely closed on top and built from battens (*χalifat*-wood) arranged next to each other. The roof is flat. On one side at the bottom a small rectangular hole is the entrance that is closed with a lid. (Fig. 58).

1 This seems not to be a decoration but the picture of the tattoo of a vulva that is also depicted on the backside of the pillar on illustr. 54. (See also Figure 32b.)
2 In Eterü the *imeriper* is only erected in case of need, which was not the case in 1909.

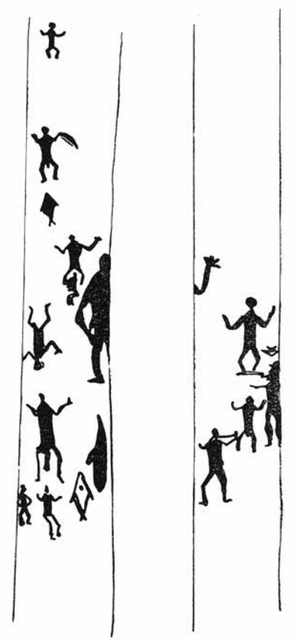
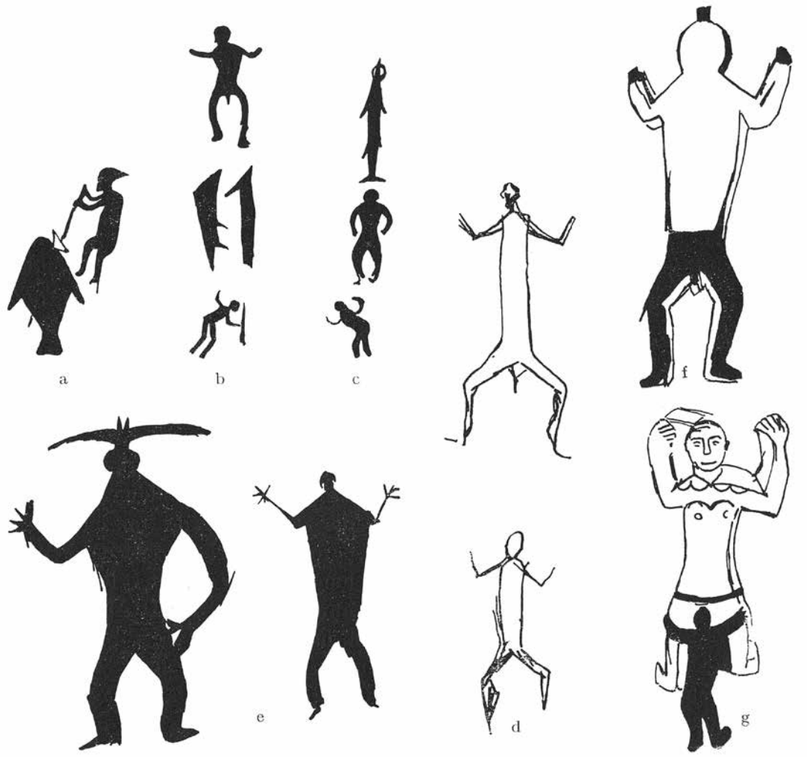


Fig. 54.
Front and back side of the first pillar.
After a sketch of E. Sarfert



Fig. 56.
The black painted carvings on the second pillar. After a sketch of E. Sarfert.

Fig. 55.
Details of the painted carvings on the first pillar.
After a sketch of E. Sarfert.



Tame seagulls are kept on supporting po sts, *imeri gengau* – the black seagull has this name –. These supporting posts rest on poles or are suspended with ropes from tree branches. When caught the young animals soon become tame and are used for people's pastime. After four to five months they fly away (illustr 57).



Fig. 57.
Supporting post for seagulls, *imeri gengau*.
According to a sketch of E. Sarfert.

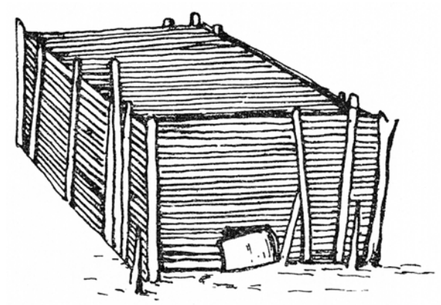


Fig. 58.
Chicken house, *imeri gaian*.
According to a sketch of E. Sarfert.

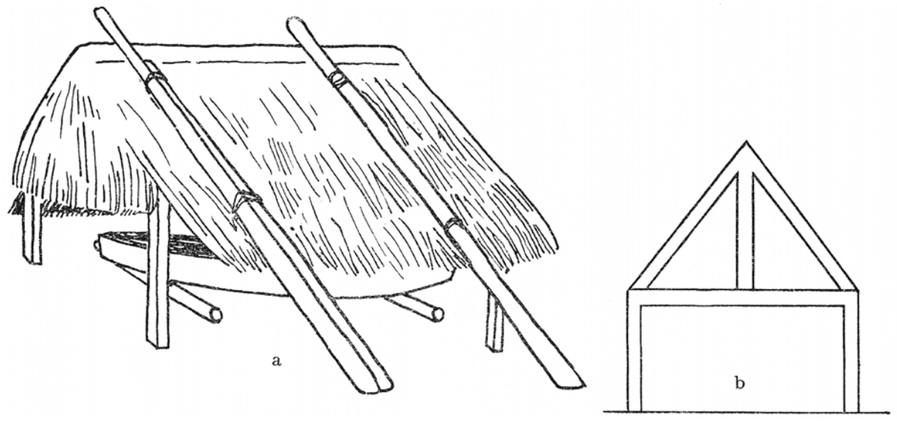


Fig. 59a and b.
Canoe house, *feri*. According to a sketch of E. Sarfert.

Boat houses, *feri*, stand in direct proximity to the beach in front of the residential houses. Four pillars carry the roof beams. The roof has the same form as the other houses and is supported in the same manner, by a post carrying the apex, and on which both collar beams rest. The common rafters are situated in between apex and roof beams, gable fields are missing. Instead of them a small porch is erected on the front side, which is covered by mats. It is similar to the sun protection in front of the doors of the residential houses. On the windward side the long side of the roof is weighted down with the help of some beams. Common roof mats made from coconut leaves are also used on the canoe houses. In the interior canoes rest on two rolls. Furthermore people store in the shed all sorts of fishing gear and their children's toy boats (illustration 59 a, b).

Contrary to building boats all men know how to build a house. Every one of them is able to construct the framing himself, yet usually several men help doing so. Women produce the mats for the roof. According to their availability all sorts of wood types are used for the construction. The completion of a house construction is not celebrated in any way and no taboos apply. People only know celebrations in connection with work on the cult houses and the men's houses.

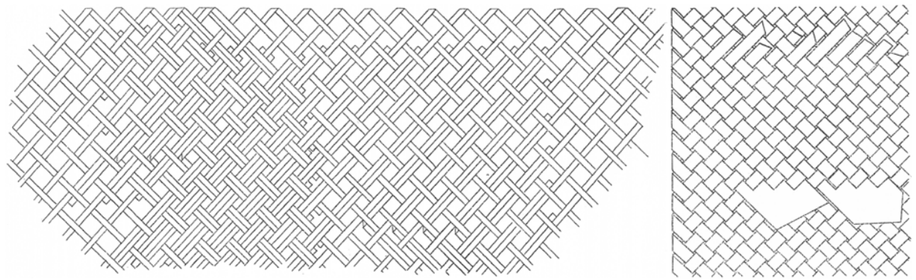
7. Household Goods.

As on all these islands the household goods consist in essence of all kinds of wickerwork and wooden tools. The production of the first one is of women's concern, woodwork is executed only by men. **Mats** serve as floor- or wall-covering and as sitting - and sleeping-mats. The natives distinguish according to the technique:
1. *soper*, mats with simple woven strips;
2. *faias*, mats double placed woven strips and
3. *giri*, mats made from one entire coconut frond, which is halved and the halves are placed on top of each other;
4. *iazo*, coconut-leaf-mats made of half a frond.

Reference samples of only the first two kinds were brought home (no. 1483 II and 1488 II and additional work samples illustr. 60 and illustr. 61). The 152 cm long and 110 cm wide woven mat *soper* has been woven with unbroken ca. 5 mm wide leaves in a diagonal direction in taffeta weave. The beginning is in the middle starting with three strips of split leaves. The corners of the mat are slanted and the weave is closed by weaving the strips back on the small side.

Fig. 60.
Work sample of a sleeping mat no. 1483^{II}

Fig. 61.
Working sample of a clothing mat no. 1488^{II}



Different **baskets** and **woven and netted bags**, serve to transport and store provisions. Certain trivia for daily use are also stored there. Women produce the first mentioned containers; the netted bags, used by men and women alike, are only produced by men. They are called *sorimei* and are used to carry breadfruit home (no.2, netted bag, *sorimei*, 1534 II.

The general expression for basket is *rais*. It is always woven from coconut leaves. The biggest baskets of this kind are *tangaligi*, the small ones of the same kind are called *rais mazoazo*. The *rais uuut* is distinguished from this one because it is made from small woven strips and young coconut leaves (plate 3, 1). It serves only to store and carry fish, while the first two kinds are mostly baskets for bread-fruit and papaya. These are also have no handles on the side, while the fish baskets *rais uuut* have braided handles on both sides. The form of these baskets ,just like the woven bag made from pandanus leaves, is rectangular and because a bottom area is missing it is very flat. The midrib of the frond is placed on the opening, the upper edge. Two half fronds are moved on top of each other and the folded leaves are interlaced. For the *rais uuut* they are getting narrower and are woven according to the design 2a over 2b, under 2b, etc., in this fashion the advance is always one strip. The weave is closed on the bottom by a braid, which is led up on both narrow sides. On some baskets it is pulled outside and serves as a small handle.

The fish basket, *rais uuut*, no. 1472 II, plate 3, 1, is woven from about 1 cm wide woven strips and is 30 cm high. On the open upper edge each side measures about 51 cm, however the bottom is only 40 cm wide. Yet, there are even bigger baskets of this kind: one measures for instance 61 x 37 cm.

Baskets with a handle, *χato* and *talinge*, serve as indoor storage for prepared food. The *χato*-basket (plate 3, 1463 II) is around basket, loosely woven from unbent coconut leaves in their natural width. The weave is according to the pattern 1a over 1b, under 1b and so on. The beginning is situated on the inside of the sides where a piece of the frond's rib is held fast with some leaves. The end is situated on the outside as a braid on top of the fronds' ribs. On both sides the braid leads upwards, wide over the edge of the basket and it is knotted in the middle. The handle, which has thus been created, is very long which can be explained by the purpose of the baskets. The basket 1463 II is ½ a cm high and has a width of 19½ cm. The woven strips are 3 cm wide, and the handle measures from one edge to the other 69 cm. — The talinge-baskets are flat bags, like the *rais uuut*, however they have handles to hang them up. On the bottom the weave is in the pattern 1a over 1b and so on however, on the top it is 1a over 2b under 2b and so on.

The pandanus-leaf-baskets and bags are more carefully made and should last a longer period of time. Their purpose is to serve men and women as storage for their personal belongings inside and outside of the house, for instance storing a t-string, a knife made of shell, and plaiting material. The weave is always a taffeta weave, like the mats. The strips are narrow. Cylindrical baskets, *potau*, have a domestic use. Kubary calls them *kapi wau*, and thinks they are hats. The long handle, Kubary calls it the ribbon underneath the chin, serves to hang it up. At the time of the Hamburg expedition they were only used as baskets. From the width of the collected samples they do not appear to be hats: they are too narrow. Yet this does not mean that in former times they have not served the purpose mentioned by Kubary. Usually women use the *potau* (plate 3, no. 1480 II).

Outside of the house the bags *χapeaz* are used (no. 1476 II and 1546 II). Narrow, tall forms and rectangular, nearly square ones are distinguished. On the first ones the handle goes from right to left, on the last ones it goes diagonally from the front to the back. Both containers are very narrow and flat, because the bottom is missing. People use them also without a handle and some of them are very small. On the top edge the woven strips have been woven backwards. A braid fastens them on the bottom of the bags. It is pulled upwards on the sides and forms the handle. Both parts are knotted together in the middle.

The big bag no. 1476 II has been woven from 8 mm wide strips. The height is 32 cm, the width 40,5 cm. The handle is 48 cm long. The small bag no. 1546 II has been worked with only 2 mm wide strips, is 12 cm high, and 10½ cm wide. The upper part with the backwards woven strips is slightly elevated and 13 mm wide. Often these delicate small bags do not have a handle.

Men only produce the netted bags, *sorimei*, in the same netting technique as the fishing nets. Both sexes need them in order to transport breadfruit in them. The stitches at the edge form big loops through which a strong string is pulled. With its help the net is pulled tight like a bag. Usually the thread is very strong in proportion to the width of the stitch, so that the knots are specially protruding and dominate the impression. Typically the bags are blackened by smoke. Item no. 1534 II on plate 5 has been mended with light string. Like all bags it has been knotted from coconut husk cord (two strands of 3½ mm thickness). The measurements are 37 x 24 cm, the width of the stitch is 2 cm. The cord to pull it tight is 4 mm strong. The biggest netted bag has a width of 75 cm at the bottom and at the neck has been tightly pulled together. Another rectangular one measures 154 (height) x 73 cm. The strength of other ones is increased by hanging several loops into each square of a stitch. Men always carry baskets and other loads always on a stick over their shoulder; women carry baskets and other items on their heads.

Chests, bowls, cups, pots, strainers, and spoons belong to the **wooden tools** of the house. The wooden chest, *ualo*, Kubary calls it *wuaggu*, serves to store supplies, as it seems, primarily because of the menace of rats. Even fish are stored in this fashion. The big, strong chest 1534 II, made from breadfruit wood is heavy-walled, rectangular, and offers with its grooved edge a bearing for the triangular lid. The walls are slightly convex towards the bottom. All together the work is not very careful, the opening on top is a little bit irregular. Parts of the lid — the middle one is very small — are tied together with string. The form of these big chests are completely the same as the small boxes made from light wood for the storage of tattoo tools that have already been described.

The two small chests on illustration 63 and 64 are very beautiful old pieces that are carefully worked and have strange form. They represent a transition from chest to bowl with a lid, because all walls and edges are rounded. They are called *tapi tefi* and are used to store fishing hooks and yellow-root-powder. Chest no. 1507 II has the simpler form. The base area is rhombic and the corners of the bottom are slightly raised so that the container rocks. The lid is carefully fitted to the rebate edge of the lower part. The small areas at the end of the sides are rectangular. The form of the chest in illustr. 64 is even more complicated. While the inside is round, the outside of the container is ten-cornered and has an oval base. The ridges are only suggested, however they are clearly worked out. The lid is flat, the bottom however is strongly bent upwards. The base part is furnished with a rebate edge. Each side has at the front and the back two perforations (altogether 8), the lid has only two on one side. Coconut husk cord is led through these holes, fastening the lid to the base part.

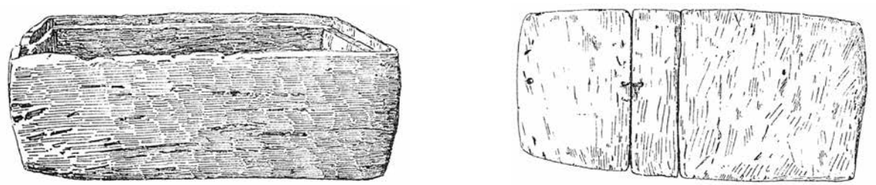


Fig. 62, 1537 II a, b. Chest, *ualo,* with a tripartite lid, ,made from breadfruit wood to store foods. Length 56 cm, width 28 cm, height 18 cm, thickness of the wall 2,2 cm. Width of the first part of the lid 18½ cm, of the second part 5½ cm, of the third part 30½ cm. Strength of the lid 20,6 cm.

Provisions, especially breadfruit meals, are stored in round pots with lids, *töpi tarak*, made from breadfruit wood. Some of them are of considerable size often furnished with holes on the sides, through which a strong cord can be pulled for suspension, which at the same time holds the lid. The usually flat lid rests with a wide straight edge on the rebate of the base part. The spherical pot in illustration 65 has very thick walls and an accordingly thick bottom. The form is getting slightly narrower towards the base starting with a hardly noticeable edge. Close by the edge on two sides there are short straight handles carved from the same wood, which are perforated in two spots The edges of the flat lid are rounded and protrude over the lower part. Illustration 66 shows a similar container from the same material. The pot has been carved out of solid wood, and the lower part has already some cracks.

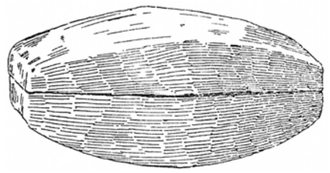


Fig. 63, 1507 II. Chest with a lid, *tapi tefi*, made from breadfruit wood , to store fishing hooks a. yellow root powder. Length 23 cm, greatest width 13 cm, smallest width 6½ cm, height 10 cm.

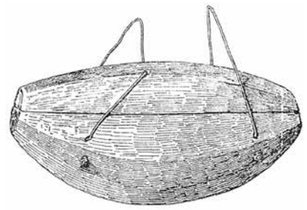


Fig. 64, 1506 II. Chest with a lid made from breadfruit wood, *tapi tefi*, to store jewelry and yellow root powder. Length 37 cm, width 17 cm, height 18 cm.

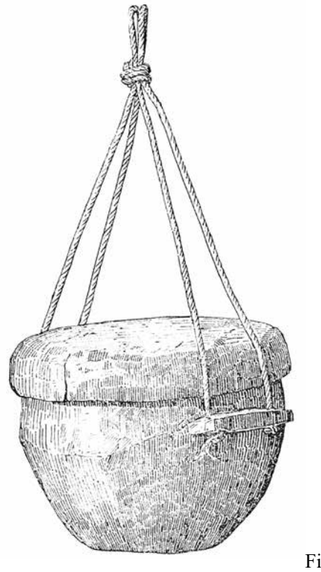


Fig. 65,
1500II. Pot with a lid, *töpi tarak*, a, b "made of breadfruit wood" to store dishes. Height with the lid 20 cm, height without the lid 16½ cm, thickness of the wall 1 cm, width 19½ cm, handle sticking out 2cm, thickness of the handle 1,8 cm, diameter of the base area 14,5 cm.

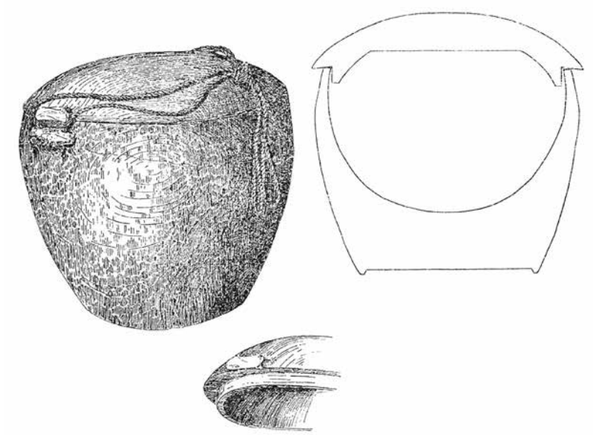


Fig. 66,
1498II. Pot with a lid, *topi tefi*, made from breadfruit wood, height of the pot, including the lid 25 cm, height of the pot 19 cm, widest circumference 87 cm, diameter on top 24 x 26 cm, diameter of the bottom 18,7 cm. Width of the pot's handles 7 cm, width of the lid's handles 3½ cm.

The edges of the flat lid are rounded and protrude over the lower part. Illustration 66 shows a similar container. All together spherical it is getting slightly narrower towards the top and the bottom. The biggest diameter is reached in the middle. The bottom is about 4 cm thick and furnished on the outside with a ½ cm wide notch The inside is carefully smoothened. 7 cm wide lateral handles have been carved on both sides above the widest width. They are perforated close to the pot. The edge of the pot has a 9 mm wide rebate, on which the lid, that also has a notch, rests. Both parts fit perfectly into one another. The curved lid is also furnished with two grasps, which stick 3½ cm over the grasps of the lower part. The hanging cord is pulled through the holes of the lid of the pot, in fact two cords come from each side. Underneath the knot of each side the handles of the lid are situated. It therefore is held by the cord and when lifted it must first be pulled away from underneath. The hanging cord consists of a double twined 3 mm strong coconut husk cord. In illustration 67 and 68 lids of pots, like the one just described, are shown.

The lid 1497 II belongs to a round pot without handle of 26 cm height and 40 cm diameter. The bottom has a notch the sides are furnished on top by two holes, where the hanging cord is pulled through. The wall is 1 cm thick. The natives carefully inserted a broken piece of the wall, fastened it on the upper end, and luted the entire piece. The lid has a rebate and rests on the base part. It is slightly curved and on one side of the edge it has a small jut. The lid of the pot in illustration 68 is even simpler. A rebate is missing here. The lid is flat and has straight borders with relatively sharp edges.

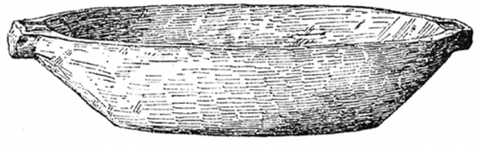
The oval shaped, sharp edged, flat, **wooden bowls**, made from breadfruit- or *χalifat*-wood, are called *tapi* and are used to store food. Flat, short grasps are carved on the ends. The edges of the bottom are rounded on the inside. The grasps are decorated by a small field left open. The bowl in illustration 69 is made of breadfruit wood. With its length of 42 cm it is by no means the biggest of its kind, which is 95 cm long and 28 cm wide. Besides these flat dishes, the natives have containers similar in form, though by far taller. They rest on four, sometimes five tall legs. They are called *tapiaguuei* and are only used to store food during feasts of the chiefs. They, too, have short grasps on the longsides. The bowl with five legs in illustration 70 is made of breadfruit wood and carved from the solid log. Legs are carved in the form of five stumps, over which tubular bamboo is pulled to generate quite long legs. The fifth leg has no meaning for the stability of the container and heightens the impression of irregularity in the way the legs are distributed. The grasps have strongly developed recesses in the middle.



a b

Fig. 67. 1497 II. Lid, made of breadfruit wood. Diameter (outside) 39 cm, width of the rebate 13 mm, diameter (inside) 33,5 cm, thickness 22 mm.

Fig. 68, 1499 II. Lid made of breadfruit wood, diameter 41 cm, height 35 mm, thickness 20 mm.



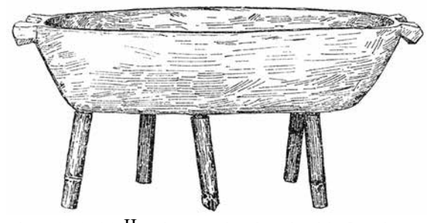


Fig. 70. 1501 II. Big wooden bowl with five legs, made from breadfruit wood with bamboo legs. Used for meals of the chiefs, *tapi a guuei*. Height 47 cm, height of the bowl 22 cm, length with grasps 1 m, width 31 cm, grasps 8 cm long.

Fig. 69. 1503II. Bowl for food, *tapi*, made from breadfruit wood. Length, including the grasps, 42 cm, width with the border 19,3 cm, width of the border 4 mm; height 11 cm.

The number of containers is augmented by hanging bowls with a lid, made from coconuts. The upper part serves as the lid and is held in place with a string drawn through. They are called *uoli tarak*. People need them chiefly to store fishing hooks. The lidless cup 1543 II contains *uur* (lute) to caulk canoes. People obtain it from the resin of the *Calophyllum* tree.

Further elements of house-hold goods are those tools that are used for the preparation of dishes, such as colanders, pounders, scrapers, spoons, coconut openers, etc. The Colander *fengi*, shown in illustr. 73, is used for the preparation of *mogumog*- flour. It consists of a frame of eight sticks, stacked on top of each other in a rectangular form. The depth of the frames, which are formed in this fashion, is determined by the thickness of the wood. A net made from coconut husk cord is spread in the middle. On three sides the sticks are pushed through the edge stitching, on the fourth the net is sewn on with looped stitches to the upper and lower frame. A coconut leaf serves as filter.



Fig. 71, 1543 II

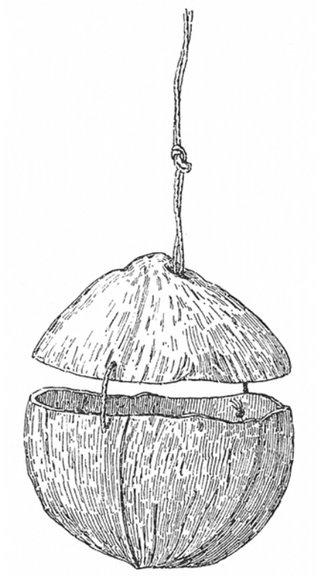


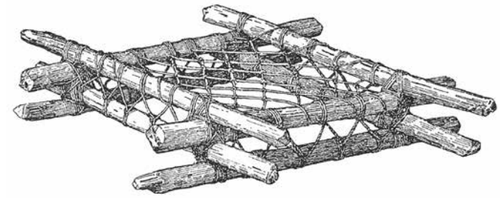
Fig. 72
1539 II. Jar with a lid, of coconut, *uoli tarak,* the net hanging cup made of coconut shell, *uoli tarak*, to store fishing hooks.

The flour produced with the help of the net is prepared in the following way. The *mogumog*-fruit [1] is crushed and salt water is poured over it. While doing this, the mass lies on the filter and is strongly kneaded. The draining liquid runs into a bowl placed underneath the net. After some time the flour is deposited here. The water is poured out. People mix the flour with palm wine and cook the pulp in a coconut shell.

Pounders are carved from breadfruit- or *Premna*-wood and they are simple and plain tools. The Illustr.73, 1509 II. Colander *fengi*, to prepare mogumog-flour. Made from breadfruit wood and coconut sennit cord. Height, length of the wood 51 cm, thickness of the wood 2,2 cm, side of a stitch 49 mm, piece of yarn 3 mm. *Premna*-pounder in illustr. 74 has a form like a bottle and the neck is not specially distinguished. The pounding area is relatively small. The pounder in Fig. 75, made of breadfruit wood, is a bit bigger. The neck is distinctively different from the cone-shaped body. The area for pounding is also considerably bigger. Both are lacking a knob.

1 this probably indicates *Tacca pinnatifida*, because Kubary mentions its cultivation (as mentioned above). Otherwise only *Dioscorea batatas* or *Ipomoea batatas* come into consideration.

Fig. 73,
1509II, Strainer, *fengi,* to prepare the Mogumog meals. Made from Breadfruit wood and coconut fiber. Length 51 cm., wood strength 2,2 cm, mesh side 49 cm, fiber cord 3 mm.



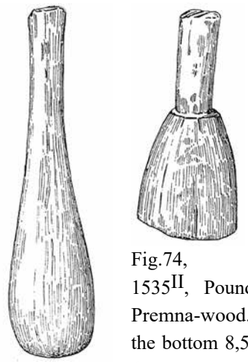


Fig.74,
1535II, Pounder, *fazizizi*, made from Premna-wood. Height 38 cm, diameter of the bottom 8,5 cm, diameter of the neck 4,5 cm.

Fig.75,
1536II. Pounder, *fazizizi*, made of breadfruit wood. Height 24 cm, diameter of the bottom 10 cm, diameter of the neck 4,5 cm, like Nauru 2, 5, 75 illustr.144.



Fig.76,
1504II. Tablespoon for men, *tapi a iase*. Length of the arm 25 cm, diameter of the arm 25 mm, height of the scoop 7 cm, width of the scoop 15 cm.



Fig.77,
1505 II. Tablespoon for men *tapi a iase*. Length of the handle 31 cm, diameter of the handle 27 mm, height of the scoop 5,5 cm, width of scoop 10 cm.

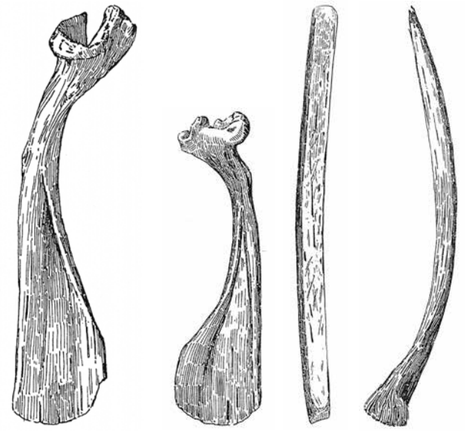


Fig.78,
1450II.
Tablespoon made of fish bones, *itit*, to eat mush. 1450II Length 13,2 cm., 1455II Length 10,3 cm.

Fig. 79,
1455II

Fig. 82, and 83.
1448II made out of turtle shell *itit, siri-uoi,* length 7,3cm.
1451II coconut fiber, to eat turtle blood, *zigi*, length 24cm.

Fig. 80,
1443 II.
Tablespoon made of coconut shell, *itit*, to eat mush. length 12,5 cm, width 6,5 cm.

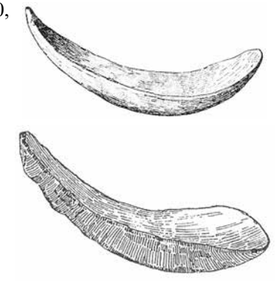


Fig. 81,
1444II. Tablespoon, *itit*, made of *Nautilus pompilius*, length 14,5 cm, width 7,5 cm.

The **spoons** of the Songosor-People show a certain diversity. People use for them whatever is at hand: wood, tortoise shell, coconut shell, coconut fiber, fish bones, and shells. All spoons, with the exception of those made of wood, are called *itit*. Only wooden spoons with a shell like scoop and a fairly long handle have the name *tapi a iase*. Men use it to eat, just like a small dish. The cup is bit elongated on the end opposite of the handle. Their outer surface is relatively feather-edged. The handle of the spoon 1504 II is bent upwards; the one of spoon 1505 II is straight.

People use spoons made from fish bones to eat mush-like dishes. Simple small ladles are spoons made from coconut shell or shell. The first ones are only a part of the shell, no further work has been invested. The shell-spoon in illustr. 81 is made from one piece of Nautilus pompilius, *tömeren*. One end is quite a bit wider than the other.

The small spoon made of turtle shell has a special form. It has a short handle and a completely flat oval blade. It is used to eat the turtle dish. The spoon made of coconut fiber, with its brush-like frazzled end, is very peculiar. It is called *zigi* and is dipped into the turtle's blood and then sucked on. *Fatifer* openers, made from turtle, are used to open coconuts; they can be used as a knife or spatula, too. These are feather-edged tools, bent like chisels, and their border has been furnished all around by a bezel.

The natives use scrapers, with which they scrape the pulp from the peel. They are made from seashells, to prepare breadfruit — and taro dishes, To scrape taro they prefer scrapers made of turtle, as shown in illustr. 86. The form is similar to a spatula and not very even. The blade is slightly bent, the inside very polished. The front rim of the blade is long and slanted. The handle is the natural rib-like prolongation.

The natives use a fire-saw and the fire-plunger to **light a fire**. The more traditional tool is the fire-saw; however they consider the fire-plunger or fire-drill, which they came to know much later, the more efficient tool. They call it *murumur*. The bearing is called *sin raur*, the vertical part *etat*. No cinder of any kind is used. They do not consider fire to be something special, and no traditions in connection with its preparation were observed. The depicted lighter 1538 II, consists of a horizontal wooden stick (hibiscus) as bearing, in which holes of 13 mm diameter were drilled. The vertical fitting breadfruit wood is bulging out at the bottom.

Small **oil lamps** are used to light the huts, the natives prepare them from the shell of Cypraea tigris without any treatment. The lamps are called after the snail *zouulau* and only in recent times they supposedly were formed like the clay lamps of the Palauans.

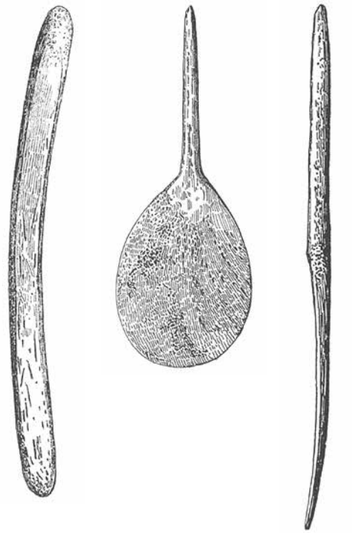


Fig. 84,
1540 II and 1448 II. Coconut opener made of turtle, *fatifer*. Length 40 cm, width 3 ½ cm, thickness 1 cm, length 28 cm, width 2,6 cm.
Fig. 85, 1449 II. turtle spoon.



Fig. 86.

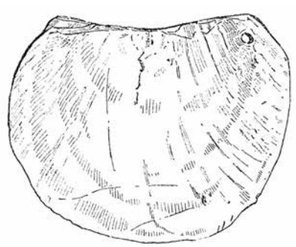


Fig. 87.



Fig. 88.

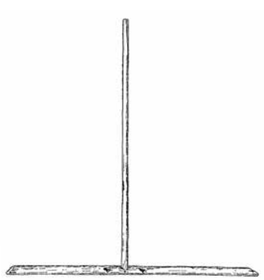


Fig. 89.

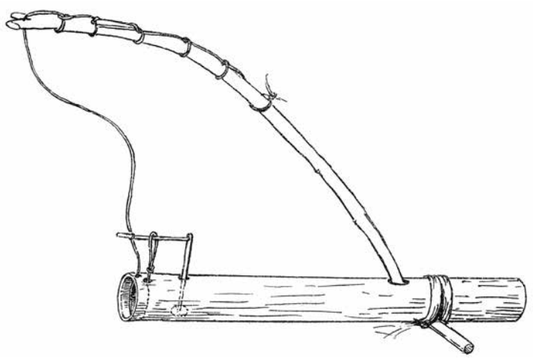
Fig. 86,
1549 II. Taro scraper made of turtle, the blade is slightly concave. Length 17 cm, width of the blade 6 cm.
Fig. 87,
1445II and
Fig. 88,
1447II. Scraper made of pearl shell (Meleagrina). Measurements: 6,3 x 9,7cm, 9,6 x 9 cm.
Fig. 89,
1538 II. Fire-drill, *murumur*. Diameter 19 mm, with a perforation of 13 mm diameter. Drilling stick made of breadfruit with a bulging tip, 49,2 cm long and 12 mm diameter
Fig. 90,
1458 II. Lamp, *zouulau*, made from the housing of a *Cypraea tigris*.



Fig. 90.

In addition there is no household without a **rat trap**, the invention of which has been attributed to the clever and devious god Orofad. The general name for the traps is *tauis siringes*, however, the different kinds are still distinguished by special names. The trap *meau* is a widely distributed type in the Carolines: a strong piece of bamboo, 69 cm long and 6,8 cm diameter, through the middle of which a stick of hibiscus wood of 89 cm length is pushed. On the upper end a string is attached that is fastened to the end of the bamboo tubing on a cross stick, of 25 cm length, that is attached here. For the rest the trap works just as Hambruch described it in detail for Nauru, Volume 2, p. 67, The animal is trapped in the loop hanging in the interior of the bamboo tubing and by the strong tension of the hibiscus stick that shoots upwards at the slightest touch. The other kind of trap, *tauisimelafau*, matches the second one, which is also known on Pur and is called *tezizi iri gatouei* there. It supposedly was introduced from Tobi and has been described among the household goods of this island.

Fig. 91.
1523 II. Rat trap, *meau*, made from bamboo tubing: length of the tube 69 cm, diameter: 6,8 cm, hibiscus stick: 89 cm, cross stick 25 cm long.



8. Tools.

As the items of the natives' material culture mentioned here indicate, their technique and manual skills are restricted to working with wood, shell, tortoise shell, and bones, and the treatment of fiber material. Woodwork, be it the construction of canoes or houses or the detailed work of carved household goods is in any case only the work of men. Within this domain only the field of canoe building is the work of individuals. The service is rewarded for the time of work with food deliveries. However, everybody knows how to build a house and all the rest of the carving seems to have been done individually. The handling of other solid material is done by men.

The manufacture of fiber material is distributed among the sexes. The preparatory work seems to be entirely in the hands of women. They plait, weave, and sew, men operate the rope preparation and netting.

In fact women weave the lengths of sail's, however, men sew the individual stripes themselves together. Today, as far as possible axe, adze, and hatchet are substituted by European iron. In old times the blade was made of shell or turtle. Two kinds of axes with a flat blade were distinguished: the *tapazelai*-ax to fell trees, where the blade was situated in a perforation of the shaft in between two pieces of wood and the *giepeg*- ax to work on the outside of the canoe where the blade was fastened to a bearing on the knee-like shaft. A hollow adze, *tarai*, was used to hollow out the boat. Illustration 92 shows a knee- shaped bent shaft with a bearing to fasten the blade to it. It is called *uungur tarai*, and is also the relict of a hollow adze.

Two blades made of *Tridacna gigas* are depicted on the illustrations 93 and 94. The first one, *giepal*, has a blunt, chapped blade. One flange is flat, the other one slightly arched. We can no longer recognize if it was used as an ax or as an adze. The grinding of the blade edge was no longer visible. The blade, illustr.94, *tarai fate*, is without any doubt the blade of an adze, with a one sided sharpened blade and a strongly hollowed flange. In agriculture hatchets and spades with blades made of turtle were used. They are called *iau feniri* and are hardly in use any more.

The hatchet, illustr.95, consists of a simple straight wooden shaft with a knife and blade fastened across the shaft. The blade has an appendage and has been perforated twice. The string for fastening, made of hibiscus bast, is led through the holes. The taro - spade , illustr. 96, has a long wooden shaft, the knobbed end of which serves as a grasp. The other end has been split about 3 cm in order to insert the blade made of turtle, which has a slanted extension on this spot. It is rectangular and bent inwards. Both parts are tied to each other with coconut husk cord.

Further on people know the drill and the compass as tools. Besides the simple drill, *uulouul*, they have the push-drill with the same name. In former times it was studded with a tip made of the tooth of a shark, *ngiri paro*. Without this one the drill is called *uare uulouul*. The simple drill, illust. 97, consists of a wooden stick, still covered with bark, on the end of which a shark tooth is fastened with a pandanus leaf. It is handled like a beater. People use it preferably to drill holes into bangles made of coconut shell and for the production of small coconut discs. The flint- borer is the same as the other well-known pieces (compare Hambruch, Nauru 2. half-volume p. 78, illustr. 156, here this tool has been described in detail).



Fig. 92.



Fig. 93.



Fig. 94.

Fig. 92,
1454[II]. Shaft of an adze, *uungur tarai*.
Fig. 93,
1541[II]. Blade of an adze made from Tridacna gigas, *giepegl*, height: 19,6 cm, greatest width: 9 cm, strongest thickness 4,1 cm. Blade, *tarai, fat*, sharpened on one side.
Fig. 94,
1542[II]. height: 14 cm, greatest width: 8 cm, thickness: 4,6 cm.

For the production of different jewelry items, rings, bangles, and small discs for necklaces people use drills that cannot be readjusted. They consist of a knee-shaped wooden piece, mostly hibiscus, on which the tip has been tied with bast. In old times it was made from a shark tooth, today it is usually replaced by an iron nail, the head of which has been pinched off.

All other tools serve for the preparation of bast or fibers. Sewing is practiced rarely and when by men using perforated needles made of fish bone, as shown in illustr. 100. They are called *iau*. The natural groove offers space for the yarn.

Due to the much practiced technique of fishing with a rod men set a high value on good lines, in the production of which they are masters, according to Kuabry. *Gilifai*, hibiscus bast, breadfruit- or coconut fiber, are the materials they use. The string is produced by twisting the bast between the fingers. Although they know how to twine without any means, completely free-handed, they still use all sorts of auxiliary devices for their very carefully produced ropes. The simplest ones are sticks, *tireteri* that have a thick knob at the bottom end and that are furnished with notches (or a sling) on the top, as many as strands are supposed to be twined. In case more than two strands are to be twined, then first two are twined and then the third strand with this string. The strands are tightly wound onto the sticks.

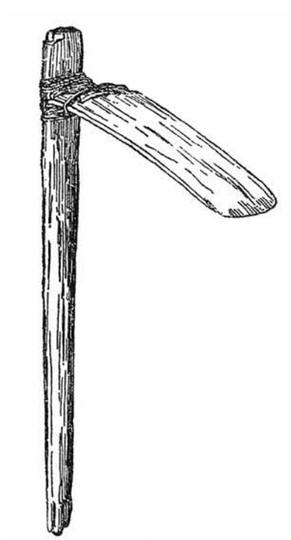


Fig. 95.

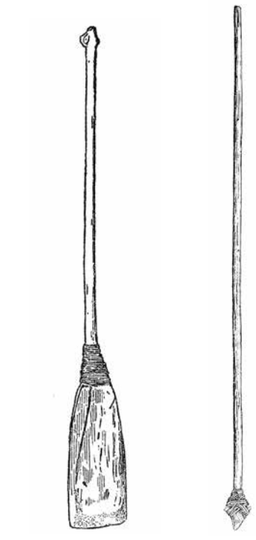


Fig. 96.



Fig. 97.

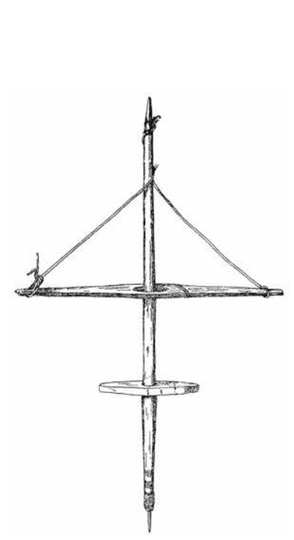


Fig. 98.

Fig. 95, 1453 [II]. Axe used for agriculture, with a blade made of turtle, *iau feniri*, length of the shaft: 51 cm, diameter: 34 mm, rectangular blade 23x9 cm, wrapping with yarn made of baste.
Fig. 96, 1452 [II]. Taro spade with a blade made of turtle, *iaufeniri*. Length of the shaft 56 cm, diameter: 24 cm, rectangular blade: 25½x9 cm.
Fig. 97, 1389[II]. Drill, *uulouugl,* tipped with a shark tooth Length 35 cm.
Fig. 98, 1508 [II]. Push-drill *uulouugl*.

The other tools, wooden crosses, *parie a tagun* [1], are more intricate; in Figure 102 one of them is depicted. Usually it consists of three spools made of strong wood (for 1438 II it is *Premna*). These consist of a stick with a knob that is pointed on the opposite end, which has been stuck through a tube. A little bit behind this one a crossbar with pointed ends has been attached. Around the thus formed cross the bast which is about to be twined, is wound around. First it is wound around several times from right to left, then the other way around, afterwards in the other direction, never changing winding after winding. Then the twining process is accomplished in the above-described manner. Bast, ready for twining, is wound around the wooden device called *uaid*. It consists of a piece of hibiscus wood, which preferably has a crotch that was left intact. In case their amount is not sufficient, then people add to them by attaching some wooden sticks. Six to eight ”legs” are common.



Fig. 99

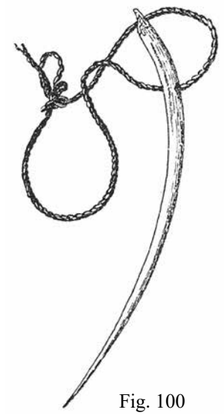


Fig. 100

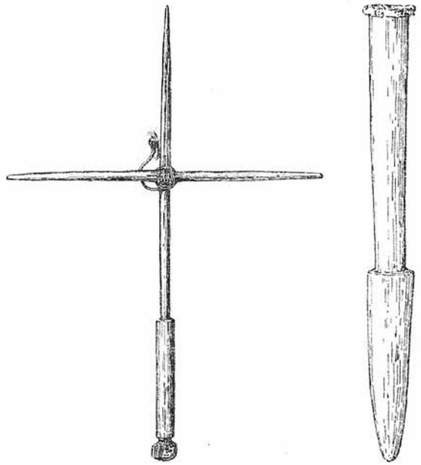


Fig.101

Fig.102

Fig. 103

Fig. 99, 1390 II. Compass, *uarigamau*. Hibiscus wood with a tip made of a shark tooth and an iron needle, length ca. 11 cm.
Fig. 100, 1442 II. Sewing needle, *iau*, made from fishbone with an eye and a tip, used by men for sewing the stripes of the sail. Length ca. 25 cm.
Fig. 101, 1436 II. Tool for the rope production, *tireteri*, for the production of sailing ropes, *tari*.
Fig. 102, 1437 II, illustr. 1438 II. Wooden crosses used for twining, *pariia tagun*, 1438 II made of Premna, 3 spools, length: 42 cm, cross- piece 29 cm long, tube 14 cm long, working material: hibiscus bast.
Fig. 103, 1529 II. Looms made from breadfruit wood, *χatirimenieri*, for warping, height: 37 cm.

According to Kubary, people distinguish between strong fishing cords *yau*, made from coconut- or hibiscus-bast, thin freely twined cords *yu ogorokor*, and fine coconut husk ropes *orgesaih*, which are used as ropes or for nets. He declares them as the best of the Caroline Islands. Thick ropes, *tari* and *efitek* (to climb trees) are twined on the *zireteri*. Usually *χasif*, the three-stranded cord, is used as a rope for canoes. The *tari*-cord, illustr.24, is made from coconut bast.

Women prepare the pandanus-woven-strips, the material for mats and bags. With the help of small shell knives, made of the *girigiri*-shell and stored on a special ”pillow” made of vegetable pith, they cut strips with the desired width out of the leaves.

1 Kubary, p. 96, calls the wooden crosses “Purgetagun” and depicts them on plate XII, 10.



Fig. 104.

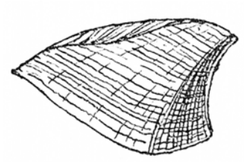




Fig. 105.

Fig.104, 1456 II. ”Pillow made of vegetable pith” for the storage of small shell knives, *girigiri*, used to cut plaiting strips of pandanus. Length: 10½ cm, width: 4½ cm. The razor-thin shell knives are ca.2½ cm long.
Fig. 105, 1544 II. Black stone (diabas) to smoothen hibiscus bast thread, *fazisaru*.

Dried leaves ready for production are called *fitifitirimar*, the strips cut from them are called *muru*. Hibiscus bast, necessary for the pattern of men’s belts, is colored black. People get the color by soaking *χalifat*-leaves (Crataeva) in a coconut shell with water. Then they place hibiscus bast into it for one day. To flatten the bast they use a black stone, which they find among driftwood. It is of volcanic origin (Diabas or Amphibol) and it is very hard and smooth [1].

9. The Loom.

Loom weaving is only practiced by women. The only products are the belts for men, which are made of banana bast. According to the narrow textiles the looms are very delicate. Usually the owner marks them, this means the breast beam or the warp beam has a sign. As the loom differs very little from the other Carolinian ones and because this skill has been discussed in all its details concerning Yap, Kusae etc., many words are unnecessary here. The female worker is sitting or kneeling on the floor and has the breast-beam (10)[2] attached to her body with the help of the weaving belt (11). On the opposite end the warp- beam (12) is fastened to the wall of the house or another support.

The distance and with it the tension of the warp is achieved by the necessary pressure during the working process. The warp is indefinite and runs around the breast- and the warp-beam. The women weave only on the upper layer. As the work progresses the female weaver pushes the finished textile on and on so that the original beginning little by little progresses on the lower layer all the way to the breast beam until it finally lies close to the breast beam. Around 40 cm of the warp remain without weft.

The textile is finished beforehand and the remaining free area in the middle is cut open. Thereby fringes are created on both sides. — While warping the warp warping pegs are used instead of the heddle- and divider rod, warp- and breast-beam as well as the lease rod. When brought on the loom, the individual rods are inserted into the warp as follows: First is the breast beam (10), followed first by the heddle rod (2), in between both of them the batten (1) is inserted that opens the shed for the shuttle, by being placed vertically. Three divider rods (3, 4, 5) follow the heddle rod, they are usually some pieces of bamboo, 3½ cm in diameter, which have been closed on both ends with plugs. They are of no importance for the simple taffeta fabric, but are supposed to help with the execution of the pattern on both ends. The second shed is created when the batten is removed and the divider is moved close to the heddle rod. Due to the strong tension of the warp threads the upper layer is moved to the bottom.

1 The natives claim to use this stone for dying by scraping it and placing it to the *χalifat* leavage. Considering the hardness of the stone this is quite impossible.
2 The numbers relate to Figure 106.

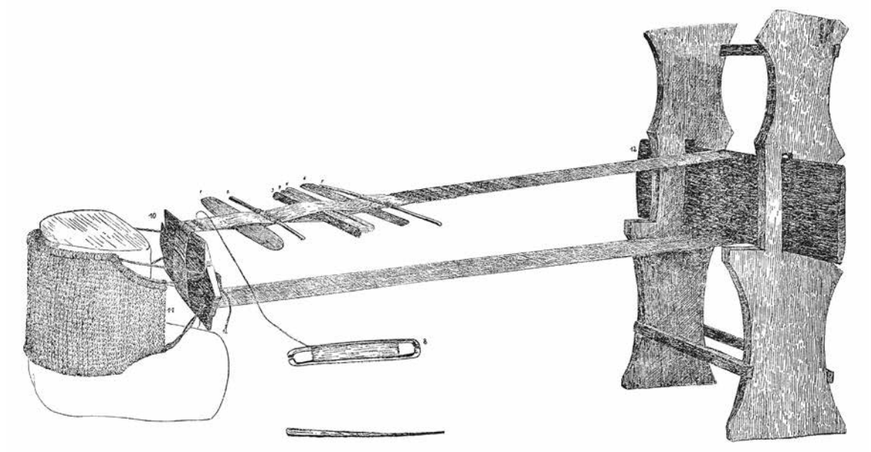


Fig.106,
1526 II. Loom, *tagi*, on which the pubic belt is produced. (plate 1) 1. batten 50 cm long, 5 cm wide; 2. heddle rod 37 cm long, 7 mm diameter; 3,4,5. divider rods, the longest is 45 cm long, diameter ca. 5 mm; 6. lease rod 44 cm long, 3 cm wide; 7. heddle rod 56 cm long, 1 cm diameter; 8. shuttle 22 cm long, 3,6 cm wide; 9. finished fabric, width 14 cm; 10. breast beam; 11. belt 22 cm; 12. breast-beam 63x16½ cm; 13. brocading needle.

Then the lease rod (6) follows, which moves along as the work progresses. Behind the lease rod another heddle rod follows.

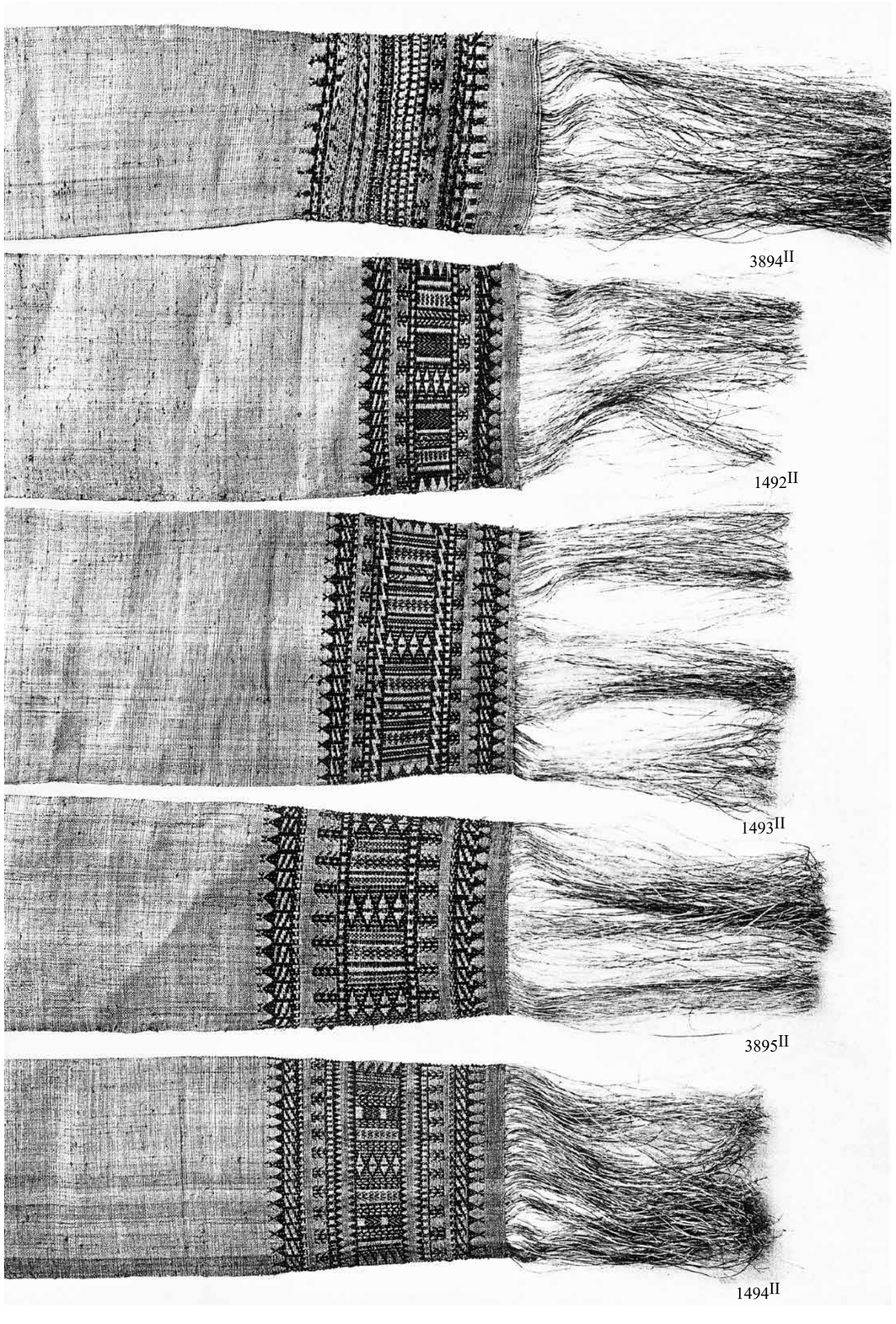
At the beginning of the fabric, right next to the breast beam, two narrow slats or strips of pandanus leaves are inserted into the warp threads, so that the warp threads held by the heddle rod run on top of one of them, while the threads of the divider run over the other. This construction serves the purpose to force the first warp threads into a straight horizontal direction, thus keeping the fabric straight. — The sticks of the loom are made of quite different materials.

The warp- and breast-beam are made of breadfruit wood, often the shuttle and the batten, too. The divider is made of bamboo, sometimes also the batten. The other wooden sticks are usually made of very light material, sometimes also of bamboo. All of them are carefully smoothed and around ½ m long. The flat breast - beam has a grasp on each end, created by keyways and bezels. The loops of the weaving belt run around the narrow parts of it. Contrary to it the warp-beam is a flat board with four straight edges. The batten does not have any distinctive features. It is flat and pointed at the ends. The shuttle is quite long and formed longish-oval. On both ends is an opening and the edges are raised. — The pattern is created by insert ing black dyed thread, made of hibiscus bast muru, through the warp over the already inserted weft, according to a precise counting of threads and with the help of a wooden needle.

Pegs of breadfruit wood are used for warping. One end is pointed and stuck into the ground. The pointed end is distinctively different from the rest of the stick and in comparison to it, it juts out a bit. The height is about 37 cm the pointed part 7 cm. The diameter of the stick is 30 mm, the diameter of the tip is 38 mm. The warping pegs are called *χatiri menieri*.

Terms of the loom, *tagl*, and its parts:

English	Sarfert	Kubary
weaving belt		*Tau*
breast-beam, warp-beam	*papatagl*	*Pap*
batten	*χaupope*	*Aupoup*
heddle rod	*ngön*	
divider rod	*uarurut*	
lease rod	*tapange*	
small sticks for the pattern	*tiue*	
shuttle	*χazape*	*Kadapi*
warp		*Mur*
weft		*Ifak*
brocading needle for hibiscus thread		*Siitop*



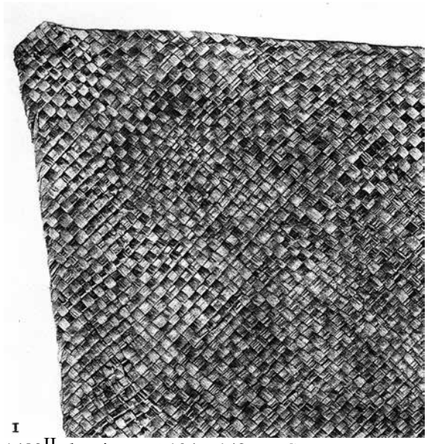
3894II

1492II

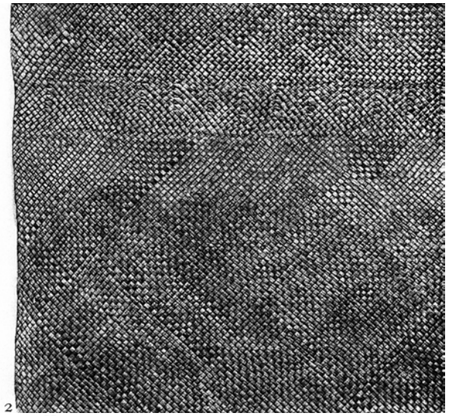
1493II

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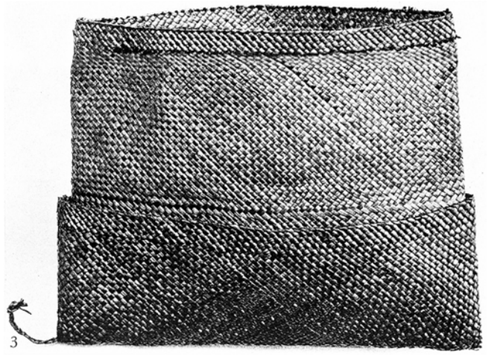
1494II



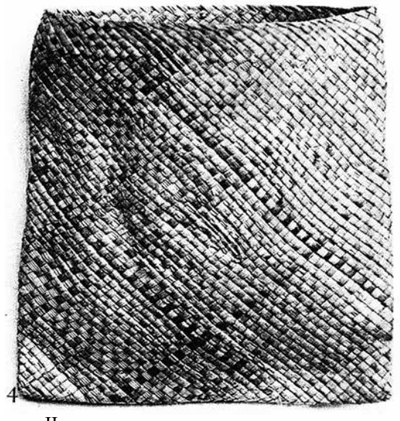
1 1483II sleeping mat 104 x 142 cm, Songosor.



2 1488II women skirt 40 x 150 cm, Songosor.



3 1364II bag, 22 x 26 cm, Merir.



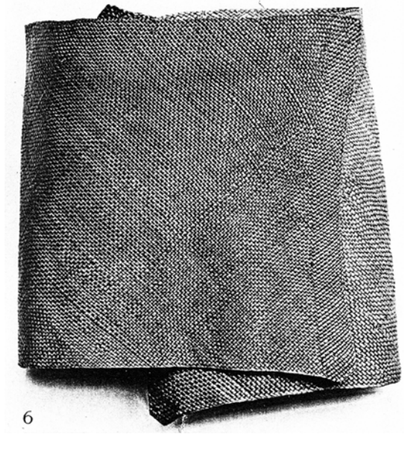
4 1545II bag, 12 x 11 cm, Songosor.

1590II, bag, 20.5 x 24 cm, Pur.



5

1596II women skirt, 105 x 38 cm, Pur.

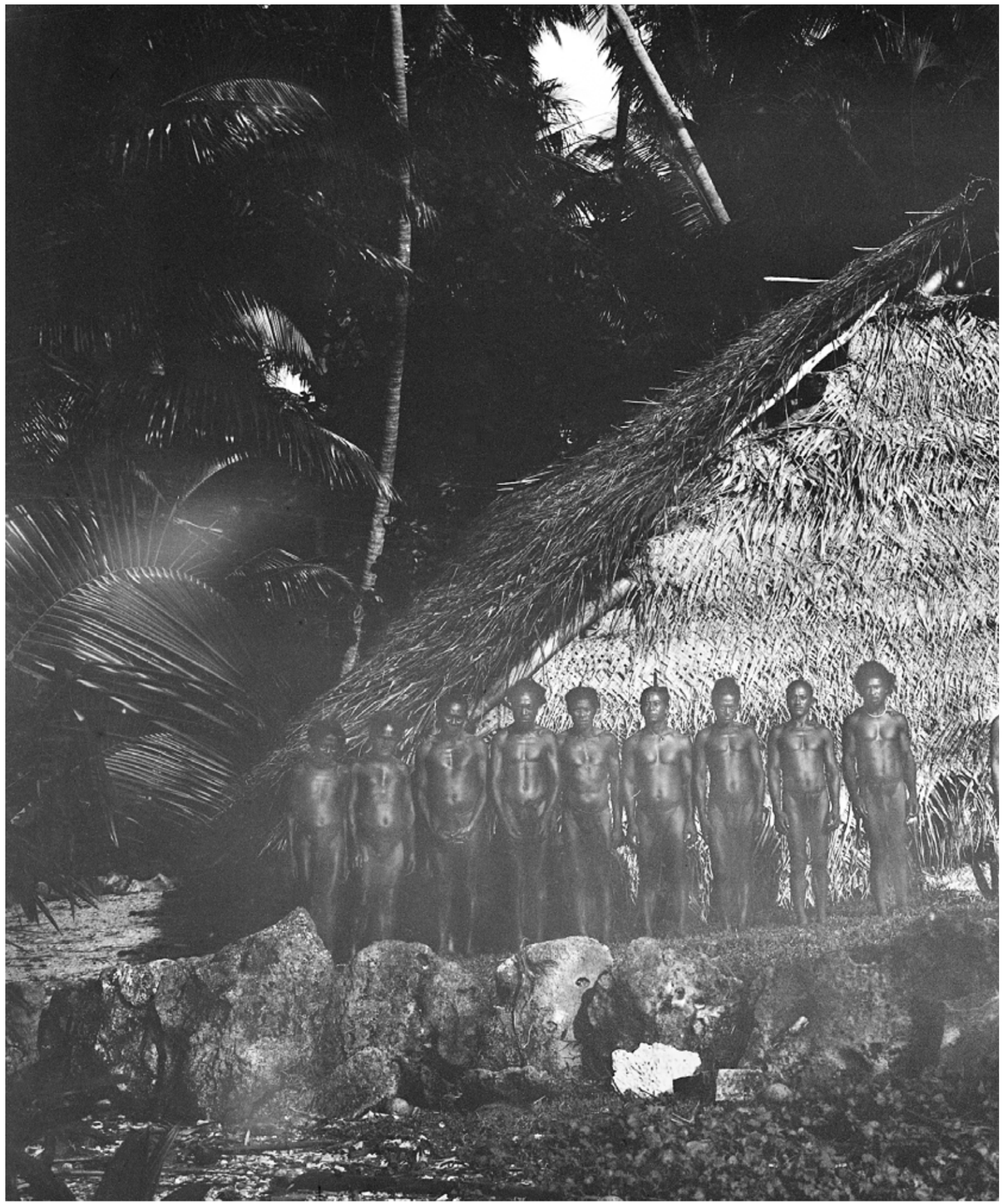


6





Albino man with other locals on Songosor. Glass plate scan, Hamburg Museum.



Chiefs' meeting house. Glass plate scan, Hamburg Museum.



Sonsorol word index

Eilers	Modern orthography
adagurogu	hatahurohuro
adanek	hatanou
adarailar	hatahalae
adodaro	wotataro
adosereima radiu	yatori hos ma hotiwo
agitei	hapitei
aigau	haihawa
aigiuegipe	hahibwehibwe
ailang	yai hairang
aitageran	dutaherang
aïzap	dairap
alir χadi	haluyetahuri hattui
ama	mma
amaroilan	hamaroilang
an	han
anerigen	yanerihang
apanosor	hapanousoru
apariar	hapari haha
aparinei	haparunei
apiriem	hapirim
apiteïk	hapiteih
apitik	hapitehi
apitini amar	hapitinu yamar
arangap	yangarap
arapasa	harapasahu
arearіz	yarerari riweisi
aringaul	haringaul
arizimaze	yarudu made
arizirapo	yarudurap
arolaugai	yarolangai
asam	hatam
aserengek	haderengehi
asik (Pal - nesil)	hasih
asiki	hadihi
asir	yadure
asiri χadire	hadoruhoturi hattui
asuzeï	hasudei
atauoereï	hatauworai
atilan	yatilang
aua	wa
auliröpe	yaulurap
aurung	yaurung
auuouo	haububu
azik poleuogl	hadihi palobwalo
baaχ	paah
baisösi	paisoso
baririfadoχ	baririfadoh
bas	pado
basabasaro ubei, pesepeser kubur	pasapasari hub
basalauai	basalawai
baule	poul
begl	paal
bei, paur	pai, paur
beïbeï	peipei
belin	polung
berimedavare	pouri ma tafar
bi	piiye
bibie	pipiye
bigidom	pihiromu
bogu	pohuwa
boin or uoin	bongi
boiri medei	pouri mata
boos	boos
bosi	poodi
budoi	butoi
bunge	pungu
bur	pur
burat	borati
chabirifer	hapirifare
dabar	tapar
dagu	tahuwa
daibibie	tai pipiye
dain	taangi
dalau	talawa
dalibarau	talepahau
daliki	taluhu
dalimar	talemara
damar	tammau
damat	demat
dan rasidona	tawongara detabo
darabu	tarapar
darak	tahahu
dauoriuoin	tabori bongi
dauoriuoin lari	tabori bongi laari
degeri iad	raheri hatu
degiren	dutaherange
deik me seu, tigi ma deu	deih ma dewo
delingei	taringei
depagied	ripwaih
deringe	taring
diegl	hatiyeli
dik er pegi	duleripeihi
dikeagar	duloungar
diouu	tiwobuhuya
dirare	tera
diuangaf	tiwongaf
diuaniaur	tiwongaure
diueïk, tuoik	tiwoih
diumen	tiwomen
diungeles	tiwongaladi
diuou, tuau	tiwouw
diuuamaχoi	diuwamahoi
döbi	tapiye
dodaie	tottolu
dodek	toutahe
dorigios	yatori hoso
dorigios ma radiu	yatori hos ma hotiwo
dorigios raiid	yatori hosora iyet
dosarai	yato dahae
dud	tuutu
dudi	tuutu
ebides	yapetase
edei, yater	yaatar
edor, edoroiar; adorigios roaidor	yatori hoso ra itaro
efitek	yafitehi
egimaχ	yahimaho
eglemauz	yalemaudi
eia mare uerei	iya mware we rai
elesik	yalesihi
elesiki	yalesihi
eleziki	yalesihi
elosase	losasa
elosobati	elosobwatu
engenuau	yangeniwawo
enger	yaungar
engirodo	yangirotowa
engisiosi	yangi tiwotiwo
enulangai	yanilangai
epalerimeru	yapalarimoru
epapanei	yapalanei
epeleu	yapala
er, iar	yar
erale ualau	halawalawa
eran	yarang
eauau	yarawau
ereï	yarai
eremadagun	ramatahuni
eremaχo	yara Maho
eremet	yalemat
ererigierei, erargiger	yararihar
eris, eriz	yarudu
eroiiaχ	yahoyaho
erorei	yarorai
eru	rru
eruapa	yarurap
erüar	yoruyoru
erür	yoruyoru
erurapa	yarurap
esir	rediye
esisok	yasisohu
etarü	hatoru
etat	yatat
etimel	yatimal
etomagl	yatomal
eues	ebwesi
eueseues	bwesebwese
eunisun, enisim	yanisim
euoi	bou
fadek	faatahe
fadi, fatir	faatu
fadin or fadim	fatoro
fadogie	fatohiyei
fadoiie	fatohiyei
fadoχ	fadoho
fafaderadoχ	fafarahatoho
faias	fa yasa
faifiedelean	faifirelang
faifiete, faifin	faifire
faileriuorü	faileriworu
faitadek	fautatahe
faitatek	fautatahe
falaf	falaf
falauuk	falabuho
falenur	falanuru
falumar	faremau
famuki	fabuhuya
fan	fani
fanerime	fanurimma
fangaf	faangaf
fangeles	fangaladi
fani lou	fani louwa
fani lupusar	fanipusaro
faniaur	fangaure
faniepiof	fani hapiyout
fanifarigaro	fani fariharawa
fanifarigerau	nifanifariharaw
faniotiegl	fani hetieli
fanipegur	fanipahur
fanirigiraluf	fani Ruhuralof
fanirigiriuelie	fani ruhuriweliya
fanirigitauar	fani rihitawar
faniriguarif	fani ruhuralof
faniriuonukesi	fani ribwenuhesi
fanitouei	fani tawiye
fantouei	fanitowi
fanü	faannu
fanuoreliga	fani woruluha
fanuorim	faniworim
fanusugai	fani usuhae
far	ifar
faranie	furamweya
fararalib	farehalep
fararalip	farehalep
fararamoi	farehamoiya
fararapar	farerapar
fararapari	farerapar
fararepari	fare happar
faraurik	farauruhu
farazimer	faradimer
fare gubei	fari hubei
farelaz	farelood
fareles	farelood
fareren	fareirengi
farerik	farouruhu
fareuos	fareboso
fari	faare
fari uoruro	fari woruworu
fariagl	fareyaulu
farialo	fariyalo
faribanjek	farepangahi
fariberen	fariparangi
farie Laukaiidoï	faruyelangaitoi
farie Siesi	faruyesuyesuye
farie Talimer	faruyetalemare
farierume	fariyorum
farietor	fari yator
farietoru	fariyatoor
farifitau	farefitou
farifitou	farefitou
farigoui	fari habwiy
farimar	faremau
farimetif	farimwetili
farimog	farimwohu
fariolo	fariyalo
faripangek	fare pangahi
fariren	fareirengi

fariri̇megl
fariseri
faritagu
fariuitoχ
fariuorosik
fariuorozik
fariutoχ
farizar
farizeri
faroli paro
farorelan
farorugiringo
fararuruirik
farü
farufer
farugur
faruguru
farulük
farüluk
farumo
fas
fas
fasafan
fasagel
fasagilan
fasangi, fazefaze
fasefös, fazefezi
faseföti
fasiki, fatigi
fasogl
fatafas
fataramoi
fatauas
faterazagl
fatiar
fatiei
fatifer
fatigalau
fatir
fatir
fatomagl
fatonur
fatouariar
fau
faufau
faumeri
faurien
fazafan
fazagl
fazefan
fazeragzal
fazisaru
fazizizi
fazogl
fed, fas
fefe mad
fefe oro
feik, faik
felerasapergl
fendamer

faruyeri Mwale
fariseri
faretahuwa
fari fitou
fareworosihi
fareworosihi
fani utouho
fadusaro
fari sseri
falori pahowa
farorelang
falori hiringo
falori warihi
faruya
faruforu
farihuru
farihuru
faruluha
faruluha
farumawo
faadu
faas
fadafang
fadala
fasahilong
fadongu, fadofado
fadufodu
fadufodu
faduhu
fadolo
fatafasu
farahamoi
fa tafasu
farehadalo
fatuyar
fatuyei
fatifeti
fatuhalawa
fatiri
fatur
fatomal
fatoumoru
tarifariyoraw
fauw
fawofawo
faumoru
forayangi
fadafang
fadala
fadafang
farehadalo
fadu saro
fadu dudu
fadol
faadu
fefe made
fefe woro
faih
fare hasapal
fanidamale

fengi
feni gipiriferi
feni loari
feni orüglk
feni ziariuau
fenibegur
feniek
fenifarigoro (fenifarigerau)
fenifasurunor
feniferaiita
feniferaiita
fenigat
fenigepiot
fenigesauagl
fenigimetuguri
fenigimuzugure
fenigiop
fenigipirifari
fenilaiuor
fenilaueri
fenilaz
fenilefan
fenilouri
feniore
fenipegur
fenisemar
fenisieriuau
feniteringas
fenizamagl
fenizamegl
fenizemasugur
fenizieriuau
fennauriem
fennuoreliga
fenteringas
fentotupe
fentoueï (fenitoueï)
fenuto
fenuuorim
fereaugl
fereegl
fereïren
feri
feri ieuen
feri pazo
feriaugl
ferierei
feriereï
ferierek
ferifesomar
ferigenieriz
ferigerau
ferigiob
ferilan
ferimau or falumar
ferimed
ferimelet
ferimezuzur
ferinozan
feripaz

fangi
fani hapiri fare
fani lawareya
fani woruluh
fani diyaribau
fani pahur
fani ihe
fani fariharawa
fani fasurumau
fani faraiyet
fani farohaita
fani lado
fani hapiyout
feni hasawala
fani hamaduhuri
fani hamaduhuri
fani hiyobu
fanihapirifare
fani laewau
fani lawareya
fani lado
fani laafangi
fani lawareya
faniyore
fani peihor
fanisemau
fani diyaribau
fanitarengase
fani damale
fni damale
fani hamaduhuri
fani diyaribau
faniworim
fani woruluha
fanitarengase
fani toutub
fani tawiiye
fani utouh
fani worim
fareyaulu
fareyolu
fareirengi
fare
fareyafangi
farepado
fareyaulu
fareyarai
fare yarai
fareyarai
farefasomar
fariheniyorudu
fariharawa
farihiyobu
farelang
faremau
farimed
fare malat
farimeiduduru
farihannapang
farepado

feripot
ferisamau
feritafan
feritagu
feritarau
feriuoi
ferouoi
fidek
fidigur
filesik
filinau
finelesik
finigimazuguri
finigipirifer
firemagl
firesik
firetiuer
firinai
Firotoro
fisi
fisieïk, fitieik
fisilan
fisimen
fisingaf
fisingeles
fisiniaur
fisouuki
fisu, fitou
fitear
fitelan
fiterimagl
fitieï
fitoemoχ
fiz
fizouoin ngiri melam
fumen
gaas
gafed
gaingau
gainiau
gamesirifak
gaper
gated
gedauorale
geiau
gemaseripoi
ges
getauarale
gi
giau
gibaruχ
giegi
gilifai
gilifat
gilim
gim
gine
giob
gire, gubei
giri

farepado
fareil mware
faredafang
fare tahuwa
fanitarau
farebouya
farebouya
fitehi
fitiho
firesihi
firenau
finiyalesihi
fani hamaduhuri
fani hapirifare
firemwale
firesihi
firetiwere
firenau
firetoro
fidi
fidih
fisilang
fidimen
fidingaf
fidingaladi
fidingaure
fidibuhuya
fuduw
fiteyaro
fitelang
fitiyeri mwale
fitiyei
fitemaho
fiidi
fidibongiri malam
famen
haase
kafed
keingawa
keingawa
hamasirifaho
haparu
kafed
rihatabolala
diyau
hamasuri pou
hesi
rihatabolala
kku
hiyawo
ihaparuho
hiyehiye
hirifou
halifato
hilim
kim
hin
hiyobu
kkur,hubei
hiriye

giridelan
giriferi
girigiri
girilan
giriuear
glango
glaueri
glemegi
gleri
gleuauu
gloue
gluouoin ngiri peleri
gom
gouen
gubarigirin
gubei, kuber
gugün
gui
gule
gulot
gumasi
gume
gumusi, kubusur
guparigirin
gupelen
gur
gure
gurüd
gurumele
gurusegide
guse
hapagi faifin
hauu
hoklu
iaf
ialo or iaro
ialongo
iam
iapu
iar
iaro, iaru
iasuri
iateau
iato
iau
iau feniri
iaufaniri
iauferi
iaugl
iaulurab
iaungare
iaupase
iaupaze
iauri geseik
Iauriale
iauuai,au
iazo
iberi
Idanienimesagl
idar

hiridelang
hirifou
hirihiri
hirilang
hiriweyaro
lango
lawareya
lamahi
leeri
laewau
louuw
liyebongiri paler
kom
kouwen
huberi hiringo
hubei, hubar
huhun
huye
kul
hulot
humaser
hum
humusi, humusur
huberi hiringo
hupeilang
huru
huru
Kurut
hurumala
hurusehiri
huudu
hapari faifire
hau
halowa
yafi
yalo
yalongo
yam
yapu
yar
yaaro, yaaru
yadure
iladeyau
yato
yawo, yau
yauferi
yauferi
yauferi
Yaulu
Yaulurap
yaung
yaupas
yaupas
yawori hasaiho
yauriyal
yawa
yado
epare
iramanimasalo
itar

idemegi	iremehi	imeriperiperi	iimweri periperi
idemenuor	iramaninoworu	imeripu	iimweri iporu
ieb	yep	imesangeki	Iimwe sangahi
iedor	yatoor	imesugur	hamaduhuri
iefarafar	ihefarafar	imetagied	iimwe tahiyat
iek	iihe	imetagiet	iimwe tahiyat
ielesik	yalesihi	imetauan	iimwe tauan
iem, im	iimwe	imezangek	iimwe sangahi
ien	yaangi	imezigiet	iimwe tahiyet
ienilen	yanilang	imezo	iimwe yado
ieripin	lariping	imif	unuf
ieuar	yawar	imil	imwili
ieuöröbe	yawarap	immeripue	iimweribwe
ifak	ifah	imopangek	iimwe pangahi
ifanefan	rifangafange	imopaniek	iimwe pangahi
ifanefan zaupite	rifangafange dabur	imopaz	iimwe pado
ifar	ifar	imorairöp	iimwe ra erap
ifarroχ	ifahoho	imosauripogu	iimwe sauri pohuwa
iga	ihar	imoseripogu	iimwe sauri pohuwa
igeda	ihira	imotara	iimator
igedauscuroχ	rihatauduraho	imotauotab	nimwe toutubu
igeiro	iheirou	imotauotap	nimwe toutubu
igelar	ihirar	imotora	iimwe ator
igesau	yhesawa	imototupe	iimwe Toutub
igozauuiri	rihadobwiri	imoua	imowa
igrieg	ihurih	ingid	ingir
iida	uut	ingitaχo	ingiraho
iiob	hiyobu	ingrifar	ingiri ifar
iiop (ipiserazaz)	hiyobu	ingriuaur	ingiri uwawor
iiuen	iyefangi	iobouu	uloul
ilapangek	lapangahi	iogl, iol	iyoulu
ilari	laari	iöle, iöle	yolo yolo
ilari	nilari	iorigi	yorihi
ileemidi	emire	iperi	iporu
ilefaz	ilefad	irau	iran
im	iimwe	iremegï	iremehi
imaradoχ	iimwaradoh	ireperi	irapari
imarairop	iimwe ra erap	irigüre	uruhur
imarairope	iimwe ra erap	iriua	iriwa
imaroaïli	mware we li	iriyrap	urourap
imarolari	marolar	irodo	irotowa
imasangek	iimwe sangahi	irorop	urourap
imau	mmawo	iroroperimetau	irororipeirimataw
imaχ. imaχo	emaho	iroroχ	iraho
imeaso	iimwe yado	irosobati	losopodu
imedak	matahu	irosoros	losoloso
imede	mmat	is	iis
imegire	iimwe hiriye	isiuegl	isuweli
imegiri	Iimwe hiriye	itauelan	itawelang
imeiato	iimwe yado	itemen	taemen
imeiaze, imeiazo	iimwe yado	itit	ititi
imeleriues	iimwaela riweisi	itoi zalele aunge?	itou dalele unge?
imelion	rimeliyango	iuarasolon	ihasalongo
imerairöp	iimwe ra erap	iuelei	yafalai
imerengi	iimwerangi	iuesingiföi	ibwesi nga ifou
imeri gengau	iimweri keingawo	iuidoχ	bwitoho
imeriber	iimweri iporu	iuimesik	madulu
imerigaian	iimweri hayang	japagl	yapal
imeripeik	iimweri peihi	kapanay	lapangahi
imeriper(i)	iimweri iporu	kapi wau	hapi fauwa

kapiwai	hapiweli	magl	mwale
keber	lebwer	maik	mwahi
kianieki	riyangahi	mail	mwale
krumegl	hurumei	maiogl	maiyoulu
lagaiune, laigim	lahim	maitepereuen	maireprafangi
laigitin	lahitiwo	mak	mwahi
laigitiu	lahitiwo	malagal	malahar
laigum	lahim	malefar	malefari
lan	lang	malei	mwalei
langadoi	langaitoi	maleitarak	mwalei tahahu
langaidoi	langaitoi	malem	malam
langamemi	langamami	maletauak	mareitewah
langatöz	langatodu	malezepa	mwaledepa
langeiiauoi	langaiwawoi	maliek	mariehi
lapangek	lapangahi	maliuuide	mwasuriwit
lari orofat	lari horofati	malizamar	malidamar
lasamo	ladamo	mamusik	mamusihi
laso	laado	mangal	mangalu
lau	lawa	mangaü	mangau
lauei	lebei	mangez	mangadi
laueisilu	lebeisohu	maniepites	mwani yapetase
lauuani	lawane	manigenias	manikangiyas
lazam	radam	manigerap	mwaniharap
legienu	lahim	manigoba	manihoba
lenei	lanei	maniseredek	manideretahe
leri	leeri	manisoto	mwani irotowa
leuar	leiwaru	mantouopik	manitabopihi
lgesi	uluhesi	manuenilan	mariyenilang
li	lili	manä	maango
liangaf	liyengaf	mar	maaru
liangeles	liyengaladi	marafanguar	marafangur
lianiaur	liyengaure	marailigegl	mahaliheli
libarau	lepahau	maraui	marawi
liberidu	latari pou	marazogur	mwaredohor
lide nisili papa	liri bwidiri papa	mare uerei tigilipai	mware we rai tahelepai
lieïk, rieik	liyeih	marelies	mareliedi
ligetitiroχ	rihotitiraho	margeregete	mwaregereget
limangaf	rimangaf	mari, mar	mware
lime	limen	marifado	maurifad
liselearen	risohuyalongo	marilan	marelang
litam	hitam	marinai, marinar	mwarenau
lite miangairineïta	liri mweyangari neira	marinap	mwarenap
lite nisilineita	liri bwidiri neira	mariri paur	mworuru ri pau
liuei, ridar	yarudar	maritaifi, mariteifi	mwaretaifou
liues, liwueis	riweisi	maroorok	mwarooroho
liuesi ueiniet	riweisi ueiniet	marumari	marumware
liwueis faifin	riweisi faifire	masau	madau
liwueis mar	riweisi mware	masea	mwaseya
louu	louwa	masidöl	madirap
louuki	liyebuhuya	masik	mwasihi
luk	luhu	masiriar	masiriyaro
luou, ruou	luwou	masoagl	madawala
maan	maangu	mata	maat
mad	maat	matagli	mataluye
madarin ngeringeri	matari ngorungori	matamaiaso	matamatasou
magerifaniie	mwaleri fari uyei	matamataso	matamatasou
mageritari	mheretareya	maule	maulu
magi	mwahi	maumagiri	maumahere
magilan	mahilang	mauri	maur
magiropou	mwaherepou	mausen	mauseng

mausen
mauuar
mavuat
mazan
mazauure
maχo
meas
meau
meda
meda
medaleri medei
medei
medilite tabak
mediuue
megifaror
meginis
megiri
megiriuue
megl
megl
meïzau
meki
melabu
meled
melem
meli
meli tamar
meliegl
meliligegl
mem
men
menelek
mengez
mengisir
menilen
menisib
menud
menut
meras
meraun
meri
meri
merick
meriegl
merigl
merinep
merir
meruaneï
merubi, fiste
merük
meseri bei, meseri paur
meseri gubei, kubur
mese
mesegl
mesi, mesie
mesilau
mesolari or nidalari
mesuil
metaliate
metamataso

mauseng
mauwar
mabuwat
madang
madaburu
maaho, maho
mweyase
mweyawo
maat
meta
mataleri matai
matai
madihit tabwaka
madiwe
mahifaror
mehinis
iimwe Hiriye
mahiribwe
maal
mwale
maisawo
maake
malabu
malat
malam
male
male tammau
melieli
mahaliheli
mami
men
menelahi
mangadi
mangusure
manirengi
menisimw
mannut
mannut
marase
marango
mmari
mwer
maruyehi
meriri
marila
mwarenap
melieli
maruwanei
fidi marup
maruku
meseri pai, meseri paur
meseri hubei, hubar
maase
masalo
masiye
maidelani
bwesebwese/bwitahe laari
madulu
matallat
matamatasou

metar ueu
metasa
meteleueng
metik
metiuue
mezaliade
mezearo
mezisik
mezitöp
miangai
miangairili
miangairineïta
miangairipapa
miferieteliegl
misangek
moalan
moatam
mogmog
mogur
mogür
mooso
morailan
morü
morum
moruuun toro
moruuungdoro
moruuuntoro
mosi
mosigisan
mosigisen
mosis
motun (imotun)
mougl
mur
murifaifin
murire yrap
murumur
naragluouoin
naratifauoin
narazeruuoin
narazouoin
neï'ta
neïtarili
neitaripapa
ngaizire
ngan iroroχ
ngas
ngaseriar
nge
ngid
ngiri meik
ngiri paro
ngiriie
ngirimama
ngirimeik
ngiriparo
ngiripei
ngiritatate
ngirouugudei
ngön

matariuya
matassa
matalafangi
matih
metiwe
matallat
madeyaro
madisihi
madirap
mweyangai
mweyangari lii
mweyangari neira
mweyangari papa
niforuyetaliyehi
Iimwe sangahi
mowalang
mowatam
mohumohu
mahur
mahur
mwodo
morailang
moruye
maruumu
iimweri bungutohou
iimweri bungutohou
iimweri bungutohou
moddiiye
mosihisengi
moses
limwe tun
maulu
mmur
mori faifiri
mori rap
muromuro
nahariliyebongi
naharifabongi
nahadorubongi
naharidobongi
neira
neira ri lii
neirari papa
ngaser
ngangu irouraho
ngad
ngaseri yar
ungo
ngi
ngiri mwehi
ngiri pahowa
ngiri uye
ngiri mammi
ngiri mwehi
ngiri pahowa
ngiripau
ngiri tatari
ngiri matari buhot
ngungu

nguru pasare
miare
niboin
mierenag
mierierim
nifer
nim
nimarer kubur
nimarie
nimarie, edaraseiar
mimomaχo
mimozüron
miouun
mipeïri melat
nir
mirimagl
mirimeli maχo
miriuitok
nisarau
nisilineïta
nisilipapa
nisirili
miuegl
nivaravi
nivaravi moso
niveigiregid
nogoro beriuoin
nuor
oa farü
odaiigil
odarain
oraisi
orauidiu
oreribak
oreripak
orgesaih
oringaf
oririferi
orodaug
orofad
oroik, oneik
orongaf
orongels
orosurob
orou
orouoin ngiri melam
orumen
oruniaur
orürie
osarengi
osariki
osauuo
osilaz
osuk
otaren, otareng
ototeki
ouuki
ozototak
ozuk
palai

uhuri pasar
niyar
nibongi
niyeranak
niyeriyorum
nifare
num
nimwarururi hub
nimariyeri
nimariyeri, yatori dairaho
nimou maaho
nimodurango
nihobungu
nipeiri malat
niyeri
niyeri male
niyeri male maho
niyeri Fitou
disaro
bwidiri neira
bwidiri papa
bwidiri lii
niweli
nifahafi
nifahafi madowa
nifehirehire
nihorapari bongi
niworu
wafaruya
hotai ikili
wotarangi
horasi
hoda bwitiwo
woreribah
woreribah
yawo ri hasaiho
warungaf
woruyeriferi
orodauhu
horofaati
woroih
worongaf
worongaladi
worosurobo
worow
worobongiri malam
woromen
worongaure
woruyei
odarangi
wosarihiye
hoda buwou
worulado
wawoduhu
otaareng
wotoutahe
worubuya
wotoutahe
woduhu
perae

pale
pamugen
pan-ne
panoi
panungu
paparineita
paparipape
papatagl
pari
pariatoχ
paribuiri
parie tagun
pariia tagun
paripiri
paro
paro ariz
pasalauai
pasamuoχ
pasik
pau
paupe
paure, pauri
pauri ueruuer
pauriueeruuer
pautugogl
pazo
pegin, pelin
peik
peiloz
peimagl
peitamar, peizamar
peiuor
pelai
peleri melam
pelir
pengin
pereau rou
perigaga
perik
periretanuf
peritoh
pesemagl
peseri perau
peseriek
peseriperau
peseriperiau
piagl
piripene paur, abiribini bei
pirirpine kubur
piris
pitotogu
pogu
poire, paure
polo iem
posöu
potau
prai
puari
puodaf
puotaf

pal
pamuhen
panou
panou
pamuhen
papari neira
papari papa
papatolu
ppa, pasik
paruyatoho
paribwiri
pauri hatahuni
pauri hatahuni
ppari bwiri
pahowa
poho warudu
pasolawai
pasamuwaha
pasihi
ppawo
foufou
paur
pauri woruworu
pauri woruworu
pautuholu
paado
polung
peihi
peilod
peimale
peitamoru
peiworu
peraye
paleri malam
palur
peingingi
pareyawo
perihaha
perih
pouri tatalof
pouritoh
pasamali
pasari pareyawo
pasari ihe
pasari pereyawo
pasari pereyawo
piali
hapiripini paur, hapiripini pai
hapiripini hubar
pirisi
hapitatohuwa
pohuwa
perih
polouriim
bosen
bwataw
perae
pupari
puwafodu
puwatof

pusar
pusaror
rab
harap
radoromare
raddurimware
raeiueïniet fatie reiueïniet
rai ueiniet fatuyeri rei ueiniet
rafasaie
hafadayai
rafau
hafau
ragei
rahei
ragei eroiioχ
rahei yahoyaho
ragei gemaseripoi
rahei hamasuri pai
ragei tarak
rahei tahahu
rairimangal
raurimangalu
rais
haraisi
rais mazoazo
haraisi madowadowa
rais uuut
haraisi ubut
raisiriuar
hauduriwa
rakam
kakamo
ramare
hamar
rangu
raango
rangu
ranguye
ranotiu
hanotiu
rap
harap
rapauelang
rapawelang
rapiri uota
hapiri wota
rari
taari
rarie
hariiye
raringat
haringato
raringaua
haringawa
rarit
harit
raro
rarowa
rarorigoran
rrorihorang
rarourou
harourou
rasau
hafau
raserasoχ
hadohadoha
rasoratek
hadohatahe
rateru
hatoru
ratiegl
hatiyeli
ratimon
ratimon
ratora
rato
raugoso
hauhodo
raugüie
ranguye
raugüz
hauhudu
raui bei
rani pai
rauivoidi
ramaramari bauti
raumar
haumar
raunaure rei
rau nouri rai
raunaure rei ueïniet
rau nouri rai ueiniet
raure
haur
raurenaure miangaripapa
rau nouri mweyangari papa
raurenaurenisili papa
rau nouri bwidiri papa
raurubarabe
raworaparap
raurür
haururu
razatip
radatip
razato
hadatowa
razerazo
hadohadoha
razoratek
hadohatahe
razugure
haduhur
raχe
nah
rebei
lebwei
regeri
raheri
regeri χati
raheri hatti
regerigod
raheri hatu
regidamak
rahetamat
rei
rai
reimar fatie
reiueïniet
rai mware
fatuyeri rai ueiniet
remedeki
ramatahe
remerigiringu
ramari hiringo
ren
lang, raangi
reni
rani
renieri noro
reniyeri woro
renierü lügl
reniyeri uluulu
renitagl
rangidaalu
reniua
rani wa
repiriroi
rapariyaroi
resosour
rosousour
retanuf
tatalof
rgiruiu, tapir
ruhuri tapar
riapimaie
riyapimai
ridarugube
latari hub
rieni
riyen
rienilan
riyenilang
rifadouogubok
rifadouhubohu
riganio
rihanou
rigidauar
rihitawar
rigiraruχ
ruhuralof
rigiri
ruhuri
rigiri bei, uori bei
ruhuri pai, wori pai
rigiri fari
ruhurifare
rigiri gerei
suhuriharai
rigiri Ifen
ruhuriyefangi
rigiri pei
ruhuri pai
rigiri Ueripazp
ruhuri Farepado
rigiriferipaz
ruhurifarepado
rigirigirisamagl
ruhurihafisamale
rigirimeriek
ruhuri Maruyehi
rigirioruop
ruhuri Youlurap
rigiriuiga
ruhuribweiya
rigirofaror
rihorfahor
rigisör
ruhusoru
rigitalau
rihitalau
rigitauar
rihitawar
rigoralan
rihoralang
rigou
rihou
rikiri mesen
ruhurimasangu
rimalo
ramalowa
rimangeles
rimangaladi
rimaniaur
rimengaure
rimaron
rimarongu
rimeik, limeik
rimeih
rimelan
rimelang
rimelion
rimeliyango
rimen
rimen
rimizaχe
ranidaaho
rimou, limou
rimow
rimouoin ngiri melam
rimebongiri malam
rimouuki
rimebuhuya
ringatazi
ringatasi
rinilan
riyenilang

riorüii
ripao
riperieso
ripomugl
ris
ritau
riueïs
riuesi mari
romoi
romorogl
ropi
rorotaras
ros
roso
rotu, imeripeik
rou
rozori
ruau
rud
rüe
rugeiren
rugumiar
rugunuuar
rugur
ruguseri
rutelen
safan
sala
samage, tamagl, samagl, samaie
san
sangaf
sangeles, ta naget
sangi
saniaur
sanilan
sanrisom
sapangare
sar
sarai
sau
sauaguduf
saugaiaro
saugepit
saumalefe
sauoi, Sauoir
sauoilan
sauolen
saur
sauri panür, sauripan
saurigeseik
saurigisar
sauriueri
sauri-ueruuer
sauuki, ta buki
sauulo
sauur
sauutab
saχe
seaü
seberi bei,sapiri paur
ruyoruya
ripawa
riperiyeiso
ripomuhu
risor
rettaw
riweisi
riweisi mware
hoomoi
ramorolu
loope
rarotalas
looso
hosou
rutu, iimweri peihi
louuw
mahodor
ruan
rutu
rru
ruheirengi
ruhunuwar
ruhunuwar
ruhur
ruhusoru
hurtaleng
dafang
dala
damale
sang
dangaf
dangaladi
danga
dangaure
sanilang
somisomi
sapangari
saaru, ssa
sahai
sawo
sani hutuf
dauhoyaro
dauhepiti
daumalefo
dabouru
saulang
daboleng
sau
sauri panu
sauri hasaiho
saurihusoru
saworifare
pauri woruworu
dobuhuya
sauuro
saur
tabutobu
daho
deyau
sapiri pai, sapiri paur
seiediu sangaf
seiediu, e geti
seiouuil
seleri uolik
semal
seneues
seni medei
senor
sereik, teriik
seri
serimen
seringaf
seringeles
sesenimegl
sidauo
siei
Siem
sier
siere gubei
sieri uau
siias
siitop
simaripi
simengnite
simeripi
simoro uuige, simerbugur
sin raur
sinesine
sineneïta
sinipapa
siosi
sirgedi
soa
soare
soarimegl
sobiri gubei, sapuru kubur
sofie
sogo
sogosor
sok
soki
songosor
soper
sori ueiniet
sorieigetam
sorimari
sorimei
soru, torou
soruniaur
soruuuki
sou golum
sou rimangal
sou siouuk or sou siouulu
souarimegl
sulobo
sunei
tabu
tafe, tafey, tafi
tagas gilifey
tagi
deihetiwo ngaf
deih, deihetiwo
dewo uul
duleri bwaluhu
semau
senefes
sani mat
sani uru
derih
dooru
dorumen
dorungaf
dorungaladi
resenimwale
detabo
suyei
Sim
diyar
diyeri hubei
diyaribau
suyas
sittabo
simeripiye
simweringito
simweripiye
simweri hub, simweri buhur
dini raur
sengesenge
dini neira
dini papa
suyosuya
siriheti
sowa
dowar
dowarimale
sapiri hubei, sapiri hubar
sofia
sooho
dongosaro
dok
sou
dongosaro, Sonsorol
soobo
soori ueiniet
saworiihitam
soori mware
souri mai
doruw
dorungaure
dorubuhuya
souhulum
souri mangalu
sou siyoubulo
dowarimale
siwolo pou
simwe
taabu
tafeya
taal hirifou
toolu

tagilagi, tagilail
tagiren
tagl
tagu
tagur
taigear
taigeroman
taigoru
taiiao
tain
taio
tak
talafis
talau
taliare
talimar
talouor
talusau
tamagl, tamagle
tamaigl
tamar
tamar
tomuer
tamaruiur
tamisou
tamuer
taneritei
tangaligi
tangezik
taniazik
tanutob
tapagl
tapange
tapazelai
tapeidek
tapeiitek
tapeïtak
tapi
tapi a guuei
tapi a iase
tapi tefi
taputpa
tarai
tarai fate
tarak
tarazak
taremagid
tari
tarieri
tarotöt
tasik
tau
tauaχo uerie ueri iueiuei rimetaiio
tannaho wetiyei wetiyei ribweibwiri mataiyo
taui
tauis siringes
tauisimelafau
taumig, taumigl
taumo
tauoat

tahulala
taherangi
toolu
tahuwa
tawahur
tauhoyar
taheri umane
faiheruwa
taiyawo
taangi
taiyo
tahu
talefis
talawa
taliharo
talemara
taleboru
talosau
damale
tamael
tamar
tamoru
tamoru
tamarihuru
tamisowa
tamoru
tanneritei
tangalihi
tangadihi
taniyadahi
tabutobu
tapalo
tapanga
tapa delaye
tapeihitahe
tapeihitahe
tapeihitahe
tapiye
tapiye hubei
tapiye yas
tafitefi
tabutobu
taraye
taraye fadu
tahahu
itarasahu
tareyamahere
taari
tareyare
tahoutot
tangadihi
tanitolu

tauoluk
tauoropi
taur
taur
tautaur
tautu uerimetau
tautup
tauutob
tavas
tavutopu
tegeren
tegerumani
tegetik
tegiren
teietiu ngiri melam
teif
teiuas
teliriuöri
tere peri mar
tereperi oa
terinas
teringas
teriot
teriperi
teriperi mari
teriperi oa
tezizi iri gatouei
tigi ma ruou
tigilipai
tilan
tiorifaχe
tireilan
tireteri
tirietam
tirimo
tit
tiue
tiuouoin ngiri melam
tobi
togüre
tömeren
tomä
töpi
topi tarak
toriges
toro
toror
tororik
tororik
toroti
totolori uor
touk
toumol
tozirimagl
tozomaï
tozue
tuguriferipas
tumugl
tumusos
tuueitoχ

tawoluhu
tabohapi
tauhafaruye
tawo
taotao
tautuberi mataw
tautubu
tabutobu
tafasu
tabutobu
taherangi
taheri umane
tehetih
dutaherangi
deihetiwo bongiri malam
teidi
teibwas
taleriwori
tarapari mware
tarapari uwa
taringaase
taringas
doruyoutu
tarapari
tarapari mware
tarapari uwa
tafisi ri Hatohobei
deih ma luwou
tahelepai
tilang
tiwori fahe
tireilang
dureteri
tiri hatam
tirimworu
tiiti
tibwe
tiwobongiri malam
hatohobei
tahura
tamarangi
tamai
ttabe
tapiye tahahu
matatawarihesi
tooro
torori ni haudu
tororih
tororihare
toloti
totoloi woru
utouho
tamoru
todurimwale
todomai
toduwe
ruhurifarepado
tumuli
tumuso
tubeito

tuuouo
uagl
uaid
uairan
uait
ualare
ualaso
ualauili
ualei
ualik
ualik gidi
ualik giniginiferi
ualik mad
ualiki
ualisiki
ualo
ualuk
uamaχo
uan
uan ito
uanifed
uanifediri
uaniri
uanufed
uaore
uarar
uarasi
uare
uare uulouul
uari
uariang
uaribolo
uarie
uarieïk, variik
uariemau
uariferi
uarigamau
uarigataχo
uarik
uarimen
uarimogl
uaringeles
uaripaneki (feripanek)
uaripireï
uariseri
uariuos
uarofage
uarore
uaru uoin ngiri melam
uaru,variui
uarumau
uaruniaur
uaruor
uarür
uarurut
uaruuoniifen
uaruuuki
uasei
uau
uauai

haububu
bwalo
wait
uaeran
wait
walar
mwaleraso
walabwiri
walae
bwalihi
bwaluhu ddu
bwaluhuri ruhuri nifare
bwaluhu mato
bwalihi
waruluhu
bwalo
bwaluhu
wamaho
uwanu
wanito
wanifodu
wanifetiri
wanuru
wonifodu
wahor
waah
waradu
uwar
wari bulobulo
woru
wariang
woribwalo
wariungi
warih
uwaru mawo
worifare
warihamau
uwarihataho
warihi
warumen
wari ngoru
warungaladi
fare pangahi
woripirei
uwari sseri
uwariwos
warofahi
wahor
warubongiri malam
waruw
uwaru mawo
warungaure
waruworu
wanuru
warurut
warubonifen
worubuhuya
wadei
bau
babaii

uauai
uauatame
uaudi, pauti
uaur
uaure
uauri pin
uaurieren
uautame
uautoteki
uaututu
uazei
ubo
ubour
ubut
ueg
uei, far
ueitam
uereueri
uerieran
uerieren
uerigeri
ueripe
ueripei sigisik erere zepau
uerueri
uesi
ug
ugarai
ugarieti
uie
uileuei
uirik
uiselang
uiserimaχo
uisi
uisiri
uleai
ülül
umane
unar
unga
unian
unufe
uoferegl
uoileriaro
uoir
uolan
uoli tarak
uonei
uoniorimer
uoniualen
uonuuuraχ
uor
uorat
uorauu
uorimed
uoringi nat
uoringimes
uoringirügl
uorolük
uororipau

babaii
wawotam
bauti
uwawor, wawor, woou
uwawori
lari pinga
wawori Yarang
bautam
ototoutahe
baututu
uwadei
ube
upou
ubut
wehi
fari uyei
weitam
werewere
weriyarang
wori Yarang
werehareya
worip
woripou sihisihi ehara depau
werewere
weseye
uho
uharai
uhoyariyeri
uya
weliyei
bwirih
Wisilang
uisirimaho
bwidi
uder
wereyai
uluulu
umane
uungar
uungo
uniyang
unuf
woferela
weleriyaro
woou
waolang
poul tahahu
wounnei
nimaremare
waniwalong
waniburah
woru
borati
wararumu
worimad
bongiri natu
bongirimmas
bongiriula
woruluhu
borori pau

uororipei	borori pai	χabaubau	hahibwehibwe
uororugupe	borori hub	χaberiueruie	hapari faruye
uoroχ	worohu	χabidereini	hapiteirengi
uos	bosa	χabideriferi	hapiteriferi
uotaturi	yaturi	χabiri	hapir
uou, uouo	bubu	χadafe	hataf
uozuk	woduhu	χadi, atir	haatu, hattur
ur	wur	χadira bei, atirnap	hatturi pei, hatturap
urar rimer	ureri moru	χadire gubei	hatturi hubei
ürümü	uuru	χadouei	hatohobei
useri	uder	χagl	hala
utok	utouho	χaiang	hayang
uugerimagl	uwerimal	χaitoa	itewah
uuloso riefi	buloho ri yefi	χalan gap	halangap
uulouul	bulobulo	χalau	halau
uuloχ	buloh	χalifat	halifato
uungur tarai	ungeri taraye	χaliför	halifou
uur	buru	χalitare	halotar
uurd	burat	χamagle	hamale
uzeri	uder	χamaifidoχ	hamaiyefitoho
veve	fefe	χamala	hamalah, hamale
warat	borati	χamasifar	hamasifar
wari bei	faari pou	χamasugiri	hamaduhiri
wuaggu	bwalo	χamautiru	hamawotiro
wuauwuauau	baubau	χamaχama iues	hamahama ibwesi
xasore	sasore	χamea	hameya
yamedereisimo	hamatarari simwe	χamelupetiu	hamalupetiwo
yau	yawo	χamerasi	hamarase
yu ogorokor	yawo haroharo	χamerie	hamariyei
zalamek	dalamehi	χamesiogl	hamasiolo
zalei	salei iye	χameteraisim	hamatarari sim
zamagl	damale	χameti	hammati
zapitailan	hapiteilang	χamire χadire, adisik, atisik	hattusihi
zaugöpei	dauhopei	χamoχ (Pal - girigur lerol)	hanoh
zaumazi	daumaade	χan	han
zauo	hawo	χanean	haneyang
zauoagl	dabowalo	χantotup	hani toutub
zemal	semau	χapange	hapana
zeperiai	daperiyaye	χapangek	hapangahi
zeren	dorangi	χapari iaian	hapari hayang
zeretegi	deretahi	χapeaz	hapeyad
zeridek	deretahe	χapele mari	hapala mware
zeu, deu	dewo	χapeli ueiniet	hapari ueiniet
ziaiizin	diairengi	χaperi oa, χaperi wa	hapari uwa
ziau	diyau	χapinge	haping
zieriuau	diyaribau	χapiri mek, meki	hapiri make
zietoro	diyetoro	χapirim	hapiri imwe
zigi	tiihi	χapise	hapise
ziletau	dulatau	χapisoroi	hapisohoya
zimangite	simweri ngito	χapite	hapir
ziop	diyobu	χapitek	hapitehi
zireteri	dureteri	χapitizan	hapitidang
zirіripeik	duleripeihi	χapoi	hapouya
ziuimengi	mangimengi	χarimaur	harimaur
zopite	sapir	χaringat	haringato
zoroun, zorun	dulounga	χaringau(a)	haringawa
zouulau	dabwalau	χarü	haururu
zudeki	dutahe	χasadoχ	hadatoho
zup	duupe	χasangauui	hadangawau
χabarifelede	habarifelede	χasangen	hadangayangi

χasao	hasawo
χasapi	hadape
χasengiri	hasengeri
χasesari	hasodar
χasi or kasi	hasi
χasietek	hadiyatahe
χasif	hasef
χasoso	hasoso
χatafe	hataf
χatam	hatam
χatiri	hatiri
χatiri menieri	hatturi meniyeri
χatirimenieri	hatturi meniyeri
χatirizen	hatturisengi
χatiu	hatiu
χato	haato
χato	hooto
χatouei	hatohobei
χau	hau
χauai χadire	hafahaturi hattui
χauaugu	habauhu
χauise	hawiisi
χaulitöp	haulitop
χauloa	halowa
χaulumar	haulumar
χaumailie	hamale
χaumer	haumar
χaumeri	haumeri
χauo	mau
χauoizik	haboidihi
χaupope	haupoup
χaupus	haupas
χautomar	hautamar
χauz	haudu
χauziriuar	hauduriwa
χazape	hadape
χazik	hadihi
χazuki	haduhu
χelunau	halemane
χemeleχ	hamalah
χemeleχe	hamalah
χemesek	hamatahi
χemet	hammati
χepeti	happati
χerin erom	haringaramu
χeringau	haringawa
χeueua χora χora tapau	tibwebwe hora horata paumu
χiabe	hiyabe
χide	ssi
χimenan	himenan
χolo	hoolo
χonab	honap
χoreden	horatangi
χorias	hohoyas
χorör	haroharo
χosome	housam



Songosor men and boys. Glass plate scan, Hamburg Museum.



PUR.

1. History of the Discovery.

On November 30. 1710, the Spaniards anchored with the "Santisima Trinidad", under Don Francisco **Padilla**, in front of Songosor. With the help of the interpreter Moac, a man from Fais, they asked a Songosor-Man about the position of the archipelago's main island. On this occasion they, as the first Europeans, learned a bit about Pur and Merir [1] .

Y tambien nos dieron noticias de la Isla Cemerideis que es un poco mas grande que la suya (Songosor), un dia de camino de la Isla de Sonsonrrol que dando de sui dicha Isla al sur quarta al ueste. Nos dan tambien noticias de otre Isla que se llama Paolo que queda al sursueste [2], a un dia de distancia de otra Isla. Y no falte de marcar el lugar a donde nos senalaban con la mano; yo, con la aguja, marque a la parte adon (de) nos asian la(s) senas. El Indio Palao que senalaba ha estado en todas estas Islas de Palao, y es Piloto entre ellos, segun a entender Moac; el qual dicho Isleno hera de hedad de cinquenta anos al parecer. Cuando senalaba dichas Islas era noche, y quando f(u)imos a Panloc me fie en la senal de la noche que de dia hacia de hierro cuarta y media ha todas por no ber las estrellas . . . . . .

They also gave us information about the island Cemerideis, supposedly a bit bigger than their own island and one day's trip away from the Island Sonsonrrol in the direction S¼SE. Further on, they reported about another island called Palao, which is said to be situated SSE [3], one day away from said island. I did not neglect to write down the location, which they indicated with their hand. With the help of the magnetic needle I identified the area in which they had pointed. The Palao-Indian, who made these signs had been to all these Palao- Islands. As far as Moac understood he is a helmsman among his people. Said native seems to be about 50 years old. When he pointed to the islands it was night time and during our journey to Panloc I relied on the directions (given at night). During the day, when you could not see the stars, this resulted in a mistake of one and a half quarters for all islands . . . . . [3]

It was not until some fifty years later when Pur was actually sighted for the first time. The English merchant ships **"Carnarvon"** (Captain Norton Hutchinson). "Warwick" (Captain James Dewar), and "Princess Augusta" (Captain Thomas Baddison) obviously came as far as Pur during their trip from Madras, Batavia through the Buton-Strait and Sagewin-Strait. They passed the islands Salawatty, Snapan (Welcome Island), Batanta (Georges Island), Salwati (Cumberland Island) and came through the Sagewin-Passage into the area of Mapia, which they called "King David's Island", according to the calendar day. They were on their way to China and at times they went separate ways. As it seems, Pur and Merir were sighted by the ship "Carnarvon" on the return trip and their location was determined. Mapia was sighted on March 5, 1761 and in July the three ships were already home bound. The map of the route, charted by the 1st. Officer of the "Warwick", Robert Scott, and published in the map of routes of the "Princess Augusta" and the "Warwick" ends before the area of Pur is reached. The sailing instructions, based on the information of this report, obviously used sources which are no longer accessible for us. The location of the island was indicated at northern latitude 4º 38' and eastern longitude 129º 44'. On October 12, 1767, **Carteret**, with the ship "Swallow", was the next one who passed Pur.

1 Account of the pilot Somera of the Santisima Trinidad. Printed from the archive in Engl.Seville, in Krämer, Palau I, p.36, translation also there.

2 In fact Merir lies SSE, whereas Pur is SSW of Songosor. Thus, a mistake has slipped into the copy of the Somera- report. In the French translation of this section (Lettres édifiantes XV, pp. 321 from 1781) the direction is correctly indicated: Ils ajoutèrent qu'au sud-quart-sud-ouest et au sud-quart-sud-est, sont encore deux Isles, don't l'une s'appelle Merieres, et l'autre Poulo. . .

3 Juan de la Conception reports the respective information like this (Cap. V, T. IX,): Preguntaronles a que viento de moraba la principal de sus Islas? y senalaron al Nor-Nordeste, y anadieron, que al Sur, havia dos Islas tambien, cuyos nombres eran Merieresy Pulo . . . . . .

He reported about it: "....On Monday, the 12th we discovered a small island with trees upon it, though scarcely bigger than a rock, and I called it Current Island. It lies in a latitude 4º 40' N., longitude 14º 24' W. of Queen Charlotte's Foreland... I called the small island Current Island, because we had a southerly current so strong, that it set us from twenty-four to thirty miles southward every day, besides the difference it might make in our longitude . . . . . ."

In addition, he published a small sketch, which remains the only depiction of the island until recent times. In the following years, time and and again, ships sailed past Pur. The location was ascertained, however, it seems no landing was ever attempted. The strong current and the barrenness of the island may have prevented it. Thus in 1785, Capt. Henry Farrer, with the "True Briton", passed the island without determining its location. During his trip to China Capt. James Jackson on his ship "Carnatic" sighted Pulo Merir (Megik) on December 25, 1794, and a little bit later Pulo Anna (Bur or Bun). He reported the location of the first island 4º 18' N and 132º 02' respectively eastern longitude 132º 34'. He determined Pur at 4º 39' N and eastern longitude 132º 03' respectively 132º 14'. On August 3, 1777 the "Carnatic" sighted Pur once again. The ship passed it together with the "Thames". Both ships belonged to the squadron **Drummond**, the journey of which took place in the years 1797—1798. This time the location was determined at 4º 39' N and eastern longitude 132º 4' 52". Just like the Spaniards the Deutsche Reichsmarine-Amt only indicates the distance from Songosor: 43 sm in SSW direction. The information in the "Deutschen Kolonialreich" are based on the measurements of March 7, 1901 and the result is northern latitude 4º 38' and eastern longitude 132º 2'. The last information, based on the Hamburg-Expedtion and published in the "Deutsche Kolonial- Lexikon", was 4º 38' N and eastern longitude 132º 3'. The Japanese, too, have nothing to add to this.[1]

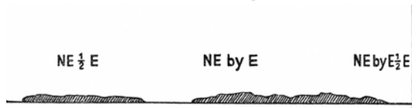


Fig. 107.
An Island seen from the masthead and this view taken there October 12th 1767.
According to Carteret as mentioned above.

2. The Location.

Following is the chronological order of the most important information about the location of Pur.

Author	Year	Northern Latitude	Eastern Longitude
Carnarvon ……..	1761	4º 38'	129º 44'
Carteret ……..	1767	4º 40'	134º 24'
James Jackson ……	1794	4º 39'	132º 03' respect. 132º 14'
Drummond …….	1797	4º 39'	132º 5' 52"
Krusenstern [2] …….	1819	4º 38' 20"	132º 3'
Horsburgh [3]……..	1826	4º 38' ½	132º 3 ½ '
Rosser [4] ……..	1870	4º 38'	132º 3'
Pacific Islands [5]……	1890	4º 38'	132º 2'
Deutsch. Kol. Reich [6] ……..	1901	4º 38'	132º 2'
Deutsch. Kol. Lexikon [7]……..	1920	4º 38'	132º 3'

1 See Pacific Islands Pilot. Vol. I, X, West Carol. Isl., the Western Groups. London 1933, 6th Ed., p. 496, where, just like in the newest charts of the admiralty, the information of the Japanese is always included.
2 Krusenstern, as mentioned above,
3 Horsburgh, 3rd Ed. II, p. 497.
4 Rosser, as mentioned above
5 Pac. Isl. I, p. 514.
6 Deutsches Kolonial Reich II, p. 381.
7 Deutsches Kolonial Lexikon I, p. 255.

3. The Name.

As can be seen in the reports, the Spaniards learned the local name, Paolo, as they then seemed to hear Pur already with the first news. Already Juan de la Conception writes a bit more correctly: **Pulo**. Accordingly, the French translation of the Somera-reads *Poulo*. The first English ship which sighted Pur seems to have abstained of naming it, and only Carteret [1] baptized the island, that was surrounded by strong currents, **Current Island**. Beside the local name, this name remained until recent times. Recently Pur is used instead of Pul. Besides this name Meinike also uses *Wul* [2]. Quite often the name is written with a voiced initial sound: **Bur**. During the expedition Krämer and Hellwig heard *Pur,* Sarfert and Hambruch *Bur*. Unfortunately it was not possible to learn who first heard **Pulo Ana**. Meineke's claim that it was Carteret is not correct. It can already be found in Horsburgh [3] and Krusenstern. The English sailing instructions used it even in 1890. Even the Deutsche Kolonial-Lexikon is using this name. The natives certainly call their home only Pur . They do not know the secondary name *Ana* or *Anna*.

4. Geography.

The first although meager description we owe to Carteret. He says the island is hardly bigger than a rock and studded with trees. Horsburgh was able add a bit, based on reports now lost. The island seems the have a length of only about half a mile . . . although small and low it is inhabited. From the deck it can be seen from a distance of 4 miles. The **reef** supposedly stretches one mile in a north-south direction. According to Rosser it stretches in the north, in the west, and in the south one mile. According to him the island is visible at a distance of 12 miles. The **survey** of 1901 revealed that there is no anchorage in the vicinity of the island.

Already at the distance of 2 cables from the coast at a depth of 275 m no bottom was found. The **shape of the island** is approximately round. There is no lagoon in the interior, however in the middle is the big wetland with the plantations. The natives call it *ruugar* or *meriri*. The reef extending quite far in the west, the east, and the south, forms in the east and in the south a sharp knee. The natives also call it thus. The eastern tip they call *teteïue* (*tetei* + sharp), the southern tip is called *uuguue me iol* (knee). In the west the reef is arching in a wide bend, called *uuguue me izen*.

In November 1904 a severe typhoon destroyed the entire coconut plantation of the island so that German Government had to bring the suffering population to Palau, where they were settled in 1906 on the island **Ngarakobassang**. Some of them, so it seems, were also brought to Saipan [4]. Concerning this, Bezirksamtmann Fritz adds in his report.[5]

"The island was not completely submerged, as people had reported on Songosor. (NB. people from Pur, who he had met there, had told him they were they only survivors.) Two to three canoes came to meet the ship. No anchorage existed, however the islands seemed to have been bigger at one time, because the reef encompassed a great expanse of shallow water, from where *Calophyllum* trees reached into the sky, indicating the former dimension. The sea had dug deep trenches in the remainder. I want to compare the view of the thus diminished island, the diameter of which is a mere 600 m, with a German broadleaf forest in early spring.

1 Carteret, p. 610.
2 Meinicke, Die Inseln des Stillen Ozeans, 1875 II, p. 364.
3 Horsburgh, 1826 II, p. 632.
4 Krämer, Palau II, , map 28
5 Report of the Bezirksamtmann Fritz, Saipan, about "Eine Reise nach Palau, Sonsol und Tobi, Oktober- Dezember 1906." Deutsch. Kolonialblatt 1907, p. 665. Pur was visited on Nov. 20, 1906.

Completely bare trees with green brushwood. The undergrowth consisted of sprawling climbers and low brush. Not a single coconut palm tree could be seen. Even before the storm only few seemed to have existed. Here and there stood a few bananas, papayas, and many pumpkins, in low lying patches there was an abundance of taro and sugar cane. While the ship maneuvered the inhabitants were screaming and running up and down the beach. They feared we would leave. I found their meager dilapidated houses on a small elevation. Men and women came to meet us halfway, reached for our hands, and did not want to let them go. An older man wanted to force me to accept a banana, obviously the most precious possession he had. 18 male and 25 female human beings were on the island."

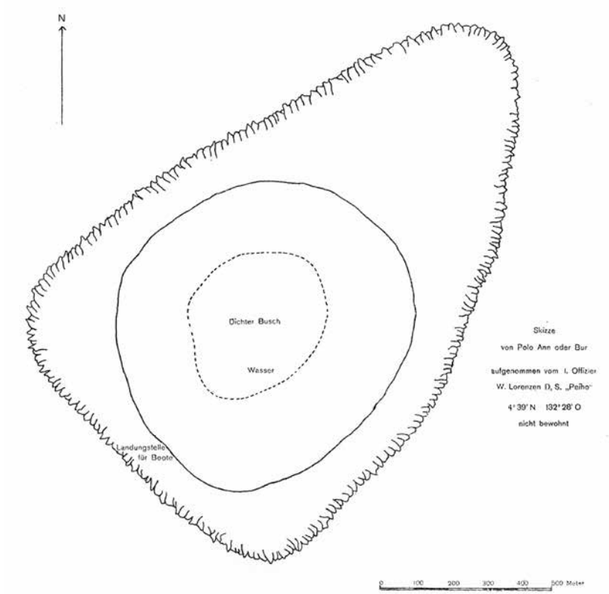


Fig. 108. Sketch by 1st. Officer W. Lorenzen of the D.S. "Peiho" of "Polo Ann or Bur" uninhabited, 4º 39'N 132º 28'E

Before the typhoon 50 men and 100 women supposedly lived here. Remarkable is this disproportion between the sexes, remarkable also the small amount of children. I did not see at all any male ones below the age of 10, also no female ones below the age of 2. More or less elderly women cuddled boys at the age from 12–14 years. I learned, that they were not their mothers but their wives. I notified the poor souls that we first wanted to sail to Merir and Tobi. On our way back we would take them all with us to Palau. They rejoiced hearing this. We gave them some coconuts and other small presents, most of all the much-coveted tobacco. As they were not lacking their usual food and because we hoped to return in 10 days at least in order to take them with us, we did not leave any rice. However, I ordered the soldiers to plant coconuts at different spots of the island. By chance we found human bones and 8 skulls on the beach, further on a foreign canoe, according to the design from the Philippines, which is said to have drifted here some months ago ... ".

For a long time Pur had been an uninhabited island [1]. Nevertheless, in 1930 the British [2] report once again 25 inhabitants. Thus, the former inhabitants have returned, or the Japanese resettled the island anew. More detailed information about the origin of the population has not been made. In case White or Japanese people would have been among them, this would have been reported.

The **fauna and flora** do not offer anything special. Local terms for economic plants and animals can be found in the index. Fish , the most important food, are known in detail; they are distinguished in many kinds and called by special terms. In former times there were no dogs on Pur. They got them from Palau and Yap. It was not till Potase, the second last chief, who fetched chicken and dogs. Today's chief Maian brought the pig from Palau to Pur. "In former times there were neither dog nor pig nor chicken on Merir, and Songosor either."

Animals.

dog	*pirizi*	rooster	*marumar eri χaian*
pig	*peïk*	hen	*ueinied eri χaian*
flying fox	*uarig*	chick	*raure χaian*
rat	*gezi*	fish	*ieke*
bird	*mar*	shed	*urare*
egg	*zarai*	fish bone	*ziriek*
beak	*iauare*	gills	*topare*
feather	*urare*	fins	*ingire*
claw	*gupare*	tail of the fish	*pözare*
tail	*ugure*	ventral fin	*pore*
wing	*paure*	dorsal fin	*ingire*
egret	*χalau*	shark	*paro*
chicken	*χaian*	louse	*guze*

Plants.

flower	*uar*	lawn	*zok*
grass	*euai*	tree	*tiriget*
pandanus	*girizou*	leaf	*zaur*
coconut palm	*ngar* (palm = *ru*)	branch	*lar*
taro	*uot*	bark	*gin*
yam	*iam*	root	*olarar*
bush (wood)	*niuor*; *nuor*		

1 Deutsches Kolonial-Lexikon I, p. 255. The expedition collected all information about the population and its culture on Palau, Ngarakobassang. On August 26, 1909, our stay on the entirely deserted Pur lasted only hours. Most of the material culture's reference samples have been found under the debris of former residences. They are the only proof within the collection of the expedition of the old, local, and untouched culture. On Palau the influence of the new era is already establishing itself.
2 Pac. Isl. 1933, p. 496.

Index of Known Kinds of Fish.

1.*χalangap*
2. *tagu*
3. *zautau*
4. *mamuzik*
5. *iazüre*
6. *tagigale*
7. *magi*
8. *uor*
9. *iap*
10. *lazo*
11. *χamazugin*
12. *memi*
13. *raugozo*
14. *taiao*
15. *möozo*
16. *raugu*
17. *riorü*
18. *elongo*
19. *eauaröp*
20. *igeïro*
21. *ualauui*
22. *metaza*
23. *puore*
24. *uouo*
25. *rimelian*
26. *tapagieri*
27. *tiriuu*
28. *puotaze*
29. *χamasiolo*
30. *zazezözi*
31. *merange*
32. *zaramee*
33. *asengeri*
34. *uaututu*
35. *leri*
36. *gezarazar*
37. *gume*
38. *mangali*
39. *maχo*
40. *nerauu*
41. *loue*
42. *χapiot*
43. *puzar*
44. *tapal*
45. *zatigalau*
46. *apusege*
47. *zaumer*
48. *tiri*
49. *χazapi*
50. *ripomuge*
51. *ripao*
52. *lizelerange*
53. *gule riuariuoz*
54. *zela*
55. *melauo*
56. *titizese*
57. *pölozo*
58. *loani*
59. *talau*
60. *paro*
61. *iarü*
62. *riperiezo*
63. *pengin*
64. *mezoale*
65. *rimelian*
66. *mezagua*
67. *magi*
68. *tak*
69. *ezüre*
70. *Oraizi*
71. *leri*
72. *meaz*
73. *negi*
74. *pazameli*
75. *gupari*
76. *puotaz*
77. *mengezür*
78. *ualeï*
79. *rimouroure*
80. *notatüre*

5. Settlements.

On Palau, Chief Maian was able to give amazingly precise information from memory about the settlement. He made an accurate sketch of the island with all places and residences. The population lived in **two villages**: To aringele (Meiiuen) and Toriiuep (Meiol), situated in the vicinity of the beach, in the southwest of the island. The landing place *ta, toa* (*tau* = landing place, *ringele* = house of the chiefs) is situated in the vicinity of the first village and it has its name according to it. A path leads from Toaringele across the island to the northeast, passing the wetland and the plantations. The place close by of this village is called *taua zorouou*, it is the name of a men's house. The birthing house *imeriper* gave a plot of land further north its name: *tauar imeriper*. The village Toaringele had 40 houses and Toriiuep had 21 Fig.110). The last three houses (59, 60, 61) are the men's houses *Zerepazo*, *Zeritaizau*, and *Zerizauröp*. The chief's house Ringele (1) has already been mentioned. It is situated in the west at the border where both settlements merge. The amount of *imeriper* is quite numerous, here they obviously seem to be menstruation houses. Usually this word describes the birthing house. Toaringele has at least eight (18, 19, 20, 36, 37, 38, 39, 40). This means there is one menstruation house for every five houses. The village Toriiuep has 4 menstruation houses (41, 42, 43, 44), thus the same ratio.

The menstruation houses are partly situated in the north of the big village, partly in the west at the edge, right next to the beach where they have been erected one next to the other. The last four belong to the smaller village. Furthermore, both villages are not clearly separated from each other, although most of the houses of the smaller village Toriiuep are situated in the south. Nevertheless, two houses, both the men's houses *Zeritaizau* and *Zerizauöp* (60, 61) are standing in the area of the big village Toaringele, in close proximity to the chief's house Ringele (1).

On the other hand a great number of buildings that belong to Toaringele have been built in the interior around the houses of the small village (23–35). All buildings have their special names; the index contains the numbers indicated in Fig. 110, besides the names.

Property is completely distributed and each place has its name that derives partly from buildings or owners, partly by the nature of the place. The following index contains the names including their meanings, as far as we could learn them.

The numbers indicate the location of the place on Fig. 109, produced according to information provided by chief Maian. The places 1—29 lie in a wide circle nearby the beach. The remaining places are arranged in a semicircle on both sides of the path. The places 30—42 are situated right next to it. Further indicated places are scattered in-between the others.

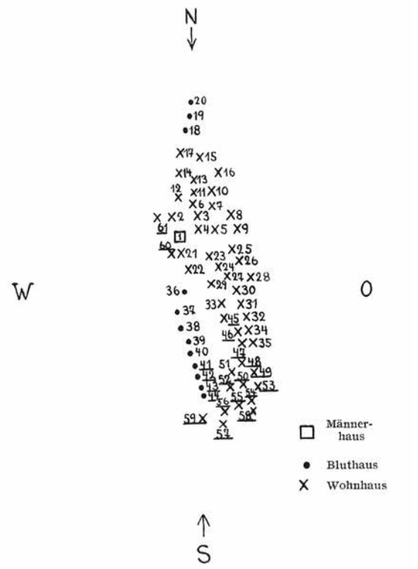


Fig. 110.
The settlement on Pur, according to Chief Maian. The houses with underlined numbers belong to the village Toriiuep, showing a:
Men's house (□)
Menstruation hut (●)
Residential hut (X)

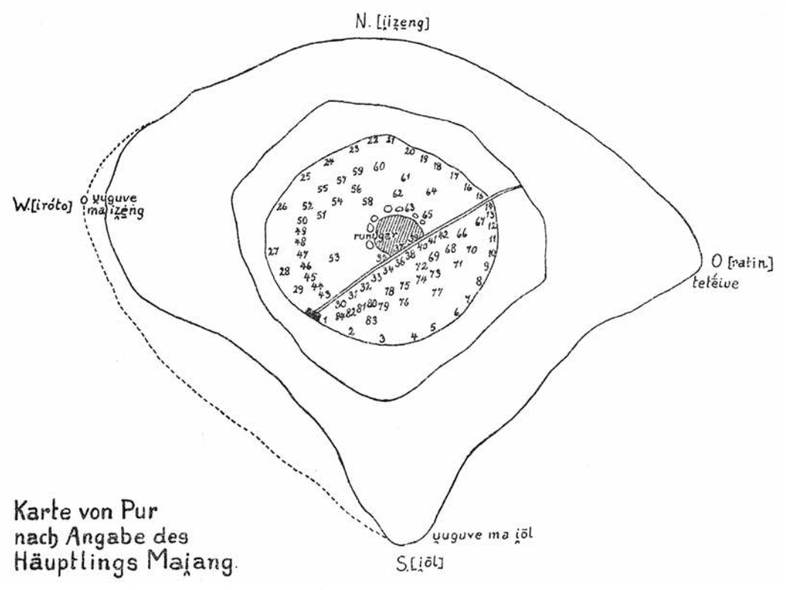


Fig. 109. Map of Pur according to Chief Maian.

The Names of Houses on Pur. In Addition to Fig. 110.

I. Toaringele- Meiiuen

1. *Riniele*
2. *Peïtamar*
3. *Peïmau*
4. *Apiot*
5. *Azalau*
6. *Azangiai*
7. *Imazar*
8. *Imangari*
9. *χaringato*
10. *Imotaizau*
11. *Imerizeri*
12. *Zimezuk*
13. *Zauripoku*
14. *Asauriar*
15. *Laigitaχo*
16. *Zariluk*
17. *Zariganoχ*
18. *Imeriper*
19. *Imeriper*
20. *Imeriper*
21. *χemauriar*
22. *Laigitiu*
23. *Zerumau*
24. *Zarimeruk*
25. *Zaripokuoza*
26. *Irigiri Zalalaz*
27. *Zalalaz*
28. *Imeaz*
29. *Zarizezomar*
30. *Laigitek*

II. Toriiuep or Torigerab- Meiol

31. *Imeriöp*
32. *Rügüri uozok*
33. *Rinuk*
34. *Zarieloma*
35. *Eremetiu*
36. *Imeriper*
37. *Imeriper*
38. *Imeriper*
39. *Imeriper*
40. *Imeriper*
41. *Imeriper*
42. *Imeriper*
43. *Imeriper*
44. *Imeriper*
45. *Imotaleat*
46. *Ozeren*
47. *Atapel*
48. *Zarumou*
49. *Zaripoku*
50. *χaperim*
51. *Zumaχ*
52. *Zarieripele*
53. *Zaripoku*
54. *χazo χamale*
55. *Gameriu*
56. *Zaritezaχe*
57. *Zaterazau*
58. *Imopangek*
59. *Zerepazo* men's house
60. *Zeritaizau* men's house
61. *Zerizaurröp* men's house

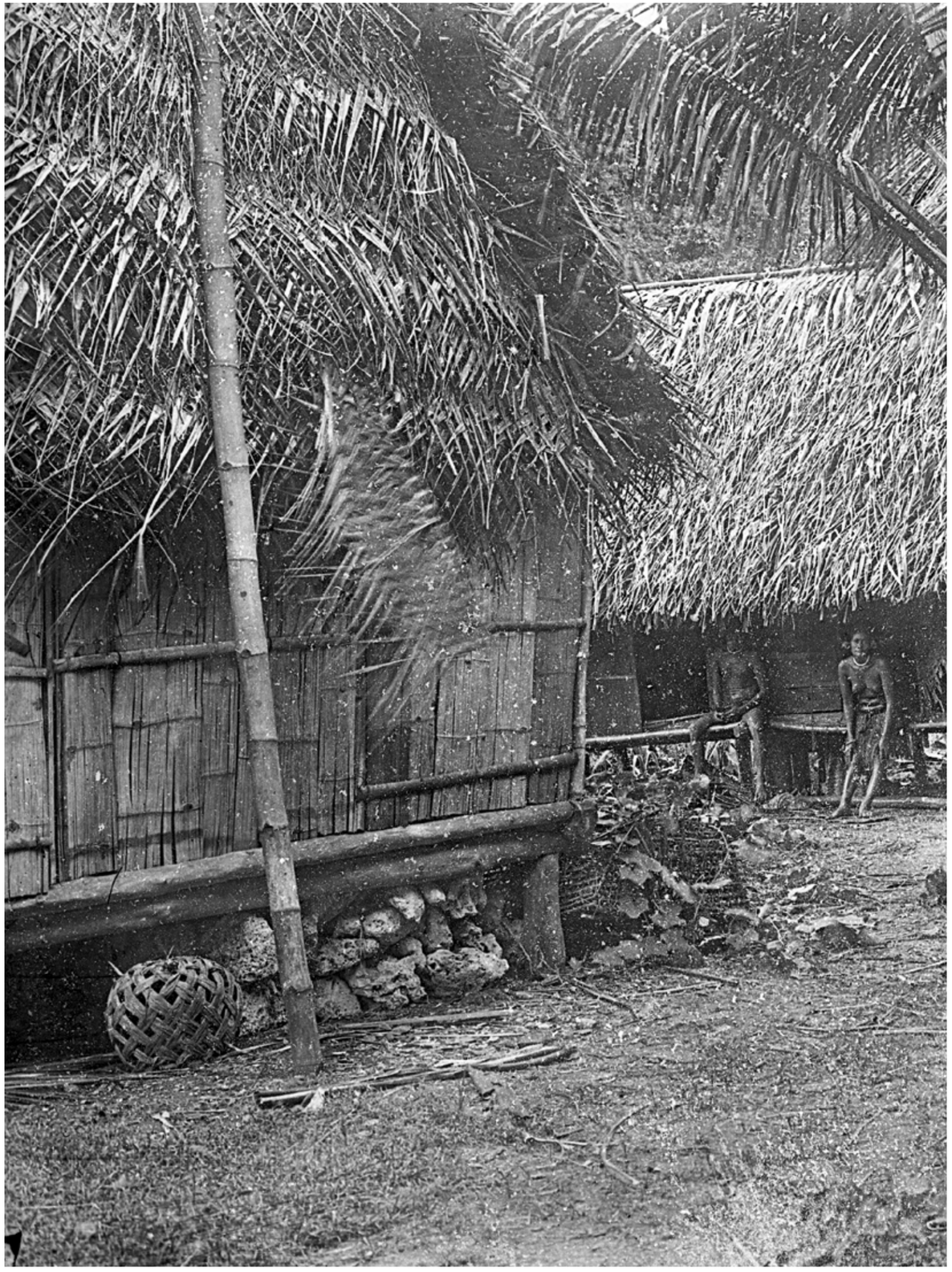
The Names of Properties on Pur [1].

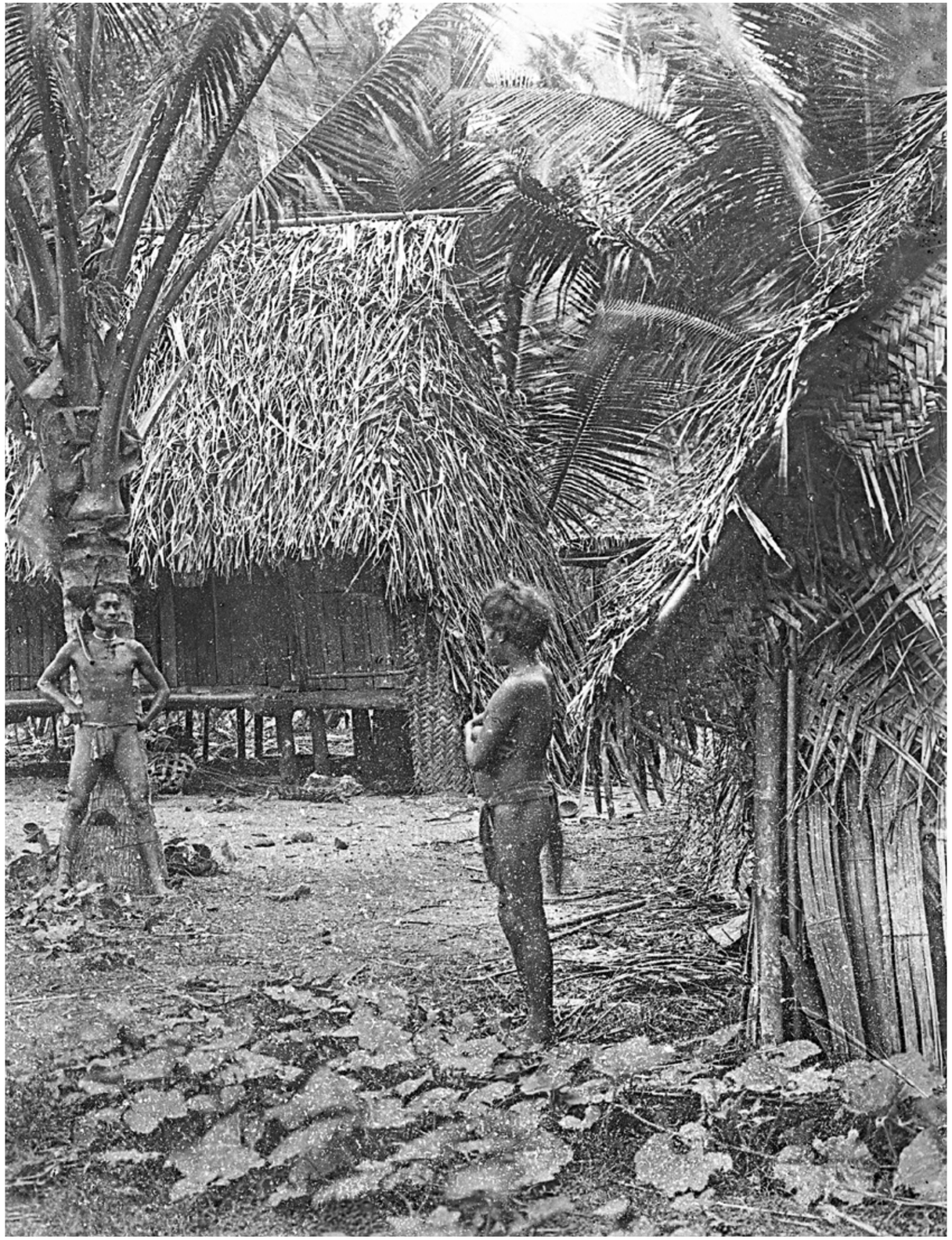
1. *Toaringele (tau)* = landing place (*ringele* = house of the chiefs)
2. *Torigerap (rigerap)* = men's house)
3. *Zelaizei*
4. *Periau*
5. *Nimerak*
6. *Zarigesoro*
7. *Peiziz*
8. *Laul*
9. *Zeneibige*
10. *Rezaχe* (passage in the reef)
11. *Pigemoali*
12. *Pieri Uor* (*pi* = sand; uor = turtle)
13. *Nimat terimaulan* (*nimat* = taro swamp; *Maulan* = name of a man)
14. *Nimat teri mau* (*Mau* = name of a man)
15. *Nimat teri iap* (*Iap* = name of a man)
16. *Uani melet*
17. *Nimat teri Zerimet* (*Zerimet* = name of a man)
18. *Rigüri izen*
19. *Lazen* (next to *Iizen*)
20. *Rigüri iengizüre* (*ien* = wind)
21. *Zauarasor*
22. *Zeleilip*
23. *Nimozo*
24. *Metalo* (within)
25. *Tau ariχozo* (*χozo* = name of a man)
26. *χarin ngoa*
27. *Tauar imeriperi* (*Meriperi* = name of the menstruation house)
28. *Taue tesem* (*tesem* = he does not come)
29. *Taua Zorouou* (*Zorouou* = name of a men's house)

Names of Properties in the Interior of the Island:

30. *Uolete*
31. *Uanezozemaχe*
32. Zalozeriz
33. *Metone gizis*
34. *Farigenosar*
35. *Ilote*
36. *Meleriuor*
37. *Nipete*
38. *Otore*
39. *Uaniuolon*
40. *Zarieleze*
41. *Zerimoror goal*

1 The numbers apply to Fig. 109.





Village scene. Damaged glass plate scan, Hamburg Museum

Names of Properties in the Interior of the Island:

42. *Imeteriap*
43. *Peïlu*
44. *Imeteriuariue*
45. *Ipirou*
46. *Nisar*
47. *Zeriginipozuoz*
48. *Nipie*
49. *Lauere*
50. *Riuonituotoχ*
51. *Riuoneraro*
52. *Zarigenilitag*
53. *Riuanatimal*
54. *Rengiole*
55. *Rasiri Gesauarei*
56. *Zarigezaχe*
57. *Zarigenemarouo*
58. *Zarimeïua*
59. *Oniele*
60. *Rügiri Genan*
61. *Zariuigiri*
62. *Zarigelongoröp*
63. *Zarimerigemez*
64. *Uanizozo*
65. *Resoso*
66. *Oniperigelizat*
67. *Onigoru*
68. *Zarigenimaniiarize*
69. *Uarigesusu*
70. *Uanimeï*
71. *Zarigenitueza*
72. *Zarigenizumeri*
73. *Zarigezozo*
74. *Zarimeïzuk*
75. *Zarizezolorare*
76. *Zarigemazegiri*
77. *Zaripesemele*
78. *Zariuoloromaule*
79. *Uoripolou*
80. *Zarizugeï*
81. *Zarigenizolon*
82. *Zarimeraure*
83. *Zarimeteripe*
84. *Zarimezoze*

In their new homeland on Palau the settlement consists only of 10 inhabited buildings, furthermore one dilapidated house and one house under construction (Fig. 111). The houses are called[1]:

1. Gamerin
2. Eregur
3. Imotaleat
4. Imozar
5. χaperim
6. Peimau
7. Aripoku
8. Aremearingi
9. Zeramau
10. Rugarap
11. dilapidated residential building
12. house under construction

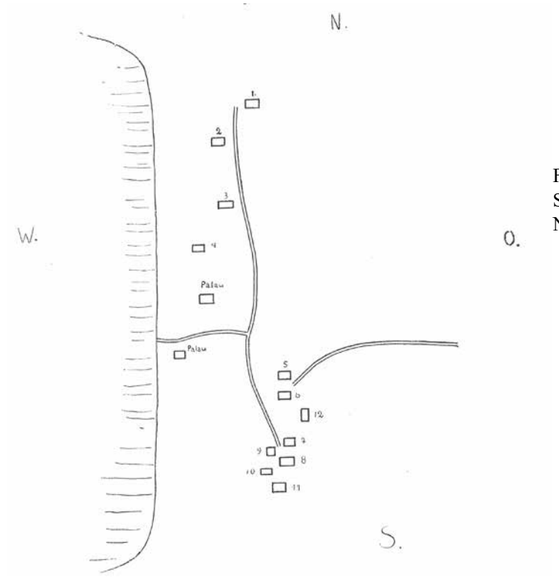


Fig. 111.
Sketch of Pur-Settlement on Ngarakobassang, according to Sarfert.

1 The phonetic spelling can be found below.

The houses 1, 2, 3, 4 are situated in the vicinity of the beach, in between the beach and a long long path stretching from North to South, thus leading to the other houses of the Pur-People. A short crosscut leads from this path, in between two Palau-houses, directly to the beach. One other way is leading towards the east into the fields, which are all situated on the eastern side of the long main path in the interior. All of them belong to the people of Pur. The architecture of the houses is already adapted to the one of the Palauans.

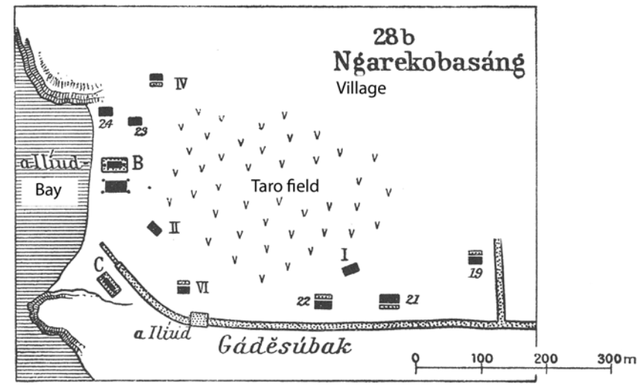


Fig. 112.
After a sketch from Krämer, Palau Vol. II.

6. Population.

In 1870, Rosser reported the population on Pur itself as 100 souls. In 1909, the census of Palau only mentions the names of 44 persons, an appalling decline. Unfortunately there are no data about the time in between and, thus, it remains unclear if this loss is because of the famine that was caused by the big typhoon. The census showed 15 men, 20 women, and 9 children. Among them is also one woman from Merir (Elutelan); one other woman, married somewhere on the Palau Islands, was not counted, so that this mistake is balanced. The relation of children to adults does not look favorable: there are 35 adults and only 9 children; 13 couples were counted, thus, not every one of them has a child. The amount of children for each individual is also very small. 12 persons were **anthropologically examined**[1] in detail, this means nearly a third of the adult persons. Besides chief Maian, who was badly suffering from Syphilis, all were healthy.

The state of nourishment was generally mediocre, two people were skinny, two others fat. Usually the hair is wavy, rarely frizzy. Body hair is not much developed and often missing entirely. Hair of the beard is not very much developed, but it is curly. The form of the forehead shows much variety, high foreheads can be found next to low ones. The face is medium high, oval, medium wide and pointed at the lower end. Strongly developed cheekbones are rare, normally they are moderately protruding. The lower jaw is never widening as it is with people from Tobi and the chin is well rounded. On and off a slight prognathism can be found. The fold of the eye is slanted, the form of the eyes is almond like, the double eyelid is nearly common. The straight nose has a medium high root of the nose and downward pointed tip, thin alar wings of the nose, which seldom are bloated. The form of the nostril is quite different with each individual. The lips of some are bulging, the ears close to the head, the teeth straight. Women have a pair of plate shaped breasts, hands and feet of both sexes are small. The body height of men is at best medium and usually lower than that.

1 They were executed by Hambruch.

The head is dolichocephalic. Among the measured ones only one mesocephalic (76, 791) was found. All further information and details are visible in this table [1]:

Census of the Population 1909.

1. Peïmau — Maian (I) [2] ♂ ∞ Mariegepar ♀
   - Langaigepar ♀ 8 years
   - χaleuiz ♂ 4 years
   - Ilarapar (6) ♀, sister of Maian
2. Aripoku — Zelairoroi ♂ L ∞ anaiueraze ♀
3. Aremeaingi — Geleruuarap (3) ♂ ∞ Uotege ♀
   - χaitilaulan ♀
   - Tarazerimouli ♂
   - Aruuueï ♂∞Tozisen ♀ (daughter of Geleruuarap)
4. Zeramau — Malerarau ♂ Oteri ∞ uoru ♀ (whose daughter is married on Palau)
5. Rugararp — A'izap ♀ (old)
6. χaperim — Titilangai ♂ ∞ Otamar ♀
   - Iari ♂∞ Zamailan ♀ (sister of Titilangai. Iari is currently a soldier)
7. Imozar — Mareingi ♂ small boy
   - Mongoloan ♀ (his sister)
8. Imotaleat — Guruterimalai ♂ ∞Aparusen (7) ♀
   - Taliziouo ♀ ┤ children
   - Erizecrore ♂ ┤ children
   - Masetamar ♀ ┤ sisters
   - Olaitek ♂ ┤ sisters of Guruterimalai
9. Eregur — Zatoriengi ♂
   - Maiterauai ♂∞ Olailen ♀
   - Malaiper ♂∞ Elutelan ♀ (woman from Merir)
10. Gamerin — Ouotamalei (2) ♂∞ Masilangei ♀
    - Pungerizar (adopted child)
    - Langaitamar ♀
    - Ulitemen ♂∞ Gutuneï ♀
    - Zugurie ♀
    - Eroku ♂∞ Tuonatamar (4) ♀
      - Gurutatamar ♂ child
    - Uouzen ♀

Atedilangi ♂ 25 Years, Pur

State of nourishment: medium, healthy

skin color	forehead	13
	cheek	15
	region of the breastbone	21
	belly above the bellybutton	22
	region of the shoulder blade	25
	upper arm, flexor side	25
	upper arm, extensor side	22
	palm of the hand	4
	inner part of the upper thigh	20
	mucous membrane – upper lip	carmine white
	mucous membrane – lower lip	carmine white
character of the skin	soft, dry	
color of the iris	no. 3 sclera	yellowish
conjunctiva	discolored in the area of the open eye slit	
color of the hair	no. 27	
shape of the hair	spiral	
body hair	missing	
head	forehead: low, narrow, straight, full	
	crown of the head: slightly curved	
face	entire face: moderately high, elliptical, wide, pointed at the lower end	
	eye slit: slanted, moderately wide slit, almond shaped	
	cheek bones: moderately protruding	
	nose root: medium, moderately high	
	back: medium, straight	
	tip: pointing downwards	
	alar wing: thin, low, fitting	
	septum: short, narrow, hour-glass shaped, protruding down	
	nostrils: narrow, big	
	jaw: prognathism: 0	
	lips: medium, bulging, lined, connected semi circle	
	teeth: tooth-to-tooth position, yellowish	
	ears: flat, lined at the top and at the back, attached	
	earlobes, pierced left and right	
hands	small	
fingers	thin, long	
nails	small, short, wide, bulging	
calves	thin, short, taut	
feet	big, long, narrow	
longest toe	r. 2, l. 2	
big toe	sticking out	

remark: tattooed; limbs darker than the body

Sierue ♂, 25 Years, Pur

state of nourishment: medium, healthy

skin color	forehead	18
	cheek	18
	region of the breast bone	21
	belly (above the navel)	24
	region of the shoulder blade	24
	upper arm bent side	23
	upper arm stretch side	25
	palm of the hand	4
	inner part of the upper thigh	28
	mucous membrane – upper lip	carmine white
	mucous membrane – lower lip	carmine white

[1] For the determination of the eye color the table of Martin was used, for hair- and skin color the table of Fischer.

2 The numbers behind the persons indicate the rank of the respective chieftainship.

Nr.	Name	Body Size	Height of Right Acromion	Span of Arms	Entire Length of Arm, Right	Length of Right Upper Arm	Entire Length of the Leg, Right	Length of the Burdened Right foot	Width of the Burdened Right foot	Width between the Acromions	Greatest Length of the Head	Greatest Width of the Head	Forehead, Smallest Width	Width over the Ear Canals	Width of Zygomatic Arch	Width Between Inner Canthus	Width Between Outer Canthus	Width of the Nose	Width of the Oral Aperture
I. ♂	Atedilangi	159,6	134,3	161,7	70,2	31,3	90,6	22,3	9,6	34,2	18,3	13,1	10,0	12,9	12,5	2,6	9,3	4,1	5,7
II.♂	Sierue	164,4	140,6	166,3	72,3	31,5	98,2	22	9,5	33,3	18,9	14,5	11,2	12,7	12,6	3,2	9,8	4,1	6,0
III.♂	Maleitaχ	156,6	131,3	153,3	70,7	33,4	90,2	21,2	9,5	33,1	18,3	13,4	10,4	12,5	12,2	3,2	9,4	4,0	6,0
IV.♂	Maian Tariin	170	144,8	160,1							20,5	13,9	10,1	13,0	13,5	3,0	10,9	4,6	5,7
V. ♂	Maleipen	158,6	133,8	159,5	69,6	33,7	92,3	22,4	11,8	32,1	19,3	14,6	10,9	13,8	13,1	3,4	10,4	5,0	5,9
VI.♂	Eteroi	172,3	148,2	160,1	75,4	33,5	100,1	21,4	10,7	36,5	18,6	13,6	10,9	12,4	13,0	2,7	10,6	4,0	5,6
VII.♂	Marimolei	160,4	135,3	163	71,2	33,6	92,3	22,4	9,6	32,7	18,4	14,1	10,7	12,6	12,5	2,8	9,6	4,0	5,0
VIII.♂	Gutenei	152	139,9		72	31,6	97,4	22,2	10,4	35,6	19,1	13,6	11	12,6	13,1	3,1	10,2	4,4	5,8
IX.♀	Longdan	148,5	124,6	149	65,3	30,1	91,6	22	9,7	28	18,1	13,5	11,0	12,6	12,0	3,2	9,5	4,3	4,9
X. ♀	Eoaan	160	135	154	71,2	35	98,3	20,7	10,1	25,6	18,1	13,0	10,7	12,3	12,3	3,0	9,7	3,5	5,1
XI.♀	Maningangei	156	131	146,9	69,5	32,3	98,5	20,2	7,5	29	18,6	13,5	11,2	12,9	12,0	3,0	9,5	4,1	5,0
XII.♀		158,2	132,	153,4	71	33,2	94,1	21,3	9,2	31	18,6	13,0	9,5	12,1	12	2,4	9,3	4,	5

Height of the Ear on the Head	Physiogn. Height of the Face	Morphol. Height of the Face	Physiogn. Height of Upper Face	Morphol. Height of Upper Face	Height of the Nose	Depth of the Nose	Height of Mucosa Lips	Front Height of Lower Face	Tragus Point to Radix Nasi	Tragus Point to Upper Alveolr Point	Tragus point to Chin	Horizontal Head Circumference	Sagittal Head Circumference	Transvers. Head Circumference	Lngth&Width Index of the Head	Length&Height Index of Head	Width&Height Index of the Head	Physiogn. Face Index	Nose Index
12,4	18,2	11,4	7,5	6,7	5,7	3,3	2,1	4	11	13,4	15,9	53,2	38,3	32,3	71,584	67,759	94,656	145,6	71,929
13,2	20,1	12,5	8,2	7,6	5,8	3,4	2,5	5	10,2	12,8	15,4	56	36,7	34,5	76,719	69,841	91,034	159,523	70,689
12,6	17,7	11,4	7,6	6,3	5,3	3,5	2,7	4,1	11,4	13,6	14,7	53	36	35,4	73,224	68,852	94,029	145,081	75,471
13	20,6	12,7	8,6	7,7	6	4	2,1	4,3	10,9	13,6	15,4	56	38,5	35,3	67,804	63,414	93,525	152,592	76,666
13,5	19,4	12,1	7,8	7,1	5,5	4	1,6	4,4	10,6	14,1	16,5	55,9	40,3	37	75,647	69,948	92,465	148,091	90,909
13,6	19,3	12	7,1	6,5	5,3	3,4	2,2	4,1	11	13,2	14,8	55	39	35,2	73,118	73,118	100	148,469	75,471
12,7	17,9	11,5	7	6,2	5,1	3,5	2,1	4,7	10,6	12,9	15,1	54,5	37,7	34	76,086	69,02	90,714	143,2	78,431
13,8	19,9	12,5	7,4	6,4	5.4	3,6	2	4,6	11	13,3	15,4	55,1	37,5	33,8	71,204	72,251	101,47	151,908	81,481
13,5	17,6	11,2	7,3	6,5	5,5	3,4	2	3,7	11,2	12,2	14	53,5	38,2	32	75	75	100	146,666	78,181
11,7	17,7	11	6,6	5,5	4,4	3,5	2,6	4,1	10,8	13,2	15,2	52	37,3	31,2	71,823	64,64	90	143,902	79,545
12,5	17,2	10,5	6,7	5,8	4,8	3,5	2,2	3,7	10,5	12,4	14,1	55,5	38,2	33,5	72,58	67,204	92,592	143,333	85,416
12,9	17	11,4	7,2	6,4	5,3	3,5	2,3	4,1	10,2	12,8	14,5	53,9	38	33,7	69,892	69,301	99,23	141,66	75,471

character of the skin	soft, dry	
color of the iris	no. 3	
sclera	yellowish, conjunctiva discolored in the area of the open eye slit	
color of the hair	hair of head and beard no. 27; scarce beard hair	
shape of the hair	hair on the head: wide wavy, curly; body hair and beard hair frizzy	
body hair	none	
head	forehead: low, narrow, straight, full	
	crown of the head: slightly arched	
	back of the head: curved	
face	entire face: medium high, oval, medium wide, pointed at the bottom end	
	eye slit: slanted medium wide slit, almond shaped, double eyelid	
	cheek bones: medium protruding	
	nose: root: medium, flat	
	back: medium, straight	
	tip: pointed downwards	
	alar wing: thin, low, close fitting	
	septum: short, wide, shaped like an hour glass, protruding down	
	nostrils: longish oval, small	
	jaw: prognathism I	
	lips: medium, bulging, lined, upper edge is a composite arc	
	teeth: straight, big, tooth-to-tooth position, yellowish	
	ears: flat, helix edge lined on the top and at the back, attached earlobes, both pierced	
hands	big	
finger	fat, long	
nails	small, short, narrow, arched	
calves	thin, short, limp	
feet	big, long, wide	
longest toe	2nd. right and left	

Maleitaχ ♂, 20 Years, Pur

state of nourishment: medium, healthy

skin color	forehead	18
	cheek	18
	region of the breastbone	21
	belly above the navel	24
	region of the shoulder blade	24
	upper arm flexor side	23
	upper arm extensor side	21
	palm of the hand	4
	inner part of the upper thigh	25
	mucous membrane – upper lip	carmine white
	mucous membrane – lower lip	carmine white
character of the skin	soft, dry	
color of the iris	no. 3	
sclera	yellowish	
conjunctiva	discolored in the area of the open eye slit	
color of the hair	no. 27 (hair on the head)	
form of the hair	hair on the head: wide wavy, short	
body hair	none	
head	forehead: low, wide, straight, full	
	crown of the head: slightly arched	
	back of the head: curved	
face	entire face: moderately high, elliptical, moderately wide, pointed at the bottom end	
	eye slit: slanted, medium wide slit, almond shaped, double eyelid	
	cheek bones: moderately protruding	
	nose: root: medium, moderately high	
	back: medium, straight tip: pointed downwards	
	alar wing: thin, low, close fitting	

septum: short, wide, wedge shaped and reduced towards the back, protruding down
nostrils: narrow, big jaw: prognathism 0
lips: medium, lined, composite arc
teeth: straight, big, tooth-to-tooth position, white
ears: flat, helix edge lined on the top and at the back, attached earlobes, both pierced

hands	small
fingers	thin, long
nails	small, short, flat
calves	thin, short, flabby
feet	long, narrow
longest toe	right, left the first one

Maian ♂, Chief, 35 Years, Pur

state of nourishment: skinny, severe syphilis

skin color	forehead	12
	cheek	12
	region of the breastbone	20
	belly (above the navel)	20
	region of the shoulder blade	21
	upper arm flexor side	21
	upper arm extensor side	22
	palm of the hand	4
	inner part of the upper thigh	25
	mucous membrane – upper lip	carmine white
	mucous membrane – lower lip	carmine white

character of the skin	soft, dry
color of the iris	no. 3
sclera	yellowish
conjunctiva	discolored in the area of the open eye slit
color of the hair	hair of head and beard no. 27
form of the hair	hair of the head: long, wide wavy, frizzy
body hair	none
head	forehead: high, wide, straight, full
	crown of the head: slightly arched
	back of the head: flatly curved
face	entire face: moderately high, elliptical, wide, and pointed up
	eye slit: slanted, moderately wide slit, almond shaped, double eyelid
	cheek bones: moderately protruding
	nose: root: medium, moderately high
	back: medium, straight
	tip: pointed downwards
	alar wing: thin, low
	septum: short, wedge shaped and reduced towards the back

nostrils: narrow, big
jaw: prognathism 0
lips: medium, lined, upper edge: composite arc
teeth: straight, big, tooth-to-tooth position, white
ears: flat, pierced lobes right and left

hands	big
fingers	thin, long
nails	small, short, wide, flat
calves	thin, short, flabby
feet	long, narrow
longest toe	right and left the second

Tariin ♂, 40 Years, Pur

state of nourishment: medium, healthy

skin color	forehead	16
	cheek	19
	region of the breastbone	21
	belly (above the navel)	23
	region of the shoulder blade	24
	upper arm - flexor side	25
	upper arm - extensor side	25
	palm of the hand	4
	inner part of the upper thigh	26
	mucous membrane – upper lip	carmine white
	mucous membrane – lower lip	carmine white

character of the skin	soft, dry
color of the iris	no. 4
sclera	yellowish
conjunctiva	discolored in the area of the open eye fold
color of the hair	hair on the head: 27, hair of the beard: no. 27
form of the hair	hair on the head: wide wavy, hair of the beard: curly (chin beard)
body hair	very weak
head	forehead: high, narrow, straight, full
	crown of the head: slightly arched
	back of the head: curved
face	entire face: moderately high, oval, wide, pointed at the bottom end
	eye slit: straight, moderately wide slit, spindle shaped
	cheek bones: moderately protruding
	nose: root: wide, moderately high
	back: medium straight
	tip: pointed downwards
	alar wing: thin, inflated
	septum: short, wide, wedge shaped and reduced towards the back, protruding down
	nostrils: long oval, big
	jaw: prognathism 0
	lips: medium, lined; upper edge: composite arc

	teeth: straight, small, the 1st and 2nd. molar right missing at the top, left: the 1st., 2nd. and 3rd. molar; at the bottom right the 2nd. premolar and left both incisors and three molars. Tooth-to-tooth position, white	
	ears: flat, helix edge lined on top and at back, attached earlobes, both pierced	
hands	small	
fingers	thick, short	
nails	small, short, wide, arched	
calves	thin, short, flabby	
feet	long, short, wide	
longest toe	right and left 1st. one; the big toe is sticking out, and bent inwards	

Maleipen ♂, 30 Years, Pur

state of nourishment: medium, healthy			
skin color	forehead	18	
	cheek	16	
	region of the breast bone	21	
	belly (above the navel)	26	
	region of the shoulder blade	23	
	upper arm flexor side	25	
	upper arm extensor side	24	
	palm of the hand	4	
	inner part of the upper thigh	26	
	mucous membrane – upper lip		carmine white
	mucous membrane – lower lip		carmine white
character of the skin	soft, dry		
color of the iris	no. 3		
sclera	yellowish		
conjunctiva	discolored in the area of the open eye slit		
color of the hair	hair of head and beard no. 27		
form of the hair	hair on the head: wide wavy, hair of the beard: curly		
body hair	faint		
head	forehead: high, narrow, straight, full		
	crown of the head: slightly arched		
	back of the head: arched		
face	entire face: moderately high, elliptical, oval, wide, pointed at the bottom end		
	eye slit: slanted, widely slit, almond shaped, double eyelid		
	cheek bones: moderately protruding		
	nose: root: medium, moderately flat		
	back: medium		
	tip: pointed downwards		
	alar wing: thin, low, inflated		
	nostrils: narrow, small		
	jaw: prognathism I		
	lips: medium, lined, upper edge is a composite arc		
	teeth: straight, big		
	ears: protruding, lined at the top and the back, attached earlobes, both pierced		
hands	big		

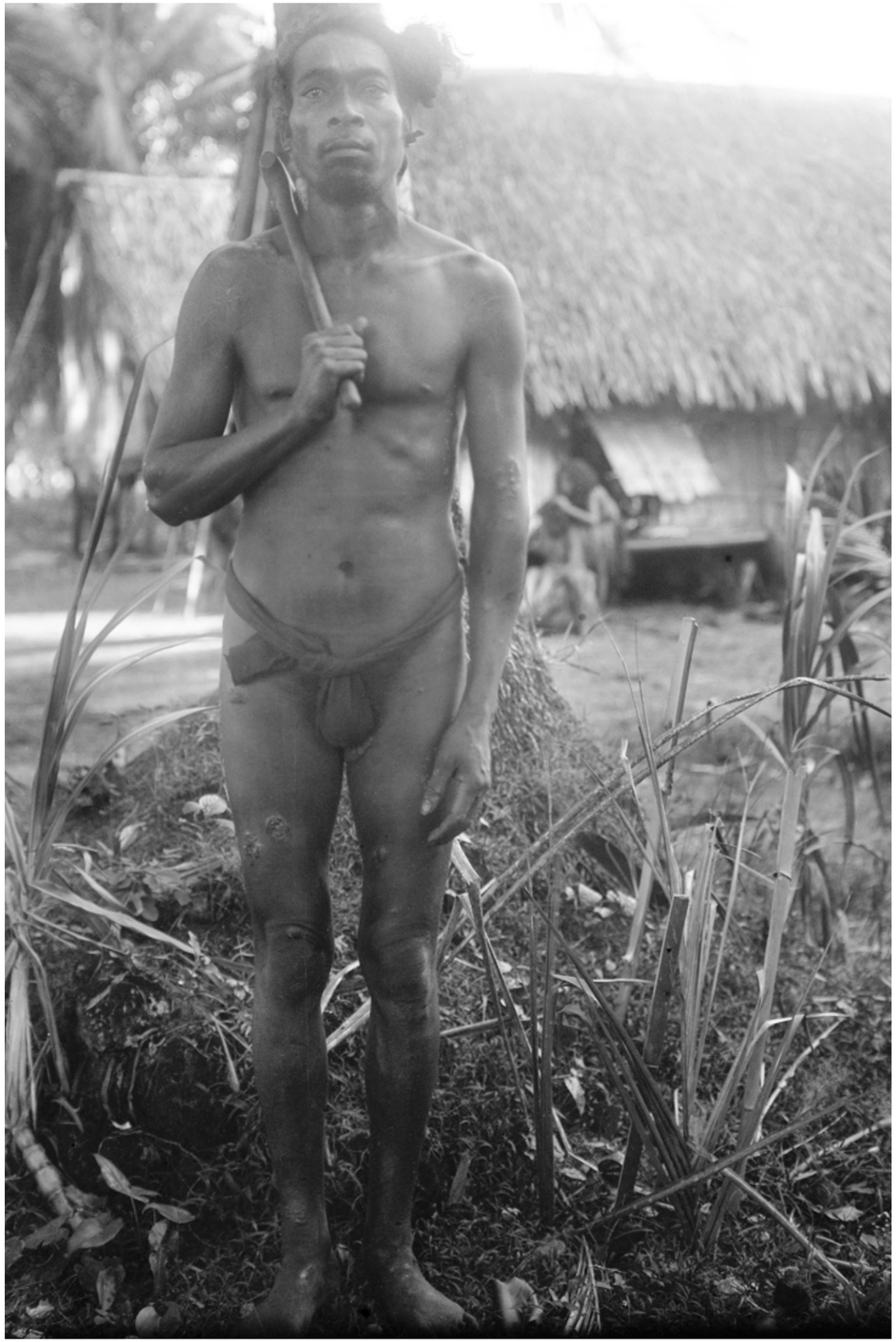
finger	thin, short	
nails	small, short, narrow, flat	
calves	thin, short, flabby	
feet	small, short, wide	
longest toe	right and left 2nd.	

Eteroi ♂, 25 Years, Pur

state of nourishment: medium, healthy			
skin color	forehead	21	
	cheek	22	
	region of the breastbone	26	
	belly (above the navel)	28	
	region of the shoulder blade	28	
	upper arm bent side	28	
	upper arm stretch side	27	
	palm of the hand	4	
	inner part of the upper thigh	28	
	mucous membrane – upper lip		carmine white
	mucous membrane – lower lip		carmine white
character of the skin	soft, wet		
color of the iris	no. 3		
sclera	yellowish		
conjunctiva	discolored in the area of the open eye slit		
color of the hair	hair on the head no. 27		
form of the hair	narrow wavy		
body hair	very weak		
head	forehead: high, wide, curved		
	crown of the head: slightly curved		
	back of the head: curved		
face	entire face: medium high oval, moderately wide, pointed at the bottom end		
	eye slit: slanted, narrowly slit, almond shaped, double eyelid		
	cheek bones: moderately protruding		
	nose: root: medium, flat		
	back: medium, straight tip: pointed downwards		
	alar wing: thick, low, recumbent		
	septum: short, wide, wedge shaped reduced to back, protruding down		
	nostrils: narrow, big jaw: prognathism I		
	lips: medium, lined, composite arc		
	teeth: straight, big, overbite, white		
	ears: flat, lined at the top and the back, attached earlobes, both pierced		
hands	small		
fingers	thin, short		
nails	small, short, narrow, arched		
calves	thin, strapping		
feet	small, long, narrow		
longest toe	right and left the 2nd one		
big toe	sticking out, bent inwards		



Glass plate scan, Hamburg Museum



Glass plate scan, Hamburg Museum

Marimolai ♂, 25 Years, Pur

state of nourishment: skinny, healthy

skin color	forehead	18
	cheek	16
	region of the breastbone	22
	belly (above the navel)	24
	region of the shoulder blade	24
	upper arm flexor side	23
	upper arm extensor side	26
	palm of the hand	4
	inner part of the upper thigh	28
	mucous membrane – upper lip	carmine white
	mucous membrane – lower lip	carmine white
character of the skin	soft, dry	
color of the iris	no.3	
sclera	yellowish	
conjunctiva	discolored in the area of the open eye slit	
color of the hair	hair on the head no. 27	
form of the hair	loose curly	
head	forehead: high, narrow, straight, full	
	crown of the head: slightly arched	
	back of the head: arched	
face	entire face: moderately high, elliptical, moderately wide, pointed at the bottom end	
	eye slit: slanted, moderately wide slit, almond shaped, double eyelid	
	cheek bones: moderately protruding	
	nose: root: medium, flat	
	back: medium, straight	
	tip: pointed forward-downward	
	alar wing: thin, recumbent	
	septum: short, wide, shaped like an hourglass, protruding down	
	nostrils long oval, big	
	jaw: prognathism I	
	lips: medium, bulging, lined; upper edge: composite arc	
	teeth: crooked, small, tooth-to-tooth position, white	
	ears: flat, helix edge, lined on top and at back, small attached earlobes,both pierced	
hands	small	
fingers	thin, short	
nails	small, short, wide, flat	
calves	thin, short, strapping	
feet	small, long, wide	
longest toe	right and left the 2nd. one, toes have become crooked at the rowing bench	

Gutenei ♀, Pur

state of nourishment: fat, healthy

skin color	forehead	4
	cheek	5
	region of the breastbone	21
	belly (above the navel)	24
	region of the shoulder blade	24
	upper arm flexor side	23
	upper arm extensor side	25
	palm of the hand	5
	inner part of the upper thigh	27
	mucous membrane – upper lip	carmine white
	mucous membrane – lower lip	carmine white
color of the iris	no. 3	
sclera	yellowish	
conjunctiva	discolored in the area of the open eye slit	
color of the hair	hair on the head no. 27	
form of the hair	simple, wide wavy	
head	forehead: low, narrow, straight, flat, full	
	crown of the head: slightly arched	
	back of the head: arched	
face	entire face: moderately high, oval, moderately wide, pointed at the bottom end	
	eye slit: slanted, moderately wide slit, almond shaped, double eyelid	
	cheek bones: moderately protruding	
	nose: root: medium, flat	
	back: medium wide, slightly convex bent	
	tip: pointed downwards	
	alar wing: thin, low, recumbent	
	septum: short, wide, wedge shaped and reduced towards the back, protruding down	
	nostrils: small, big	
	jaw: prognathism I	
	lips: medium, bulging, lined; upper edge: composite arc	
	teeth: straight, small, tooth-to-tooth position, white	
	ears: flat, lined at the top and the back, attached earlobes, both pierced	
breasts	pear shaped, big, dia.of nipple 54 mm [1], color no. 29, edge not blurred, nipple deep	
genitals	tattooed, long labia	
hands	small	
fingers	thin, short	
nails	small, long, narrow, arched	
calves	thin, long, flabby	
feet	small, narrow	
longest toe	right and left 1st.	

1 Here, as well as with the following two women, the areola is meant.

Longdan ♀, 20 Years, Pur

state of nourishment: fat, healthy

skin color	forehead	4
	cheek	16
	region of the breastbone	21
	belly (above the navel)	23
	region of the shoulder blade	22
	upper arm flexor side	23
	upper arm extensor side	24
	palm of the hand	4
	inner part of the upper thigh	26
	mucous membrane – upper lip carmine white	
	mucous membrane – lower lip carmine white	
character of the skin	soft, dry	
color of the iris	no. 3	
sclera	yellowish	
conjunctiva	discolored in the area of the open eye slit	
color of the hair	hair on the head: no. 27	
form of the hair	hair on the head: frizzy, wide wavy	
body air	weak	
head	forehead: low, narrow, straight, full	
	crown of the head: slightly arched	
	back of the head: arched	
face	entire face: moderately high, oval, wide, pointed at the bottom end	
	eye slit: slanted, moderately wide slit, almond shaped, double eyelid	
	cheek bones: strongly protruding	
	nose: root: medium, flat	
	back: wide, slightly convex bent	
	tip: pointed downwards	
	alar wing: thin, low, recumbent	
	septum: short, wide, wedge shaped reduced to back, protruding down	
	nostrils: long oval, big	
	jaw: prognathism I	
	lips: medium, bulging, upper edge: composite arc	
	teeth: crooked, small, tooth-to-tooth position, yellowish	
	ears: protruding, lined at the top and the back, attached earlobes both pierced	
breasts	pear shaped, diameter of the nipple 38 mm, color no. 27, edge blurred	nipple small
hands	small	
finger	thin, long	
nails	small, short, narrow, flat	
calves	thin, short, strapping	
feet	small, long, narrow	
longest toe	right and left 1st. one	

Eonan ♀, 24 Years, Pur

state of nourishment: medium, healthy

skin color	forehead	5
	cheek	14
	region of the breastbone	21
	belly (above the navel)	18
	region of the shoulder blade	17
	upper arm flexor side	20
	upper arm extensor side	21
	palm of the hand	4
	inner part of the upper thigh	24
	mucous membrane – upper lip carmine white	
	mucous membrane – lower lip carmine white	
character of the skin	soft, dry	
color of the iris	no. 3	
sclera	yellowish	
conjunctiva	discolored in the area of the open eye slit	
color of the hair	hair on the head no. 27	
form of the hair	wide wavy	
body hair	very weak	
head	forehead: low, wide, straight, full	
	crown of the head: slightly arched	
	back of the head: arched face	
	entire face: moderately high, oval, wide, pointed at the bottom end	
	eye slit: slanted, narrow, widely slit, almond shaped, double eyelid	
	cheek bones: strongly protruding	
	nose: root: wide, flat	
	back: medium, straight	
	tip: pointed downwards	
	alar wing: thin, low, inflated	
	septum: short, wide, wedge shaped and reduced towards the back,	
	nostrils: narrow, big	
	jaw: prognathism o	
	lips: medium, bulging, lined, upper edge composite arc	
	teeth: straight, big, tooth-to-tooth position, white	
	ears: flat, lined at the top and at the back, earlobes attached, both pierced	
breasts	very big, hanging, dia. of the nipple 50 mm, color no.28, edge blurred, nipple deep	
hands	small fingers thin, long	
nails	small, short, narrow, arched	
calves	thin, short, strapping	
feet	short, long, narrow	
longest toe	right and left the 2nd. one	

Maningangei ♀, 20 Years, Pur

state of nourishment: medium, healthy

skin color	forehead	14
	cheek	17
	region of the breastbone	18
	belly (above the navel)	18
	region of the shoulder blade	23
	upper arm flexor side	21
	upper arm extensor side	23
	palm of the hand	4
	inner part of the upper thigh	26
	mucous membrane – upper lip carmine white	
	mucous membrane – lower lip carmine white	

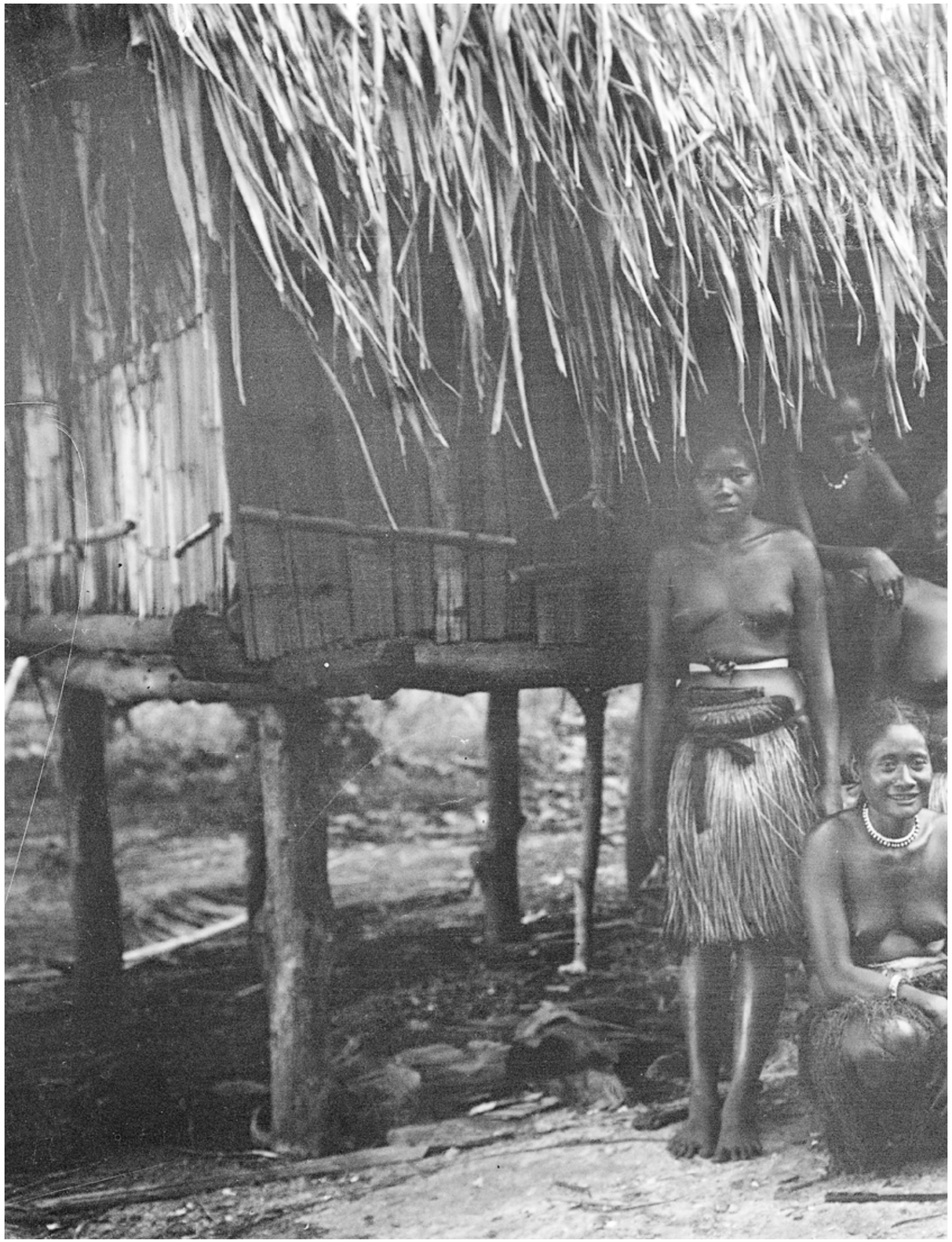
character of the skin soft, dry

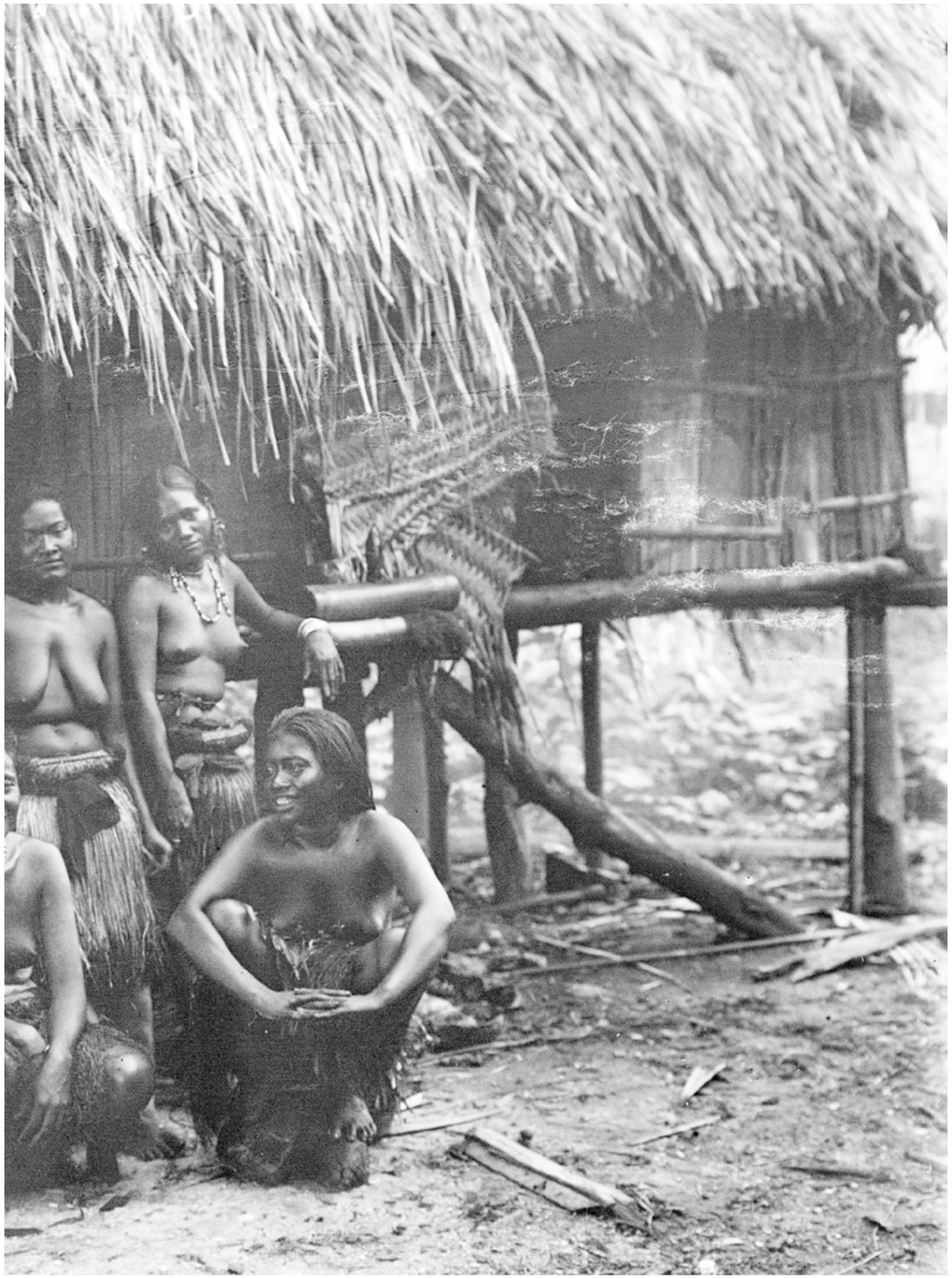
color of the iris	no. 3
sclera	yellowish
conjunctiva	discolored in the area of the open eye slit
color of the hair	hair on the head no. 27;
form of the hair	wide wavy
body hair	missing
head	forehead: low, wide, straight, full
	crown of the head: slightly arched
	back of the head: arched face
	entire face: moderately high, oval, wide, pointed at bottom end, moderately flat
	eye slit: slanted, widely slit, almond shaped, double eyelid
	cheek bones: moderately protruding
	nose: root: medium, moderately high
	back: medium, wide, straight
	tip: pointed downwards
	alar wing: thin, low, recumbent
	septum: short, wide
	nostrils: narrow, slanting-oval
	jaw: prognathism, I
	lips: medium, lined, bulging, upper edge: composite arc
	teeth: crooked, small, tooth-to-tooth position, yellowish
	ears: flat, lined at the top and the back earlobes: attached, both pierced
breasts	plate-like, diameter of the nipple 14 mm, color no. 22, edge clear nipple small
hands	small
finger	thin, short
nails	small, short, wide
calves	thin, long, limp
feet	short, long, narrow
longest toe	right and left the second one, the big toes is close by

Body Parts[1].

tongue	*ererigerai*	forehead	*maugoi*
mouth	*zauauri*	head	*zaziki*
lip	*tozauauri*	cranium	*uauri zazikir*
nose	*uauri*	eyebrow	*uati*
sceptum	*zazeri uauri*	eye lash	*medeler teraitoroi*
nostril	*ngatari uauri*	hair	*zieni zimei*
eye	*terai toroi* or *medeï*	knot tooth	*χapeai* *aizazo*
eye lid	*uauri terai toroi*	incisor	*metaropogotai*
ear	*teringeï*	corner tooth	*ngirizee*
earlobe	*au teringeï*	molar	*nguruieï*
beard moustache whiskers chin-beard	*eruzeï romoi zezarulei lopeï*	heel toes toe nail body	*abiri pui metare gupeï* *agüre gupei pozi*
cheek	*zaterai toroi*	neck	*ueï*
chin	*edei*	nape of the neck	*maure guruieï*
shoulder	ezelai	throat	*zaruieï*
arm	*peï*	armpit	*zari peï*
upper arm	*zapiripeï*	axillary hair	*metelere zari pei*
forearm	*mezeri peï*	shoulder blade	
elbow	*marururi peï*	lower	*ziru peï*
hand	*gumuri*	upper	*ruguru peï*
back of the hand	*rugure gumuri*	rips	*züriieï*
palm	*leni peï*	breast	*ngaringari*
ankle	*gini peï*	nipple	*meta dudi*
finger	*χati*	female nipple	*dudu*
thumb	*χatira peï*	belly	*zieï*
index finger	*iolon iodorape*	navel	*putoi*
middle finger	*adirare zouzou*	back	*teligi*
ring finger	*iolonio tuziki*	buttocks	*metongai*
pinky	*χatizik*	penis	*χai*
fingernail	*agure*	glans	*ngosore*
leg	*gupeï*	vagina	*ualare*
thigh	*zapiri gupeï*	skin	*gine*
lower leg	*mezeri gupeï*	bone	*zire*
knee	*zimereuugieï*	blood	*azar*
calf	*ziere gupeï*	sweat	*mauraur*
foot	*pesepesare gupeï*	tear	*zeniten*
back of the foot	*uaure pezupesare*	breath	*aingaze*
sole	*zare, gupeï*		

1 According to Sarfert.





Glass plate scan, Hamburg Museum

As much as the population of Pur has declined recently, as much the old legends and traditions have survived in exactly this location. Chief Maian, an excellent narrator, had remarkable knowledge of his people's history. He also was better informed about the family trees of the Merir-rulers than they themselves. Neither on Songosor nor on Merir could we find such an abundance of old legends as we did on Pur. Although Maian's excellent memory was the best source the other men and women knew quite a lot, too. They obviously knew without any auxiliary means the huge amount of names in their genealogies.Not much is known about the **artistic talent** of the people. We only know a small part of their songs, thus their poetry and melody. In this connection we have to mention that men and women compose satirical and love songs according to their need and fancy; therefore this is truly folk art. Also everyone skillfully cherishes the art of narration. We only have a meager example of their art of drawing. However it reveals their confidentiality, their skill in line management, their good perception of proportions, and a certain maturity (Fig. 113).

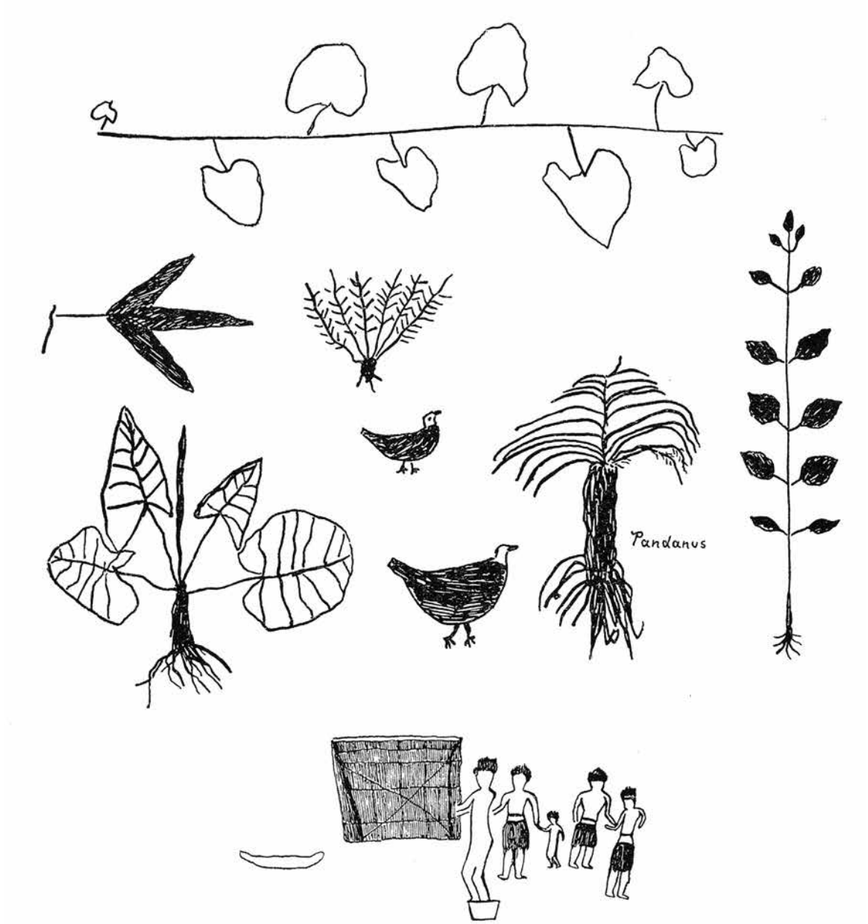


Fig. 113. Native drawings.

Special Part.
I. The Society.
1. Family.

The population is fragmented into **clans**, which as a whole are called *sauri* = the people. As a people they call themselves *sauri Pur*, this means the people from Pur. In marriage the woman continues to remain a member of her own clan and never becomes part of her husband's one. When talking about her *sauriaigetan*, she always means the clan she comes from. Her children, however, belong to the father's clan [1].

Marriage. If a man wants to marry a girl, he comes to an agreement with her father. With his consent the knot is considered tied. Different social status and different financial circumstances are considered an impediment for marriage. It is difficult to overcome them. To have a close blood relationship, however, is an insurmountable obstacle. Siblings and children of siblings are considered to be too closely related. – Even after his marriage the firstborn son always lives in the house of his parents and the daughter-in–law moves in. After his father's death this house becomes his own. All other sons have to build their own house when they marry.

The **wedding** is celebrated by a festive meal. Chants and dances are missing here. Presents are exchanged between the bridegroom and the father of the bride. The son-in-law gives the first present. According to his fortune it consists of fishing hooks, ropes, and, when it is copious, also of a canoe. Often these items are specially prepared for the occasion.

There is **free sexual intercourse** before marriage. Pur-People, too, know three kinds of coitus, *eraingi*. When the man is on top, they call it *esesemato*, when the woman is on top it is called *esauso*, and the sideways coitus is named *eseseore*. At the last two forms of intercourse the man sings the following song that has traveled from Songosor to Pur and Merir. According to other informants only the custom has been adopted from there.

e taitipar seseore eua matori sausau
e aluane ngan engan e toχonane erepesi
ea gaga riai eda era χatunge tun
zuguue egauateri camal cauaiziziue uaiauule
elemet riaiere.

Like on Songosor, here, too, after intercourse a man has to remove with his fingers the sperm from the vagina. Usually people marry because of mutual affection. Both sides do not take fidelity very seriously. Altogether we can say that the relationship of husband and wife is good and affectionate. People take no offence to being loving and to showing tenderness in public. Married couples nestling to each other and embracing each other do not present an uncommon picture. Despite the free intercourse before marriage the natives are shy and cautious about sexual issues. Obviously it is indecent to talk about sexual issues, when men respectively women are not among each other. Likewise people avoid talking about sexual matters, etc. when children, especially girls are present. However, they mention topics concerning birth as a natural process without restraint. None the less people take great pleasure from sexual representations, and the displayed sense of shame seems to be more a displayed good behavior than a deep feeling. Women take the cover of their bodies very seriously. Their apron is handled in such a way that nobody ever sees the upper thighs or the haunches. They only take it off at night, when the light is extinguished.

1 *χaitan-getan* = house, *sauri amu getan* = your family; *sauri are χaitan* = his family.

At the **birth** of a child the woman remains twenty days in the birth-house *imeriperi*. After this time she has to spend an additional two months in the *moruuungtoro*, the menstruation house. Birth itself is celebrated with a five-day feast. Everybody is welcome at the feast and there is singing. However, there are no dances staged at this time. The young father and the father of the wife together pay the expenses for this feast. No difference is made between the firstborn and the later born ones. The grandfather on the mother's side, thus, the father of the young woman talks about the children like about his own. All children of his daughter call him *papa*. He is *papa riotegi* of the children. The child calls uncles and aunts *papa* and *neita*. Matrilineality is therefore still very much visible.

Salutation of relatives are specifically regulated. Man and woman are never allowed to address each other by name. Instead they call each other *marinar* and *uilinar*. This is the natives' common way to address each other if the title *tamar* must not be used. The same regulation is true for all other family members of different sexes. To address each other by name is only permissible for brothers among each other and for men, the same applies to sisters and all women talking to each other. The following index informs about the terms used among the people and within the community of the family:

Society.

to give birth	erazaza	daughter of the father's brother	raure uiziri papa razonozore zaiziete
to be pregnant	ezia	son of the father's sister	raure miangari papa, raure mar
man	mar	daughter of the father's sister	raure miangari, raure zaiziet
woman	zaiziete	son of the mother's brother	raure miangari neïta, raure mar
father papa	amai	son of the mother's sister	razo nozote mar
mother	neita	daughter of the mother's brother	raure zaiziet
brother	uizi; miangar	daughter of the mother's sister	razo nozote zaiziete
younger brother	euau mezai	son of the son	razo nozi mar
older brother	erape mauuoi	daughter of the son	razo nozi zaiziete
sister	uizi		
older sister	zirenau leïnab		
younger sister	zirenau leïueïs		
husband	ngali		
wife	ngali		
son	reï		
daughter	reïzeiziet		
grandfather on the father's side		paparipapa	
grandmother on the father's side		leïderipapa	
grandfather on the mother's side		paparineita	
grandmother on the mother's side		neïtarineïta	
brother of the father		niziripapa, euaisi mezaripapa	
sister of the father		miangari papa	
brother of the mother		miangai rineïta, uizi zereï	
sister of the mother		uizirineïta	
husband of the father's sister		liri miangai ripapa	
wife of the father's brother		liri uiziripapa	
husband of the mother's sister		liri uiziri neïta	
wife of the mother's brother		liri miangairineïta	
son of the father's brother		raure uiziripapa, razonozo uiziri	

son of the daughter	*razo nozi mar*	daughter of the daughter	*razo nozi zaiziete*
father of the wife	*tameli*	mother of the wife	*zinili*
brother of the wife	*mar miangali, liri miangai*	sister of the wife	*mar miangali*
father of the husband	*tameli*	mother of the husband	*zinili*
brother of the husband	*eueizi mezarili*	sister of the husband	*miangali*
brother of the father in law	*uizi tameli*	woman addressing a man	*marinar rali* a
man addressing a woman	*uilinar rali*		
reciprocal address of the high chief and his wife	*laterali*	family	*zauriaietan*
chief	*tama*	high chief	*leti, leteri feri*
friend	*medara rauue*	enemy	*pizi*
European	*lepitize*		

Akin to the address, **terms of greeting** are just as strictly regulated. The most common are *ouito meio* ("where do you come from?") and *ouerauroχ zauongete* ("you go!"). *Zauongami* corresponds with our »good bye!«. People also say *zauongete* to the dead and each other at each farewell for a long time or forever. In contrast they do not need *izaroχ*, which means as much as "I am sad". *zuongie* ("{he} fare {you} well") is said to third persons and when a dead one is mentioned. During the nose greeting the hand of the respective person is led to your own nose. Only women among each other and when dealing with small children practice the mutual touching of the noses. When taking leave for a long time people are crying, singing *tain* and while doing so beat their breasts. If somebody returns after a long period of absence, people are laughing and singing: *ge, ge, mei* and place his hand on their nose. Merir-People also follow this fashion. They do not know tears of joy. When a ship arrives and white people are on board, then people sing: *uari epitese manipitese* ("white man!"). When colored people are in the vehicle then people sing: *uazire ai oo!; uazire* is the term for all foreign natives. On Merir the same terms of greeting are in use. On Songosor people say instead *uazire alee*.

Death and funeral. As soon as death occurs, people secure the chin of the body with a rope. In addition, in the case of poor people who do not own a canoe, in addition one thigh and one lower leg are tied together. At the death of a spouse it is custom for the surviving partner to practice cunnilingus respectively fellatio with the corpse. This custom is called *arainii*. People gather in the death-house and the relatives start singing lamentations *tain*. Fear of the deceased's spirits seems to be great, because many men were observed to stay fearfully together in the death house during an accidentally observed funeral. Pur-People practice sea burials. Only children dying before they have teeth are buried on land. In case the dead person owns a canoe then he is placed inside and the canoe is set adrift without a sail. In case a deceased chief or another rich person does not own a canoe, then people build a big box for the funeral to replace the canoe. Poor people are simply wrapped into a mat. Some men carry the corpse to the reef where it is set down and carried away by the waves. The chiefs' wives, too, qualify for a burial in a canoe. Otherwise women seem to be treated just like poor people. Each burial takes place in the afternoon around 4 o'clock. In case death only occurs around midday, people wait with it until the next day. It seems that recently the original sea burials were given up in favor of burials on land, which had been observed in Palau.

As long as the dead is still present in the house a strange custom is practiced, for which they have no explanation: the corpse, positioned with its head towards the sun is turned around at 12 o'clock together with the mat. During the entire time relatives sing lamentations. As a sign of grief they cut their hair. Only the first chief and his oldest son are exempt from this custom. All those who had helped with the funeral, for instance as bearers, are taboo for some time and are not allowed to return to the village. They have to build a small house on the sandy beach and have to stay there four days.

These **houses of grief** are called *imotugetuk* and are constructed differently. The roof ridge slants towards the side of the sea, the sides of the roof reach all the way to the ground, and the gable fields are open. Before the men move into the house they have to supply themselves with the necessary foods for the time of their seclusion. After the fourth day the house is burnt down. Then a new house, the *moruungtoro tugetuk*, is built on the beach for the following four days. After this period of time they are allowed to return to their own houses. These inconveniences are only caused in relation of a canoe-burial. In case of funerals for poor people, who had no canoe, then nobody takes care of this custom.

As a **mourning** the surviving dependents carry a mat on their heads, which they hold over their neck and cheeks. The upper body is covered with a finely woven jerkin that has been described in detail in the section about Songosor. There it is called *riiou*. As another sign of grief a bent posture while walking or sitting is prescribed for the first quarter of a year. People avoid going out during this time. During the first eight days they also have to lament in a loud voice and none of the mourners is allowed to be seen outside of the house without being in mourning. In case the chief dies his son and successor is not allowed to enter the chiefs' or meetinghouse in the following quarter of a year. During his first visit there he has to provide lots of food.

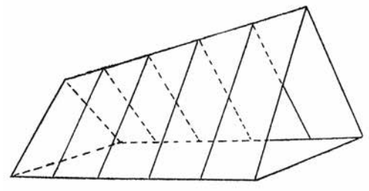


Fig. 114. House of grief, imotugetuk with a slanted roof ridge. After Sarfert.

2. Ethnic Community.

The natives report the following about their old home country and the **administration**: Once there were two villages next to each other, Toaringele, *Meiiuen*, and Toringerab or Toriiuep, Meiol. The first chief was reigning over both villages. He was the chief of Toaringele. The second chief actually had nothing to say in his own village Toringerab. Only the first chief decided all that had to be done. There was also only one chief's meetinghouse. Toaringele had two men's houses, Torigerab had only one. People tried to copy the same village arrangement on Ngarakobassang, nevertheless here the hierarchy is the other way round: people from Meiiuen, *Toaringele*, now live in Meiol, *Torigerab*.

At the moment **seven chiefs** are still heading the ethnic community. In the old days they are supposed to have been eleven, of which three were women. The seven chiefs reigning nowadays are called:

Maian
Mariegebar
Uuutamaleï
Harapar
Geleruuarab
Aparusen
Tuona Tamar

The last four chiefs are women. Thus Harapar is the successor of her childless brother. Today's still small son Gurutirimalai will follow the next female chief Aparusen – although there are daughters. All chiefs are addressed with the title *tamar*. Only the first chief has in addition the title *laterupure*, this means "the head of Pur".

The First Chief's Family Tree [1]:

	Time of Reign
1. Maredaisai (Malemau)	2 years
2. χabe	30 "
3. Mau, son of χabe	
4. Selisie, son of the former	
5. Mangau " "	
6. Mele Mangau, son of the former	
7. Uaut	
8. Berüie " "	
9. Lenge " "	
10. Demai beru " "	
11. Lengerieme " "	3 years
12. Demai mar " "	20 "
13. Ideseo " "	30 '
14. Alongomar " "	20 "
15. Dororen " "	3 "
16. Lioba " "	4 "
17. Bodase " "	20 "
18. Maian " "	5 "

Common people are called *saur* or *pei*. The first chief's name cannot be voiced during his life time, except by his own son. If he, or another chief is mentioned, then the title *tamar* in addition with the clan name is uttered. For instance the reigning chief Maiian was called *tamar Peimau*. On the other hand the chief's son may be addressed by his male relatives and by the men of the village by his name. This stops from the moment he attains chiefly dignity. All other men of the ethnic community call each other without shame by their name. In this respect the before mentioned restrictions within the family expire with the male and female cousins. Custom demands that all inhabitants pass the first chief and his wife in a crawling position. People approach them only on all fours. The chief is only allowed to choose his wife from a chiefly clan. She can also address her husband only by his title *tamar*.

All are obliged to obey the first chief. His power is far greater than the one of the other chiefs. For instance, he has to order the following, partly common, tasks: »construction of the chiefs house, construction of a canoe – nobody is allowed to build a canoe without his consent –, common fishing trips and finally the jointly organized feasts. He also dictates the tasks of each individual during the common fishing trip. The second chief's duty is to inform the people about the first chief's decisions. No direct communication is taking place. In the chief's meeting the second chief, for instance, communicates the opinion of the first chief to the others, who then discuss it. The people's tribute to the chiefs is differentiated. Thus, the first one receives three fish from the catch of a common fishing, the second two and each other chief receives one fish. The common people receive the small fish. Chiefly dignity is heritable. The successor is the oldest son. In case there are no sons, then the next oldest brother inherits the sovereignty. The sons, respectively the brothers, inherit without consideration of their age. In case sons and brothers are missing, then the daughter, respectively the sister, can inherit the chiefly dignity. The daughter is even preferred to the nephew.

1 Without any doubt the data is correct, because Sarfert's source of information, *Maian*, named them repeatedly in the same order with the same years. He had learned them from his father.

Nevertheless, a woman can never hold the rank of first chief; female succession is restricted to the lower chiefly ranks.

Right of ownership. Differences within the society seem to be very noticeable on Pur. There are poor and rich people and they do not intermarry. Property, *airan*, consists of fields, the house, a canoe, fishing tools, mats, etc.

According to A. Krämer the *airan* of Pur are called:

1. *Paimoa*
2. *Peitamor*
3. *Atekiet*
4. *Ferema (ü)*
5. *Kamirin*
6. *Arekur*
7. *Karemeengi*
8. *Imete leat*
9. *Aparim*
10. *Saripeku*
11. *Rekiri Sarale (sa)*
12. *Sari meereu*

The land is completely divided up. Acquisitions and sales are allowed. However, property is a family possession and consists of different and often widely scattered plots of land that have come together by inheritance. All fruit bearing trees, too, belong to the family property and the assignment of beneficial use is distributed among children and other family members entitled to inheritance. Concerning usufruct there is a strict separation of property. Without the relatives' specific permission nobody is allowed to pick fruits from the ground or from trees. When an estate **is divided,** the sons always receive a bigger share of property and fruit bearing trees than the daughters. The former receive around two thirds, the daughters only one third. At marriage the woman keeps the usufruct of her inherited allotment. In case the property has to be distributed among more than two children, then the oldest son alone receives around one half and the other half is distributed among the other children. In case the husband dies then the widow does not receive anything of his property, however the oldest son is responsible to bring her fruits from his property and to provide for her keep. In addition she still owns the part of the property that she brought into the marriage.

In case the mother dies then the property which she had inherited from her parents is distributed among her children. Thus, children inherit from the clan of the father and the mother. At the distribution of the mother's inheritance sons are favored in the same manner. The husband is completely excluded from the inheritance of his wife. At death the personal possessions of a woman are distributed among the children, however, here the daughters have priority. Once again the husband is passed over. Jewelry, mats, and baskets are then distributed. Often the father's property is already distributed during his lifetime among the children when they are grown up and want to marry. In this case, too, the oldest son receives two portions and the rest one each. In such a distribution the house and the canoe always belong to the oldest son. In case he is underage and has grown-up sisters, then they take care of his household until he is of age. Men's personal property consists of the self-made wooden bowls and chests, fishing tools, ropes, small and big canoes, paddles and the house. Women have the respective products made by their hands as their property: Men's belts, curcuma, mats, and baskets. Children own all presents they received and whatever they made themselves.

Criminal law. Punishment consists mainly of punishments of property. For manslaughter the house and the boat of the culprit are destroyed, his coconut palms are felled, his taro is torn out, so that he becomes completely impoverished. People who execute the punishment keep the fruits. The person punished in this fashion then owns nothing other than the land on which he is only allowed to plant when the first chief gives his permission. He also has to beg from the chief for plants, respectively fruits for planting. Vendetta does not exist, however the family of the culprit has to help with repentance: brothers and sisters have to give away a plot of land or a canoe.

For **mistreating** a wife, payments (rope, etc.) have to be given to her father. For fights and other violations the father or the brother wrestle with the culprit and try to throw him. The wife or the sister supports the avenger, by pulling the hair or the leg of the other. To lose is a great shame. The man is considered defeated when he is lying on his back. According to the opinion of Pur-People he is otherwise not considered conquered. Afterwards the offender has to pay a fine to the family of the abused person. The amount depends on the kind and seriousness of the injury. The before mentioned fight seems to be an affair of honor. The usual punishment for assault and battery in case of a damaged finger is a rope, for two fingers a small canoe, for three fingers a canoe and a rope, for four fingers two coconut palms. In these cases all fingers are equally valued. For the injury of a hand you have to give 1 canoe, 1 rope, and 3 coconut palms. In case an arm was hurt, then the injured person is eligible for a plot of land with taro and coconut palms. Contrary to this the damage of eyes is judged less gravely: in case the injury is curable it is a rope; an incurable injury is compensated with a small canoe. The destruction of both eyes costs a canoe and a plot of land with taro and coconut palms. The curable injury of one leg is paid with one canoe, an incurable one with a plot of land. For the destruction of a nose or an ear they have to give a small canoe. In case of theft people only have to wrestle and the stolen goods have to be returned. Adultery is atoned by wrestling in addition to the payment of two blossoming coconut palms and a sleeping mat. The first chief only interferes in all these litigations in the case of manslaughter and punishes as described. What concerns the rest, the people involved deal with it.

II. Spiritual Culture.

1. Legends

The memory of past times is more vibrant among Pur-People than among other ethnic groups of the three related islands. Pur's history of settlement comprises also the history of Songosor, Merir and Tobi, which they call χatoueï. Chief Maian reports it like this1: Many canoes went from Mogemog to Yap in order to pay tribute there. While five canoes remained in Yap, the other ones returned. Their names are not known. In Yap they lived in Asapal. Now this village is called Gazafar. Many people lived in Mogemog. Therefore, the five canoes remained in Yap. In those days Asapal was waging war against Oleau. The Pur-People in Yap were the following: Maretaisai or Malemau, his father Saual, his younger brothers Sauteri and Mooa, his older brother Mai and Maretaisai's wife, Itararou. They had all arrived in one canoe, which belonged to Maretaisai. One day Maretaisai plucked coconuts from a tree on the border of Asapal and Oleau. Then the Oleau-People came and wanted to slay him, but he managed to escape. He ran into the village and reported the incident. As it was no longer wise to stay, he suggested looking for a home island, which would belong to them alone. They left Yap in five canoes. Two of them arrived first on Pur without landing somewhere else beforehand. Taleues1 and his son Saugepit, his daughter Rimaleparü and her husband Mauuat were in the first canoe. Nesiamal, a sister of Maretaisai, her husband Taua and her son Rau sat in the second boat. The names of the other ones are no longer known. Maretaisai himself arrived only two days later. In his boat were again the same relatives as during the first journey.

Saugepit took possession of the island, by digging a hole in the sand and placing old coconut leaves from the canoe inside. Afterwards he closed it with sand and stepped with his foot on it, so that you could see the footprints. When Maretaisai arrived the others were in the bush. He saw the spot, started digging, and found the leaves. Now he took a real old coconut leaf and placed it underneath the leaves of Saugepit. Then he restored the place just like he had found it. After that they met. Saugepit said, "The islands belongs to me! Because I arrived first." Maretaisai, however, replied, "The land belongs to me. Did you bury any coconut leaves?" Saugepit said "yes" and started leading the way. Maretaisai followed him. Saugepit led him to the spot and dug out the leaves. He said, "This I did." Yet, Maretaisai said,"Continue digging! My leaves are also buried here."

Thus, Saugepit found Maretaisai's old leaves. He now said to him, "Sail on, you see the island belongs to me, because I have been here before you."Accordingly Saugepit sailed on and relinquishing the island to him. He now sailed to **Merir**. The second boat, in which the sister of Maretaisai sat, should remain on Pur according to her wish. Nevertheless he wanted to live there alone. He did not wish to share with her the turtle he caught. This means he did not want to share the property with his sister. Therefore this boat also sailed on and came to **Uarat** (Mapia or David- Island). They landed on one side of the island, though people already lived on the other side. Now the man Taua caught a turtle. During the meal the woman took the liver and talked to it, "My brother did not want to give me any turtle. Now I eat you nevertheless!" In the meantime a man came from the back and speared both, Taua and Nesiamal. The other occupants of the boat managed to flee. They continued sailing and came to Songosor. There they remained.

Then a boat with χape on board sailed from Pur to Songosor. He was the son of Maretaisai, who at this time had already passed away. Here now people told him how his aunt and her husband had been slain. At this time there were already many people on Songosor. One of the five canoes that had left Yap had arrived on Songosor. In it were Uat and his son Sau. Nobody knows where the fifth boat ended. Saugepit was now on Merir. One day a flying fox came from χatoueï (Tobi). Saugepit's sister, Rimaleperü, saw it flying low over the island and she remarked that it held a piece of breadfruit in its beak. Therefore, she told her brother that down there should be land. Thus, Saugepit, Taleues, Rimaleperü, and Mauuat sailed to χatoueï. They left Saugepit's wife, one son, and one daughter back on Merir. Later on Saugepit and Taleues returned to Merir, but Mauuat and Rimaleperü remained on χatoueï. In those days on none of these islands lived any people. The chief from Pur even knew the genealogy of the Maretaisai's mother.

1. Simeïsöb ♀ without parents
2. Meïuoror ♀
3. Mesusu ♀
4. Idegelerain ♀
5. Idesin ♀
6. Rurumar ♀
7. Grial ♀ ∞ Dauual ♂ (Sauual)
   Maretaisai ♂

When the other left for Yap Maretaisai's mother, Grial, had been left on Mogemog, together with his older sister Usepietamar, thus they both did not come to Pur. Certain traditions, still practiced on Pur, are even now connected with these old stories concerning the settlement. Thus, when a turtle has been caught the first chief of Pur recites the names of the mentioned female ancestors. The names of their husbands have been forgotten just like the names of the chiefs' wives are not handed down on Pur. On Pur it was not allowed to blow the triton's shell, as it was for instance on Songosor, because this was Yapese people's sign of war and Maretaisai feared war. None the less, if someone blows the shell, he sends a typhoon to devastate the land. In this connection the history of the settlement, as Hambruch learned it from the Merir-Man Meleilen, is interesting.

People came from Souk [1]. They arrived in three canoes. Taugepit was their leader. Two men and three women were in his canoe. They remained on Merir. Both the other canoes stayed on Songosor. All three boats had first arrived there. They had all left Yap. Mogemog had then been overpopulated. —The navigators of both other canoes were Telau and Mareteifen. Telau claimed Songosor and Mareteifen then came to Pur. Taugepit went from Merir back to Mogemog and picked up his mother. During this trip the canoe capsized and the mother died.

1 Hok

The canoe, however, reached Merir. Taugepit, Talauez, and both sisters were supposed to look for another island, because they had not brought along their mother. Thus Talauez and his sisters went to Tobi. Pur-People reported the following about the forefather Maretaisai:

One day Maretaisai caught a turtle. His father Sauual demanded it for himself. He, however, said, "I am the chief here and the land belongs to me!" A quarrel flared up between them and Maretaisai took the blood of the turtle and threw it with the hollow of his hand into his father's face. This made the old man very angry and he said: "Your hand will wither!"[1] Then, first the hand and then the entire arm of Maretaisai became thick and started swelling more and more, so that he finally died of it. Before his death, he said, "Bury me on land because it is mine. However, my father and the others should be thrown into the sea after their death." – Since then it is custom to throw dead bodies into the sea. – One month after Maretaisai, his father died, too. The father's spirit was angry that Maretaisai's bones had been buried on land. He caused a big typhoon with a big wave, which spilled Maretaisai's bones into the sea. Even the small death house, erected above his grave, was carried away by the wave. Later on people built the chiefs' meetinghouse on the spot of the former grave of their forefather. Here Maretaisai's spirit lives now, too. One of the bones, part of the leg, that had been carried away, is today on Merir. A bone of the arm reached Songosor and a rib was washed to Tobi. Merir-People buried the bone of the leg at the spot called Arinemaχo Töremau (side orientated towards the sea). Nobody knows what has happened to the bones on Tobi and Songosor. The son of Maretaisai, the already mentioned χape often sailed from Pur to Songosor and finally did not return from one of those trips. People think that he drifted away. His house stood on the same spot on which the house of chief Maian had stood, when he lived on Pur.

Mau or Mooa, the son of χape died as a very old man. — Mangau, the fifth chief picked his wife from Songosor. Their son became chief . . However, normally Songosor-Women refuse to leave their home island in order to marry to Pur. The distance from their home is said to be too far for them. Pur-People sometimes also brought their wives from Merir. They always sailed only to Songosor or Merir. Trips to Tobi were only undertaken from Merir. Memories of Maretaisai's successors' reign are still very much alive among the people. The successors all belonged to the first chiefly family and they are at the same time the forefathers of chief Maian.

Under the 10th. chief Tamarperu [1] four canoes arrived, each with one outrigger and manned with Papuans. One of these boats went to Tobi, one to Songosor, and one to Merir. The forth came to Pur. As weapons their occupants carried iron knives, spears, bows, and arrows. The inhabitants of Merir are said to have all been killed by the Papuans and the depopulated island was later on newly settled by people from Pur. These Papuans did not drift in the area but had deliberately come in order to wage war. Many people had been in the boats, but the boat that came to Pur did not have such a numerous crew. Immediately after landing the fight started and many Pur-People died. Nevertheless, they finally managed to kill all their enemies. The navigator of the Pur-Boat was called Metait, the one of the Merir-Boat was Eseliselan, the navigator of the Songosor-Canoe was Sangesange and Uoleuale guided the Tobi-Boat. We do not know how the fight on Songosor and Tobi ended. – Shortly before the arrival of the Papuans two chiefs from Merir had sailed to Pur and drifted to Songosor. They did not know anything about the downfall of their people on Merir. Pur-People on their way to Merir also had no clue that these two chiefs were the only ones of the entire population of the island who had been saved. Only later, when they learned from Pur-People about the catastrophe they returned to their home island. They were called Langariseri and Sauteti. In those days chief Uoiie reigned on Merir. He, his wife, and his son had taken refuge on a big *Calophyllum*-tree. Meanwhile four Merir-People returned to Pur with their canoe. They stepped on shore just at this spot. They did not know anything about the presence of the Papuans.

1 This magic is called *zaiere zu;* on Yap it is called *masamas*, on Palau *χolai*.

Uoiie took their canoe and fled with it. Yet the four men were slain by the Papuans, who by the way were not cannibals. Uoiie, though, drifted with the canoe. Now Langariseri became king on Merir. The Papuans supposedly stayed 20 days on Merir.

During his return trip from Songosor to Pur, Lengerieme, the 11th. chief, drifted to Mogemog. During the reign of Iteseo, the 13th. chief, knowledge reached Pur by canoe together with the news that the chief had passed away in the meantime. The Mogemog canoe had also drifted on its way from Yap to Gorongar (Manila). On its way home it had come to Pur and wanted to return via Songosor and Palau back to Mogemog. Terenga and his wife Uoielen, Piseïzar, and his wife Lisor, and Terinioaisies, the son of Teringa were the crew; further on the man Mongon.

Under the 12th. chief Tamar mar a canoe with five people from Tobi went adrift. They remained on Pur and died there. Their names were Piripiti, Uemaχolen, Mongotoso, Euatoso, and Euiope. — Under the reign of the same chief a severe typhoon hit the island Songosor. At that time Saumalife reigned there. Pur was spared. From the Songosor-People Otogu, Sielen, χapiteriferu, χapiterau and others stayed alive. Under the 13th. chief Iteseo some Larera-People arrived. Two canoes with Gobi People arrived from Songosor. One sailed directly from Songosor to Merir. In it were people from Ternate. They were black and brown and had bows and arrows as weapons. Their canoes were double outrigger canoes. People forgot how many they were, but they came as enemies and remained four days. During this time they build palisades, grabbed twenty Pur-People, bound them, and dragged them into the palisades. The remaining population rescued itself into the canoes and drifted out at sea. Among the prisoners was also a man from Bogoato by the name of Tape. He had once arrived in a double outrigger canoe on Pur. Beforehand his four companions had been killed on the Papuan coast, only he had managed to take refuge on Pur. This had already happened under the reign of Iteseo. The other four were called Masa, Masu, Mungoru, and Ororen. Now, this man was able to communicate with the enemies. The two canoes sailed away. After twenty days the Bogoato-man told them to release all Pur- and Songosor-People, otherwise they (the Larera-People) would never see their home country again, because nobody would be allowed to take anything from Songosor or Pur. However, his request was denied. After thirty days he asked again and this time they accepted what he had asked for. All Pur- and Songosor-People left in the one outrigger boat — the vehicles were very big — and returned to Pur.

Later on, people from Songosor went adrift on their return trip from Pur and people never heard from them again. A chant remains from this Bogoato-Man. Chief Maian is the only one who knows it. It is a working song sung while working with the axe. Maian had learned it from his mother. His great grandmother was a woman from Songosor who had belonged to the people kidnapped by the Larera-People. She had learnt it during this trip from the Bogoato-man. It goes like this:

parepar ai paripan sinsingri mas mas san
sore idore uasar sauori mounara uru doroua
senge uasengi duru gamemiisa dorgaina ide
gaina irera irera . . . . .

According to the information of the chief there are still many examples of **driftings** handed down. Once on the way from Merir to Pur he drifted with four boats to Palau. People tell about the 15th. chief Toroen that he had lots of hair on his entire body (quite uncommon among Pur-People) and that he had been a bad person, of whom everyone had been afraid. Irascible, he had slain other people. Each day he was ranting. He was also so strong that he could jump over an entire house and feared no one. Thus, one of the Pur-People said to the Merir-Men, “When our chief comes once again to visit you club him to death!” Thus, one day four canoes sailed to Merir, in order to attend a dancing feast. Ten people sat in it.

When they arrived there, the Merir-People attacked them and killed them all. They finally overpowered also the chief, bound his hands, and killed him. When all the others had been killed the chief managed once again to free himself. Even now he did not show the slightest fear. He entered the water and calmly took a bath. The Merir-People had to go and fetch some backing and then finally they killed him. However, People from Pur did not take revenge for this attack and Merir-People did not even have to pay a fine. Around this time chief Moanogü reigned on Merir and χauise on Songosor. Then the father of today’s chief Maian had been a boy.

Soon after this event Merir-Chief Moanogü went adrift during a trip from Merir to Pur and ended in Uarat (Mapia) where he found his death by the hand of a Papuan worker whose wife he had taken away from him. – Maian did not know to report anything about the later chiefs not even about his father Potase! The most important event under Maian’s reign was the big typhoon. Only one man was killed by it, however during the following famine hundreds supposedly died due to lack of food. The wind destroyed all the houses, but people built new ones. They stayed three more months on Pur. Then people sailed to Songosor. Only twenty people remained on Pur. They stayed two years on Songosor. Finally the “Seestern” picked up all Pur- and Merir-People (the ones who had remained on Pur, who had not sailed to Songosor) and brought them to Palau. Before this typhoon Pur supposedly had never been hit by a similar severe one.

The first **white people** came to Pur in a schooner, during the reignof chief Iteseo. According to the Maian’s timetable this would have been around the year 1820 to 1850.
As Maian was able to give exact dates for the last 8 chiefs, the mentioned events can be dated precisely. This result in the following time table:

11.	chief	Lengerieme	1804 —1807
12.	“	Tamar mar	1807 —1827
13.	“	Iteseo	1827 —1857
14.	“	Alongomar	1857 —1877
15.	“	Tororen	1877 —1880
16.	“	Liopa	1880 —-1884
17.	“	Potase	1884 —-1904
18.	“	Maian	1904 — (1909 Maian reigned already 5 yrs)

Maian also knew the names of the Merir-Sovereigns and, what is even more important, he could indicate exactly with which Pur- respectively Songosor–Chiefs they reigned at the same time. The 11th. chief of Merir (Uoiie) and the 10th. chief of Pur (Tamai peru) reigned at the same time. He gave the following overview:

Pur	Merir	Songosor
Maretaisai	Saugepit	Uat
....	....	....
Tamai peru	Uoiie	
	Langariseri	
Lengerieme	Megemau	
Tamai mar	Maritepit	
Iteseo	Arigiriferi	
Alongomar	Uoröb	
	χafinimai	
	Maraaragürük	
Tororen	Manogu	Uoferegl
Liopa	Itereb	χauise
	Erume	
Potase	Ariiiriferi	Masilunite
Maian	Poluχ	

In the old days the reigning years of a sovereign were counted, by cutting each year a notch in to the door post. In addition to these matter-of-fact historical traditions there is still a number of other stories, which mostly have legend-like traits. They inform about the Pur-People's geographic horizon. When and where they had heard these legends, which take place on other islands, remains unclear. The clarity with which Maian tells them and keeps them apart is amazing. First there is the seemingly historical account of the great war between Oleai and Souk (Hok). It paints a vivid picture of the disposition and the way the natives, addicted to conquest, waged war in those militant days.

War between Oleai and Souk.

Gide was a king on Oleai. Iaurimal was king of Souk (Hok). Both were very strong men. Iaurimal said to his people, "Come, let us go to Oleai and fight the men of Oleai!" Ten canoes sailed to Oleai. When they arrived Gide asked Iaurimal, "When I was small, one canoe always came to Oleai, why are ten coming now?" Iaurimal replied, "We were sailing around." Gide answered, "No, you are not just sailing around, you want to fight!" Iaurimal assured him once again, "We are just sailing around." The Souk-People remained three days in Oleai. They stayed in the chiefs' meetinghouse and did not dare to leave it, because they thought they would be killed. The men were in the men's house and did not go outside, too. The Souk-People had their spears, studded with shark teeth, hidden underneath the floorboard of the chiefs' meetinghouse. Gide, however, had observed it. During the entire time, he did not eat, because he was sad. On the third day he and his wife left to collect coconuts. He took his *baro*, a spear studded with shark teeth, and said to his wife, "You carry the *baro*, I climb the tree and pick the nuts!" The moment he was up there his people called, "Gide, Gide, come, come!" He quickly came down and went into the village. Yet, he left his wife at the palm tree.

Then he saw how the people from Souk fought the people of Oleai. A man of Souk, Uoiiireï, ran with his *baro* towards him. Gide jumped over him and from the back beat him to death with his own *baro*. Then another Souk-Man, χauuere, came towards him and said, "Let's fight each other!" However, Gide turned aside, as if he did not want to fight. Then the Souk-Man turned around. In this moment Gide took his spear and with one blow ripped the nape of the neck and the shoulder open, so that he fell dead to the ground. Gide ripped out his eyes and ate them, because he was very hungry. Then he looked for Iaurimal and said to him, "See, I eat the people I kill. Why do you say you just went for a stroll to my island and then you fight my people? I am fighting you now and when you die I will eat you!" Iaurimal replied,"I do not care!" Hereupon they fought each other without hurting each other. This went on for a long time, finally Iaurimal got tired. Now Gide ripped both his thighs open, one after the other, from the inside, so that Iaurimal fell down. He said to him, "Why do you say you just sailed around and then you start war. Now you are lying here dying! Yet, now I am going to kill all other Souk-People!" He left and fought until no one of the Souk-People was left alive.

Then he came back to Iaurimal and told him, "Here you can see me! All the people from Souk are dead by now and now I am going to kill you, too. Then all will be well!" However, Iaurimal said, "No, do not kill me! Don't you feel sorry for me? I am lying here and have to die!" Gide, though, said, "No, why have you come to wage war! I will not spare you!" Iaurimal said, " I give you my canoe!" Gide said, " No, this I do not want!" Now Iaurimal offered him his wife. Gide said, "No, I have two!" Iaurimal said: "I give you my island!" Gide replied, "No, I want you to die!" Iaurimal said, "No. I am afraid, lying here; I am already dying!" Then Gide took him, placed him in his canoe, and pushed it out to sea. Thus, all men from Souk died. Gide, on the other hand, now went into the bush to fetch his wife. Only a few people from Oleai died. The History of Dalebeie, the man from Oleai, is another purely legendary account dealing with Oleai and Souk.

The History of Dalebeie, the man from Oleai.

Douodouoremed said to his son Dalebeie, "You stay at home making honey; I go to catch some fish. But do not chat. A spirit lives in this house. However, when the father had left, Dalebeie did not make any honey. He climbed a coconut palm and sang. Thus, many spirits climbed the tree in order to catch Dalebeie. He became afraid, grabbed leaves and nuts and threw them down, aiming for the spirits, to strike them dead. The spirits, however, fended the leaves and nuts off with their hands so they were not hit. They caught Dalebeie and sang, "Ear rosou!" (We got him!) They brought him to the spirits' residence, a house, situated underneath the house of his father. There they pulled all his hair: eyelashes, the brows, the beard, the hair of the head and pulled the finger- and toenails. Then they put him into a basket and hung him on a wall. Afterwards they went to the taro patch in order to fetch some taro, which they wanted to eat together with Dalebeie.

In the meantime Dalebeie's father came home. He did not see his son, so he asked the spirits about him. They, however, said, "We do not know anything; he is in your house." Then the father asked the woman Saiside Sause, where his son was. She had seen how the spirits had caught Dalebeie and she said, "Go into your house and, lie down on the door, there you will see your child." This he did and saw the basket on the wall, in which his son was. Then he took a shell, cut the basket off, and ran with it to the beach. Five canoes belonging to the spirits were there. The father destroyed four of the canoes, he placed himself and his son, who no longer could walk, inside the fifth, and sailed over the channel from Oleai to Souk (Yapese name for Hok). In the meantime the first spirit returned with some taro from the field. He cleaned it and boiled it. Then he went into the house and said to the other nine spirits, "Don't look up!" All ten sat down in a circle and looking at the ground, they placed the fingers of each hand on top of the other and grabbed the eyelashes. When the first spirit called they looked up and circling their faces with their index fingers. However, they did not see anything. Now they ran outside looking for Dalebeie, yet they could not find anybody. They too asked Saiside Sause, who lived next door, "Did you see a man?" She, however, said, "No." The spirits said, "You did see him, admit it or we will kill you!" Nevertheless, Saiside Sause said, "You will not kill me!" When the spirits grabbed her, she spread her spines. (Her skin was studded with spines, which she could spread.) This alarmed the spirits and they let her go. Saiside Sause, though, said, "Go down to the beach!" There they found the four canoes (the ropes of which had been cut) and the fifth was missing. When they looked out to the sea, they saw in the distance Dalebeie in his canoe. Quickly they readied again one canoe lashed it together, and followed him. They sailed much faster and quickly came closer and closer. Then the father took a coconut shell filled with mosquitoes, which he had collected, and threw it into the canoe of the spirits. This caused them to be pricked all over. They killed the mosquitoes by slapping on their bodies and had to stop sailing. With this trick Douodouoremed managed to reach Souk. Mentioning the imported mosquitoes as a remedy against spirits on a chase is remarkable. The history of the Oleai-Man Idabadu, whose wife had been kidnapped, takes for instance place on the island Sorol.

The History of Idabadu, the Oleai-Man.

Idabadu a man from Oleai, took a fishing trap, placed it into his canoe, and sailed with his wife Samari Saiside out at sea. The woman ate raw fish. The man said to her, "In case you want to wash your hands, you have to wash them in the canoe. If you wash them in the sea a spirit will come and cut off your hands!" When the man dove down into the ocean in order to place his fish trap, the wife still washed her hands in the sea. Thus the spirit Abisaseri came, grabbed the woman, and took her to Sorol. When Idabadu returned to the canoe his wife was gone. He sailed home crying continuously. He asked all the people in the village what he should do to get his wife back. People told him, "You have to build a sailing canoe and sail to Sorol". The man did as people had advised. Arriving in Sorol, he went into the village and spotted his wife in one of the houses. He called her, took her with him in his canoe, and sailed to Oleai.

When the spirit returned home and no longer saw the woman he took his canoe and sailed out to sea. On the shore of Oleai he slipped into some driftwood. One day the woman went to shower in the sea. Then the spirit emerged from the piece of driftwood and called her. She then said, “Wait, I will just walk to the village and will be back.” However, in the village she told her husband, “The spirit is here in form of a piece of driftwood!” So the man called all the people of the village together, they went there, and cut the piece of driftwood into pieces, slaying the spirit with an axe. The history of the man-eating spirit Eriderou brings us to Nukuor and Ponape, which is here called Saurubeï.

The History of Eriderou, the female man eater.

Eriderou dwelled in the menstruation house and ate women, who wanted to stay there. Finally a woman called Dailili came, took a mat, and wrapped herself into it. In this way the spirit Eriderou could not see the woman. Then a canoe from Saurubeï (Ponape) came to Nukuor. The man Sauiberi sat in it. The chief of Nukuor said to him, “In case you sail again to Saurubeï tell me so.” When the man wanted to leave he said so to the chief. Both of them went into the menstruation house and wrapped the spirit Eriderou into a mat. They told him, “We wrap you in a mat, so that you are not feeling cold.” In the process they wrapped the spirit very slowly and placed him into the canoe. Then the Ponape-Man left. His small son Rararam sat next to the mat. Once they were out at sea, the spirit sang:

Rararam, Rararam sabubuo χosam dudiri Eriaerou gö!
R. R. I offer your food the breast of E. Ei!
Rararam io! sauei uesak uodudiri ielemeda io iöris
R. ! this is just like the breast of the human being Hu, a spirit.

The child was getting afraid. Therefore the father took the spirit and threw him into the water. Now the spirit turned into a shark and sang:

Ualu Ualu arenga neï areai iesak
sadoreri uaeda uangar ngar meseï ngengi desidesi rediko

The man said to the shark, “Open your mouth! I give you a human being.” The shark opened his jaws, but the man took a stone and threw it into the mouth of the shark, so that he drowned. The man, however, continued sailing to Saurubeï and told the chief there, “The chief of Nukuor had given me a spirit to take with me. I threw him into the sea, pushed a stone into his mouth, so that he sank.” The story of the spirit Mariserelaχo takes also place on Nukuor

Mariserelaχo. (*Daudu Uaremedau da Songesor.***)**

Rigasasa had two sons: Bari Irob and Salaueï. One day they sailed from Nukuor, where they lived, to Mariserelaχo, their brother, but they could not find his land. Then a big bird by the name Meian (he can be found in Manila) came. Salaueï was very much afraid of the bird. Rigasasa said, “What kind of a bird is this?” Then she sang:

Mare medareï menige bisugue abi solol ngab boke ege maueï simasa iisengi nuguar mereïii reï gas salaueï

Now the older son Bari Irob knew where land was. The mother took a sailing jacket, rigou, out of a container, gave it to him and said,”Now show us where land is!” The son showed the land and they sailed towards it. When they landed, Mariserelaχo came. Bari Irob gave him 2 coconuts. They went into the village. Mariserelaχo bound his hair into a knot on one side. They lived in his house. After one day Bari Irob said to his mother, “In two days we are leaving again!” This they did, they went home to Nukuoro. Salaueï, though, said, “I will go back to Mariserelaχo”; because he liked it there, there were many beautiful villages. However, when he got there, Mariserelaχo did not talk to him. They went into his house and when they both sat down, Mariserelaχo, who was a spirit, took off his head. Now Salaueï was very much afraid. Mariserelaχo put his head back on and told him to go and fetch some coconuts. However, he should climb the coconut palm, head down, legs up. He was supposed to throw the nuts down, but had to carry one down for Mariserelaχo. Salaueï, however, climbed the tree with the head up and threw all nuts down.

When he told Salaueï how he had managed, the spirit once again took off his head, changed his skin into spines, just like a pandanus, and devoured Salaueï. Rigasasa waited in vain for her youngest son. When he did not return she sent Bari Irob to her brother. When he arrived Mariserelaχo once again fastened his braid on the left hand side, like all spirits do. Bari Irob gave him two coconuts and they went home, sat down, and talked to each other. The spirit asked, “What do you want here?” Bari Irob answered, “I am looking for Salaueï.” Thus, Mariserelaχo took again his head off. The other one was alarmed and said, “I am very much afraid!” Therefore, he put his head once again on and told him, “I devoured Salaueï!” He fetched the bones showing them to him. Bari Irob asked, “Why did you eat my brother?” Mariserelaχo replied, “He did not bring me any coconuts as presents and when I sent him to fetch coconuts, he threw them from the tree, and did not bring them to me!” Bari Irob begged Mariserelaχo to let him return, as he was very much afraid. The spirit, however, replied, “I will not eat you!” The other day Bari Irob sailed back to Nukuor and reported everything to his mother. Since then they have never returned to Mariserelaχo.

The story of **the Songosor - Woman, who gives birth to a snake**, refers to the tradition that Songosor people reputedly eat snakes.

A Songosor-Account.

A woman was pregnant. One day she went into the blood-house and gave birth to a snake. The woman was very much ashamed. She did not give birth in the menstruation house, but outside of it, on top of the wooden sticks that enclose the menstruation house. The snake crawled underneath one of the poles and stuck its head outside. The woman went to the beach in order to wash there. When a man went to make χasi, he saw the snake, which was very thick, looking out from underneath the wood. He called four people and said, “Catch it, it is good food!” (According to people from Pur Songosor-People eat snakes.) They took a rope, made a sling, and caught the snake. Three of them prepared it and ate it. Then they went home to sleep. That was when the snake started singing:

e Marameri1 e Silibou1 e Ribelaue1 magi ogudegi e mömöda e mimisoai He marameri, he Silibou he Rebelaue

(Translation: I am coming outside (when you spit me out), he, I am coming outside he, I go down, I the snake). Then a snake came out from the mouth of each man. Alarmed the men jumped up and ran away into another house. The snakes, however, ran after them. Thus, they climbed a coconut palm, the snakes, however, followed them climbing up, too. Therefore, they threw coconuts in the direction of the snakes. They, however, quickly crawled into the nuts and fell with them to the ground. Among the people’s treasure of legends are also two stories from Mogemog. One reports about the man Moailari, who dies because of lover’s grief. The other one is about Iaulob and his children. This one is said to be very old dating from a time when people from Pur still lived on Mogemog. In this story the island Fais is fished out from the sea.

The Story of Moailari.

One morning Moailari, a Mogemog-Man, went to prepare palm wine. That was when he saw the woman Iraba, taking a bath in the sea. He returned home and said to his mother, “Mother, I want to marry Iraba!” The mother replied, “No, we are rich, but Iraba is poor. You are not allowed to marry her.” The man, however, wanted to have the woman, he went to Iraba’s house, married her, and stayed there ten days. When he returned home his father scolded him. Moailari, though, told him, “If I cannot marry Iraba, then I die!” And he got sick and died. His spirit, however, went to Iraba. He looked like a man and she was looking for lice on his head. Then Moailari talked, “I have a headache!” The woman asked him, “Why do you have a headache?” He replied, “I am dead; now I am a spirit!” This made Iraba’s family very much afraid. Therefore the man left and went into heaven. The woman, though, went to Moailari’s father and told him that the spirit of his son had been in her house.

The Story of Iaulob.

Iaulob had six children. Then his wife died and the children had nothing to eat. Five children ran away from him, only a small boy stayed with him. Iaulob was already so old that he no longer could work. Therefore the small boy went fishing and in this fashion took care of food for his father. One day the father told him to louse him. Afterwards he slept with his father. When the child slept, the father took his stick and went fishing. When the child woke up and no longer saw his father he went looking for him. The father had gone to the reef where he counted the waves. When the tenth wave came the father plunged and did not reemerge. The child had heard the counting. Now he did the same that he had seen the father doing and plunged into the sea at the tenth wave. The father arrived in a village at the bottom of the sea and did not know that his son was following him. When he turned around he saw him and said to him, that he now had to die, because the son had followed him. They took the boy and returned with him to the reef and back home. There he got sick and died.

At his death the five other sons came and cried. They called the father by his name and asking to whom the house and his property belonged. The father, however, did not reply. Then the youngest son came and asked. Then the father replied, "It belongs to you. When you go fishing, make your fishing line very strong." The sons cried and sang. Then all six of them went fishing. The five sons caught fish, the youngest son however, brought taro, bananas, and other fruits out of the sea. They fished each day until there were no more fruits in the village under the sea. When they were fishing again, the hook of the youngest son got caught. He pulled and pulled and finally pulled the land and half the village out of the sea. This place is Fais, the other half of the village is still under the sea. Today people still know the names of the sons: the youngest one was called Maudik, the oldest Ior, then followed Abadiu, Sauualik, Mos, and Saroχ. The mother was called Iad.

The amount of Yapese legends is considerably numerous and they seem to have their origin in the time when people stayed there. They all have the same hero, the Yap-Man Ior. Ior simply means "chief". The content is fairytale like.

The History of Ior on Yap, whose wife is killed.

Ior went fishing. A man, Seribaramar, came down from heaven and into his house. He wanted to have his woman. The woman, however, refused and said that she was too afraid of Ior. He, though, said, "If you do not want I will kill you!" Now the woman started to be afraid. She finished preparing Ior's meal and went with Seribaramar to heaven. Beforehand she spoke to the other men, "When Ior comes home show him his food and tell him that I am on my way to heaven and that he should come there, too." Seribaramar took the woman with him to heaven. There he cut off her hair, nails, and eyebrows. He placed a piece of wood on her ear and drove it into her head, so that she died. Then he deposited her in the cooking house and went to the taro patch to fetch some taro. In the meantime the Yap-Man came and saw the body of his wife. He entered the residential house and killed the daughter of Seribaramar. He placed her into the cooking house and took the corpse of his wife home. On the way he destroyed the path between heaven and earth. He buried his wife in the ground. Since then there is no more path leading from earth to heaven.

The Story of the Ior and the Daughter of the Mouse.

One day Ior went into the woods. There he saw a pandanus stem in which a woman was stuck. Only her head peeped out. Ior asked her, "Would you like to stay with me?" She, however, answered, "No, I am poor. I cannot go into your house!" He, though, replied, "This does not matter, come with me!" The woman said, "In the evening I will come to you!" When night fell the women went into Ior's house, and slept with him. At night when she woke up, she talked to the wall.

However, in reality she did not talk with the wall but with her mother the mouse, which was outside. When Ior heard her talking, he asked, "Why are you talking with the wall?" She, though, said,"I do not talk with anybody, nobody is here." But she asked her mother to bring her coconuts every day. The next day the woman had many coconuts, so that Ior was astonished and asked, "From where do you have these nuts?" She replied, "A woman gave them to me, but I am saying nothing, I am ashamed." Ior said, "In case you still have a mother, let her come during the day." The woman, tough, said, "No, am going to stay here alone; I don't want my mother to come. I am ashamed." On the next day a woman's dance took place and Ior said to his wife, "If the women are dancing you can also go there!" His wife – she was called Liesik – did not want to go there. Thus, Ior said to her, "You have to dance with the others!" Nevertheless, she did not want to. Then he scolded her and she became fearful and went to the dance. The mother-mouse sat in knothole and said to the people below, "My child is a good dancer!" Then Liesik changed into a mouse and ran away into a hole in the ground. Ior on the other hand dug the earth out of the ground looking for his wife. Yet, he only found a mouse, which he released.

The Story of Ior and the Daughter of the Crab.

Now Ior was looking for another wife. He found a woman in a hole in the ground. Only her head was visible. So Ior asked her what she was doing there. She replied, "This is my house." This woman was called Gidaurile and was the daughter of the crab, Lagum. Ior asked her if she wanted to stay with him in his house and if she wanted to marry him. She agreed and became his wife. She had a son, who was called Gidaremede. Already when he was still small and could not yet stand upright, the parents took him with them to the field. Ior, however, had forgotten his knife and returned home in order to fetch it. In the meantime the woman gave the boy a crab. When Ior came he saw his son playing with a crab which was singing:

Gidauerele, Gidauerele nga raumu emida goesame raum nege rau uadararasi gede magauüre emesi Gidauerele.

The crab moved and felt her way around the child's body. It played with him. Ior took a stick and hit the crab, so that a pincher fell off. Thus, the crab rushed into a hole and Ior picked the child up. His wife asked him, "Why did you pick up the child?" He replied, "Why did you leave the child alone? A crab came and played with him. I beat off one of its pinchers." The woman said, "Why did you beat my mother? I am going home and will not work here in the taro field." Saying so she threw away her basket and said to Ior, "Come, we are going to see my mother." The woman went ahead to her mother and asked, "How are you?" She replied, "Your husband has beaten off one of my pinchers. Take away your stuff, when I cry, a flood will come." Thus, she went home with her husband, took a mat for the child and they walked up on top of a mountain. Then Lagum started crying and much water came over Yap, so that all the people died. Only Ior, his wife, and their child stayed alive. After three days the water receded. Ior asked his wife, "Is the water gone?" She went and had a look. The water was gone. Besides them only a brown ant was still alive. Otherwise there were no longer any people on Yap

The Story of Ior and the Dugong.

Ior sailed in front of the reef, in order to catch fish. There he saw a woman on the neck of a dugong, *laso*, Palau: *mesegiu* [1]. He sailed closer, took the woman into his canoe, went home with her, and married her. She was called Rigederi Iueroχ. She gave birth to a son Sieru. While she wove a man's belt, her son went fishing without her knowing it. He found a big dugong, took his axe and beat it with it. This dugong, however, was his mother's mother, which he did not know. When he beat her she started singing:

χode sososiraieï / sieruga / saua ngan laso /
ngasaua ngan güie[1] / idasaro idiuo /
idasaro idaige / uoin me leri / isaroia neï
Rigediri Iueroχ / ie lasoe / saremi / me esin iesin

1 *güie* is another term for dugong.

When the dugong started singing, Sieru became fearful and quickly went home. He took the axe and with it he cut the man's belt from the loom. Doing this he sang what the dugong had sung. Thus, his mother realized what had happened and started to cry. She asked him to show her where the dugong was. The mother took some oil as medication with her. She went where the dugong was lying and poured oil on its wounds. The dugong convinced her to come with her. Thus, both of them sat on the dugong and swam away. The woman said to the dugong, "We want to swim to Ior, who is right now fishing on the ocean. I want to talk to him." Swimming they passed Ior and she said to him, "I am leaving again!" The man wanted to hold her hand and wanted to kiss her (with the nose) her hand once again, the dugong, however, quickly swam away. When Ior came home he looked for another woman. He found one sitting on a stone on the reef. It was a beautiful woman. Her mother, however, was the snake *Rimangenengele*. Ior asked her, "Do you want to stay with me?" Yet, the woman, — she was called Ideleem — said, "I am poor, I cannot marry you!" Ior said, "No, this does not matter!" He took the woman home and the woman said to her mother that she wanted to go with Ior. The mother said, "Every night I will come into your house and visit you!" Thus, at night the mother came and sang:

Ideleem, Ideleem, iuesauiia iuesau nesararadose erabangariko

In the morning the snake left for the bush. Then the rain came. Therefore, the daughter called her back into the house. Ior, however, did not know that his mother-in-law was a snake. When he saw her he was shocked and ran away. He ran to the people of the village and told them that a snake was in his house. He told them he wanted to go and fetch his wife, then they should set the house on fire, so that it would burn together with the snake. This they did. A spark fell on the left shoulder of Ideleem. She took it and sniffed at it. It smelled exactly like her mother. Therefore, she quickly ran to the burning house and shouted, "Extinguish the fire!" But the people did not do so. Thus, she turned into a snake, like her mother and ran away into the sea.

The Story of Ior and the Woman of the Sea.

Each day Ior fished in the ocean, outside of the reef, where driftwood was. There he found a red stone floating on the ocean. The stone was called Mül. He took it into his canoe and placed it in the back, while he stayed in the front. Sailing home, when he came into the vicinity of the village, he turned around and noticed a woman in his canoe. He asked her, "Who told you that you should come on board my canoe." She replied, "You were the one who wanted to take me!" Ior said, "I fished a stone and not a woman out of the sea." Yet, the woman said, "No, this was not a stone but a woman!" Ior took her home and married her. However, he had still a second wife. One day he went out to fetch *χasi*. Both women were playing with each other. The Yapese woman tickled the other so that she had to laugh loudly and a lot of water just like a flood came out of her nose, the mouth, and the ear. When she stopped laughing the water ran back into the nose, the mouth and the ears, When Ior came home the Jap-Wife told him about it and said, "You brought a spirit with you!" Ior wanted to kill the Stone- Woman. However, the other one asked him not to do so, but to take her back to the sea. When Ior brought her out to sea in the canoe the woman paddled and sang:

sadir seugide eχaχ seugide üle seugide raraχo
sadün serü iamemi sireï me semaï uaiesisi iesa ngaiebela

When the song was finished Ior took the woman, threw her into the water, and sailed back home.

The Story of Uoiieriiangas.

Woiieriiangas was half human half spirit and lived on Yap. He was very old and was no longer able to walk. Every day his son carried him to the sea to could take a bath. One day he forgot to take his father out of the water. A flood came and carried him away. Suddenly the son, Woi, remembered that he had forgotten to fetch his father. He got up, went into the sea looking for his father. However, he could not find him. The father swam out into the open ocean, there he turned into a spirit and ate humans.

He stuck his fingers and toes into the air and the nails turned into twenty sailing canoes. If a canoe came into his vicinity he turned into a shark. He devoured each canoe that sailed in between Yap and Mogemog. Thus, for many months no canoe managed to sail from Yap to Mogemog and vice versa. Then Woi thought, maybe my father is in the ocean and devours these boats. The next time he went himself to Mogemog by canoe. They saw twenty canoes coming towards them. People in the boat said, "Look there are twenty canoes!" Nevertheless, Woi said, "This is the spirit of my father!" Suddenly the spirit turned into a shark and made a big hole into the canoe. The son, however, said to him, "Come, I am your son, I had forgotten you in the ocean. Do not eat the others, eat me!" Woi made a shark sling, placed it in the water saying, "Here, eat my arm!" Saying so he placed his right arm in the sling, with his left hand he held the sling. When the shark shot towards the arm, in order to devour it, Woi pulled the right arm back and people pulled the sling tight. Then they struck the shark's head with a piece of wood, so that he died. Then they hoisted the sail. The canoe went very fast. The shark, however, started now to beat his tail around back and forth. When he finally was completely dead, the others said, "Throw the shark away!" Woi, though, said,"No, he is still alive, we are not allowed to throw him away." So they took him with them to Mogemog. There they carried him into the village and threw him away. Since this time, though, the spirit lives in each leakage of a canoe. Therefore, you first have to perform *saiari su* before a hole in a canoe can be mended.

Then people told the Mogemog-Men that they could sail again from Mogemog to Yap and from Yap to Mogemog, because they had caught the spirit. In the story of Ior and the crab a big flood comes over Yap caused by the crying of the crab. It destroys all humans except the one couple and the brown ant. When a Mogemog-Canoe comes to Yap it found no people any more. It returned to Mogemog and brought many Mogemog-canoes to Yap. Their crews settled the deserted island. First they built houses in Asapal and had many children, so that they had to build more and more houses. Pur-People say this migration of Mogemog-People to Yap took place in a much earlier era than the so to say historical time of *Maretaisai*.

The other legends deal with matters from the history of the gods or their topic is an explanation of natural causes, the origin of animals, etc. They are presented on another page.

2. Religion.

The cupola of heaven, rain, vaults over the earth, ototaro, and above it is uonen. Under the earth is izarizerue, the underworld. Arizirap, the godfather and creator of all things, his wife Itamarun, and his sister Imegei live in uonen. It seems that Arizirap1 is the beginning of all life. He has neither father nor mother, however he created heaven, earth, and all that is on it, also the human beings. He had eleven children, eight sons: Rugeïren, Orozat, Zorengi, Geto, and Itazapio, Marizerelaχo, Rigazaza, and Zizelele and their three daughters: Rizereu, Itazario, and Rioz. Later on he gave the reign of the world to his son Rugeïren. He handed him a thread for each human being. They run from the heads into the hand of the god. He holds them all and takes care of each individual one. In case some one is bad god breaks the thread and the human being dies.

Birth of Rugeïren. "Rugeïren was still in his mother's womb when his parents, Arizirap and Itamarun, ,sailed in a canoe on the horizon. There she gave birth to Rugeïren. The parents placed him into a wooden bowl, töpi, to which they attached a string. They left it on the ocean so that it drifted away, nevertheless it was held by the string. The father Arizirap was not allowed to be with his child, otherwise it would die. However at night they pulled it in with the string and the mother nourished her child." Besides these two there was one other man in the canoe, who secretly cut the string after ten days. When they woke up in the morning, they could no longer see the bowl. Therefore, the parents went to heaven. The bowl, however, floated on the ocean. Rugeïren started singing:

maro marutiuo	I am swimming below
maro marutaige	I am swimming on top
pasanga pasanga	I am arriving, I am arriving
rori gameau	I am swimming over the stone dam into the enclosed bathing place
iale Isaruepe	Isarupe may come
ma Saiapa	and Saiapa (her husband)
lopiti loseto losetat	down for bathing, bathing in salt water
lasauai ligolasa mama	And we find our mother
lasauai ligis	And we find our mother.

Then the woman Izaruepe came down and saw the child in the wooden bowl. It was lavishly decorated with yellow color. She took the child home with her and placed it in the attic. Then she called her husband:

Saiape, Saiape χoa	*Saiape, Saiape, "Yes"*
uitiuititoχ, χasike	bring palm wine,
tautoto uane	bring coconuts!
nian iuetapauis iuerauai moru	I am fetching some taro.

When the man came his wife said, "Look up!" He looked up and saw the child in the yellow decoration. Both of them took a foot of the child and led it to their noses. Then the woman gave the child squeezed coconut milk to drink. On the next day the child was already able to stand, and on the following to walk. On the third day it spoke and on the fourth day both his foster parents taught it to dance. On the fifth day they took it to a dance in the chiefs' meetinghouse. During the dance Rugeïren stamped with the foot on the ground, so that his real mother Itamarun heard it. She sent a man called Maropal, a cripple who walked with a stoop. She spoke to him, "See what is going on down there, then come back and report to me!" The man went and saw the dance and meanwhile completely forgot that he was supposed to return. Thus, Itamarun sent a second man, Maroueri. Nevertheless, this one too, stayed with the dance and never came back. Thus, Arizirap sent his own wife. Itamarun came down and saw Rugeïren, who looked just like Arizirap. However, she too, stayed watching the dance and looking at Rugeïren. Now Arizirap sent his other son Orozat and said to him, "Take a ripe breadfruit with you!" When Orozat arrived down there with the ripe breadfruit, Itamarun asked, "What smells so good here?" Then she saw the ripe breadfruit, she tried to grab it, longing to have a piece. But Orozat pulled his hand back and continued walking away. She followed him trying again and again to help herself to the fruit. In this fashion Orozat brought her back to heaven. Arizirap asked Itamarun, "Why did you stay so long?" She replied, "I saw a boy who looked just like you." Arizirap answered, "Let us go there!"

When they arrived down there and saw Rugeïren, they wondered about his likeness with Arizirap and said to each other, "This, is perhaps our son!" Thus, they went to Izaruepe. Itamarun asked the man Saiape if Rugeïren was his own child. He replied, "Yes, I am ugly, but he is beautiful." Itamarun said, "No, this is not your child." Then Izaruepe said, "Yes, it is not my child; I found it in the water." Arizirap said, "Well, then take the child and come with us to heaven, because it is our son!" When they arrived there Arizirap gathered all heavenly people in order to give his son a name. Uru said, "We want to call him Rugeïren "(*Rug* = middle; *ren* = sky). Arizirap answered, "Good, this shall be his name." To Uru, however, who had up to date only lived in a corner of heaven he said, "From now on you are also allowed to stay in the middle!"

Rugeïren's Marriage.

After naming him, Arizirap called all women of the sky together in order to pick one for his son Rugeïren. They all came and had a circle of yellow color in their face and were covered with jewelry. Only one of them, Itameiei, was neither decorated with jewelry nor with yellow color. When Rugeïren saw her, he said to his father, "This one I want as my wife" Orozat took Itameiei at her hand, led her to Rugeïren, and placed their hands into each other. However, two women, Uaitiuor and Uoropaleo, were saddened that Rugeïren had not taken them as his wives. Uiatiuor drank all the fresh water and Uoropaleo all the salt water, so that Rugeïren and his wife could not take a bath. One day he was sweating a lot and wanted to take a bath. He ordered Orozat to fetch some water. Orozat went to one of the two women and tickled her breast so that she started laughing and thus vomiting all the water, which she had drunk before. Then he went to the other one and did the same so that she too returned all the water.

God Orozat made all the things of the white people, big houses, big ships, etc. he is the well known Orofat, cunning, never shy of an answer, the messenger and trouble shooter of the gods, however, also full of malice. Among Pur-People he is also considered as the son of the highest god Arizirap, as well as the son of Rugeïren. In the legends he is one time considered to be one and then the other. His character, however, is always the same.

How Orosat Was Born and Was Looking for his Father.

A woman by the name Edimele had a bad foot, she had a big wound. She made a flower garland for the hair and saying, "I am doing this for Rugeïren." When uttering the word "Rugeïren" her foot was healed. One evening Rugeïren came to her into the house. When he entered, it became brightly lit. He asked her, "Why did you say my name?" She answered, "Who has called your name? I said Rugeïren." He replied, "I am Rugeïren!" The woman spoke, "I said Rugeïren because I wanted to have medicine." Thus, Rugeïren took her as his wife and came every night to visit her. The woman became pregnant and gave birth to a son, whom she called Orosat. On the first day he got all his teeth, on the second day he could stand, and on the third day he could walk. Rugeïren forbade the woman to let the child ever drink from an entire coconut. She was supposed to pour it into half a shell and hand him this one to drink. Should he drink from a whole nut, he would have to bend backwards and would thus see his father Rugeïren and would want to join him.

He also told her, "In case Orosat should see me, do not let him go when the smoke of the fire in the hearth rises sideways. Only when it raises straight upwards, then Orosat can reach me." However, once when his mother was about to open a coconut, Orosat took the entire coconut away from her, and drank it. Then he saw Rugeïren, his father and wanted to go to him. He ran away when the smoke drifted to the west. He found people fishing with a rod and wanted to have the fishing line from one of them. The man refused to give it to him. AIn answer to it Orosat said, "You will stay still and become a stone!" Thus, the man became a stone. This stone is standing in the west in heaven.

Now Orosat turned to another man. This one gave him the fishing line with a hook. Orosat caught a fish with it. He gave it to the man saying, "You can go home, the other one, however, will remain stuck!" Orosat went on and met many boys who guarded fish, sharks and dugongs, just like pigs. When the boys called, the fish came close by. In those days the shark still had no teeth. Orosat wanted to have a shark. Yet, the boys did not want to give him one. Therefore, he created teeth from a shell for the shark, so that the fish devoured the boys. Orosat kept on walking and met a big dugong which prevented him to continue. He took the midrib of a coconut palm leaf, and made with it a small hole through the dugong through which he walked. He continued walking and arrived in heaven.
In heaven he met people who were busy building the frame of a house with some beams. However, the house collapsed. Then Orosat took a bent beam. People, though, did not want to have this bent beam. Rugeïren, who stood nearby said, "Let Orosat do this!" He now placed the *lari orosad* on the frame and the house stood firm. Now people made a hole for the house post and asked Orosat to help them with the hole. When he stood in the hole they took the pole pushing it into the pit and into the back of Orosat.

Orozat and the Mouse.

One day people had caught a turtle and brought it to the chiefs' house, where Rugeïren divided it. He gave the thunder, *Pele*, a leg, The female mouse "Mouse Tail" received one arm. Orozat carried the arm into her house. Tail-Of-The- Mouse, however, was not at home. He cut off the heads of the son and the daughter of the mouse. Afterwards he placed them in such a way, head on the front paws, as if they would still be alive. Tail-Of-The-Mouse came home and wanted to give her children some palm wine. She spoke to them but the children did not answer. Thus, she touched their heads, and they fell off. Then Tail-Of-The-Mouse saw that the children were dead. She asked people who had been in the house, and thus learned that Orozat had been there and had killed the children. Tail-Of-The-Mouse went to see him. She called and asked him to take a bath with her. Tail-Of-The-Mouse took a guru-fruit and rubbed her head with it. She said to Orozat that he could fall asleep here while she would in the meantime de-louse him. While Orozat slept Tail-Of-The-Mouse went home. Already beforehand she had made *saiere su*, so that Orozat continued sleeping. In the meantime Rugeïren looked every day for his son. Finally he found him, however his head was already overgrown by plants. He woke him up and brought him home, telling him on the way that Tail-Of-The-Mouse had made *saiere su* with him.

Meanwhile Tail-Of-The-Mouse had gotten sick. Orozat visited her asking what she wanted to eat. She wanted to have a piece of coconut. Orozat took a small piece of coconut and roasted it over the fire. Then he placed it in front of Tail-Of-The-Mouse's door. In front of it he made a sling, which was hanging down. When Tail-Of-The- Mouse wanted to eat the piece of coconut, Orozat pulled the sling tight.

Besides these legends people on Pur only know of the Orofat-legends the one of the **white ants** and the **food** and the story **how Orofat and Rios** made **human beings** (compare Merir). Zorengi is considered to be the inventor of the canoe . Geto taught how to build a house. Ita zapio produced the colors for tattoos. Itazario made the tattoos, just like the women, who practiced this art until recently. Marizerelaχo constantly cruises the high seas and is considered the conqueror of the ocean. He causes the canoes of bad people to drift, and carries the boats of the good ones safely home. Arizirap's daughters Rigazaza [1], Riizereu, and Ziizele le are considered to be the inventors of female manual skills. The names of the goddesses contain the term of the respective technique: Rigazaza produces the mourning jackets *rigou* (*riga* < *rigou* = jacket; *zazazaz* = to plait). Rizereu invented to plait mats and baskets (*rizereu* = chase away). Zizelele invented the loom and the weaving of man's belts on the loom(zize = to walk loudlessly; lele = to cut; this means the apron on the loom). Rioz and Orofat are said to have created the human beings. The wife of Rugeïren, Imeiei invented singing, the language, crying, and the magic, *saiere su*, this means the art to make someone sick and well.

People on Pur only have a vague idea of the **underworld**. It is dark and filled with water, however they do not believe that fish live there, as people on Merir and Songosor do. According to the opinion of Pur-People, they had borrowed this belief from Yap. The perception of the malevolent spirit Gumezan is an important indication of the disrespect of ground burials. He dwelled in the northeast and caught the spirits of the men from Yap, Mogemog, and Songosor with the help of a tripod. He puts them into a box and lets them perish there. However they are all human beings who had been buried on land. As Maian said, on Merir and Songosor only poor people, murderers etc. were buried in the ground. The chief of Merir, Peiloχ confirmed this. According to the belief of Pur-People the **realm of the dead** is on two ships of the dead, which both belong to the god of the sea, Rugedad. He is the navigator and orders where the canoes should go. Rugedad is the son of the god Malegim and his wife Rureperio. Malegim himself has no father. He is a very old man who sleeps all the time. His breath creates the tides, when he breathes out it is high tide. He is considered the ruler of the bigger ship of the death, called Uametau.

1 She is also mentioned as a son.

Rugedad and his wife Irorap also live in this boat. The smaller ship of the dead is called Uaseti and is navigated by Maneperap , the son of Rugedad. His son Toup is with him.

Maneperap invented the small toy boats, he also creates small waves on the sea, when he is angry. In the evening Rugedad and his daughter Mautama arrive in the village on Pur, where they walk around. Both ships of the dead stay in the west. Sailing around there causes the strong currents, which can be observed here. The big boat is for old people and chiefs, the spirits of the young and of small children stay on the small canoe. The spirits of the dead work on sea and live in the canoes. They make the waves and smooth the surges. On foot they walk on water to the ships of the dead. A shark is swimming underneath the big canoe. He is Rureperio's pet and is called Maserima. When Maritaisai makes magic, saiere su, then the shark turns into a man with a sounet. By swinging the net he creates a lot of wind. Maretaisai is the one who sends typhoons. The god of the sea Rugedad had two more children, the son Aseperain and the daughter Uulerau. The following legend tells of both of them:

The Story of Uulaerau.

Uulerau, the daughter of Rugedad, the god of the sea, had no husband because no men of the sea dared to marry the daughter of the wealthy god of the sea. For the same reason Aseperain, the son of Rugeiren and of Idemegeis had no wife, because none wanted to marry the son of the big god. As a result, Rugeiren talked to Rugedad, "My son has no wife and your daughter has no husband, therefore they could marry each other." Accordingly Aseperain went into the sea to Rugedad and married his daughter. When he wanted to take her with him to heaven, Rugedad did not want to let his daughter go, but wanted to keep her with him in the ocean. Thus, Rugeiren made saiere su and now Uulaerau came to heaven. Rugeiren sent many inhabitants of heaven down in order to bring the woman to heaven. Up to this date people of the sea were not allowed in heaven, from now on they were allowed to go. They took some fish with them into heaven. Rugeiren, however, said, "These fish are stinking; they are not good!" Therefore, inhabitants of heaven are not allowed to eat any fish. Ulerau had one son. He was called Ule. After his birth she became sick. She got a big belly. A woman from heaven who had no husband and was ashamed about it –she was called Arisinen – had crawled into her belly and was now weaving a mat in there. Thus, Rugeiren sent Orosad with the message that his daughter was sick to Rugedad. Many people of the sea went to heaven and asked Uulerau what was amiss with her. She said, "I do not know, my belly is hurting so very much!" The woman of the sea was palpating her belly and said to her, "There is a human being in your belly!" She called the other people of the sea and they massaged the belly of the sick woman. Then the big woman emerged from the ear of the sick one. Now Rugedad took his daughter back with him to the sea. Now she was very sick, slept constantly and could not get up. Rugedad and his wife gave her medicine, yet, she did not get well. Then he took the sick woman with him to Yap, Mogemog, Oleai and Saurubei (Ponape). In each location he gave her medicine, she however remained sick. Yet, in Saurubei she got well again. Her son Ule remained in Saurubei. Uulerau went back into the sea with Rugedad. He told her,"You are not allowed to return to heaven; now you stay here!" Then Rugeiren made once again saiere su, but he could not achieve anything, because Rugedad excited the sea so much, that Rugeiren's saiere su could not enter the sea. Since then nobody can go from the sea to heaven and from heaven into the sea, because Rugedad had agitated the ocean.

Taboos concern basically pregnancy, fishing, the construction of canoes and certain foods. Every woman is taboo, while staying in the birthing- or menstruation-house, that none of the men is allowed to enter. If he would do so, he would have misfortune during his next journey at sea. The taboo of women concerns the time of her menstruation [1] and the time period from the day of giving birth until she leaves the menstruation-house *moruuugtoro*, which is permitted after two months.

1 During her menstruation a woman is 5 days in the imeriper, birthing house, and 5 days in the *moruuungtoro*.

After this time, if the moon is waxing, the husband goes to the first chief and tells him that the time is over. This one replies, “Good, go then and sing!” Then the man goes to the beach and sings to the moon: *eringe meleme, eringe meleme paro*

In the morning of the next day the woman is allowed to leave the menstruation-house. The man is very happy and paints three points with the powder of yellow ginger root into his face: one in the middle of the forehead, and one each on the temples. Then he prepares a feast to which he invites everyone. However, it still is not allowed to have sexual intercourse. In this regard the taboo persists and only ends when the child can run and does not fall anymore.

Fish are taboo for men and women while tattooing . Taboo are the following fish, this means they are not allowed to be eaten. Shark, *paro*, flying fish, *mangal*, *tagu*, *χalangap*, and *zauzau*. While catching *χalangap*-fish there is a taboo, too, this means that sexual intercourse is forbidden. A taboo is on the men who buried the dead. They are not allowed to go into the bush nor out at sea nor to have any sexual intercourse during the first four days. All sorts of bans are on a man who builds a canoe. Already when the tree is cut he is not allowed to eat, only to drink. Sexual intercourse is also forbidden. He can only eat when the tree is felled. The ban on intercourse lasts while the tree is in the bush and while it is carved on the beach. However, plenty of food is allowed during this time. On the first day the woman brings the working man two taro corms and two coconuts. They are peeled, cut, and placed in a wooden bowl. The man first puts it down at the stern, takes one taro corm, and sings:

χapelaulom uai uai, uarimoulu uasaue

Then he puts it down on the bow, then on the right side and in the end on the left side. While laying down the fruit on the bow he sings again, though not on the sides. Only then work can begin. He eats the fruits immediately afterwards. On the forth working day this tradition is repeated. On the days in between he eats whenever he gets home. Now there is only the ban for sexual intercourse on him.

The natives’ **cosmic belief** is by far poorer than their thorough observation of the stars and the currents, which they, capable seafarers that they were, had conducted. Their efforts to explain extraordinary natural phenomena are by all means childish and fairytale like. Thus, they considered a lunar eclipse, they had experienced, to be the doings of a Songosor-Man, who for this purpose supposedly had made a *saiere su*. The forefather Maretaisai causes typho ons as punishment by allowing a man, who actually is the shark of the big ship of the dead, swinging a net around. High and low tide are the breath of the old god Malegim and the ships of the dead cause the waves. The sun is a man: *Iar*. At night the sun is underneath the earth. The moon is the sister of the sun [1]. During new moon the sun has intercourse with the moon-sister. Two women live in the moon: Genoi and Rigititiraχo. The stars are considered to be stones.

The **arrangement of the environment**, such as the possession of fire and of economic plants is attributed to former beings respectively to gods and it is handed down in legends. In the story of the invention of fire the menace of mosquitoes is also used as a motive.

The Invention of Fire.

Arisiraba [2] did not want to give fire to the human beings. Thus, the egret *Alau* flew into heaven, tied a string to his right leg and placed the string into the fire. When it caught fire he flew down to earth and placed the fire close to a tree, which started to burn. The smoke, however, rose to heaven. When Arisiraba saw this, he was angry and asked who had stolen the fire. The inhabitants of heaven told him: the egret.

1 According to others, Pur-People consider the moon to be a man called Laigim, an information obviously based on a misunderstanding and which refers to the rainbow.

2 = Arizirap.

Arisiraba ranted and ordered the fly to go down to earth and to torture human beings. The fly, *ran*, refused to follow this order, then Arisiraba said that from now on it should eat excrements. The next day he ordered the mosquito *ramu*, to torture humans. They obeyed, and since then they bite human beings. — All people saw the fire and got some. Now Arisiraba ordered *rosab* (Palau = *χamaiun*, presumably a sort of dragonfly) to go down to earth and to eat the mosquitoes, so that there would not be too many and humans would not die because of their bites. Since this time the *rosab* is on earth. The mosquitoes, however, sometimes return to heaven.

The story of Daulen and Birid reports how humans learned to eat the coconut and to make palm wine.

The Story of Daulen.

In former times people did not know that they could eat the coconut. One day the woman Daulen was hungry. She opened a coconut and drank the water. It tasted sweet. Then she ate the kernel. It tasted good. Then her husband came and she told him that she had found good food. Since then people know the coconut and eat it as good food. From now on her husband, who was called Birid, ate all the coconuts, which belonged to Daulen. Another man, called Iabeleau, had a lot of coconuts, and did not eat them every day. Birid went to him and asked him for a few nuts. The other one said, “No, go to your own palms, cut into the very young ones and honey will come out.” He did as he was told and the juice tasted very sweet. Each day he went to fetch honey, drank it, and also boiled it down. This made him very fat. Iabeleau asked him, “Why did you get so fat? What are you eating?” He replied, “I always drink palm wine!” And in case he had no coconut shell to collect the sap, he fetched one from Iabeleau. Since this time people know how to make palm wine, *χasi* and *ris*.

The story of Iaurial tells about the nut of the *Calophyllum* tree. Once Iaurial (rip of the waterspout) saw the nut of a *Calophyllum* tree floating on the water. He went closer and tried to push it down. The fruit, however, always came up again (because it is very light). The fruit talked, “You cannot push me down. I grow and get bigger and will be a tree.” When the nut had grown Iaurial, the waterspout, came and broke the *Calophyllum* tree. Whenever a waterspout comes then there is always a *Calophyllum* nut underneath.

All sorts of fairytale-like interpretations of nature are also found in the story of Mai , the son of the sky-woman:

The Story of Mai.

The heavenly woman Irodurob (big breast) had many children. These are her son Mai (breadfruit), the daughter Uor (turtle), the son Iaurial (rib of the waterspout), the son Laigim (rainbow), the son Eloud (rain) and Rimalesedi (stripe of rain). Mai, the firstborn, had been adopted by Saiuoule, a man from heaven, as his child. When the woman Irodurob went to the field, Uor in the meantime was digging at home in the ground and in this fashion brought confusion into the house. Therefore, the mother said to Iaurial, “Take the turtle and throw it into the water.” He also brought her into the sea. The other children went along and all remained in the ocean. They fished there and brought their mother whatever they caught: dugongs, sharks, etc. In the meantime the mother had become old and very sick. Thus, Mai came down to her. The mother asked him; “Where do you come from?” He replied, “I am coming from heaven!” Mai is a big man. He is bigger than a house. He asked, “Where shall I sleep?” He went into a big house and slept there. Meanwhile the other children came from fishing. They wanted to put their sail into the big house. However, they placed it into one of Mai’s nostrils. This one breathed out and the sail flew away. The other children asked, “Who is lying in the big house? He has thrown our sail away!” Then the mother said, “This is your brother.” The children put the shark and the dugongs on the ground. Then the mother said to Laigim, “Go and wake up Mai!” When Mai came out of the house he saw the fish and distributed them. He took seven dugongs for himself. He took the mast of the canoe and stuck all of them on it. Then he took two houses placed one on top of the other and roasted the seven sea cows.

When they were done he took one dugong after the other and moving each of them in front of his mouth he ate all at once the flesh from the bones. When he had finished eating he asked his mother, “Where is some water? I am thirsty.” His mother showed him a spring. Mai went there and said, “I do not see any spring. It is too small!” He took a big bowl and emptied it with one gulp. Then he lay down and slept for six months. (When he got up, he could not sleep again for the next six months.) When Mai woke up his mother was severely sick and close to death. Mai called the others. When they came their mother was dead. Thus, they all lament loudly. Mai, however, did not cry. He said, “I will be the last one to cry!” When the other children had finished, Mai said,”Now I am crying!” And he cried. Now so much water came out of his eyes and from his nose that all others had to swim. When he suddenly breathed out through his nose, a typhoon came and all houses and canoes broke into pieces. Thus, Iaureal said, “It is good, we are afraid. Soon the entire village will be destroyed!” Then Mai stopped crying and took his mother up to heaven.

The legend of Gumus mentions Oleai and Osariki (Helen-Reef), as well as the crocodile and the snake and talks about taro and bananas.

The Story of Gumus.

In former times there were no taro and no bananas. The snake *Seïuaris* married the shell Berik. One day the snake had left. Then the woman called Gumus came from the village and picked the shell in order to eat it. When the snake came home the shell was no longer there. He went into the village, sniffed at all the people, and found a woman smelling like the shell. Coiling his body into a knot and placing the woman on top of it, he took her with him into the sea thus dragging the woman in this fashion with him. The woman did not notice this, because she was sleeping. When she finally woke up, she found herself in the middle of the ocean and could no longer see her village. Therefore, she started crying. She, however, had to stay out at sea and had a son from the snake, who was called *Ngidi Seïuaris* (tooth of the snake). When the son had grown up he noticed that his father was a snake and became afraid of him. He said to his mother, »I no longer want to stay with father!” The next day mother and son left. They took two pieces of wood and orientated them parallel. Then they sat on them. When the father woke up he saw the canoe already far away and quickly swam after them. When the mother saw him she said to the son, »stay here, your father is coming.” The son, however, spoke, “no, this is not my father, this is a spirit!” The snake came closer and said to the mother, “I am sad that you want to leave me.” Gumus replied, “I want to stay with you, yet your son fears you.” Then the snake said to Gumus, “Come and cut off my head, take it home with you, and plant it!” The woman did what he had said and when she came to her village she planted the head of the snake into the ground. Out of the head came a lot of taro, papaya, and bananas. When the woman ate all these many fruits, she became pregnant and gave birth to a daughter. She called her Rau ledamar.

When her daughter was grown up, one day she stayed in the menstruation house and went into the ocean in order to shower. In this moment the crocodile Idauai came and carried the girl away to Osariki, where no plants are growing and where there is nothing but sand. He said he wanted to marry her. He placed the girl onto the sand and called all other crocodiles to come. The girl became afraid and started crying. Then two big birds, *giringe*, Palau: *dararik*, came and asked, “why are you crying?”–”I am afraid of the crocodiles.” So the birds started to scratch with their claws a hole into some driftwood, and the girl slipped inside. The birds closed the hole from the outside. When more crocodiles came, they asked the birds, ”Where is the woman?” They replied, “We don’t know.” Now the crocodiles wanted to eat the two birds. They, however, grabbed the piece of wood with their beaks and flew away to Oleai. There they placed it into the house of the mother. Gumus and her son had already cut their hair short. When the birds asked them for the reason Gumus replied, “we are mourning my daughter.” The birds said, “Come and have a look at the piece of wood! A human being is inside.” When the woman opened the wood, she recognized her daughter inside.

Thus, the woman took some yellow color and applied it to the feet of the birds. Therefore, they have *giringe*, yellow feet. Then the two birds flew home to Osariki, where the crocodile Idauai lives, too.

The story of King Sau rororoχ from Yap deals with sexuality, how you learn to have sexual intercourse and how to give birth. It is quite remarkable that the teacher of all these things is a man from Mogemog. Once again, men were the first ones who had menstruation. Women caught it because they had ridiculed the men.

A Yap - Story .

A long time ago women had no menstruation and did not go into the menstruation- house. King Saurororoχ in Yap was the first human being and descended from the rat. He had no wife, no mother, and no father. He then was the only man, otherwise there were only women. He however, had no idea how to copulate. Women became pregnant by themselves, they cut their belly open, the child came out, and then they died. Each month the king took a coconut and put his phallus inside. He usually did this during the waxing moon. Then blood poured out of his member and ran into the coconut. The woman Iderasim laughed about it. So the king said, “You laugh? I give you my blood!” He gave her the coconut with the blood and made *eresu* [1]. This caused the blood to enter her belly. Since then at the time of the waxing moon blood pours out of the bellies of women and no longer out of men. Then the man Saumalelili from Mogemog came to Yap, he took his index finger and pushed it into the vagina of the woman, because then this one was very narrow. Then he took two fingers and pushed them inside. Now it was wide enough. He now put his phallus inside and the woman was inseminated.

When she gave birth and was in great pain a woman came and took a bamboo-knife. Saumalelili saw this and asked, “what are you doing here?”–”I want to cut your wife’s body open.” He now scolded her, told her to leave and chased her away. Then he took hold of his wife’s body, pressed it and said, “you are very strong!” The woman pressed, too. Then a boy came out and cried. He washed him. Hearing the child crying the other women came by and looked full of surprise upon the child. Then they asked, “what did you do?” Then Suamalelili said, that he had taken hold of his wife’s body, then the child had come out of the vagina. The women were very happy, they took his hand and led it to their noses. They all begged him to sleep with them. He copulated with all the Yap-Women, and they all had children. Since then people know how to have sexual intercourse and no woman dies any more, when she gives birth to a child.

3. Navigation [2].

For Pur-People orientation at sea is based on the same ideas as for people from Songosor and what we have heard about it is true for Pur, too. The names of the 19 constellations of the compass rose differentiate only slightly in pronunciation from the names on Songosor. On Pur the respective constellations, on which the compass rose is based upon are called like this:

1. *mazitöp*
2. *ur*
3. *marailigel*
4. *maur*
5. *grieg*
6. *uoraχe*
7. *maripareuen*
8. *zangezan*
9. *zangezan zapite*
10. *tauonen*
11. *erür*
12. *talauor*
13. *tumul*
14. *metali*
15. *uoue*
16. *mel*
17. *metapur*
18. *melitamar*
19. *tauonen* [3]

1 *gaiere su.*
2 Nearly word by word, according to Sarfert.
3 On Songosor and Merir it has a different name

The compass rose (Fig. 115) of Pur has, just like the one from Songosor, 36 points and is identical to this one. The E–W direction is, here too, indicated by *mazitöp* (*Atair*). The N–S line again is the connecting line from the polar star (10) –to the Southern Cross in its highest position (19). Only here both stars, respectively constellations, are called *tauonen* instead of *uerauer*. The culmination points of these constellations are completely different, as the indications prove, that for instance *ur* sets when *mazitöp* is in the zenith. Thereby orientation is only possible at night, by imagining the construction of the compass rose from memory. For the rest, the identification of the constallations with ours must also for Pur remain subject to comparative observation.

The compass rose shows not only the bearing of the rising points in connection to each other in the N—S direction, regardless of the constellations' times of raising in Fig. 115, but also the map of stars in Fig. 117 that is based on the drawing of a native. In the last one the native drawer omitted the stars no. 10 and 19, in return the amount of the individual stars belonging to the different constellations are sketched in. Further down we are going to discuss the meaning of the remaining stars in Fig. 117. On Pur too, orientation at sea during the day is done according to the position of the sun. With its help they try to reconstruct the raising and setting points of the sun and further on the points compass rose. Knowledge of the yearly course of the point of sunset in relation to the constellations of the course offers the possibility to do so. The following overview bears testimony of this.

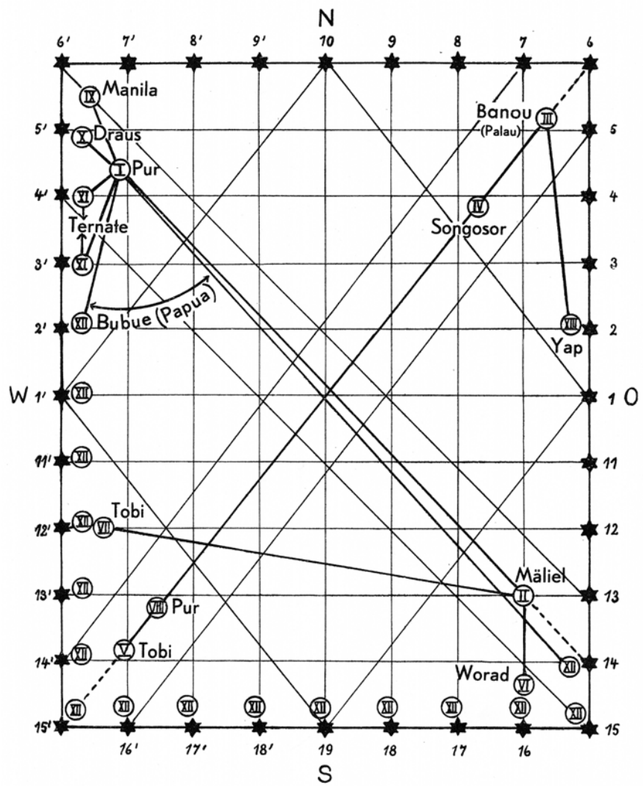
Once you have the rising point of a constellation and thus one point of the rose established, then people on Pur find the others, by placing the stretched fists of both arms horizontally and crosswise next to each other. Those who know about the stars and their movements had different clarity and depth of this knowledge. All together people were even badly informed about the stars and their courses and their knowledge was more theoretical. This means people had learned the rules from their forefathers and used them mechanically. Their information was hardly based on their own observations. Among the Pur-People the reason for this might be that since the emigration to Palau they practically do not sail any more. This is also expressed in the fact that the the native Maian indicated some courses in a misleading way for the chart in Fig. 115.

month	rising of the sun in constellation	rising of the moon in constellation
gui [1]	*mazitöp*	*erur*
ur	*ur*	*mazitöp*
erür	*marailigel*	*ür*
mar	*maur*	*marailigel*
is	*marailigel*	*ur*
talauor	*ur*	*mazitöp*
elemauz	*mazitöp*	*erür*
tumul	*erür*	*talauor*
mezirik	*talauor*	*tumul*
mazitöp	*tumul*	*talauor*
tauta	*talauor*	*tumul*
naχe	*erür*	*talauor*

According to the natives there is also a connection of the weather with the position of the heavenly bodies. Thus, they believe that a typhoon is approaching when the sun is going all the way to *metali* or *grieg*. This supposedly was the case in 1904, when the big typhoon destroyed Pur and Merir. Then the sun went to the point of *grieg*. of *grieg*. Some beliefs are purely magic: Thus, they explain alunar eclipse that they had experienced in 1909 by the magic of a Songosor-Man.

1 In 1910, the month Gui conformed with August/September in our calculation of times.

Fig. 115. Compass rose and chart of courses of the Pur, according to the native Maian.



The knowledgeable navigator does not only have to know the compass rose and has to be able to reconstruct it at night with the help of the individual visible constellations and during the day with the help of the sun but he also has to know about the position of the islands in respect to them and in respect to each other. They also have to know about the distances. For instance during a trip from Pur to Merir the course is charted in such a way, that the setting point of the constellation *grieg* lies in the back of the vessel and the vessel is targeted for the constellation *metali*. Further on the knowledge of the currents of the air and of the sea in the different seasons is extremely important. In case some certain currents (*zaup*) are prevalent, then the location of the islands within the compass rose are changing. The boat drifts and, therefore, the navigator has to cut the original course in a calculated well-known angle if he wants to meet the sought-after island. Some trips are only possible at certain seasons, because the influence of the trade winds and of the monsoon is very strong.

Fig. 115 represents the Pur - People's map of courses, this means the entries of the individual sailing courses from island to island into the compass rose. 1–9 and 11–18 are the rising points of the courses' constellations on 1'–9', 11'–18' are their setting points. 10 and 19 are the north-point and south-point. The rhomboid figure with two parallel lines each should represent the wave direction and wind direction (*zaup*) in certain months. The lines 1–10 and 1'–19 are the directions of the waves (SE–NW) I the months *ur, erür, mar, is,* and *talauor*. The lines 19–1 and 1'–10 are the direction of the waves (SW—NE) in the months *mezirik* and *mazitöp*.

The charted courses are:

1. Pur–Merir = course 5'–14. If the wind blows from the rising point of *grieg* (5) or *uoraχe* (6) towards the setting point of *mel* (16') or *metapur* (17'), that is, from NE to SW, then, according to the information provided by the natives, it was easy to sail from Pur to Merir, however not into the opposite direction. Nevertheless, if the wind blows from *ur*, *marailigel*, and *mazitöp*, thus, from the points 2, 3, and 1 in the direction of the courses of these stars, thus from E to W, then the trip from Pur to Merir supposedly is impossible.

2. Banou (Palau)–Songosor–Pur–Tobi = course 6–15'. If the wind blows fromerür (11), talauor (12), metali (14), tumul (13) in about 5' (thus from SE–NW) the trip from Pur–Songosor is well possible, however, not the other way around. However when the wind comes from the direction of *mazitöp* (1), *ur* (2), *marailigel* (3) to Pur (NE-wind) then the trip Pur–Songosor is impossible, though on the other hand the trip Songosor—Pur is possible.

3. Merir –Tobi = course ?—12'.

4. Merir–Uarat (St. Davids-Islands) = course ?–16.

5. Pur–"Manila" = course ?–6'/7'.

6. Pur–Draus = course ?–5'.

7. Pur–Ternate = course ?–3'.

8. Pur–Pupue (Papua, New Guinea) = course ?–2' to 18', 19–14.

9. Banou–Yap = course ?–2.

When the native Maian inserted the courses into the chart, a rather unfamiliar concept for him, he obviously made a mistake. By mistake he clung to previously charted islands as a starting point for the trips. Only the destination, in fact in the direction of the point of the rose, was correctly indicated. When calculating his course he had overlooked to place himself into the middle of the rose as the center of the circular horizon and thus had also not inserted the point representing the start of the trip, that had to be diagonally opposite of the destination of the trip. Correcting all this (Fig. 116) would result in the following courses:

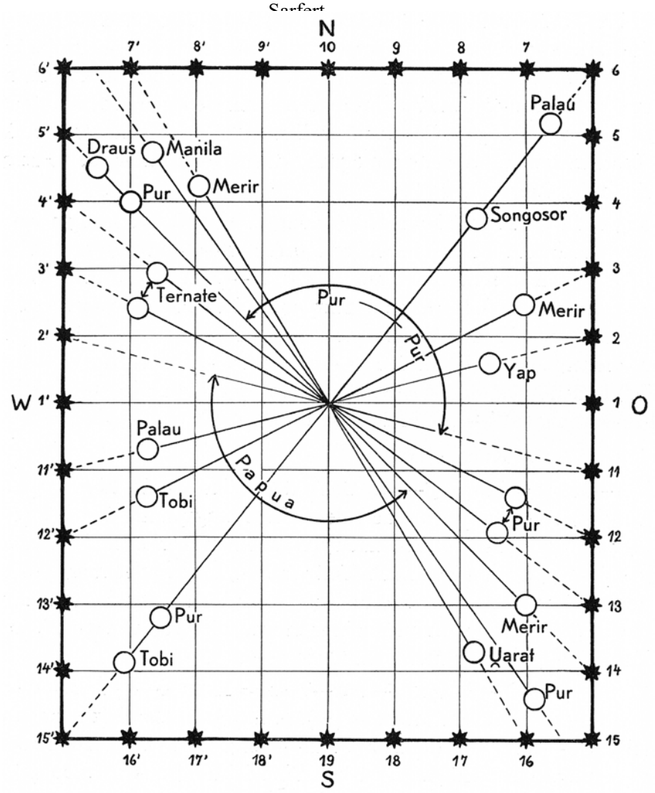
3. Merir–Tobi = course 3–12'. 4. Merir–Uarat = course 7'–16. 5. Pur–Manila= course 15/16'–6'/7'. 6. Pur–Draus = course 14–5'. 7. Pur–Ternate = course 12–3'. 8. Pur–Pupue ("Papua") = course 11/1 to 10, 9' to 5' – 2'/1' to 18', 19 to 14. 9. Banon (Palau)–Yap = course 11'–2.

I still want to add to the topic of navigation, that people shorten the sails when the night sky is clouded and when the sun is not visible during the day. Besides the islands indicated in the chart of courses the natives' geographic knowledge obviously extends to the islands known only by name, such as Nukuor, Ponape, Mogemog, Ialepuk (Ifaluk?) or Erepuk (Aurepik?), Fersaulap (Faraulip?) or Uetschalap, and Fais. They mention them in their legends and their knowledge is based on that gained by natives from Papua or Indonesia who had occasionally drifted to Pur.

Timing.

Besides the constellations for charting a course the natives also know other stars and constellations. The ones after which the months have been named are of importance. The fact that the word for year, *mazitöp*, is identical with the name of the constellation *mazitöp*, just like on Songosor, is quite ostentatious. Its course indicates the E—W direction for the natives. The year is divided into 12 months, of which one is also called *mazitöp*. By the way the names of the 12 months have been mentioned already. When looking closer at them the result is that 5 of them have the name of constellations for courses. The other 7 are also constellations. The 5 constellations for courses are *mazitöp* and the direct adjacent constellations of courses.

Fig. 116. Pur's chart of courses, after correcting the chart of courses drawn by the native Chief Maian in Figure 115, accomplished by Sarfert.



The other 7 stars of the months are inserted south and north of *mazitöp*, in between 2 constellations of courses each, just like it is the case on Songosor. Unfortunately the natives were no longer able to precisely arrange these 7 monthly stars in the map of stars, Fig. 117. However, we learn from the information that on Pur the months were also named according to certain constellations.

On its yearly N—S-migration the sun with its point of rising runs through them, respectively through their points of rising and, therefore, they belong to the nautical system of the natives. On the surrounding map of stars the amount of crosses is in accordance with the amount of stars of the respective constellation. However, the position of the crosses to each other is at random and does not hold any information about their actual position to each other, respectively about their position in the sky. The arrows indicate monthly stars. To measure the height of the sun with the fist and the upturned thumb, the way it is done on Songosor, is unknown on Pur.

The month has 30 days. They divide the day into 20 segments:

6 o'clock in the morning	*minarie*	5 o'clock in the afternoon	*atorigiozomaχo*
7 " " " "	*zimerinor*	½ 6 " " " "	*atozari*
8 " " " "	*ringela zato*	6 " " " evening	*tonan*
9 " " " "	*ozeren*	7 and 8 o'clock "	*nizarazi*
10 " " " "	*zozotarato*	9 to 11 o' clock "	*nizarazi moto*
11 o'clock in the morning	*otarain*	12 o'clock at night	*rigüri pariuoin*
12 " " " "	*χalepin*	1 " " "	*gungeri zatauo*
1 " " " afternoon	*tapar*	2 to 3 " "	*tauoriuoin*
2 " " " "	*tapare tamar*	4 to 5 " "	*tauoriuoin lari*
3 " " " "	*zileri ualuk*	shortly before sunrise	
4 " " " "	*atorigiozoraiiet*		*rimeizolo*

4. Medical Science.

The findings in the natives' medical science are relatively comprehensive. The medications are by no means a secret and seem to be general knowledge. Some of them are connected with magic formulas. They do not seem to be concerned about the nature and the reason for sicknesses. Specific medications are used for certain sicknesses. People drink herbal infusions of the χapie-tree to treat ailments of the belly. Back pain is treated with a drink made from the infusion of leaves or of the bark of the tazas-tree. Sometimes the patient is also advised to lie on pounded ngou-leaves. Headaches are treated with a sweating cure: Boiling water with soaking gulugul-leaves is poured into bowl and placed in front of the patient, who has to bend his head over it. Wrapped into a mat he has to breathe in the hot vapor. For the treatment of a lump, boiled rauguze-leaves are placed on top of it. People make the medicine magic saiere su1 when they drink a χapie-infusion. Different set phrases can be recited. The following one is from the before mentioned Bogoato-Man and goes like this:

"inena inena gaia gaia pato gaia gaia pato pato uoregeti uezi uezi uoregeti uato uato gurataie gurataie ngeere mana ngeere zuroza inena inena"

A magic spell from Pur goes like this:

"zule metegite ngaugape metegite, metegite taza metegite, metegite uta metegite metegite tamulomule riuoin mezitaχo χametegite"

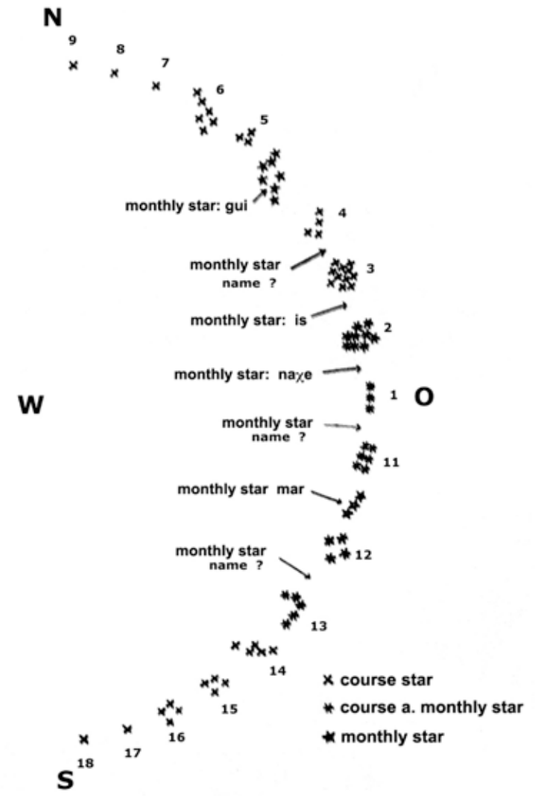
While the patient drinks, the healer sings the magic spell with a low voice over the belly of the sick person. In the end he blows air on the belly. This procedure has to be repeated on three consecutive days. Any man, who can say the verse, can perform the magic spell. The only condition is that he should not belong to the family of the patient and that he will be paid for this service. Once upon a time men lived on Pur who were visited by the spirit of the forefather Maretaisai. He was paid for healing. Those persons possessed by the spirit were shivering while talking. Today there are no such people any more. Obviously, people possessed by the spirit practiced medicine for money.

5. Chants, Dances, and Games.

Chants and dances are closely connected. Pur-People do not know any dance without chants. As they are lacking all musical instruments [1], they only have the chant, their own singing, in order to create the requisite accompanying

1 According to information provided by the chief and as we could also observe. They, however, know the Triton shell trumpet. Yet, we were not able to learn anything about its use. They use the word *zorien* for the bull roarer.

Fig. 117.
Pur-People's constellations for their navigation.



music for dances. Commonly celebrated, big **harvest festivals** are the primary cause for **dances** (*χam*). The ripening and the harvest of breadfruit happens in the months *gui* and *ur*, *iz* and *talauor*. Since people stay on Palau, these dances have been more and more forgotten. Thus for instance, only chief Maian still knew the *χame* and *χamumet* dance. The other Pur-People were not yet old enough when they had to leave their home island and the old people who still had danced these dances on Pur had died in the meantime.

The dances are divided in standing dances, *χammozi*, and sitting dances, *χamu met*. The *χapangek*- dance , a men's dance, always is the beginning of all dancing feasts. It consists of several sections, divided by intermissions. In the beginning the dancers pose in a deep knee bent, while their upper bodies bend slightly forwards. Then the legs move forwards and the arms perform different movements and the dancers execute now and then a quarter of a turn. Once a section of this dance is finished the dancers stamp the ground with one leg while shouting loudly. It seems that all together ten versions of this dance are known. On Merir and Songosor the same name for it is in use. Certain songs are sung for the *χapangek*-dances. According to their beginning they have the following names:

1. *maloazamez*
2. *ioramal*
3. *maleiuozieagemeraze*
4. *ezauar me al amal*
5. *lauaratuo*
6. *taramale uaizegite*
7. *malamau uaizemar*
8. *ioerile tamaz amal*
9. *χalotiuole*
10. *zimerigegel*
11. *Ueziri gomalamar*

Cultic men's dances *χapangeki*. Sung by chief Maian and the man Giriteri.

1. *Maleï uozïeega merare / uaore zaroari / malera gazerangera etam / malera itöpite amoriza ra pura / eraze tare itamu / amoriza / itengi / pagule iaro / ezengi / gazangerarori me ramu / ora auera toro / zelegi ri iu!*

2. *Maloazemez ua egite uarimer / uai zangara χosak / gazape ere metere / maori ale ere / uaiere zaueigaz / mare mezeizite / gataua taatoχ / uametere zereaze / χalezeto memei / ngai erapara atoχ / uaralengap me tagu / ateere mazamaze / ielemetaran / re tauuarnengal / χamangal ere range / ri uangata pel / auorai ezeran / euateχek eχalek / uoropeere zere / mare me zeizite / lamangau / lavate uatai lataparapar resak / uane metare / tamese Malemau / uoiungange u!*

Translation: Malemau's father, very loving and very good, very generous, plants coconuts, works in between the coconut palms and throws the coconuts together. Men and women go fishing with sou. They come back. High tide runs very fast back from our village. Many fish are coming: many *alangap* and *tagu*. Small spinning fish are jumping. They come in over the reef to the landing place. The *amangal* fly to Ringele and fall on the sand. Turtles swim. Crabs and turtles crawl on the sand. Man and woman eat until they are fat and strong. Coconuts swim over the reef to their residential place. His father Malemau, he and I. u![1]
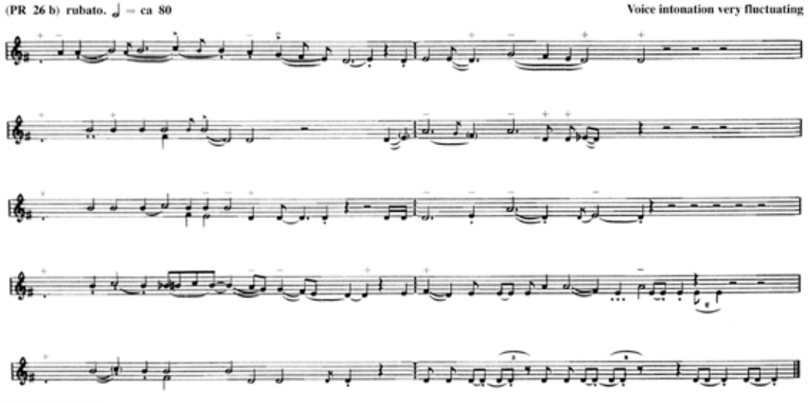
In place of the men's *χapangek*-dance woman have the *χapinge*-dance that is considered sacred by the wife of the forefather Maretaisai. Both dances are serious cultic dances. (Music sheets).

Now follows the *χame*-dance , executed by both sexes. On Songosor it is called *ualuk*. It only has two tours that offer hardly any difference for European spectators. The natives know ten different *χame*-dances. The beginning is always a deep knee bend. Men's *χame*-dances are accompanied by the following chants:

1. *ziuagazapazape*
2. *eromere ezauer*
3. *uozire erauoro*
4. *gize zaurauuear*
5. *tiuueata χonizeri ua'a*
6. *zapare mangala*
7. *gisaarazau*
8. *erozazer iaor*
9. *latueas*
10. *morue laranan*

Each time all these chants are sung during the respective dance. In case people want to dance longer, then the chants are started anew. It seems that these dancing chants are very old.

χapinge, **Women's Chant Without Dance, complete.**



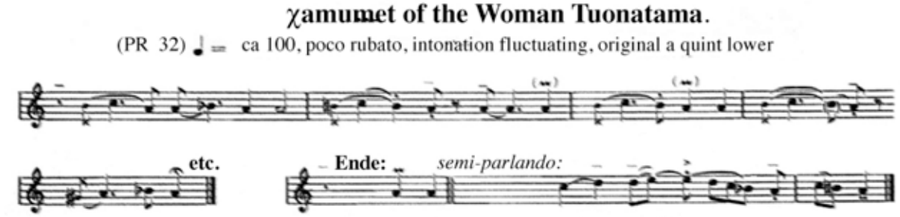
1 Cylinders with the recorded chants are defective.

In its second half the sitting dance *χamumet* (Songosor *ualugumet*) switches into a standing dance and consists of only one tour. Both parts, standing and sitting dance, are separated by a deep knee bend. Five different *χamumet*-dances are known. On Merir and Songosor people have the same succession of dances. Men and women dance the *χamumet*-dances. The following respective men's chants start like this:

1. *gileme*
2. *zazange zea male*
3. *ioerile*
4. *tirezatama*
5. *egizele*.

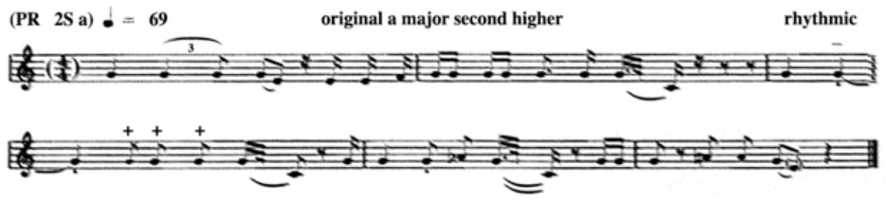
The *χame*- and *χamumet*-dances of men and women are erotic dances: the ones of the men are directed towards women and vice versa. The woman Tuonatama chanted the *χamumet*-dance song represented here. It shows great resemblance with chants from Merir. The transcription shows a small section of the beginning and the end.

χamumet of the Woman Tuonatama.



Next to these old dancing chants Pur-People have a great many other chants of mostly erotic character that are accompa nying dances. For instance there is the shark - chant [1] that men sing when catching sharks.
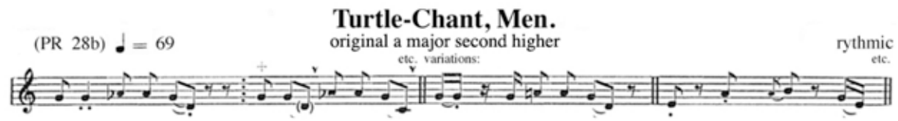
Shark-Chant.



paroa paroa	shark, shark,
uuloingi, uuloingi	his glans, his glans,
iangatek iangatek	he hits with his pectoral fin
paro paro	shark, shark
irororai	I am wrapping his cock
azimeru paro	a shark
irolugolu	I am scratching
zimeru paro	his shark's head

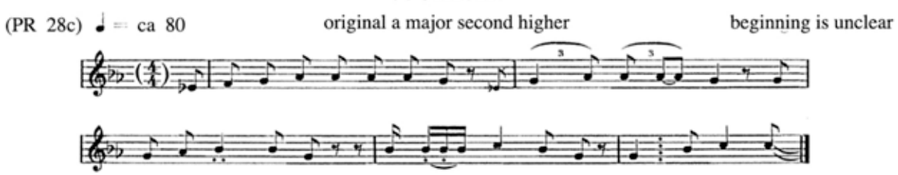
After fishing, the returning fishermen in the boat as well as men and women waiting on the beach sing and dance the turtle chant. It supposedly depicts the copulation act of turtles. Men and women have different texts. While the men sing, women are running away, when they are finished the women come back and sing. Now men withdraw.

1 During the recital of this chant the sister of the present native strode away, while another woman calmly remained. It seems that mentioning sexual topics among brothers and sisters is considered especially offensive (Sarfert).



The men's text:
gis zetalemal / matamani zeru / iuerauie χamale / uaia uoila χapete / ore metele ri uere / tigozon zara pura / zara puro meta ale / maueri mulite iama leza / uaiiengeni ne mateli / χotinarare laue / uatalor χama malemüne / leta zara pazigize male ngazini uaeta rau / uai tarau/ louo tumule χama teza / uaii zarurizo ialön / izeni roüie iuare / ngarotie mei pouie / utizo uturi iaeza / autoni uie mangeza / zauera toarχali zato / ngamar ngizongiza zaure / aza ure memele / apinitieri morue / eta uitiu maa ale / uaronazeare meleme.

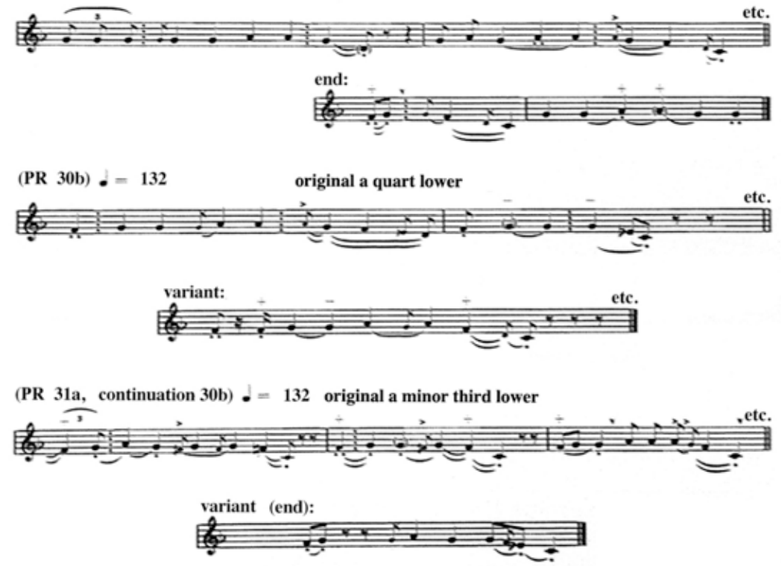
Women sing:
uitore zeua legite nga epizegi zaeta iale mauuazar raue palapazageta tegi uuliu raue la napa meaueri maeli ieli uulueri gerite meare.
The meaning of the words is: The women's pubic stinks, do not sleep with them! because they stink. The women sing: The men's penis stinks, I do not want them to sleep with me, because the penis stinks . . . .



χamozi, χame, χamumet, and *uarol* are chants sung only in company of one's own gender. The chant *χamonagirizan* is also erotic and is chanted during the construction of the chiefs' meeting house. The men standing downstairs are singing it while some others on top are working on the roof. They sing the same verses, as if the woman is on top during intercourse. – The dancing chant *etaitipar* is also presented in combination with coital movements, however, never in the presence of women.

The *uarol*-songs are lovesongs composed by men and women on a given occasion for a loved person. Thus, for instance a man will make an *uarol* after he has accomplished adultery with a married woman, if the adventure has satisfied him. Likewise the respective woman can compose an *uarol* on this occasion. When the betrayed husband hears the song through the grapevine, a big fight will follow, because the *uarol* will reveal what has happened. It is in the nature of these songs that a great number of them exists. It is a characteristic of the *uarol* that it is never sung in the presence of the other sex.

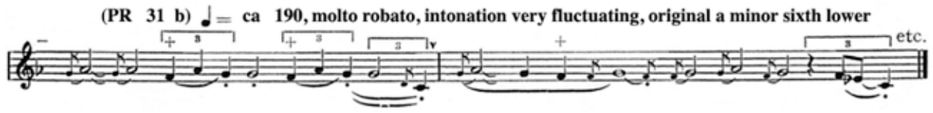
Line P. R. 30a contains the transcription of the 4., 5. and the last (22.) line of melody, line b the transcription of both the first and the 13th line of melody (together 22).
Line P. R. 31a shows the continuation of the previous chant. The transcription contains the first three lines of melody and the 14. (the last one). These lines of melody are gathered in groups of 5 each, separated by 2/4 intervals. However, the arrangement in groups is not followed in P. R. 30b, although P. R. 31a should be the continuation of P. R. 30b.



The above-mentioned notes depict two of the chants Maian sang and it was impossible to match it with the text.

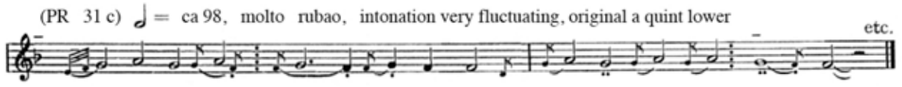
Such a song reads as follows: *Uarol,* love song, sung by chief Maian.
χavariaz araχumemi / ngazi gale ege ree / uazini me zaroaie / χale razatok gamaleza / zitale zenua mau uasa / zizulu ri uoriaroa / zigao telizeizite / zigezia zanga ani / timatarame tamuarazei / ma'aile ua χamale / mezai tauari zangiza / camem imo χaraigura / uarengirimo rumai gerei / uaiueri tiorangora / merup mera rita ila / ozi niten möru gauue / uaraurie timele / era uauian ngara / oa arü gulugule / eziterie aua oa. / uoiri möru lae ren / iaueri. /

Rough translation:
We are content with the amusement. She was a woman from my village They bring our lovers. Many men get up with one mind. We are shouting: *riuoriaora*. People shout when the {female} loved one comes. I am asking you, you are asking me: "What is new on the landing place?" Tomorrow, a canoe will come with my lover on board. Right to the landing place, to the men's house. We know . . . . not get off.



P. R. 31b, *Uarol*-chant with seven lines, by a woman. Transcription of the 2. and the 3. line.

Uarol of a Woman.

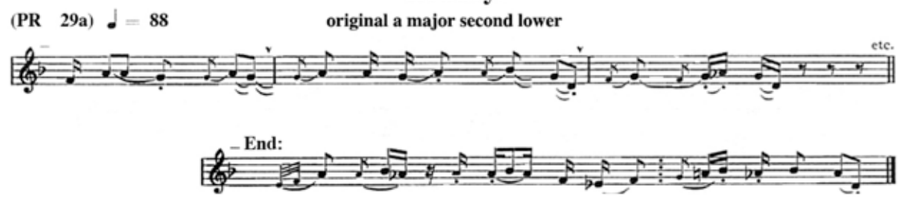


P. R. 31c. Unfinished *uarol*-chant of the same woman, it consists of 10 lines of melody, organized in 5 double-lines. The transcription reproduces the first double-line.

The natives have a number of lullabies besides the love songs. The most important one is the already mentioned chant of the forefather Maretaisai , where you have to imagine that it is sung by his parents. The chant is very old. People can no longer understand some expressions of the text. The chant reads as follows:

The transcription contains the 6., the 7., 8., and the two last lines (the 23. and 24.).

Lullaby.



”Lullaby” sung by the woman Mongolon.

χaugarutu / ngan raitalunga nomu / maauri uarati [1] */ girizou* [2] */ ngezeruiz*
(I) rock (you) cradle inside in Warat. The straps w. t. water

ile ngaror / tapata Mautou [3]*. ngatamamu zauuoingi / euera apariaχ /*
they talk a. ask Mautou. I am your father Zauuoi. I know constellations.

euera azarzar / uamu. uizalegi zelegi zelegi / ri ezazoru tage / renamori
I know to carve your canoe. I sail, I sail ? I see in the east a bay,

zaruom / taurupei carau uei / uiziriie perüiaχ / nga roueraroχ
your village, Ponape, Kusae, ? my brother knows constellations. I transport you

ua ur [4] *Nga mezitöp / taluour / nga eringatoχ*
starboard to Ur. I (sail) to Mezitöp and Taluor. I am coming
talimaare / meza tatale ri uooro / iozutoχo uere / nga epare tipom / gouezelegi /
a young man ? nearby Woroat ? just me ? you think you are sailing

rigiri rengi reperap / nga zazauteki teimare / nga
on the open on the bay. I will go far away, a young man, I
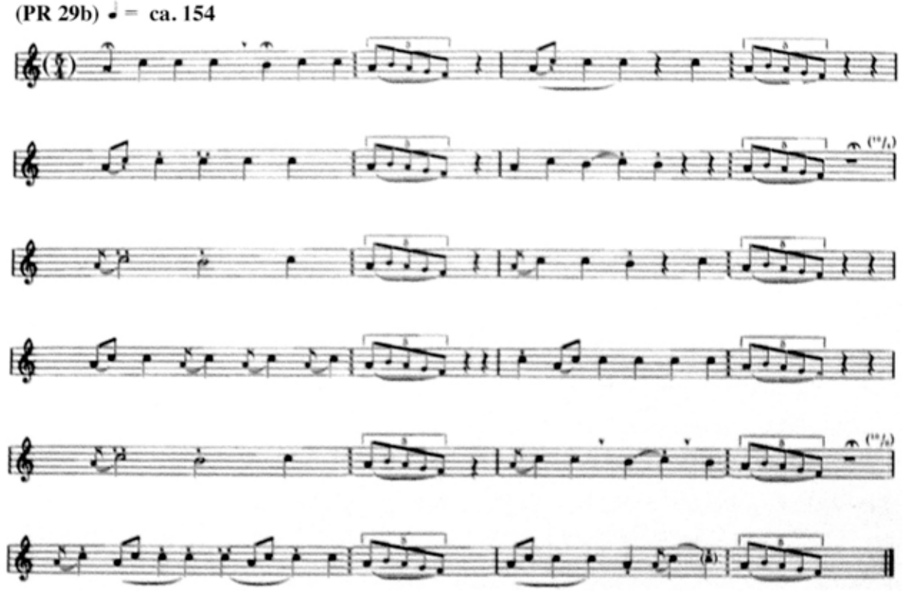
1 Warat = Mapia, St. David-Group.
2 *girizou* = straps of the cradle, named after the tree, from the leaves of which they are made.
3 Mautou = Ruruma, mother of Maretaizai
4 Constellations.

ziuotoχe zamoru / gouеitare metalite / χoueiiazi tegem /
get off the chief race run you carry your canoe (home)

eteripaigoro [1] *roiie / χapatapata toiie.*
Eteripaigoro here you are talking.

P. R. 29b is a death chant, performed by a woman. Only the last 8 lines of the 16 recorded ones – on a cylinder – are presented here, the rest was defective. During the construction of the chiefs' meeting house in Ringele a special folk festival took place. When the house got damaged then the first chief sent word to the second chief, who held the office as “speaker” and had him announce that on the next day a meeting of the chiefs would take place. In this meeting he then said to him, “we want to renovate the house, tell all people they should bring food.” The second chief repeated these words to the others. Then the men from Pur bring bananas and coconuts, yet no taro corms. The first chief distributes the gifts among all the men of the village. After the meal all people move in front of the chiefs' meetinghouse and they sing without dancing:

Tain, Death-Chants.



olezeta fani malamar leneï oooo!

Then the women of Meiol come and sing:
leuao eeri malaue leteleni uozerengi gat raχo rieta ouat tiperi giaue
χora zaot mauri tözu löpie töiai.

1 Maretaizai's house.

Men from Meiiuen continue:

ezeparo uau uanamöru zangue ngan mana zauoezen
ai tozi tiuo uaie zauaiol χanaua lezauuo mane zauoezan. Eza talere
uauue talere gitoχe taulo uauke.

Then women from Meiiuen intercept

Euou tigitii uou mar lomoran rei mei rato
ngauoulüe seai ngaro zei zangoiiai ngarotiro zalutoχe
mangange χamalam χououtunge merieï zuom uasiei riai
era.

Men from Meiol sing:

Ereperaza zangüzele mana zauoiol zangüz raratot
uetingar zauoin uongite iuezatar
Uaie zauoazen uaniteli zeizietau erapösi gizaχe.

After this the construction starts. While some men work, others form two rows and dance. Men cut off coconut leaves and women weave mats for the roof. During their work on the roof the already mentioned erotic song *amonagirizan*, a coitus-song is performed. Men standing on the ground sing it to the above-working men. When the roof mats are attached the work is finished. All is done within one day. Again the first chief has the second chief gather all the other chiefs. They have to bring food that the first chief distributes among the men. After the feast they all move in front of the house, after the first chief has told them through the second one to do so. Men form two rows, it seems organized by village and the men from Meiiuen are the first ones to sing:

Ligipezi lenei le-eeeee!

Men from Meiol answer:

Ligipezi lenei lo-oooooo!

On the next day, by order of the first chief, the women gather fully decorated with flowers and painted with yellow root. They remove the old mats of the roof. Doing so, the women from Meiiuen sing first while they grab the mats.

ietale uaue ngaetale rotoiet!

Then women from Meiol remove the leaves and sing:

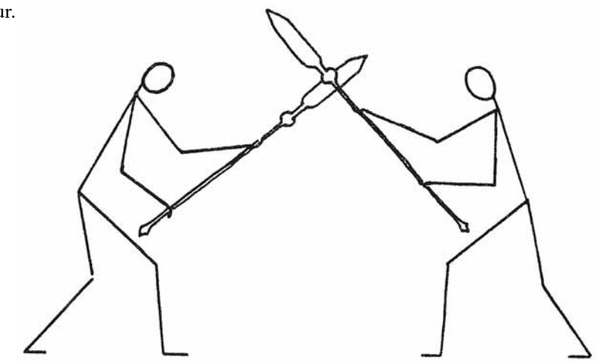
ietale uae ngaetale rotoiet!

While the women then return home, the men stay in the new house and dance inside. On the next day women are dancing there, too. Then the men go fishing for ten days delivering their catch to the first chief who distributes it. According to need, men construct men's houses without much ado, without chants and without dances.

They like **games** just as much as Merir-People do. To play in the sense of joking is called *gegemeze*. The actual game is called *gakam*. The more sportive practiced fencing was formerly cultivated for the case of emergency and is not considered a game. Pur- People know the games number 2, 3, 4, 5, 7, 8, 9, 10 that are described in detail in the section about Merir. They do not know the others. In addition they have the game *zielaia*: Two people grab each other by their hands and quickly wind themselves through the grasped hands, a pure game of movement. The game *ige eriz* is "ghost play". People play on two fields. The "ghost" is standing on one side, "human beings" on the other side.

They run away from their places in the vicinity of the ghost, who tries to catch them by breaking out of his "domicile". Whomever he catches he carries off as a "prisoner". This is played until nobody is free anymore. For their ball games people use a cube-like ball made from taffeta like weave of coconut leaves. The strips used are made from leaves about 3 cm wide, not bent, and freed from the midrib. The network has been woven twice over the sides of the cube that has a length of 5 cm and is quite loose.

Fig. 118. Fencing with spears on Pur. (After a sketch from E. Sarfert.)



Nature.

water	*zar*	year	*mezitöp*
fire	*iazi*	month	*melam*
fire drill	*riago*	north	*iizen*
stick of the drill	*zirare*	south	*iol*
smoke	*uulororе*	horizon	*zapinen*
ashes	*zelan*	star	*ziz*
sky	*rain*	island	*raueriueri*
(small)			
air (wind)	*iain*		*feni* (big)
cloud	*meniren*	beach, sand	*piie*
rain	*uda*	stone	*zaz*
wind	*iain*		
rain cloud	*rosou*		
storm	*merumeri*	medicine	*tazeï*
thunder storm	*pele*	grave	*rizoture*
lightning	*iauriale*	soul	*eriz*
thunder	*pele*	spirit (benevolent)	*eriz*
rainbow	*laigiem*	malevolent spirit	*erize tamau*
wave	*rau*	taboo	*etauu*
high tide	*ieirule rape*	shadow	*iaun*
low tide	*imete*	name	*ideï*
sun	*iaro*	sleep	*mezuli*

shadow	*iaungar*	property	*eol χapiteki*
day	*nilari*	war	*maur*
morning	*nimarie*	dance	*χam*
midday evening night	*rotoiete nizarazi niuoin*	sitting dance standing dance	*χamu met, χam mozi*

Adjectives.

big	*zirepar*	high	*etegiete*
small	*etorolatoto*	deep	*iouule*
long wide	*eelai emos*	sick in the belly	*χameteke zieï*
		sick in the head	*χameteke*
zuneï			
fat	*iauröp*	good	*imaχo*
skinny	*iauzik*	sweet	*enau*
heavy	*esau*	white	*uezeuez*
light	*epere*	black	*lozoloz*
old	*zitepar*	red	*elozaza*
cold	*χalizau*	blue	*eχelauelau*
warm	*euez*	yellow	*euelau*
dry	*ipere*	grey	*emeti uezeuez*
wet	*iolole*	bad	*tamar*
sick	*χametek*		

Verbs

to work	*overzitek*	to lay	*iuor*
to stay	*ipemit*	to love	*gemozerie*
to bring	igezatoχ	to lie	*uuro tapek*
to think	*izalu*	to whistle	*remerigap*
to eat	*mangau*	to talk	*itinupur*
to fall	*lolozep*	to call	*χazali*
to plait	*matemat*	to see	*atoro*
to fly	*ieri*	to sit	*iluze*
to be afraid	*metak*	to sing	*zaulurunar*
to yawn	*emau*	to sleep	*uimezule*
to give	*gerik, uara*	to snore	*maululu*
amungaze			
to go	*iueraurοχ*	to stand	*zuteki*
to beat	*uauto*	to put	*χamaru*
to hear	*ige gazu tering*	to pull	*zugu*
to fast	*igesik*	to kill	*eriie*
to fetch	*χazito*	to die	*meze*
to cough	*tolotek*	to drink	*uaur*
to chew	*rinozo*	to weave	*zazezazi*
to come	*uitoχ*	to cry	*elengi*

to crawl	*χaloχ*	to throw	*petaroχ*
to kiss	*zaizonge*	to count	*reroiie*
to laugh	*imeri*		

Terms of Time.

yesterday	*raro*	today	*leneï*
tomorrow	*uarazi*	now	*igeta*
tomorrow morning	*nimarie uarazi*		
after tomorrow	*mezilan uarazi*		
day before yesterday	*mezilani raro*		

Terms of Location.

here	*iga*	come here = *pato iga*
there	*igera*	go there = *para igera*
in front	*imoai* (in front of me)	*imoom* (in front of you), *imoar* = in front of him
behind	*rigitaligi* (behind me)	*rigitalogum* (behind you)
over	*uoi* (over me), *uoom* = (over you) *our* (over him, on him)	
under	*izaï* (under me) *izaom* (under you), *izar* (under him)	
outside	*irugure*	
inside	*iteu*	
yes	*ioa*	
no	*naueri*	
not	*toai*	

Possessive Pronouns .

1.	–i	1.	–so
2.	–mu	2.	–mi
3.	–re	3.	–le

1. Examples:

my father	*babaï*	my mother	*neïdaï*	my son	*reï*
your father	*babamu*	your mother	*neïdamu*	your	son
	raumu				
his father	*babare*	his mother	*neïdare*	his son	*raure*
our father	*babaso*	our mother	*neïdaso*	our son	*rauso*
your father	*babami*	your mother	*neïdami*	your son	*raumi*
their father	*babaile*	their mother	*neïdaile*	their son	*raule*
my nose	*uauri uaurumu*	my house	*imei imom[u]*		
your nose		your house			
his nose	*uaudure*	his house	*imar(e)*		
our nose	*uauduso*	our house	*imaso*		
your nose	*uaudumi*	your house	*imami*		
their nose	*uaudule*	their house	*imaile*		

1 The terms starting with i are in the 1. pers. sing.

2.

my dog	*rai piriz*
your dog	*ramu piriz*
his dog	*raure piriz*
our dog	*rauso piriz*
your dog	*raumi piriz*
their dog	*raule piriz*

Applies to animals. Dead animals and ones used as food are termed like this:

rosai

rosai	*rosaso*
rosamu	*rosami*
rosare	*rosale*

3.

iau	*uazei*	*iaso uazei*
iamu	“	*iami* “
iare	“	*iale* “

Gathered fruits, destined for food are called:

rarai	*rasao*
raramu	*raraimi*
ram	*raraile*

rai, ramu etc. only with living ones

The Numeral.

1	*zeu*	90	*tiueïk*	7 000	*zizingelezi*
2	*luo*	100	*zauoki*	8 000	*uaringelezi*
3	*zoru*	114	*zauoki me zeïki*	9 000	*tiuangelezi*
4	*zau*		*me zau*	10 000	*zangauri*
5	*rimou*	200	*liauoki*	20 000	*liangauri*
6	*orou*	300	*zeruuok*	30 000	*zeringauri*
7	*zuzu*	400	*zauuoki*	40 000	*fangauri*
8	*uaru*	500	*rimouoki*	50 000	*rimangauri*
9	*tiuou*	600	*orouoki*	60 000	*orongauri*
10	*zeïk*	700	*zitouoki*	70 000	*zizingauri*
11	*zeïki me zeu*	800	*uarouoki*	80 000	*uaringauri*
20	*lieik*	900	*tiouuoki*	90 000	*tiuangauri*
30	*zerieik*	1 000	*zangelezi*	100 000	*uaripitaχo*[1]
40	*faik*	2 000	*lianglezi*		
50	*rimeïk*	3 000	*zeringelezi*	tenner	= *eïk*
60	*oroik*	4 000	*fangelezi*	dog.	= *zauoki*
70	*zizieïk*	5 000	*rimangelezi*	thousand	= *ngelezi*
80	*uarieïk*	6 000	*orongelezi*	10 thousand	= *ngauri*

Fractions.

½	*zetauo*	⅛	*zeu me tipite*
¼	*zetauoraχo*	1/16	*tato*

It seems that again and again the same terms are used for other parts of an entity: 1/3 is called *zeu uuraχo*, 1/6 is called *zeu me tipite*, etc. Concerning indefinite numerals they only have few = *zitamar* and *taipi,* and many = *epi* and *tauain*. The last one also means “together”.

Personal Pronoun.

1. *ngan*	*i-*	1. *gise*	*zi-*	the	two of us:	*gise luemar*	*gete*	*ma*
ngan								
2. *gede*	*o-*	2. *χamem*	*ge-*	the	three of us:	*gise zerimar*	*gete*	*ma*
ngan								
3. *iie*	*i-*	3. *ile*	*le-*			*irazimer*		

1 100 000 is the highest number the chief of Pur, Maian, knows. People on Merir and Pur, however, count up to one million.

Singular Plural

Case	1st. Person	2nd. Person	3rd. Person	1st. Person	2nd. Person	3rd. Person
Nom.	*nagangi ieï*	*gede o ku*	*iie ie*	*gise gise gise*	*χami, χamem*	*ile ile ile*
Dat. Acc.	*eai*	*oχ*	—		*χami*	
					χami	
				both of us =	*gise meziliimeri*	
				the three of us =	*gise mezi zerimeri*	
				both of you =	*χami marau liimer*	
				you three =	*χami marau zerimer*	

Counting.

1	*zeu*				
2	*luo*				
3	*zoru*				
4	*zau*				
5	*rimou*				
6	*orou*				
7	*zuzu*				
8	*uaru*				
9	*tiuou*				
10	*zeïk*				
20	*lieik*				
etc.					

1. Human being, fish, and bird are counted by the denominational word “*mer”*:

a man = *zimero mar* etc.

1	*zimer*	6	*oromer*
2	*liimer*	7	*zizimer*
3	*zerimer*	8	*uarimer*
4	*zamar*	9	*tuomer*
5	*rimer*	10	*zeïk, zeketiu*

etc.

2. Coconut, house, and turtle are counted with the denominational word “*u”*:

1	*zeu*	6	*orou*
2	*luau*	7	*zitu*
3	*zoru*	8	*uaru*
4	*zau*	9	*tuou*
5	*rimou*	10	*zezazi*

3. Body parts are counted with the help of the denominational character “*v”*.

1	finger	*zev χati*	6	fingers	*oror χati*
2	“	*liev χati*	7	“	*zizi χati*
3	“	*zeru χati*	8	“	*uaru χati*
4	“	*za χati*	9	“	*tiur χati*
5	“	*rimer χati*	10	“	*zeiker χati*

4. Small fruits are counted with the denominational word *zaze.*

1	zezaze –	4	zazaze –	7	10
2	lizaze –	5	rimezaze –	8	etc.
3	zeruzaze –	6	arozaze –	9	

5. For bundles of fruits the numeral um is used.

1	zoum	3	zorum
2	liom	4	zaum etc.

6. Trees are counted: *zarai zirigar*, *liarai zirigir,* etc.

7. Leaves are counted: *zizau* etc.

8. Hair, threads, long, thin items are counted: *zeeri*.

9. 2 pieces that make a pair (eyes, ears, coconut halves) are counted:

1	eye	*zilai medeï*	1 half a nut	*zilai uan*	1	leg	*zoguno gupeï zoguno*
1	ear	*zilai teringeï*	1 half of a boat	*zilai auua*	1	hand	*zeu gumuzi*
1	arm	*zilai peï*					

As a specially declined form we still have to mention:

my belongings	*eol χabiti*	our belongings	*eol χaitigiz*
your belongings	*eol χabitikum*	your belongings	*eol χabitiχami*
his belongings	*eol χabitigite*	their belongings	*eol χabitikile*

eol = all

The denominational words sometimes influence the sound of the numeral, as shown in the examples: *zimer*, but *zamar*.

The Measure of Length to Measure Fishing Lines:

zangaz	=	1 fathom	=	measure of the outstretched arms		
liangaz	=	2	“	zizingaz	=	7
zeringaz	=	3	“	uaringaz	=	8
zangaz	=	4	“	tiongaz	=	9
rimanga	=	5	“	zeietiur	=	10
orongaz	=	6	“			

½ a fathom, from the middle of the breast to the fingertips = *zatirouue*
from the onset of the bicipital muscle to the fingertips = *zöpau*
from the onset of the arm to the fingertips = *uzo zöpau*
from the middle of the shoulder to the fingertips = *zat*
from the middle of the other shoulder to the fingertips = *zezale*
from the onset of the bicipital muscle to the fingertips of the other arm = *mairuguzezale*
from the elbow to the fingertips of the other arm = *lorozato*
from the elbow to the fingertips of the same arm = *zemar*
from half of the forearm to the fingertips of the same arm = *zeleriuoz*
from the wrist to the fingertips of the same arm = *zagurnuz*
½ hand long = *zeobezanum* length of a finger = *mezerigat*
½ a finger long = *morozerigat* ¼ of a finger long = *tat*
from the middle of the forearm to the fingertips of the other arm = *lorozato mairugur*
from the wrist to the fingertips of the other arm *pou* = *torö*χ
length of the outstretched arms = *zangaz*
from half a length of the finger to the fingertips of he other arm = *tezize zangaz*.

Some Expressions And Mixed Vocabulary.

nearby you	χalaparo toro	strong, robust	epo
not far away	atauaro roa	not strong	ipete
far away	etaua	very hungry	imerugesik
I love you	gomoserik	too fat belly	uatizie
I do not love you	igomoserik	take away his hat!	asia pelingere
I love you very much	gomoserik bibie	lazy	χeue
all men bibie	mare	not lazy	taiua
all women	bibie zaiziet	all the same	toaiuie, erazei
I get something to eat	iole mangau	to give a nose kiss	zaizonge
I do not eat anything	taule mangau	I kiss you	iuizaizon oχ
you kiss me	gete ouazaiton eai	you are lying	zau toinizoin . . . . .
. ?	ngan iuizaiz- onge paum	true	toz

give me your hand,	*arie ma paum*	to see	*atoro*
I want to kiss it	*uaiuizaizon oχ*	I see	*ngan iueratoro*
I am sad	*ngan izaroχ*	I laugh	*ngan imeri*
you are sad	*gete ozareai*	you laugh	*gete χomeri*
he is sad	*iie itareai*	he laughs	*ie emeri*
we are sad	*gis zizaroie*	we laugh	*χamem χaimeri*
you are sad	*χami giuizareai*	you laugh	*χami χaumeri*
they are sad	*ile liuizarogise*	they laugh	*ile limeri*
we are sad	*χamem gezarore*	to be awake	*aneroχ*
finished	*ioke*	to sneeze	*mozi*
it won’t hurt,		I sneeze	*iuimozi*
it does not matter	*teseuen*	to yawn	*emau*
quick	*χametangetan*	I yawn	*ngan imau*
slow	*tote ma tote*	you yawn	*gete χomau*
to wait	*uotie*	I am tired	*igesoaze*
I wait for you	*iuitiko*	tired	*asoaze*
you are waiting for me	*gete uotie*	you are tired	*χorasoaze*
to get married	*tailili*	good sky, good	
not to get married	*elili*	weather	*imaχo lari*
to play	*kakameze*	it rains	*erise roso*
I marry you	*ngan ilirikoχ*	what did you say?	*meta rozozeli*
you marry me	*gete oliriie*	I say	*ngan izeli*
I am angry	*izongaigiri*	I do not hear	*italongolon*
he is angry	*ezongaigiri*	which man?	*ito*
I am afraid	*imetak*	whom did you talk to?	*ito ierauk*
I am not afraid	*toimetak*	you have enough	*omet*
to hide	*χamaru*	enough	*imet*
me and you	*ngan iuopluk*	I have enough	*imet*
me not with you	*toai plue*	you have enough	*omet*
I talk to you	*ngan iuarauk*	I go into my house	*ngan iueraurοχ nimei*
you talk to me	*gete ouararie*	go down	*tautiu*
You, watch out!	*gete talegik*	I do not know	*ito gure*
Stand up!	*tautek*	you do not know	*χota gure*
Do not stand up!	*toto tautek*	where do you come from?	*iau uitomeie*





Glass plate scan, Hamburg Museum

III. The Economy.

1. General.

People live off their field's harvest and from fishing. Hunting is of minor importance and is only practiced by hunting birds. Men and women cultivate the fields, no special **division of labor** has been observed and concerning it, we do not know of any control by the village or by the chiefs or of any rules. Any surplus of the harvest is traded. Pur-People know and practice wage labor that by no means represents the remains of former slave work. Food items and tools are the **remuneration**.

According to the simple circumstances of the Pur-People the measure , weight, and monetary value are not well developed. The only terms for measurement are *esar*, heavy, and *taizau*, light. To measure something in our way is unknown. People value things by visual judgment. They do not know special units. Sennit cord, textiles, canoes, tortoise shell, yellow-root-color, *lan*, as well as wooden bowls, mats, bangles made of tortoise shell, *parupi*, thus, only certain items, have monetary value. Food items are never considered as such. The index of terms sheds light on the measurement of sennit cord, *tari*.

When **working in the fields**, taro and yams is planted indiscriminately on the same field. People do not know a fallow period. In contrast to people from Songosor and Merir, Pur-People do not prong the ground but remove part of the earth and place it in the middle of the field. Doing this the man uses the digging stick, while the woman carries the earth with her hands to the middle of the field and deposits it there. Then the woman plants the taro in it. Without exception the taro fields on Pur were placed around the swampy lowland in the middle of the island. This swamp supposedly was about 1m deep, a mangrove studded tarn filled with salt water. Each of the fields next to the border of the swamp was surrounded by a moat, from which earth had been removed. The fields of one proprietor were not situated next to each other, but in different locations of the circumference of the swamp. People cultivated fruits of various kinds on the properties located behind the taro patches. On those in the vicinity of the coast they cultivate mostly those suitable to prepare *mogumog* (tapioca).[1] Coconut palms stood especially densely in the area behind the taro patches. The fields had no special names. In the old days, axes made of turtles supposedly were used besides the already mentioned digging stick, however chief Maian had not seen them anymore. The were called *uaiezaro*, and according to him they were also used to chop a certain kind of taro, movu. This old axe was also called *iauzeri ziriuor*. The piece of turtle was clamped into the split end of the handle and wrapped tightly. Meals are not taken on a very regular basis, they are consumed in a close family circle and if possible secluded. Despite the limited amount of food items, the natives know to produce quite diverse meals from them. They mentioned thirty-three purely vegetable meals.

1 moru	12 uan	23 χanoχe
2 uuraχ	13 mogumog	24 iam
3 χauguzi	14 gunut	25 tari
4 zazol	15 pelei	26 zep
5 ziob	16 iauauue	27 roze
6 sauuor	17 uarimaχo	28 toik
7 maï	18 pokue	29 ualige
8 gulugul	19 zas	30 zarieri uo
9 χalizat	20 tazaz	31 zitair
10 uauuai	21 χataze	32 ulai
11 pamugen	22 aigiri	33 ueze

1 Sarfert does not report which ones of the plants in question, such as *Dioscorea batatas* (yams), *Ipomea batatas* or *Tacca pinnatifida,* were planted on Pur. According to the drawing of the natives it could be *Ipomea batatas.*

The most important food taboos are in connection with special activities or conditions. Thus, it is forbidden to eat any kind of fish in the menstruation-house, *moruuungtoro* or in the birth-house, *imeriper.* Further on, it is forbidden to eat fish for those who have helped during a funeral during the time of their taboo-status, for the duration of getting a tattoo, for the person who treats a patient with the magic saiere su. In this case the fish taboo lasts six days. In addition the fish taboo applies to the fisherman holding the rod when catching *parupi* and the one who is going to catch *χalangap*. During the season to catch it, the fisherman has to sleep in the canoe-house, *zari,* he should not eat and only drink coconut milk, respectively juice. Only on the third day he is allowed 2 coconuts, on the fourth day 4 nuts, and on the fifth day six nuts. At that time, too, he is only allowed to drink one half of the milk. Around this time the *lavalap* is wrapped strongly around the stomach, thus, higher than usual.

2. Fishing and Hunting.

Fishing is well developed and uses the same tools as on Songosor. On Pur, too, the fish trap is not in use because of inapplicable circumstance of the surrounding waters. Net fishing and fishing with the rod are of major importance. People practice to spear fish, to catch them with a kite, and they also use poison. The shark is caught with a sling When fishing with a rod, they distinguish nine different kinds of fishing hooks, χau.[1]

1. χau rimor, is made from tortoise shell, a slim, small, semicircle-like bent, simple hook. People use it to catch small fish outside of the reef. The bait used for this is called parik.
2. χau pose, a vigorously bent, retroserrate hook made from tortoise shell or turtle in order to catch χalangap-fish on sea. In order to attach the front pocket the end is a bit split and bent over on both sides, just like two opposite barbed hooks.
3. χau togu, a big hook made from tortoise shell or turtle in order to catch tagufish.
4. χau tarak, big hook made of coconut shell.
5. χau ziriour, hook made from turtle bones to catch big fish, such as tagu and χalangap.
6. pari zeterak, a composite small hook for smaller fish.
7. parupi, composite fishing hook for bigger fish.
8. χapi decorative hook.
9. χapiriatau decorative hook.



Fig. 119, 1618II.
Composite fishing hook, *paripiri*, blinker with a triangular cross-section made of *Tridacna*. Length 10 cm, greatest width 1,8 cm. Hook made of tortoise shell, length 3,5 cm, distance between tip and back 2,5 cm. Fly made of human hair. Wrapping made of hibiscus bast.

The composite hook, 1618II on Fig. 119, is a parupi or paripiri hook to catch bigger fish. The blinker is made from the closing part of the tridacna. The backside is completely flat. On the front side it is formed like a keel. A string that has been wrapped is pulled through the perforation on the upper end leading to the hook made of tortoise shell. The hook is three times perforated and positioned with its straight side closely on the blinker on which it is attached with a string. A tuft of human hair serves as a fly and has been pushed underneath the wrapping of the last perforation.

Fishing lines are not much different from the usual ones. People like to use hibiscus bast as material for it. They also produce stronger lines from it. Such lines are called *iau* and can be longer than 50 m. Usually they are strongly twined. Each strand is first a bit twisted. The usual size is about 2 mm.

1 Hooks 1, 3, 5, and 6 can also be found on Merir. On Songosor the χau ziriuor is called zese

When **net fishing** Pur-People use big and small handheld nets, stow net, sink nets, open mesh bags and gill nets. Small flying fish within the reef are caught with the *zou nonugarei*, a hand held net, in accordance with the ones on Songosor. The *zou rerimete*, built like the one before, is used during low tide within the reef. Men, women, and children use it in order to catch small fish. The long handle is called *iuar*, the oval frame, *χatur*, is stiffened in the lower section by a cross stick, *orouei*. The big hand held net, *zou rimangal*, is used at night to catch flying fish outside of the reef. There are two men per boat, one holding the torch, to rouse the fish, the other one carrying the *zou*-net. This kind of fishing usually is very successful. The sink net *zeni* or *zeu* is used during the day outside of the reef. The round frame is made of a very light wood, usually two bent sticks that are securely attached together. A string is stretched from one side to the other, on the middle of which the bait is attached. The string is called *iaur*, the bait *par*. The net is usually very fine and small meshed, made of hibiscus bast. A piece of coral, called *zazeriiepite zeu*, attached on a long string at the bottom of the net serves as sinker. In order to mark the spot where the net was lowered people attach a wooden swimmer of about ½ m diameter (compare Songosor 1433II Fig. 15).

– The open mesh bags, *ug*, are produced in different sizes. They are circular, mostly made of breadfruit bast and open in the middle. A string holds the first meshes in the middle of the net's s edge. In former times people used a piece of coral or shell as sinker, now whenever possible they use lead. These are split, the net's meshes are jammed in and then they are pinched together. The block-shaped pieces of lead are attached in a distance of ca. 4 cm from each other. They are 3 cm wide and 7 cm long. The nets are fairly wide-meshed, one side of a mesh is about 6 cm (compare Nr. 1616II). Such nets are only used at low tide within the reef. Gillnets *ugarei*, for driving fish, are very big and have to be carried by several men. They are long rectangular nets with a rope at the top and at the bottom of the net. The floaters are called *zaze rugarei,* the sinkers *χapezite ugarei*. People always have to use two such nets. The men carrying the nets walk in a curve towards each other until the leading men meet each other and all form a wide circle. Slowly the fish are driven in there. Then the fishermen grab their spears and kill the collected fish. The *ugarei*-nets are only used within the reef and installed at high tide. People then have to wait until low tide to spear the fish.

Fishing spears, *leipok,* are also used without any nets. The barbed hook, *χazik*, is stuck into the shaft, *mingur*, or only tied to it. Men also know to organize a fish drive only with spears. Some men enter the water with their spears and frighten the fish, which are looking for an escape by slapping the surface of the water. When low tide starts they are speared. –They only learned from the Japanese to dive with a fishing spear. Outside the reef they catch spearfish, *magi* with the help of a **kite**, *sauriiiseik*. People use a sling , *χatiu* to **catch sharks** in deep water, *faloiki* for the waters surface. Fish poison is called *zope*. It is produced from the flowers of the *gur*-tree. People crush them and place them underneath some stones, aiming for the small fish, which are hiding there.

Turtles are caught outside the reef. In case two turtles are caught, men stretch two arms into the air, as a sign for people on the beach. In case only one has been caught, then only one arm is lifted. In case the caught animal is male then they lift the paddle into the air, when it is female they lift the bailer. The turtles are brought into the chief's house. The obscene chant performed while doing so has already been mentioned. However, the chief, too, sings a song when he accepts the animal:

tretoχ megire Erizirep, Rugeiren, Malemau, me Zauual, χap, *Mau*, *Felisi Uaut,*
Peruge, Len, Tamaiperu, Lengerieme, Tamaimar, Manesak, Mangau, Tireren,
Uuratek, Alongomar, Mele, Teilotoχ, Teuseimar, Toroen, Meteisok, Tororipiri,
Azezai, Liopo, Malemeran, χauverazauona, Uereremi,
Tretoχ megire uaisepie tamar vaumeni Grial, Ruvumar, Itezin, Itagelerain,
Mezuzu, Maiuoror, Simeisap, χaurerazouona uereremi.

This is an invocation of the forefathers and spirits. Thus, *Zauual* is the father of *Maretaizai*, and the spirit of *Maretaizai* is called *Malemau*. Then the chief orders the animals killed and distributes the meat among all chiefs. The meal is served in the meetinghouse of the chiefs. The rest of the population are never allowed to eat turtle meat. On Songosor **birds are caught** at night with the big hand held net *zou rerimete*. The net is bigger than the biggest fishing net of this kind. Men catch birds from the treetops. To catch them with a sling, *zalori moru,* and with bait or with a stick lying on the ground and a series of meshes made of slings, *zalori giringo*, in which the bird is supposed to get entangled. This is the same as on Songosor. However, people do not know to catch birds in holes. Pur-People use the same devices as **rat traps** as the natives on Songosor. They, too, have two different types: the trap constructed from one horizontal bamboo stick with a vertical bow-taut sling, tazis, which is suspended in the interior of the tubular bamboo, and the crossbow-like trap, tazis ziri χatouei, which was adopted from Tobi.

3. The Canoe.

Once upon a time Pur-People had a highly developed navigation, they had outrigger canoes used for sailing. The canoe used on Pur is built just like the Songosor canoe that has been described in detail. **Terms** of the individual parts of the canoe in the language of Pur:

hull, canoe	*aua*	between	*taliare* and
interior of the canoe	*reuiua*	the outrigger	*χapire* [1]
beak of the canoe	*palir*	rope storage device	*tautaur*
edge on bow and stern	*raure*	holes in the outrigger	
edge of the keel	*χapite*	for the forks	*uulouulotam*
gunwhale	*ngezar*	grillage	*teizaz*
thwart	*taur*	sail	*ue*
top piece of the gunwhale	*raurigeza*	mast	*χauz*
	(Kubary Son. *karigeta*)	base of the mast	*zopiri goze*
pulley on the mast head	*arisamur*	halyard	*ülul*
mast board	*zalaze*	luvstay	*iangarap*
outrigger beam	*giau*	headstay	*taumili*
long sticks of outrigger	*iaupeazare*	backstay	*taumo*
last sticks of outrigger	*taliare*	hor. piece between	
bent sticks of outrigger	*uau tamar*	mast and halyard	*teif*
cross sticks outrigger	*metalezangür*	sheet	*meri*
top mast	*χazegaz*	paddle	*zatir*
center stick above float	*uariengi*	rudder paddle	*zatiriiaχo*
float	*tamar*	fork	*ratore*

terms for not clearly defined parts of a canoe:

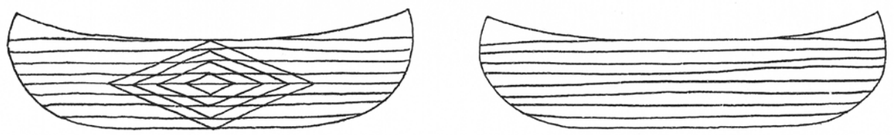
moar	*zazozariar*	*munar*
mulite	*natarüie*	*ilai*

Canoe building is a very ceremonious and formal affair [2]. To begin with, the first chief always has to give his formal consent to do so.

1 In Kubary (Songosor-boats), as mentioned above plate XII the short outrigger long stick in-between the first two long sticks is called *apise*. He calls the connecting piece of wood, mentioned here, *uruweit*.

2 The Pur-Man Zeren provided all relevant information and songs.

Once it has been granted, the man goes into the bush looking for a suitable tree on his property, usually an old breadfruit tree. Later on, the canoe will be named after the plot of land from where the tree came. The builder looks for helpers, who will be paid with food. In case five men are working then the tree is felled within one day. As soon as it is on the ground it is roughly carved on the spot, a process that lasts about ten days. Then several men and women try hard to drag the canoe with the help of long ropes out of the bush into the vicinity of the beach, where the fine machining is executed. If at all possible the entire canoe is carved from one piece, this means the top parts of bow and stern are made from the same trunk as the hull. In case this is not possible, then both these parts are carved from another wood, while the machining of the hull has to wait until they are finished. Before the construction of the canoe starts the owner respectively the builder stands in front of the bow and sings.



outrigger side, *litom* side averted from the outrigger, *igita*

Fig. 120. Partition of the hull during the construction. (According to a sketch of E. Sarfert.)

Then he takes a bowl with two coconuts and two peeled taro corms into his hand. While he is talking he walks to the bow and holds the taro corm onto the bow. The same he does on the stern. Then he puts the bowl on the left hand side on the ground. Afterwards the side of the canoe is divided into 16 equal parts with the help of a string. This is done by first identifying the center, then the parts are appointed starting from there. The horizontal partitions are made starting from the keel. The entire side surface is divided into 8 parts. Then people draw again by eye charcoal lines with the help of a string through the mentioned partition points. On the side of the outrigger, *itom*, the canoe is more convex. The above system of lines refers to the outrigger side of a boat. The averted side, *igita*, does not get the upside down rectangle in the middle of the side. It is simply divided by a system of 8 nearly parallel lines. The above described ceremony is repeated 4 times, when the wood has been chipped away according to the drawn lines. Two cups with two coconuts, taro corms, and mogumog-mush each are used the fourth time. However, the canoe chant is no longer sung. The construction site of the canoe is taboo for menstruating women. Several men are always working at the same time on the canoe.

According to the number of helpers one or two months are estimated and during this time they have to deliver food for the construction workers. Definitely not all men know the art of building a canoe. At the time of the expedition's visit only four men still knew. When the canoe is finished a ceremonious **test sailing** is undertaken. Already at the beginning of the work, the builder gave his workers a neck decoration made from coconut leaves, just like it is worn at dances. They wear it and he decorates himself in the same fashion. Before the decoration is distributed, he stands front of the bow of the future canoe holding it and and swinging it to and fro, while singing the following canoe **chant**:

irimroi raparap / izeru letiu izeru letege / rigiri iizengi raparape / uautoχe uautoχe taza / uautoχmauli / merazieri uaie / tamai tangor / ngaiera Peimaχoi maχoi / ngaita pezizi raperimoli / raperi gazazai / ngairap pezuzu mela reige / ngaparoare guzuguzu / gauarize malarizu. / Eremegei tutu / re / tati pezeo tati zeleo / uaigaue zararenela / uaigoa mare ngan / Maian / esegara pungepun / isepi isepite tirigetiriepere iteaχo / itemeze eitamazamaze aitereiaχo / χaloitia palilati / χaloitia palangalange / rirara maorarara / χalazasu gouorouora / lani mangü sigisigi / gaselirigeni male / tazise sesarie riemera / χazala uairoiguzu / zalauira guzu.

During the construction time the house of the builder is adorned with similar decoration. After its first trip, men and women, gathered at the beach, sing the following verse when the boat is pulled out of the sea with the help of the canoe rope:

χamoizuzu / χamoizuzu rigirimezapa / poterazata / marera azagela ripou / χaropou gitarore / zomarafi, zomarafi / zauagnan totu uerimeatu / zauoai ua zou uezeuez / izuzutaigu uai uareparap eraχoma miiii!

During the long drawn-out last word, people pull with all their might on the rope. There are no other celebrations. It was possible to buy an old **paddle**. It is a strongly weathered piece with a jagged blade made of breadfruit wood. The bottom side of the blade is flat, the upper side slightly convex towards the handle. A slight elevation at the end of the blade is also there. The transition from the blade to the handle is hardly indicated, the cross section here is nearly triangular. The toy boat, that was also the model for the draft, is furnished with a small paddle with a relatively wide, flat blade. A **centered rib** is clearly identifiable and still shows traces of paint with red color. The **bailers**, collected underneath the rubble on Pur, are equally weathered. They are carved in one piece from breadfruit wood and have no handle. They are hollowed, thin-walled vessels with a strongly widened upper edge. The length is 30 cm, the height 7,5 cm, and the width ca. 11,5 cm.

4. Clothing, Tattoos, Jewelry, and Weapons.

Just like on Songosor, people on Pur love **tattoos** and to **paint their bodies** with yellow root. It seems that people here only paint their faces. It is surrounded by a circular drawing, called *langa zoma o*. Knowledgeable people execute tattoos for an adequate remuneration. No difference concerning gender is made: men and woman tattoo persons of both sexes. Often the father tattoos his son himself. Tools as well as the procedure are the same as on Songosor. The tattoo-comb is called *rarit*, the hammer *taio*. The hammer depicted here has the same basic shape as the combs have: on top and on the bottom they are pointed, in the middle reduced in a beautifully curved line. It is rather crudely carved. The pattern corresponds to a large extent with the Songosor-patterns. The tattoos of chief Maian (front and back view) and those of his wife Moarigeper (breast, back, and leg) are published here.

Fig. 121a, Nr. 3962II.
Old canoe paddle made from breadfruit wood. Length 151 cm.
Greatest width of the blade 13 cm.
Fig. 121b. Nr. 3967II.
Bailer made from breadfruit wood, very weathered. Tip damaged.
Length ca. 30 cm, height 7,5 cm. Edge on the widest point 3,5 cm.
Fig. 122, Nr. 1621II. Tattooing hammer, taio, made of breadfruit wood.
Length 36 cm, width of the wood 1,8 cm, on the narrowest point 2,8 cm wide, greatest width 6,8 cm

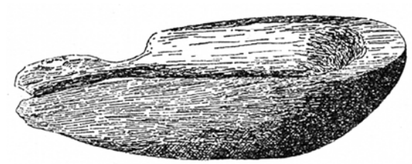


Fig. 121b.



Fig. 122.



Fig. 121a.

Altogether the tattoos of the Pur-Man are even richer than of the Songosor-Men. Most of all the last ones do not have the belt-like pattern, *erizengepizie* and *uorori gepizie*, going over the body in a wide curve. The division of the body surfaces is the the same custom as on Songosor. The individual parts are only slightly different. Due to few observations we can of course not determine to what extent tribal differences or personal taste tip the scale. However, the backside of the legs and the upper thighs of the Pur-Man are more sparingly decorated than on the Songosor-Men. The conformity of women's tattoos on both islands is even greater than those of men. It seems hardly possible to determine any differences here.

Concerning the tattoos on their upper thighs, which are extremely rich on Songosor, the women on Pur could not be examined. Thick grass skirts completely cover the lower part of the body, quite contrary to the Songosor women's short aprons made of mats, that reveal quite lot of the tattoos. We may assume that as long as the costume was the same in this relationship, the same custom applied also to tattoos. Remarkable is the small tattoo pattern of the woman in front of her armpit, a perfectly executed manikin. An examination of the patterns reveals matching terms to a wide extent. The majority of the tattoos have the same names, such as the thick black stripes on the necks of men, *χasiau* P., *rasau* S., the black stripes on the arms sau*ripan* P. and *sauripanür* S., the thick black indentations on the upper arm on both islands: *ngiri paro* (shark tooth), the borders on the inner side of the upper arm above the elbow *uulo* P., *uulore* S., the rings on the forearms on both islands: *uorori pei*, the long black indentations above the ribs on both islands: *zeperiai*, the black stripes on the upper thighs: *χapiri meik*, the circles on the legs: *uorori gupei* P., *uororo gupo* S., the big black stripes on the back on both islands: *meik*. Female tattoos of arches on the neck are called s*engesen* P., *singesin* S.

The hairdo of men and women is extremely simple. They let their hair grow and smooth it back. Chignons worn sideways, so common for women on Songosor and Merir, could not often be observed. In case the hair is twisted, then it was more commonly attached on the back of the head. Chief Maian wore his hair attached above the left temple. On Palau, too, **clothes** of Pur-People are still generally free of European influence. Only rarely the women use calico as a belt. Men make their **lavalap**, *mesie*, from it. The penis is wrapped into the free end, like into a pouch. Women leave their upper bodies completely naked and wear, a bit below the hips, a thick **grass skirt**, *iap*, reaching over the knees. A decoration is achieved by using different materials, one next to the other, or they are dyed differently. It seems that some women still often wear underneath these skirts **aprons made of mats** from pandanus leaves, *iap*, like the one depicted on plate 2, 1596 II. Once upon a time they were commonly used and seem to have been displaced by grass skirts. The woman on plate 9, on the top picture the first one, on the bottom one, the one in the middle, show a bit of them above the grass skirts. The skirts are held together by a kind of calico sash, *mes*. In any case women wear a second belt around the waistline, obviously only for decorative purposes. Whoever has one uses a leather belt, others are content with a piece of calico or a string. These belts are called *ararupue* or *talai*.

They wear a piece of clothing like a jacket, called *rigou ierieri,* as a kind of **mourning**. The ancient traditional **costume of seafarers** for open sea voyages was already brought by their forefather Maretsaiai and deserves special attention. This jacket, too, is called *rigou*. It is a kind of short-sleeved blouse with a square neck décolletage. The network is made from ca. 4 mm wide strips of pandanus leaves and is woven diagonally from 4 mm wide strips of pandanus leaves in taffeta weave. The end of the network is on the side of the jacket, underneath the sleeves in the form of three narrow braids. The parts of the sleeve form the strips of the middle braid. The 44 cm wide sleeves are also decorated at the end with some small braids. One is situated right on the edge. The second one is at a distance of about 2 cm on the sleeve. The blouse is open at the front. On the right and left hand side, not completely split open pandanus strips are sticking out. Each strip has been ripped into 4 weaving strips.

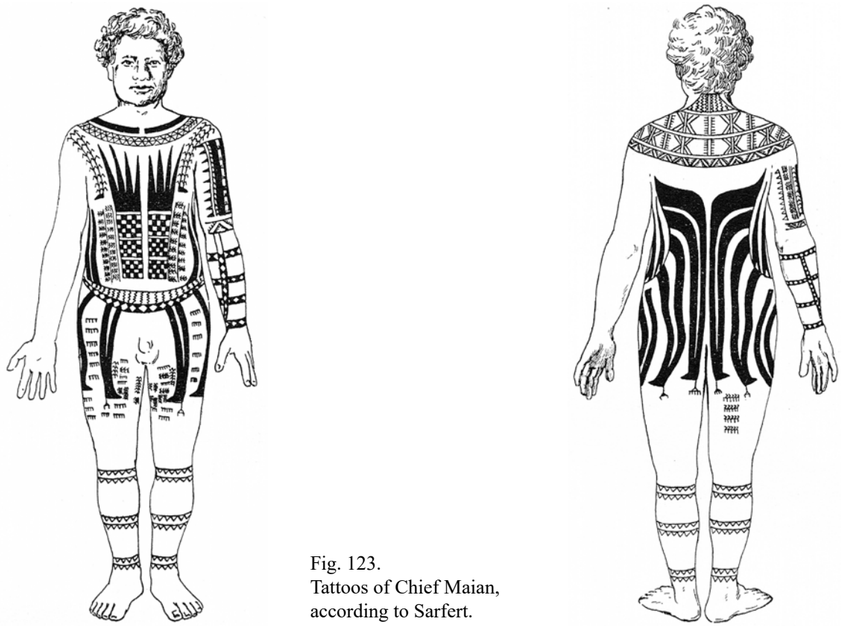


Fig. 123.
Tattoos of Chief Maian, according to Sarfert.

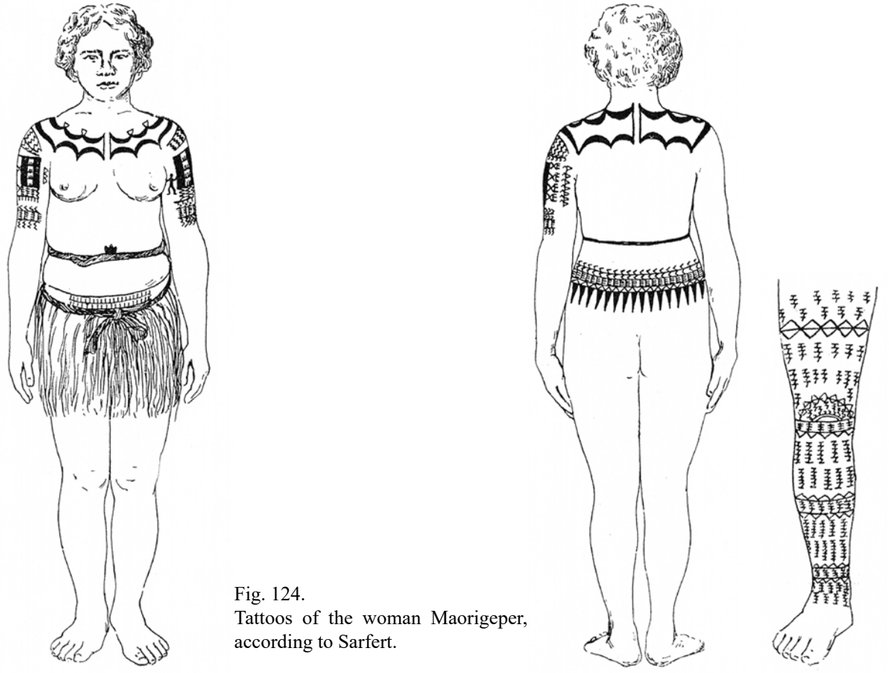


Fig. 124.
Tattoos of the woman Maorigeper, according to Sarfert.

At the neck, above the shoulders we can find the same arrangement. The jacket is 40 cm long, 45 cm wide in the front and 51 cm in the back. The neck décolletage is 11 cm wide.

A wide, very flat **hat** (plate 4, nr. 1598 II), the *palinge riuuei*, was worn together with this jacket. In the meantime it has been abandoned in favor of other forms. The edge is formed by the ribs of palm fringes, their ends crossed and stuck out, far over the hat's network. Bamboo sticks are inserted on the bottom side of the hat to enforce it. The strips of pandanus leaves of the network, starting in the middle of the hat, are placed over the edge, which is formed by ribs of the palm fringe and additionally sewn over with black hibiscus bast. Non-split weaving strips are on both sides of the very small head-pyramid. Further down each strip splits into ca. four 8 mm wide strips. Where the strips of the edge cross each other the network of the hat is woven backwards so that an empty space all the way to the crossing spot is created. A wide strip of black dyed hibiscus bast covers the wide strips of the beginning of the network that stick out. The feather of a black rooster is inserted into the crossing point of the edge's ribs. The length of one side of the rectangular hat is 40 cm. The height of the hat's small pyramid is 8 cm. The free ends of the hat's frame measure 11 cm and are 1,5 cm wide.

According to information provided by people, the oldest hat was also called *palinge riuuei* and was only a rectangular woven pandanus mat that was held under the chin with a string of bast. The new hat, called *palinge zeito* or *palinge rimougoru*, supposedly was introduced by a Bogoato-Man (a Melanesian), who was already mentioned in the history of raids and who seemed to have played a major role in transmitting cultural goods. It is a fairly flat cone shaped hat, distinguished from the Songosor-hat by the slightly extended and tail-like edge (compare nr. 1564 II). It is 19 cm high, the diameter is 28 cm, the plaiting strips are 7 cm wide. In addition, the already mentioned tall cylindrical plaited hat from Songosor supposedly existed here, too. It resembles a bag and is called *apeat*. It is said to have been common on all four islands and on Pur it was worn as a rain-hat. In the absence of an eyeshade people use a few taro leaves around the head while working in the field.

People's need for decoration is rather modest. For dances and while constructing canoes they wear the young yellow fronds of the coconut palm. Both ends of two fronds are knotted and the fringes bent backwards. The ends are left to stick out beyond the knots. In former times only the **dancing comb**, *iletaz* (Songosor *eriueren*) was known as a **headdress.** These are big wooden combs with long teeth, black paint, and a decoration scratched in white color, as already described in Songosor. They vary from those on Pur because the distinctively different head piece is missing; instead of it there is only a small indentation. The tip of the comb is decorated with a bundle of seagull feathers. The comb 1606 II on Fig.126 is richly decorated, especially the edges are decorated with a diamond pattern. A long white feather is inserted into the feather mount. The *χameteraizun* is another kind of head decoration just recently introduced from Yap and Palau. The decoration is not described in detail, nevertheless it seems to be a feather mount worn for dances. (Fig. 127 1593 II.) Four feathers of roosters are fastened onto the midrib of a coconut frond that has the same length as the feathers. Both the outer ones are have horizontal notches on the lower part. They are tied to it with blue cotton wool. Small sticks made of European pearls and colorful woolen loops in pink and red are added as further decoration. The pearls are in black and white.

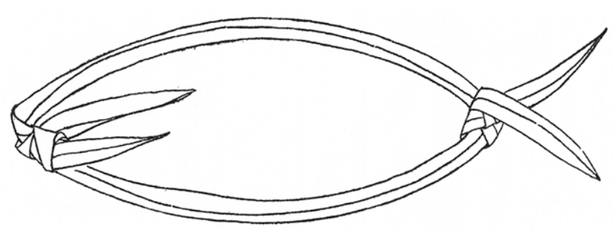


Fig. 125.
Sketch, according to Hambruch.
Dance decoration made from the young fronds of the coconut palm, also worn during the construction of a canoe.

Headdress on a daily base is not known, it is only worn during a dance. Single flowers stuck into the hair are called *uisei*. Further on people mentioned under the term headdress the **decoration of the forehead** called *maleri uanisimei*. According to the name, we can assume that it is a string or chain-like adornment. People only use flowers, stuck into the pierced lobe, as **ear-jewelry**. This is called *siei*. Never ending strings, made from bast and hair, are used as decoration of the neck, *malei* or *maleri zariei*. They are called *zim* or *ziz*. The *zim*-string consists of a strong round string, wrapped in a spiral fashion with a ca. 4 mm wide strip, made of pandanus leaf. In even intervals of around 6 cm finely twisted human hair is wound around it. Each time four skeins of two-ply twined strings of hair are taken together and six sinuosities are executed with them. Afterwards they are pulled through underneath the pandanus covering, in order to remain invisible until the next wrapping. This decoration of the neck has a diameter of about 3,5 cm and a length of 75 cm. The plaited string, *ziz*, has a special meaning. Young girls wear it at the time of their first menstruation, when they leave the blood-house. They indicate that they are now adults and marriageable. They wear these strings until their marriage or until they are falling apart. Fig 127. The women wear two each, hanging from one shoulder underneath the breast along the other one. The length of such bast strings is more than 80 cm, the width is 7—9 mm. The technique is the same as the one of the *ziz* wristbands.

Fig. 126, 1606^{II}. Dance- comb, *iletaze*, made of breadfruit wood with a notched ornament in white on a black background. The top is decorated with white feathers of seagulls. Length 28 cm.

Fig. 127, Nr. 1593^{II}. Feather bundle as a dance decoration. Four cock's feathers are tied with blue cotton string to a stiff leaf. The outer feathers are notched by horizontal cuts. On both sides, underneath the feathers, 18 cm long sticks, made of white European pearls, with bows made of red wool, are inserted. Underneath them are two pink and two red woolen bows each and underneath these are three sticks made of black and white pearls with red bows. The bows are ca. 2 cm long.



Fig. 127.



Fig. 126

In addition they have necklaces made of coconut and shell discs, in the kind known already from Songosor. **Bangles** are worn on the upper forearm. These are double woven pandanus borders in taffeta weave. The edges are accentuated because the braiding strips are bent backwards at the outer brim, and the middle part therefore seems lying lower. Besides woven wristbands the natives also have bangles, *regei*, made from tortoise shell, *uor* [1], the shell of a snail, *iaroχ* (*Trochus*), and coconut shell, *tarak*. Supposedly they also wear **finger rings** made of tortoise shell, *reigei gati*.



Fig. 128, nr. 1600^{II}.
Wristband, *ziz*, for women plaited from strips of pandanus leaves. Worn on the upper forearm. Diameter 9 cm, width 8 mm, width of the strips 4,5 mm.

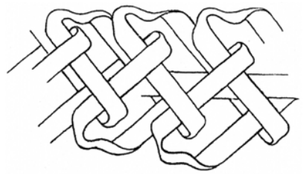


Fig. 129.
Work sample for the wristband nr. 1600^{II} made from strips of pandanus leaves.

The already mentioned **hip string** *ararupeei* or *talai* has already been mentioned. Recently it is mostly made of European material. The breadth and width of the tortoise rings is variable. The greatest width is 3 cm with a diameter of nearly 12 cm. Often the rings are perforated in order to insert flowers. Just like on Songosor big fishing hooks are very popular **pendants**.

Special decoration made of leaves and flowers are worn during dances. They have the following names.

finger decoration	*rararipei*
decoration of the upper arm	*leteri pei*
decoration of the body	*azuk*
decoration of the upper and lower thigh	*leteri gupei*
neck decoration	*azegumalemale.*

The spear, *azik*, is the **weapon** of Pur-People, nowadays it is only used for catching fish. The chief described in detail two different kinds: the *χoto,* a spear with a knob like handle and armed with a carved, slightly differentiated barbed tip and the *χoto ngiri paro*, a paddle like spear, the long, flat tip of which was studded with shark teeth. However, just like the net fazagl, this spear supposedly was only a weapon from Songosor and remained alien for the Pur- and Merir-People.

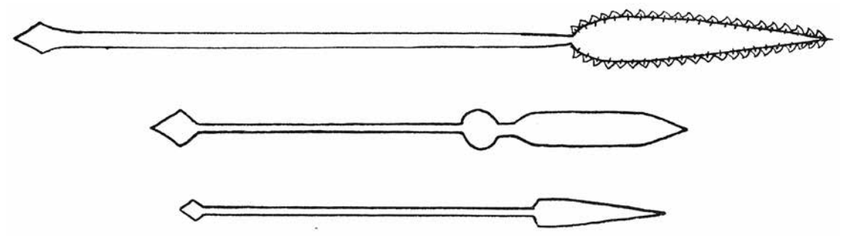


Fig. 130. Old spears of Pur-People, after a sketch of E. Sarfert.

He also claimed his people had used to throw stones as weapons, but never used the sling. People from Merir and Songosor had borrowed it from the Hermit Islands, where they had seen it while working there. They know bow and arrow only as toys.

1 Bangles made of tortoise shell seem also to be called *χamaseripou*. *Regei uoz* is a term supposedly adopted from Songosor.

Swordplay, *ilai*, was seriously practiced for a case of emergency. Each warrior knew expertly to hit and to ward off. The *paro*, the weapon studded with shark teeth, had a wooden ring approximately in the middle of the shaft for the protection of the hand. The knob on the shaft was also used to hit. According to this description the shark teeth weapon was by far wider known than Maian first wanted to admit.

5. House and Household Goods.

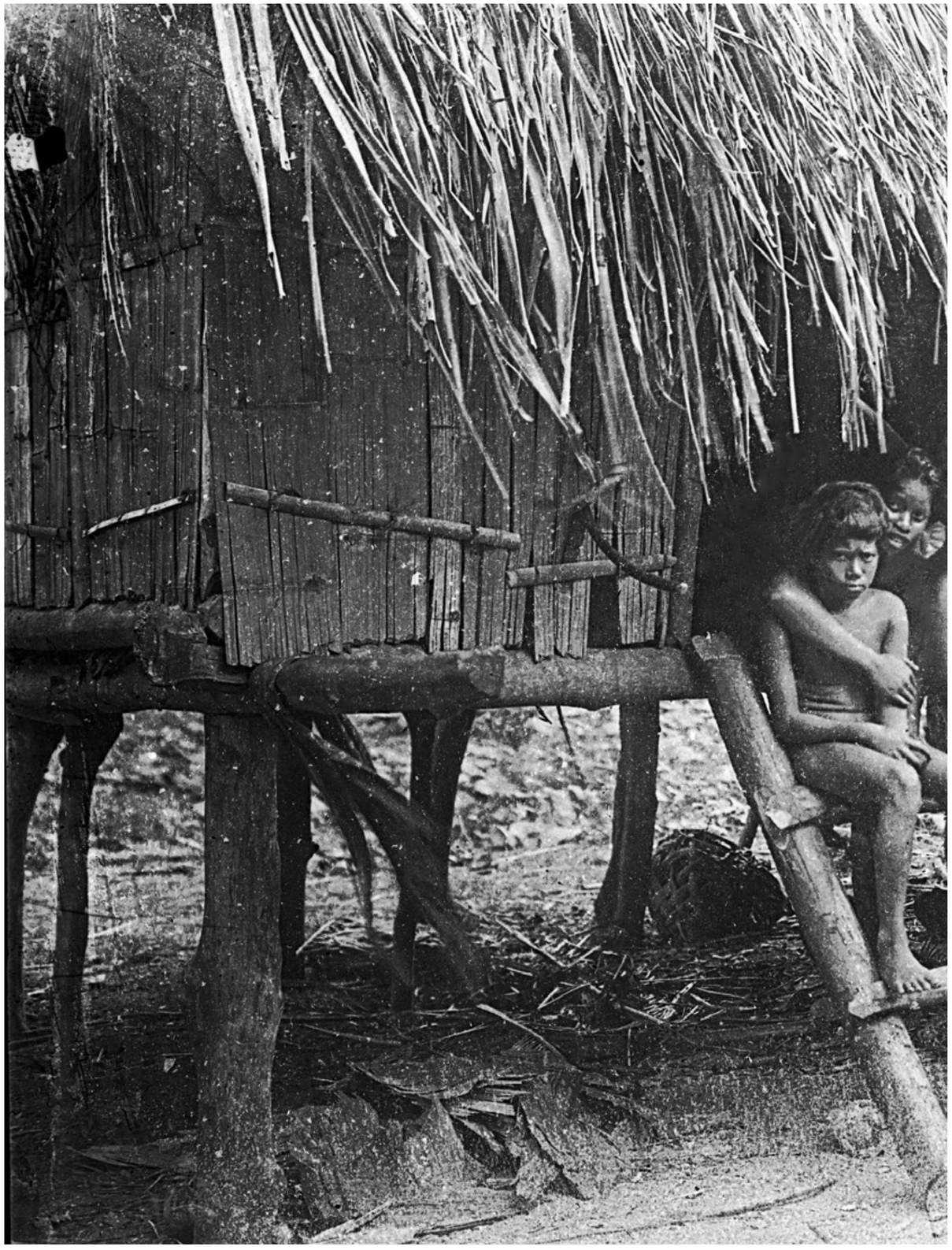
In the event of marriage the **construction of a house** was usually a necessity for which the native needed the permission of his chief. The construction of the house itself does not require special manual skills the like the construction of a canoe requires, but anybody can do the work himself. However, it is a tradition to help each other and as a service in return to host a feast. At the construction of an ordinary house no festivities take place. Concerning the **kind of house construction** we have to distinguish between the old house built on Pur and the new house in the Palauan settlement. Here, people had to build the house on a low base frame made of poles, because after rainfalls the ground contains too much moisture. The foundation consists of some short and very thick poles on which the house-carrying frame rests. Some houses have in addition several beams placed underneath the middle of the house's floor. As the photography clearly shows the cavity is filled for instance with pieces of coral stones, however this technique seems to be the exception. Just like the very similar Songosor-House, the Pur-House on Palau has a rectangular floor plan and a relatively short-ridged roof. The fields of the gable are straight and covered in the same way as the four walls of the house, with whitewashed wooden slats, held together by very narrow rafters. The roofs are thatched with coconut fronds that are only partially plaited into mats. Plaited mats are sometimes placed over the roof ridge. The doors are simple openings in the wall that can be closed when needed with a hanging mat. As the foundation is not very high the door can be reached with one big step. The foundation forms a high step. A staircase is not necessary. Terms for the individual parts of the house:

House.

village	*feri*	wall	*tit*
hut	*iem*	floor (ground)	*pin, pazo*
pregnancy house	*imeriper*	hearth	*zeren*
pigpen	*imeripeïk*	bed	*rinie*
henhouse	*imeriχaian*	sleeping mat	*zoper*
boathouse	*zeniua*	fire fan	*lipau*
roof	*un*	path	*iar*
door	*χatam*		

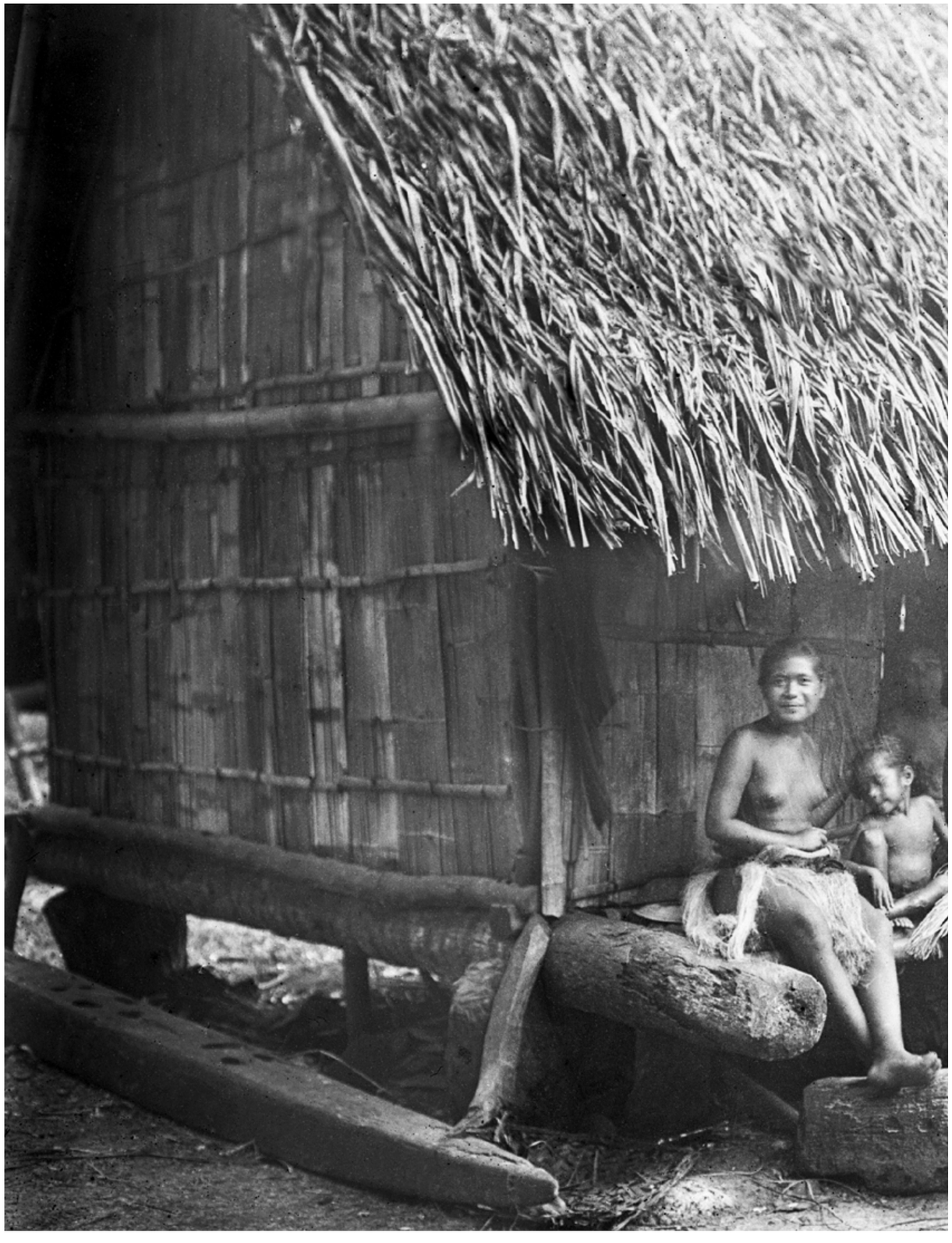
1.[1] corner post	*zule* or *zuliripeik*	wall	*zit*
2. lower big purlin, roof beam	*tazei*	mats for the roof	*iazo*
3. collar beam, resting on the purlins	*χosom*	entry	*ping, pazo*
4. pillar (in-between the collar beam and the apex)	*ziletau*		
5. apex	*un*		
6. slats	*ilepangek*		
7. rafter on the roof	*uaü*		
8. windbracing, slat	*χat*		
9. rafters of the side walls	*ilairi pin, ilaui arieriz*		
10. door	*χatome*		
porch, protection of the sun in front of door opening	*imazalau*		

1 The numbers in front of the terms for parts of the house, correspond with the drawing of the house on Songosor, Fig. 51,.





Glass plate scan, Hamburg Museum





Local house. Glass plate scan, Hamburg Museum

The four corners of the house are named after the lateral directions of the compass rose. The gable wall facing the water is called *taparu mauer*, the front side of the gable wall is called *taparu maratiu,* the right longitudinal side *lemei izen*, the left longitudinal side *lemei ial*. On Pur a cooking house belongs to each dwelling house and there is one menstruation house, *moruuungtoro*, for approximately three residences. The village Meiol had eight birthing houses, Meijuen had only three. The house of the dead has already been described.

Mats are part of the interior fitting of the houses and are produced by women. Just like on Songosor people distinguish according to their usage and the material the sleeping mat, *zoper*, made of small strips of pandanus leaves and the mat made of wide strips, called *zaiiu zop*. This is the same kind that is called *faias* on Songosor. The term *giri* indicates the small sitting mat for men made of coconut leaf. It is so big that even two persons can sit on it. The pandanus mats, *zoper*, can technically not be distinguished in any way from the ones made on Songosor. Mats collected on Pur and now in the Hamburg Museum have the following dimensions:

1588 II length 118 cm, width 105 cm, width of the strips 3 mm
1589 II length 150 cm, width 102 cm, width of the strips 6 mm
1595 II length 93 cm, width 78 cm, width of the strips 3 mm.

All three mats have the typical diagonal corners. People use special mats made of coconut leaf, *uas*, to place fish on it. They weave mats from half a frond of coconut leaf to thatch their houses. They also know the **fire fan**. It is called *lipou* and is also made of coconut leaf. We specially have to mention the **cradle**. It has the same form as the already known strainer for Mogumog-flour from Songosor, it only is a bit bigger: a double wooden frame, on the corners of which straps made of *girizoblatt* (hibiscus?) are attached. In the middle a horizontal strap connects these straps for hanging. The child is placed onto the netting made of string, on top of which some mats are placed at will.

Women produce **baskets and bags** from strips of pandanus and coconut leaves for the household and their personal use. They have four different kinds of baskets. The basket for the canoe is called *senesau* or *seneri gotouei*. A reference sample is missing. The *χato*-basket is used to transport and store taro. For smaller amounts of taro they use the delicate, nearly rectangular small *χapigengi*-basket made of coconut leaf, depicted, nr. 1585 II. On one side of the upper edge is the beginning of the weaving, the midrib of half a frond, on the other one the end in form of a plaited pigtail. The leaf ends are alternatively bent to the right and to the left side and woven in taffeta weave. Once the bottom part is finished, the weaving is climbing upwards. The ends of the pigtails are slightly sticking out.

The basket nr. 1585 II is 7,5 cm high, the bottom part measures 8 X 8 cm, the leaves are narrowed to approximately 1,6 cm. The *tangalik*-basket is also used to store taro, it is a small oblong basket made of coconut leaf. Two half fronds are placed on top of each other, the plaiting starts at the top edge and continues downwards. The leaf ends of the outer frond half "a" are placed to the left side, the ones of the inner one b) at the same time to the right side. First a is led underneath 1a, over 1a, then over 2b, under 2 b until the bottom part is finished. On the inside of the bottom part the plait is finished with a thick pigtail. The ends stick out a bit on the sides and serve as a handle. The leaflets are so narrow so that one half of the leaf is removed, however the midrib remains intact.

The basket shown on plate 3, nr. 1587 II is 38 cm long on the upper edge, is 16 cm wide, and 11 cm tall. The strips of leaves are 1,5 cm wide, the pigtail is 3 cm wide and protrudes on each side 12 cm. The **bags** are produced with and without any special bottom part. *Rais*-bags serve only to transport fish. They are a rough weave made of coconut leaves just like the Songosor-bag 1472 II. Fine pandanus bags, *χapeaz*, without any bottom serve for personal use.

Some are carried personally, while others are kept at home with valuable trivia inside, such as jewelry, tobacco, knives, etc. These bags are very flat and narrow and get a lot smaller on the upper end. On the strongly defined edge of the bottom part the protruding cumbersome ends of the weaving and the final braid can be seen sticking out on the sides with knots at their ends. The other side of the braid can be seen on the inside of the bottom, this means the edge separating the left and the right side.

The *χapeaz* nr.1590 II is a double plait: the beginning and the end are at the bottom of one corner, on the upper edge the plait is reversed. The pandanus weaving strips are 3,5 mm wide, the bag is 22 cm high, at the top it is 19 cm and at the bottom it is 25 cm wide, the width of the small braid measures 2 cm. Sometimes these bags are furnished with two rather long handles made of woven braids. Two rather long handles that connect both sides from two different spots. *χapezau*-bags have a more or less wide bottom part of the kind of the *potau* from Songosor (1480 II).

The natives distinguish **wooden vessels**, produced by men. There are *töpi*, oblong bowls for all kinds of food, *taui tazi*, wooden bowls with a lid to store fishing hooks and strings etc., *ual,* rectangular wooden boxes with a lid for storage of knives, axes etc., and *töpi tarak*, round wooden bowls with a lid to store ropes. Great numbers of wooden bowls were collected from underneath the rubble of the abandoned houses of Pur, they were intensely weathered. Here, they have been depicted in greater numbers than otherwise usual as remains of a time gone by. Most of them are very worn and decayed, partly destroyed by worms, the edges jagged, and the surface shows cracks. Breadfruit wood was the exclusive material they were made of.

The **bowls** have simple forms and are all quite similar. There are round bowls of different sizes and heights, flat bowls and tall oblong bowls as well as transition forms of these three types. The majority of them is rather thin walled and has no elaborated bottom part. Often the bottom part is so little elaborated that the vessel rocks when set down. Whenever the bottom part is indicated or strongly developed it is always considerably smaller than the diameter on top, which results in slanting walls. Both bowls, nr. 3909 II and 3924 II, have a bottom part with a separate ledger on the edge, perforated—in the style of Palauan bowls—for hanging them. The bowls carved more carefully also have walls slanting slightly inward towards the top end. By far the majority of vessels have knobs on the sides carved more or less carefully from the wooden block. Ordinarily they are omitted on the upper side—sitting right underneath the upper edge—and are situated on the sidewalls as flat triangular discs. Seldom they protrude extremely. Often they stick out just as far as the walls slant in downwards [1].

The smallest of the collected bowls is round, has a diameter of 20 cm, and is 6,5 cm high. Fig. 132, nr. 3939 II is a vessel of this kind. One of the two knobs with an omitted area is missing. They have been carefully repaired, too. The biggest of the found bowls is oblong and 22 cm high, the upper diameter is 150 X 33 cm, the bottom area is 100 X 26 cm. On top the walls are slanted inwards, and on each side is a knob. The bowl nr. 3933 II, Fig. 133, has an oblong-round form, on the inside the bottom part is much more distinguished than on the outside. The handles have an omitted surface.

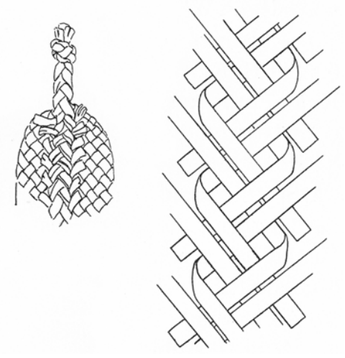


Fig. 131. Work sample for plaiting the bag nr. 1590^{II}.

1 The measurements include the knobs. Length and width were measured on the upper edge.

Fig. 139 shows a very long, flat bowl, similar to a bailer, with knobs, one of which is broken, the still existing one still shows an indication of the omitted area. The bottom surface is indicated on the outside. Nr. 3937 II, Fig. 134, a round bowl with tall walls has a hint of a bottom area without a handle.

The object depicted in Fig. 138 has an entirely different character: a rather long, quite flat, heavy vessel with a distinctively distinguished bottom part and enforced walls with a wide rim on top. The bowl on Fig. 136, nr. 3909 II, is also long and narrow and has a bottom with a ledger at the edge that is perforated to insert a string for hanging. Inside the vessel is round, thus the bottom part is not defined. Fig. 137, nr. 3928 II, shows one of the biggest bowls. It is long and narrow, furnished with knobs, has hardly any bottom area, and walls slanted inwards at the top.

Nothing remains of the **vessels with a lid**, mentioned by the natives. Only the pathetic remains of a wooden lid (3956 II) were found underneath the ruins. It is 42 cm long 20 cm wide, and 13 cm high. The walls are positioned rectangular towards each other. On the edges the wood shows perforations. It seems that this is the left over of a box with a lid like Songosor 1537 II.

The other containers used in a household are produced from coconut shell. Half a shell is called *tarak* and serves to drink fresh water or palm wine, *χasi*. For the storage of water and *χasi* entire coconut shells closed with a plug are needed. They are perforated on the brim and furnished with handles made of string. They are called *poule*. Three quarter bowls, called *taraku poule*, serve the same purpose. Natives also like to use bamboo tubes as water containers. The bamboo is closed by internodes at the ends. In the middle a rectangular hole is cut into it, which can be closed off. Around the ends and the middle a string is wrapped. In case a bamboo tube is stuck through such a bowl respectively a bottle, it is called *pauloa a zamatal*.

Kitchen and household tools are the usual and could only partially be collected. The **strainer**, *zain*, to prepare mogumog-flour is the same as on Songosor. The one item that was bought measures 38 X 49 cm and is 7 cm high. The wooden sticks used for the frame are not peeled and have a diameter of 2,3 cm. The net made of coconut sennit cord is quite finely (4 cm) meshed and very irregularly netted. All frame sticks are pulled through the end loops. On three ends pandanus strips are attached for hanging purposes. So far as it is known Pur-People produce their **spoons** from shells and tortoise shell.

In this fashion a piece of nautilus shell, 9,7 cm long and 5,2 cm wide, serves as a drinking spoon. The spoon nr. 3950 II, on Fig. 144, is made of a 12,5 cm long piece of *Turbo olearius* and very finely cut. The spoon nr. 3974 II is made from the same material and still unfinished. The rims have not yet been sanded smooth. The bone or rather the tortoise spoon consists of an egg shaped nearly flat blade, slightly concave on the topside, and a short, nearly round handle. The entire length of such a spoon in the Hamburg collection measures 15 cm, the handle is 8,5 cm long and has a diameter of 6,4 cm. The blade measures 6,5 X 5,6 and is 4 mm thick.

They use **scrapers** made of crude mother of pearl shells, about 8 cm long. – Before they came to know matches, they used the **fire plow** to light a fire. The lower part of such a plow was found. It is 28,5 cm long, 1,7 cm wide, and ca. 7 mm high. The slit in the middle is 18,5 cm long. Further on people have a simple **lamp** made of *Cypraea tigris*, the same the Songosor- people know.

– Their **rat traps** are by all means the same as on Songosor: the *teziz*-trap, widely known in the Carolines (see Nauru II) and the Tobi-trap *teziz iri gatouei*.

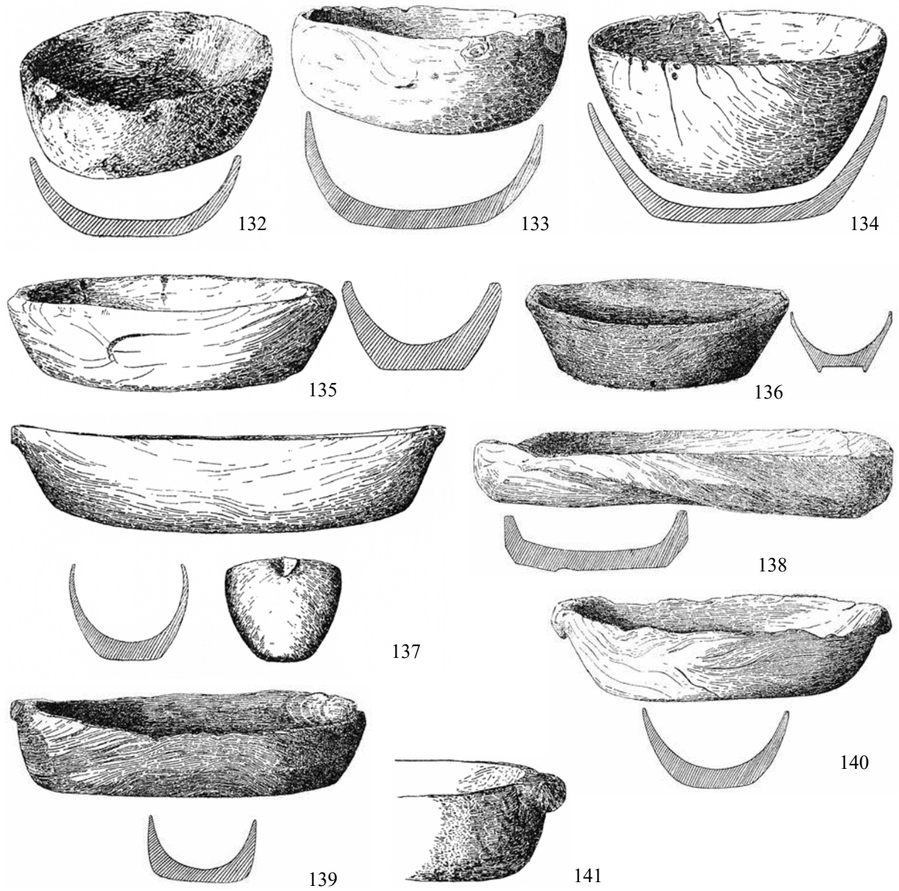


Fig. 132–141.

– Fig. 132, nr. 3939II. Wooden bowl, small, made from breadfruit wood, *töpi*. The brim was repaired, one of the knobs is missing. The bottom is only hinted. Length 21 cm, width 17 cm, height 6 cm.
– Fig. 133, nr.3933II. Wooden bowl, *töpi* made from breadfruit wood. Length 48 cm, width 38 cm, height 17 cm. The bottom is hinted.
– Fig. 134, nr. 3937II. Round wooden bowl, *töpi*, diameter 30 cm, height 12 cm, bottom only hinted, dia.18 cm.
– Fig. 135. Length 33 cm, width 16 cm, bottom 9 cm diameter.
– Figr. 136, nr. 3909 II. Wooden bowl, with a perforated ledger at the edge of the bottom part. Length 50 cm, width 19 cm, height 9 cm.
– Fig. 137, nr. 3928II. Big wooden bowl, *töpi*, with a hinted bottom area and on top inward slanted walls. Length 114 cm, width 32 cm, height 25 cm diameter.
– Fig. 138, nr. 3915II. Rectangular bowl, *töpi*, breadfruit wood, Length 70 cm, width 31 cm, height 9 cm.
– Fig. 139, nr. 3916II. Wooden bowl *topi,* breadfruit wood, the one still existing knob has an omitted area. Length 37 cm, width 12 cm, height 7 cm.
– Fig. 140, nr. 3919II. ,– Fig. 141, nr. 3920II. Wooden bowls.

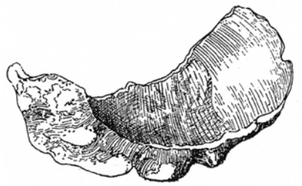


Fig. 143, Nr. 3074^{II}. Unfinished spoon made of *Turbo olearius*, length 13,5 cm, width 6,2 cm.

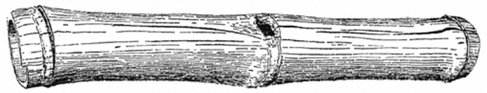


Fig. 142. Nr. 1580II. Container for drinking water made of bamboo *uauauzor*, length 70 cm, diameter 9,5 cm, hole: 2,2 x 3,5 cm.



Fig. 145. Bottom part of a fire plow.



Fig. 144, Nr. 3950^{II}, spoon made of *Turbo olearius,* length 12,5 cm, width 7 cm.

6. Crafts and Tools.

With the exception of the construction of canoes artistic crafts seem not to be connected with certain persons. Everybody understands how to build a house. For the rest the practice of manual skills is equally distributed among the sexes just like on Songosor. Men practice rope making and work with all kinds of wood, women plait and weave. The technique is the same in the entire region. The chief reported about **cutting trees**: In the old days, when Maretaisei lived, threes were cut down with the help of fire. People piled wood at the base of the tree and lit it. After about 10 days the tree fell. By using water people prevented the fire spreading to bigger parts of the trunk.

Later on Pur-People took the shell axe. Recently they distinguish several kinds of **axes**. We already mentioned the old tortoise - axe. It was called *uoiiizaro* or *iauzeri ziriuor*. The blade was clamped between the two parts of the handle and was here tied to it. People need it to cut and peel taro. Whether the collected item was used alone or attached to a handle can no longer be determined. The edges are crude and the blade is jagged. All other adzes have shell blades and are called by the collective name *giipel*. People produced the blades from the shell of *Tridacna gigas*. The individual parts of the shell were chosen for different kinds of adzes. People distinguish the first and the last tooth and the other teeth and the parts in- between that are bent upwards. The *iauzeri*-blades for adzes were made from the first or the last tooth. It was straight and stuck into a hole of the handle and fastened there. People used it to cut down trees. The tree fell after two months. Thus, the cutting of the stem in the woods supposedly lasted one year, the work on the coast another year. This blade supposedly was very brittle and broke often, as the chief added. The blade of the wheelers adze (butt howel = *tarai rigotuuo*) was made of humps. The handle consists of two parts. The blade is situated on part of the handle formed like a knee that is fastened onto the straight one. In this fashion the blade can be turned with the knee part. People use this tool to work on the curved inner surface, thus specially on canoes and bowls.

Fig. 146, nr. 1607 II shows the rest of a handle of the *tarai riotuuo*. The second piece, the rotating sheath with the blade, is tied onto the bent piece. The bearing is wider towards the end. The adze *tarais rigizau* (Songosor *uagu*) consists of a knee shaped arm (made in one piece) and a blade made from the middle tooth of the *Tridacna* that is attached to the outer side of the arm. People treat the outside of canoes and bowls with it. The entire length of an arm measures 37 cm, the bearing 8 cm.

For the production of the smaller bowls people used especially small adzes, *tarai töpi*. The blade was especially delicate. The already mentioned Bogoato-Man (Papua) introduced the *tarai palan*, an adze with a horizontal iron blade inserted into a perforation of the arm. Even before people on Pur had iron, but had not used it — they threw it away, as the chief explained — because they did not know its use.

Fig. 147, nr. 3942 II depicts an adze with a European iron blade. The handle consists of a knee shaped bent wood, on which an iron blade is lashed on. The blade is a cylindrically curved, hammered piece of iron with thin edges and a long extension bound on top of the wooden part. They use shells as **knives** and scrape and cut with them, they are called *rout*. Shark teeth, *ngiri paro,* are used to cut off fruits and knives made of drifted bamboo, called *mira oro*, to cut fruits into pieces. They do not have wooden knives. People open coconuts with coral stones. The Bogoato-Man introduced iron knives called *uazei*; not a local word.

People know four different kinds of **drills**. To perforate wood for the construction of a canoe and so on, fire is lit on the spot to be perforated and maintained by blowing on it. Once the wood is sufficiently charred, people take a small coral stick for drilling. In case it breaks off, then they make another hole next to it. In case the board is thick, then the spot is thinned with an adze beforehand. In the same fashion people use crab carapaces , which were secretly and assiduously collected. People carefully stored them in great amounts in a chest, because these drills.
easily broke. If somebody found a crab by chance, he tried to take possession of it without attracting attention, in order to get the carapace. The drill made of shark teeth – the tooth is attached to a stick serves to drill the rim of bowls and coconuts. People also know the pump drill. They use it to perforate shells and tortoise shell. This drill, too, is furnished with a shark tooth. For the production of tortoise shell-bangles and similar items they use a **pair of compasses**, *uarigaman*, with a tip made of shark tooth. People supposedly also used drills furnished with pointed snails and shell pieces as drills, called *palange ueiari mar oiitan*. – Drifted stones, such as the ones on Fig. 149, 3944 II and 3945 II, are used to sand. They are ca. 10 cm long and 5 cm wide. Three sides are completely smooth from sanding. The stones consist of a reddish brown, seemingly metamorphic slightly altered sandy schist. Later a used tool was collected that formerly supposedly served as a drill. It seemed to be a recent item, a blunt wooden cone furnished with an iron nail.

Needles used for sewing are made of bone and are the same as on Songosor. In the old days **twining** was performed by hand on the upper thighs and the thin strings produced in this fashion were then further processed into thick ropes. This was accomplished with the help two sticks, *zireteri*. Twining on the upper thighs is called *rarerare*. They learned the use of the cross as recently as the Bogoato-Man taught it. It is called *biribiri*, just as the twisting with the cross. It consists of a horizontal piece of wood, the ends of which are furnished with barbs pointing downwards. It is tied to the vertical piece of wood with hibiscus bast. Underneath the cover is situated.

Drill. The wooden body, a cone. obtund on the top, 12 cm high, on top it has a diameter of 4,9 cm, at the bottom 5,3 cm. The length of the inserted European nail is 8,5 cm. The end of the vertical piece of wood, pointed at the top, is a more or less long knob. The length of a vertical stick is ca. 49 cm and its diameter is ca. 1,3 cm. The horizontal stick measures 30 cm, the cover is about 12,5 cm long and has a diameter of 2,3 cm. The thick rope *tari* for sailing canoes is also traded in rings of coconut fiber. The fishing string *iau* is made of bast and is sold in the same form. People use the thin string *rarerare* to tie wooden parts on a house or on a canoe, etc. People trade them in bundles or balls. Usually they are made of coconut sennit cord. People call string made of bast or coconut fiber *χos*. They are twined by hand. The end is fastened and the fiber is coiled by the stand made of twigs, *uaid*, already known from Songosor. Fig. 152, 3948 II, shows a wooden stick used for twining. The originally straight piece of wood became curved in time. On top it has a knob, the other end is pointed.

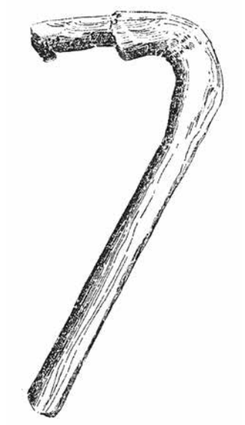


Fig. 146.

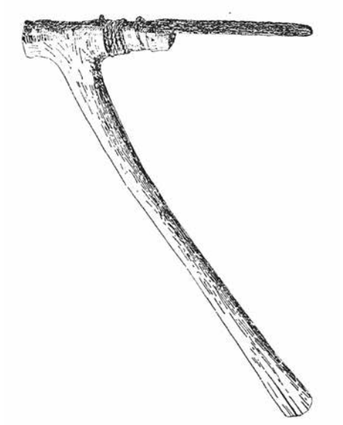


Fig. 147.



Fig. 148.

Fig. 146, nr. 1607^{II}. Handle of a butt howel, *tarai rigotuuo*, made of Premna. The upper side of the knee part is rounded and flat on the sides. The bearing is wider towards the bottom. A blade made of parts of the hump of the *Tridacna gigas* is tied onto a rotating sheath. The tool is used to work on curved inside areas. Length of the handle 41 cm, diameter 3,4 cm. length 16,6 cm. Width at the knee section 3,8 cm, at the end 4 cm.

Fig. 147, 3942^{II}. Adze with an iron blade, *tarai palan*. Length of the wooden handle 39 cm, length of the iron blade 14 cm, width 4,6 cm, length of the knee section 14 cm. The blade is strongly curved and hammered, it has thin edges. The long extension is tied onto the wooden knee.

Fig. 148, 3955^{II}. Blade made of tortoise shell, used to carve and cut taro, *uoiiizaro* or *iauzeri ziriuor*. Length 38 cm, width at the blade 12,5 cm at the end 9,5 cm.

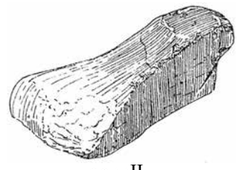
Ropes are of the same good quality as on Songosor. The diameter of the individual pieces deviates around 1 cm. Normally they are twined from three pre-twisted strings, each one is twisted from two strands. Banana fibers, called *ngamuru*, are used for **loom weaving**. The yarn ready to be woven is wound into a ball, called *azegun*. The yarn made of pandanus, banana, and hibiscus is dyed black with the help of *χalifat*-leaves and *zazizaru* (?). The yellow color *lani*, curcuma, is produced from the roots of the *guzare*-tree (?). In general banana bast is used for loom weaving, while hibiscus is used for the patterns.

The parts of the loom, *tal*, are called:

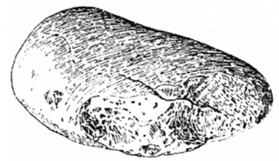
breast beam	*pepe rimou* (ca. 83 cm long, 18,5 cm wide, diameter 2 cm, handles 7 cm long)
batten	*χaupape*
heddle rod	*ngon*
shed rod	*urauuut*
cross stick	*tiue*
warp beam	*papa nugutaluk*.

Behind the cross stick, another stick, *tapanie* [1], is situated. The only piece of clothing produced on it was the men's belt, *mesi*. Its pattern hardly differs from the belts on Songosor, as far as this can be distinguished from the meager remains of an unfinished textile. The pegs of the warping bench are called *χatiri menieri*.

1 Probably taken for something else, because on Songosor the cross stick is called *tapange,* while *tiue* is the small stick used for the creation of the pattern.



3944^{II}



3945^{II}

Fig. 149.

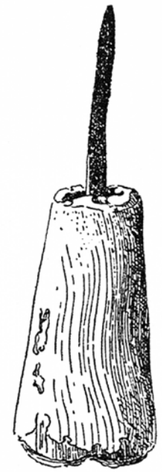


Fig. 150

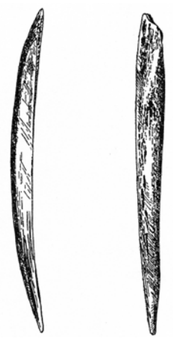


Fig. 151.

Fig. 152.



Fig. 153.

Fig. 149, nr. 3944^{II} and 3945^{II}. Sanding stones. Length ca. 10 cm, width ca. 5 cm, three sides smoothed. Consists of reddish brown, metamorphic, and slightly altered sandy schist. Fig. 150, 3971^{II}.

Fig. 152, nr. 3948^{II}. Wooden stick used for twining, *zireteri*. Curved by use. Length with the knob 40 cm, length of the knob 3 cm, diameter 2 cm, diameter of the stick 8 mm.

Fig. 153, nr. 3978^{II}. Shuttle made from breadfruit wood. Length 23,2 cm, width 3,7 cm, (in the middle), length of the slightly curved and badly damaged tips 3,8 cm. Elevated ledger at the edge.

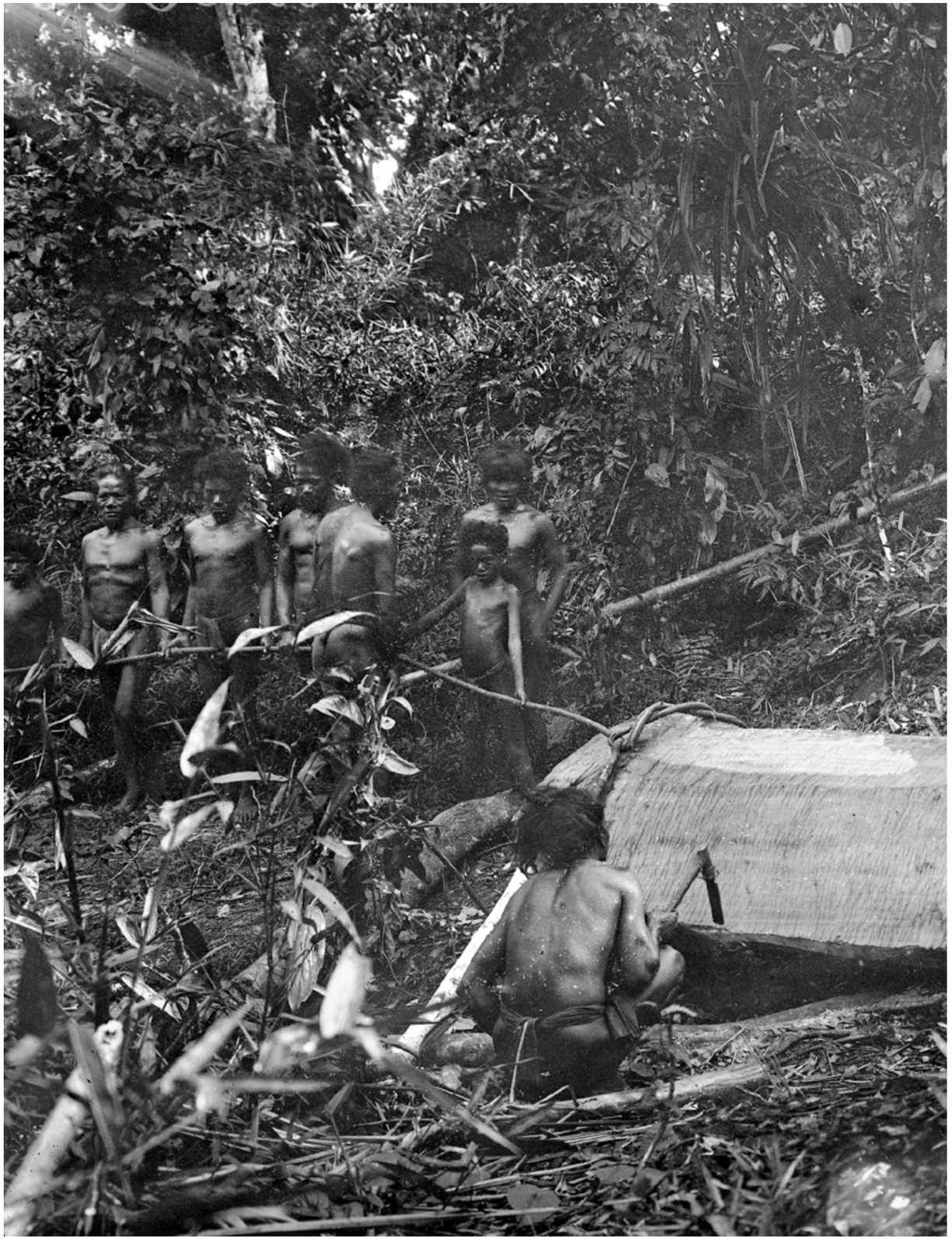


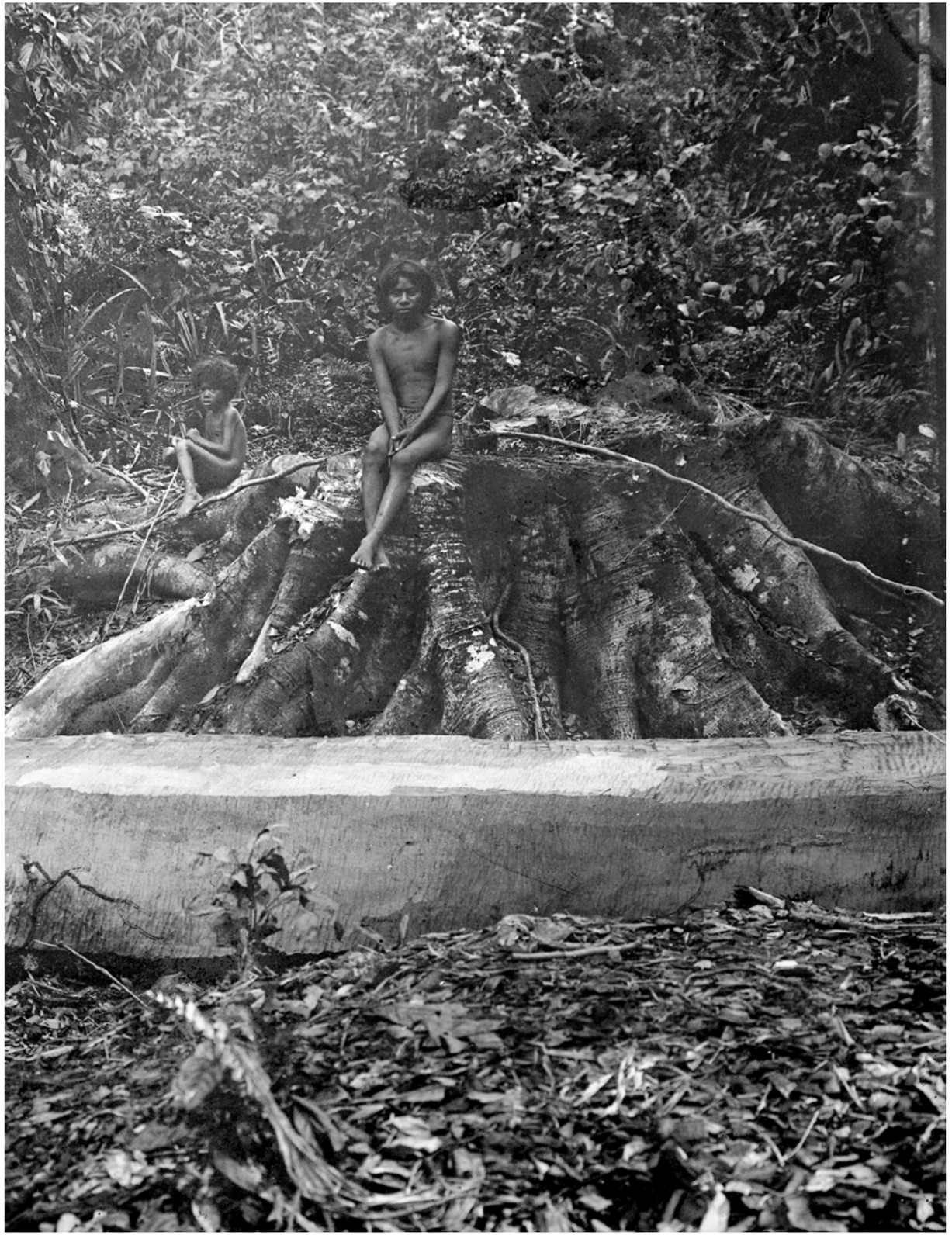


Glass plate scan, Hamburg Museum

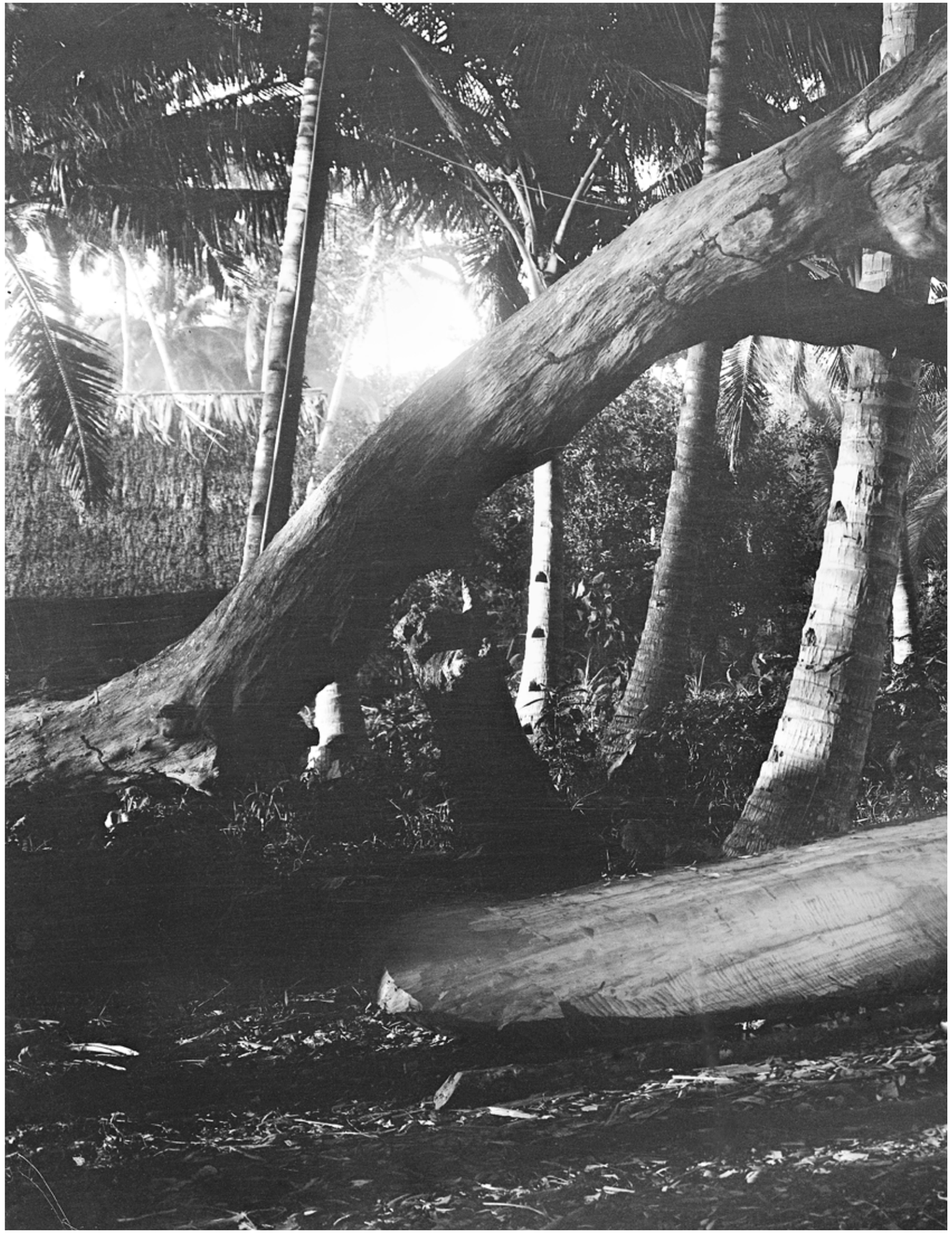


Taro patches. Photo by Sarfert. Glass plate scan, Hamburg Museum





Shaping canoe hull where the tree was cut in the forest. Glass plate scan, Hamburg Museum.



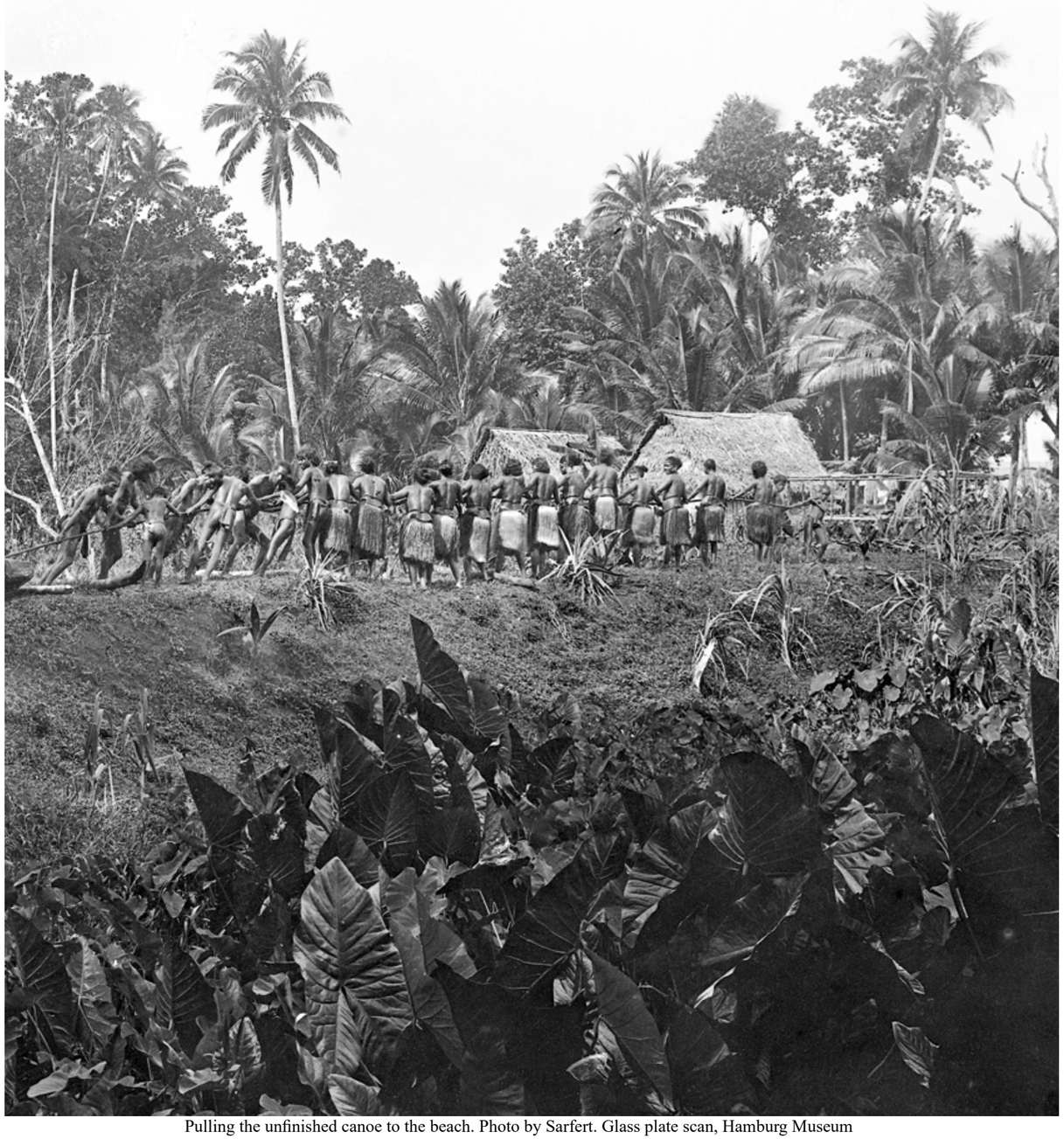


Shaping the canoe hull using adzes. Glass plate scan, Hamburg Museum



Shaping a canoe hull in the forest. Glass plate scan, Hamburg Museum





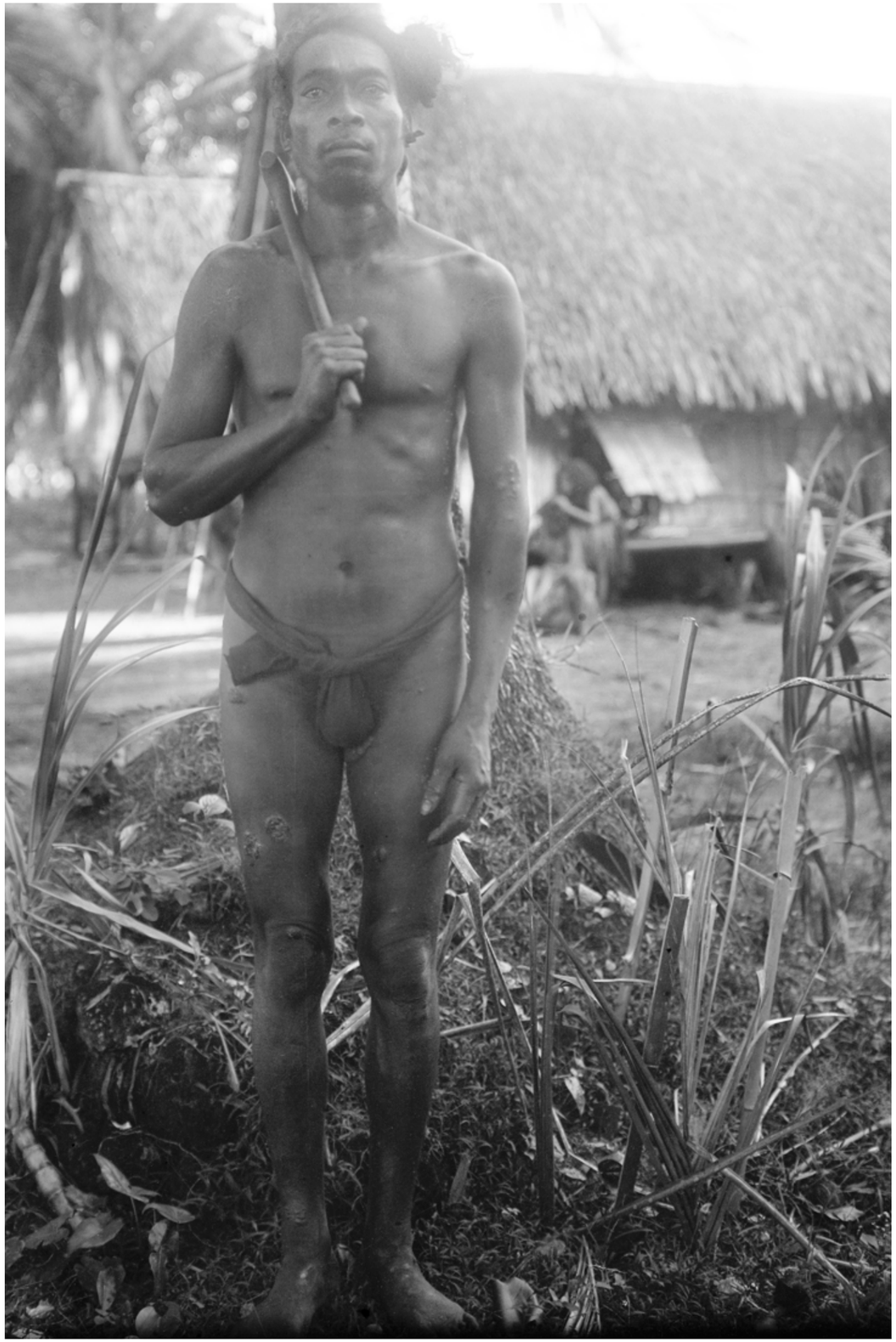
Pulling the unfinished canoe to the beach. Photo by Sarfert. Glass plate scan, Hamburg Museum



Finishing a Merir canoe on Ngarakebesang, Goreor.



Glass plate scan, Hamburg Museum



Glass plate scan, Hamburg Museum





Chief Maiang and his family. Glass plate scan, Hamburg Museum.

Pur word index

German	**Modern orthography, (English)**	
Animals		
Pirizi	Pirisi	(dog)
Peik	Peiki	(pig)
Warig	Wariki	(flying fox)
Gezi	Kesi	(rat)
Mar	Maru	(bird)
Zarai	Sahai	(egg)
iauare	yawar	(beak)
urare	urar	(feather)
gupare	kubar	(claw)
ugure	ukur	(tail)
paure	paur	(wing)
xalau	halau	(egret)
xaian	hayang	(chicken)
marumar eri xaian	marumar eri hayang	(rooster)
ueinied eri xaian	ueinied eri hayang	(hen)
raure xaian	rauri hayang	(chick)
ieke	iike	(fish)
ziriek	siri iike	(fish bone)
topare	tapar	(gills)
ingire	ingir	(fins)
pozare	pasar	(fish tail)
pore	ppor	(ventral fin)
paro	pahowa	(shark)
guze	kudu	(louse)
Index of known kinds of Fish		
xalangap	halangap	
tagu	takuwa	
mamuzik	mamusik	
iazure	yadur	
tagigale	takulal	
magi	mwaki	
uor	woru	
Name of person: Potase =	Poutodu	
lazo	lado	
xamazugin	humaduhiri	
memi	mami	
raugozo	hauhodo	
moozo	moodo	
rioru	ruyeruya	
elongo	yalong	
eaurap	yawarap	
igeiro	ikerou	
metaza	metassa	
puore	pual	
uouo	lulu	
rimelian	rimeliyango	
apusege	habusaki	
zaumer	daumoru	
zela	dala	
titizese	titides	
pengin	peinging	
mezoale	madolale	
Plants		
girizou	hiridou	(pandanus)
niuor	niworu	(bush, wood)
tiriget	siriheti	(tree)
zaur	saur	(leaf)
lar	laar	(branch)
gin	kin	(bark)
olarar	walahar	(root)
zerizaurop	daresaurap	
zerepazo	darepavo	
zeritaizau	daretaivou	
imperiper	imeriporu	
toaringele meiiuen	tawaringal- mayafangi	
riniele	ringal	
apiot	hapiyout	
agalau	hasalaw	
agangiai	hadangeyangi	
imagar	imedar	
xaringato	haringato	
imotaigau	imetaidou	
imerigeri	imerideri	
gimeguk	simoduhu	
gauripoku	daripohuwe	
asauriar	hasouriyar	
laigitaxo	lahitoho	
gariluk	dariluhu	
gariganox	darihanoho	
imeriper	imeriporu	
xamauriar	hamaworiyar	
laigitiu	lahitiw	
gerumau	daremau	
garimeruk	darimeruk	
garipokuoga	daripohuwedo	
irigirigalalag	ruhuridarelod	
galalag	darelod	
imeag	imeyado	
garigegomar	daridesomar	
laigitek	lahitak	
imeriop	imeriyap	
ruguriuogok	ruhuriwoduhu	
garieloma	dariyaloma	
eremetiu	ramatiw	
imotaleat	imataleyat	
ogeren	odarangi	
garumou	darumau	
garipoku	daripohuw	
xaperim	haparim	
gumax	sumaho	
xagoxamale	xadohamale	
garidegaxe	daniredaho	
imopangek	imepangahi	
gerepago	darepado	
geritaigau	daretidou	
gerigaurop	daresaurap	
toaringele	tawaringal	
ringele	ringal	
torigerap	tawariherap	
gelaigei	delaidei	
periau	pariyaw	
nimerak	nimarah	
garigesoro	darihasaro	
peigig	peisis	
laul	laulu	
geneibige	seneipih	
regaxe	radaho	

pigemoali	pikemowali	aremearingi	Harameyangi
pieriuor	piyeriworu	zeramau	Daremau
nimaterimaulan	matarimaulang	rugarap	Ruharap
nimaterimau	matari mau	maian	Mauyang
nimateriiap	matari hap	mariegepar	Mowarihaparu
uani melet	wani malat	langaigepar	Langaihaparu
nimaterizeremet	matarideremet	xaleuiz	Albis
riguri izen	ruhuri iyefangi	aripoku	Daripohu
lazen	ladangi	zelairoroi	Delairoroi
nimozo	nimedid	lanaiueraze	Langaiwerad
metalo	metelo	aremeaingi	Harameyangi
tau arixoso	tauari yari hoato	geleruuarap	Keluriwarap
xarin ngoa	haringowa	uotege	Woutake
tauar imeriperi	tawari imeri poru	xaitilaulan	Haitiloulang
taua zorouou	tawari dorobour	tarazerimouli	Tahaserimoul
Uolete	wollet	tozisen	Todusengi
uanezozemaxe	wonudodumah	zeramau	Daremau
farigenosar	darikenesaro	rugararp	Ruharap
ilote	ilout	xaperim	Haparim
meleriuor	meleriboru	titilangai	Hadidilengai
nipete	nipat	otamar	Woutamoru
otore	wottoro	imozar	Imodar
uaniuolan	waniarolong	mongoloan	Mangolang
zarieleze	daru yeles	imotaleat	Imotoleat
peilu	peiluye	guruterimalai	Kuruterimalei
imeteriuariue	maatari mauribou	aparusen	Haparuseng
nisar	nisoru	taliziouo	Talidiyewou
zeriginipozuoz	darikenipoduwodu	erizecrore	Redechor
nipie	nipiye	eregur	Niyarkur
lauere	lawareya	zatoriengi	Datoriyengi
riuonituotox	ribonitiwoloho	maiterauai	Miterwai
riuoneraro	ribon raro	olailen	Oleilang
riuanatimal	ribonhatimal	gamerin	Kamirin
rengiole	rangiyolu	ouotamalei	Ubutmalei
rasiri gesauarei	dasure hasawareya	masilangei	Masilangai
zarigenemarouo	darikanimarobo	pungerizar	Pungeridar
zarimeiua	darimeiba	langaitamar	Langaitamoru
oniele	waniyalo	ulitemen	Welitamai
rugiri genan	ruhuri kennan	gutunei	Kutunei
zariuigiri	dariburihiri	tuonatamar	Tiwonau Tamoru
zarigelongorop	darikelongorap	gurutatamar	Kurututamoru
zarimerigemez	darimarikemmas	ererigerai	yarariharai (tongue)
uanizozo	wanidodu	zauauri	dabouri (mouth)
resoso	rosousou	tozauauri	ttuabouri (lip)
oniperigelizat	wanipeirikelidato	uauri	bauti (nose)
zarigenimaniiarize	darikanimaniharid	zazeri uauri	dowari bauti (sceptum)
uanimei	wanimei	ngatari uauri	ngatari bauti (nostril)
zarigenizumeri	darikanidumeri	terai toroi	tarae taohoi (eye)
zarigemazegiri	darikemadukiri	medei	matai (eye)
zariuoloromaule	dariwalahmaulu	uauri terai toroi	pouri tarae tohoi (eye lid)
uoripolou	woripolou	teringei	taringei (ear)
zarigenizolon	darikenidolong	au teringi	yau taringei (earlobe)
zarimeraure	darimeraure	maugoi	mangoi (forehead)
zarimeteripe	darimaataripa	zaziki	daduki (head)
gamerin	Kamirin	uauri zazikir	pouri daduki (cranium)
eregur	Niyarkur	uati	datti (eyebrow)
imotaleat	Imetaleyat	medeler teraitoroi	mataleri tarae tohoi (eyelash)
imozar	Imadar	zieni zimei	riyeni simei (hair)
xaperim	Haparim	xapeai	hapeyai (knot)
aripoku	Daripoku	aizazo	yai dadu (tooth)

aizazo	yai dadu (tooth)
metaropogotai	matari bukotai (incisor)
ngirizee	ngirisei (corner tooth)
nguruiei	ngiri uya (molar)
eruzei	yarudei (beard)
romoi	homoi (moustache)
zezarulei	desarulei (whiskers)
lopei	lebei (chin-beard)
zaterai toroi	(cheek)
edei	yatei (chin)
ezelai	yadalai (shoulder)
pei	pai (arm)
zapiripei	zapiri pai (upper arm)
mezeri pei	meseri pai (forearm)
marururi pei	marururi pai (elbow)
gumuri	kumusi (hand)
rugure gumuri	(back of the hand)
leni pei	rani pai (palm)
gini pei	bekini pai (ankle)
xati	hatti (finger)
xatira pei	hatturi pai (thumb)
agure	akkur (fingernail)
gupei	kubei (leg)
zapiri gupei	sapiri kubei (thigh)
mezeri gupei	meseri kubei (lower leg)
zimereuugiei	simeri bukuyei (knee)
ziere gupei	diyeri kubei (calf)
pesepesare gupei	pasapasari kubei (foot)
uaure pezupesare	uari pasapasar (back of foot)
zare, gupei	dari kubei (sole)
abiri pui	hapiripini kubei (heel)
metare gupei	matari kubei (toes)
agure gupei	akkuri kubei (toe nail)
pozi	podi (body)
uei	uyei (neck)
maure guruiei	rukuruyei (nape of neck)
zaruiei	daruyei (throat)
zari pei	sapiri pai (armpit)
metelere zari pei	mataleri dari pai (axillary hair)
ziru pei	siiriupei (shoulder blade lower)
ruguru pei	rukurupei (shoulder blade upper)
zuriiei	siriyei (ribs)
ngaringari	ngorungori (breast)
meta dudi	mata ttuti (nipple)
dudu	ttut (female nipple)
ziei	diyei (belly)
putoi	butoi (navel)
teligi	taluki (back)
metongai	matongai (buttocks)
xai	hai (penis)
ngosore	ngosor (glans)
gine	kin (skin)
zire	sir (bone)
azar	ssar (blood)
mauraur	maworawor (sweat)
zeniten	senitengi (tear)
aingaze	yai ngad (breath)
erazaza	ehadada (give birth)
ezia	ediya (to be pregnant)
mar	mwar (man)
zaiziete	daidire (woman)
papa, tamai	(father)
neita	neira (mother)
uizi; miangar	bwidi; mweyangar (brother)
euau mezai	ewaisi maidai (younger brother)
erape mauuoi	erap mawoi (older brother)
uizi	bwidi (sister)
zirenau leinab	direnau leinap (older sister)
zirenau leiueis	direnau leiweisi (younger sister)
ngali	lii (husband)
ngali	lii (wife)
rei	rai (son)
reizeiziet	rai daidire (daughter)
paparipapa	(grandfather ♂ side)
leideripapa	(grandmother ♂ side)
paparineita	papari neira (grandfather ♀ side)
neitarineita	neira ri neira (grandmother ♀ side)
niziripapa; euaisi mezaripapa	
bwidiri papa; ewaisi maifar papa	(brother of the father)
miangari papa	mweyangari papa (sister of father)
miangari rineita, uizi zerei	
mweyangari neira	(brother of mother)
uizirineita	bwidiri neira (sister of mother)
liri miangai ripapa	liiri mweyangari papa (husband of the father's sister)
liri uiziripapa	liiri bwidiri papa (wife of the father's brother)
liri uiziri neita	liiri bwidiri neira (husband of mother's sister)
liri miangairineita	liiri mweyangari neira (wife of mother's brother)
raure uiziripapa, razonozo uiziri	
rauri bwidiri papa, radunodur bwidiri	(son of father's brother)
raure uiziripapa, razonozore zaiziete	
rauri bwidiri papa, radunodur daidire	(daughter of father's brother)
raure miangari papa, raure mar	
rauri mweyangari papa, raur mware	(son of the father's sister)
raure miangari, raure zaiziet	
rauri mweyangari, raur daidire	(daughter of the father's sister)
raure miangari neita, raure mar	
rauri mweyangari neira, raur mware	(son of the mother's brother)
raure zaiziet	
raur daidire	(daughter of mother's brother)
razo nozote mar	
radunodur mware	(son of the mother's sister)
razo nozote zaiziete	
radunodur daidire	(daughter of the mother's sister)
razo nozi mar	radu nodi mware (son of son)
razo nozi zaiziete	
radu nodi daidire	(daughter of the son)
razo nozi mar	(son of the daughter)
razo nozi zaiziete	(daughter of the daughter)
tameli	tamari lii (father of wife)
zinili	dinii lii (mother of wife)
tameli	(father of the husband)

mar miangali, liri miangai	
mware mweyangari lii, liiri mweyangai	(brother of the wife)
mar miangali	mwar mweyangari lii (sister of wife)
zinili	(mother of the husband)
eueizi mezarili	bwidiri mwana lii (brother of husband)
miangali	mweyangari mwanai lii (sister of husband)
uizi tameli	bwidiri tamari lii (brother of father in law)
marinar rali	marenau ra lii (woman addressing man)
uilinar rali	(man addressing woman)
laterali	(reciprocal address of the high chief and his wife)
zauriaietan	saurori yai kairang (family)
tamar	tamoru (chief)
leti, leteri feri	taatu, tatu ri foruya (high chief)
medara rauue	merahara uwei (friend)
pizi	pise (enemy)
lepitize	le ya petase (European)
ouito meio	hau bito meia (where are you from)
tain	tangi (singing lamentations)
Uuutamalei	Ubutumalei
Maredaisai	Maredaidou
xabe	habe
xatouei	Hatohobei
xape	hape
mazitop	madirap
ur	wur
maraiiligel	mahaliheli
maur	mour
grieg	uhurih
uoraxe	woroh
zangezan	dangadang
zangezan zapite	dangadang dabur
tauonen	tabonengi
erur	yoruyoru
talauor	taleboru
tumul	tumuli
metali	metalu
uoue	taharip
mel	mar
metapur	medabur
melitamar	marutamau
gui	huye (September)
ur	wur (October)
erur	yoruyoru (November)
mar	maru (December)
is	iisi (January)
talauor	taleboru (February)
elemauz	yalemaudi (March)
tumul	tumuli (April)
mezirik	madisih (May)
mazitop	madirap (June)
tauta	tauta (July)
naxe	nah (August)
metali	metalu
tauonen	tabonengi
melitamar	maletamau
metapur	madabur
mel	male
metali	mataluya
tumul	tumuli
talauor	taleboru
erur	yoruyoru
tauonen	tabonengi
zangezan zapite	ridangadang dabur
zangezan	ridangadang
uoraxe	woroh
grieg	uhurih
maur	maur
maraiiligel	mahaliheli
ur	wur
mazitop	madirap
nizarazi moto	nidahadi mado
nizarazi	nidahadi
tonan	tonango
atorigiozomaxo	yatori hos
ozeren	wodarangi
minarie	nimariyeri
tauoriuoin lari	taboribongi lari
tauoriuoin	taboribongi
riguri pariuoin	nuhora paribongi
atorigiozoraiiet	yatori hos ara iyet
zileri ualuk	duleri baluh
tapare tamar	tapar tamar
otarain	wotarangi
gulugul	huluhul
zariere zu	faiyarud
mare me zeizite	mare ma daidire
amangal	mangali
tagu	takuu
alangap	halangap
xapinge	hapinge
iangatek	yangatek
paroa	pahoa
I hohoya hai	(wrapping his cock)
demaru pahowa	(a shark)
I heliheliya	(I am scratching)
simeri pahowa	(his shark's head)
irororai	azimeru paro
irolugolu	zimeru paro
zar	saru (water)
iazi	yafi (fire)
riago	(fire drill)
zitare	dirar (stick of the drill)
uulorore	buloh (smoke)
zelan	farang (ashes)
rain	rangi (sky)
iain	yangi (air (wind)
meniren	meni rengi (cloud)
uda	ut (rain)
iain	yangi (wind)
rosou	hosou (rain cloud)
merumeri	maru moru (storm)
pele	pale (thunder storm)
iauriale	yauriyale (lightning)
pele	pale (thunder)
laigiem	lahim (rainbow)
rau	rawo (wave)
ieirule raple	ebulo rap (high tide)
imete	emat (low tide)
iaro	yaro (sun)
iaungar	yaungar (shadow)
nilari	nilari (day)
nimarie	nimariyeri (morning)

rotoiete	rotoiyet	(midday)	tolotek	tolotahe	(to cough)	izai	ifai	(under me)	raraile	haraela				
nizarazi	nifahafi	(evening)	rinozo	runudu	(to chew)	izaom	ifamu	(under you)	zeu	deo	1			
niuoin	nibongi	(night)	uitox	bito	(to come)	izar	ifar	(under him)	luo	luwou	2			
zirepar	tarapar	(big)	xalax	halah	(to craw)	irugure	iruhur	(outside)	zoru	doruw	3			
etorolatoto	etahoratot	(small)	zaizonge	daidango	(to kiss)	iteu	iran	(inside)	zau	dauw	4			
mezitop	madirap	(year)	imeri	emari	(to laugh)	ioa	unga	(yes)	rimou	rimouw	5			
melam	malam	(month)	xameteke ziei	hamatahi diyei	(sick in stomach)	naueri	naweri	(no)	orou	worouw	6			
iizen	yefangi	(north)	xameteke zunei	hamatahi simei	(sick in head)	toai	towai	(not)	zuzu	dudu	7			
iol	iyoul	(south)	imaho	emaho	(good)	babai	papai	(my father)	uaru	waruw	8			
zapinen	hapinengi	(horizon)	enau	enau	(sweet)	babare	papar	(his father)	tiuou	tiwou	9			
ziz	didi	(star)	uezeuez	besebes	(white)	babaso	papas	(our father)	zeik	deih	10			
raueriueri	daruya	(island)	lozoloz	losolos	(black)	babami	papami	(your father)	zeik me zeu	deih ma dew	11			
piie	piye	(beach, sand)	elozaza	losasa	(red)	babaile	papael	(their father)	lieik	liyeih	20			
zaz	dadu	(stone)	exelauelau	halawalao	(blue)	uauri	bautui	(my nose)	zerieik	derih	30			
tazei	tadeya	(medicine)	euelau	elang	(yellow)	uaurumu	bautum	(your nose)	faik	daih	40			
rizoture		(grave)	emeti uezeuez	mati besebes	(gray)	uaudure	bautur	(his nose)	rimeik	rimeih	50			
eriz	yarud	(soul)	tamar	tamau	(bad)	uauduso	bautus	(our nose)	oroik	woroih	60			
eriz	yarud	(benevolent spirit)	iuor	wor	(to lay)	uaudumi	bautumi	(your nose)	zizieik	didih	70			
erize tamau	yarud tamau	m a l e v o -	gemozerie	e masariya	(to love)	uaudule	bautul	(their nose)	uarieik	warih	80			
lent spirit			uuor tapek	wor tapeih	(to lie)	neidai	neirai	(my mother)	tiueik	tiwoih	90			
etauu	tabu	(taboo)	remerigap	ramari hap	(to whistle)	neidamu	neiramu	(your mother)	zauoki	dobuhuya	100			
iaun	yaung	(shadow)	itinupur	titinap	(to talk)	neidare	neirar	(his mother)	zauoki me zeiki me zau	dobuhuya ma deih ma dauw	114			
idei	it	(name)	xazali	hadolu	(to call)	neidaso	neiras	(our mother)	liauoki	liyebuhuy	200			
mezuli	madul	(sleep)	atoro	hatoro	(to see)	neidami	neirami	(your mother)	zeruuok	dorubuhuy	300			
eol xapiteki	hapitehi	(property)	iluze		(to sit)	neidaile	neirael	(their mother)	zauuoki	dabuhuy	400			
maur	mauri	(war)	zaulurunar		(to sing)	rei	rai	(my son)	rimouoki	rimobuhuy	500			
xam	hom	(dance)	uimezule	madul	(to sleep)	raumu	raumu	(your son)	orouoki	worobuhuy	600			
xamu met	hom mato	(sitting dance)	maululu	maulul yamu ngad	(to snore)	raure	raur	(his son)	zitouoki	didibuhuy	700			
xam mozi	homodu	(standing dance)	zuteki	dutahe	(to stand)	rauso	raus	(our son)	uarouoki	waribuhuy	800			
etegiete	tahiyet	(high)	xamaru		(to put)	raumi	raumi	(your son)	tiouuoki	tiwobuhuy	900			
iouule	torango	(deep)	zugu		(to pull)	raule	raul	(their son)	zangelezi	dengaladi	1000			
			eriie	e riya	(to kill)	imei	imei	(my house)	lianglezi	liyengaladi	2000			
eelai	yarai	(long)	meze	emade	(to die)	imom(u)	imom	(your house)	zeringelezi	deringaladi	3000			
emos	emos	(wide)	uaur	ur	(to drink)	imare	imar	(his house)	fangelezi	dangaladi	4000			
iaurop	yaurap	(fat)	zazezazi	dadudodu	(to weave)	imaso	imas	(our house)	rimangelezi	rimengaladi	5000			
iauzik	yausih	(skinny)	elengi	etangi	(to cry)	imami	imemi	(your house)	orognelezi	worongaladi	6000			
esau	esau	(heavy)	petarox	peitaraho	(to throw)	imaile	imaela	(their house)	zizingelezi	didingaladi	7000			
epere	epare	(light)	reroiie	hahoya	(to count)	rai piriz	rai piris	(my dog)	uaringelezi	waringaladi	8000			
zitepar		(old)	raro	rarowa	(yesterday)	raumu piriz	raum piris	(your dog)	tiuangelezi	tiwongaladi	9000			
xalizau	halidou	(cold)	lenei	lanei	(today)	raure piriz	raur piris	(his dog)	zangauri	dengauri	10000			
euez	ebesi	(warm)	uarazi	waradu	(tomorrow)	rauso piriz	raus piris	(our dog)	liangauri	liye ngauri	20000			
ipere	epare	(dry)	igeta	ihira	(now)	raumi piriz	raumi piris	(your dog)	zeringauri	deri ngauri	30000			
iolole	uloul	(wet)	nimarie uarazi	nimariyeni waradu (		raule piriz	raul piris	(their dog)	fanauri	dangauri	40000			
xametek	hamatahi	(sick)		(tomorrow morning)		rosai	hosai		rimangauri	rima ngauri	50000			
overzitek	hobe ditehi	(to work)	mezilan uarazi	meidalan eri waradu		rosamu	hosamu		ororngauri	woro ngauri	60000			
ipemit	ibe mire	(to stay)		(day after tomorrow)		rosare	hosar		zizingauri	didi ngauri	70000			
igezatox	ihadatoh	(to bring)	mezilan raro	meidalan eri rarowa		rosaso	hosas		uaringauri	wari ngauri	80000			
izalu	idolu	(to think)		(day before yesterday)		rosami	hosami		tiuangauri	tiwo ngauri	90000			
mangau	mangau	(to eat)	iga	iha	(here)	rosale	hosael		uaripitaxo		100000			
lolozep	tolosap	(to fall)	igera	ihira	(there)	iau uazei	yai wadei	(my knife)	eik	deih	tenner			
matemat	matamat	(to plait)	pato iga	pato iha	(come here)	iaum “	yamu wadei	(your knife)	zauoki	dobuhuya	hundreds			
ieri	eyari	(to fly)	pato igera	pato ihira	(go there)	iare “	yar wadei	(his knife)	ngelezi	ngaladi	thousand			
metak	matahu	(to be afraid)	imoai	imowai	(in front of me)	iaso “	yas wadei	(our knife)	ngauri	ngauri	10 thousand			
emau	emao	(to yawn)	imoom	imowamu	(in front of you)	iami “	yami wadei	(your knife)	zetauo	detabo	0.5			
gerik uara	hariho	(to give)	imoar	imowar	(in front of him)	iale	yaela wadei	(their knife)	zetauoraxo		0.25			
iueraurox	erau raho	(to go)	rigilaligi	ruhu taluhuy	(behind me)	rarai	harai		zeu me tipite		0.125			
uauto	wautu	(to beat)	rigitalogum	ruhu taluhum	(behind you)	raramu	haramu		tato		0.0625			
ige gazu tering	iya e hadutering	(to hear)	uoi	woi	(over me)	ram	han		zeu uuraxo		1/3			
igesik	I hasih	(to fast)	uoom	womu	(over you)	rasao	haras		zeu me tipite		1/6			
xazito	hadito	(to fetch)	our	wor	(over him, on him)	raraimi	harami		ngan	ngangu	I			

gede	her	(you)
iie	iya	(him/her)
gise	his	(we)
xamem	hamami	(us)
ile	ila	(them)
gise luemar gete ma ngan	his liyemaru/her ma ngang (the two of us)	
gise zerimer gete ma ngan his dorumoru/her ma ngang ma	(the three of us)	
irazimer	irademaru	
gise meziliimeri	his ma di liyemaru (both of us)	
gise mezi zerimeri	his ma di dorumoru (the three of us)	
xami marau liimer	hami ma hau liyemaru (both of you)	
xami marau zerimer	hami ma hau dorumoru (you three)	
zeu	deo	1
luo	luwouw	2
zoru	doruw	3
zau	dauw	4
rimou	rimouw	5
orou	worouw	6
zuzu	duduw	7
uaru	waruw	8
tiuou	tiwouw	9
zeik	deih	10
lieik	liyeih	20
zimero mar	demaru mare	(a man)
zimer	demaru	(1 man, fish, etc.)
liimer	liyemaru	2
zerimer	dorumoru	3
zamar	damaru	4
rimer	rimaru	5
oromer	woromaru	6
zizimer	didimoru	7
uarimer	warumoru	8
tuomer	tiwomaru	9
zeik,zeketiu	deih, deihetiwo	10
zev xati	dehatu	1 finger
lieeve xati	liyehatu	2 fingers
zeru xati	doruhot	3 fingers
za xati	dahatu	4 fingers
rimer xati	rimehatu	5 fingers
oror xati	worohatu	6 fingers
zizi xati	didihatu	7 fingers
uaru xati	waruhotu	8 fingers
tiur xati	tiwohatu	9 fingers
zeiker xati	deih hatu	10 fingers
zezaze	dedadu	1 fruit
lizaze	luyedadu	2 fruits
zeruzaze	dorudodu	3 “
zazaze	dadadu	4 “
rimezaze	rimedadu	5 “
arozaze	worodadu	6 “
zoum	doum	(bundles of fruits)
liom	liyoum	2 bundles
zorum	dorum	3 “
zaum	daum	4 “

zarai zirigar	dahae siriheti	(trees are counted)
liarai zirigir	liyehae siriheti	2 trees
zizau	desau	(leaves are counted)
zeeri	deyari	(hair, threads,.counted)
zilai medei	delaye matai	1 eye
zilai teringei	delaye taringei	1 ear
zilai pei	delaye pei	1 arm
zoguno gupei zoguno	dohub hubei	1 leg
zeu gumuzi	deo humus	1 hand
zilai uan	delaye war	1 half a nut
zilai auua	delaye awa	1 half of a boat
eol xabiti	ewola hapitehiy	(my things)
eol xabitikum	ewola hapitehimu	(your “)
eol xabitigite	ewola hapitehir	(his “)
eol xaitigiz	ewola hapitehis	(our “)
eol xabitixami	ewola hapitehimi	(your “)
eol xabitikile	ewola hapitehil	(their “)
zangaz	dangad	1 “
liangaz	liyengad	2 “
zeringaz	dorungad	3 “
zangaz	dangad	4 “
rimanga	rimengad	5 “
orongaz	worongad	6 “
zizingaz	didingad	7 “
uaringaz	waringad	8 “
tiongaz	tiwongad	9 “
xalaparo toro	halepaho	(nearby you)
atauaro roa	etei tawo	(not far away)
etaua	e tawo	(far away)
gomoserik	I masariho	(I love you)
igomoserik	itei masariho	(I don’t love you)
gomoserik bibie	I masariho pipiya	(I love you a lot)
bibie mare	pipiya mare	(all men)
bibie zaiziet	pipiya daidire	(all women)
iole mangau	ewol mangau	(I eat something)
taule mangau	etawol mangau (I don’t get anything to eat)	
zau toinizoin	dautongitongi	(you are lying)
toz	todu	(true)
epo	epou	(strong, robust)
imerugesik	I mori hasih	(very hungry)
uatizie	batai	(too fat belly)
asia	asuya palungar (take away his hat)	
zaizonge	daidangowa	(to give a nose kiss)
iuizaizon ox	I daidangoh	(I kiss you)
gete ouazaiton eai	her ho daidangoyai	(you kiss me)
ngan iuizaizonge paum	ngang I daidangowo paum (I kiss your hand)	
arie ma paum	hariyei na paum (give me your hand)	
uaiuizaizon ox	imasari deidangow	(I want to kiss it)
teseuen	towaiweri	(it does not matter)
xametangetan	hamatangatang	(quick)
tote ma tote	tot ma tot	(slow)
uotie	weti	(to wait)
iuitiko	I wetiho	(I wait for you)
gete uotie	hera ho wetiyei	(you are waiting for me)
tailili	etai lili	(not to get married)
elili	e lili	(to get married)

kakameze	hakamo	(to play)
ngan ilirikox	ngangu I liriho	(I marry you)
gete oliriie	hera ho liriyei	(you marry me)
izongaigiri	I dongahiri	(I am angry)
ezongaikiri	e dongahiri	(he is angry)
imetak	I matahu	(I am afraid)
toimetak	itei matahu	(I am not afraid)
xamaru	hamaro	(to hide)
ngan iuopluk	ngangu I puluho	(me and you)
toai plue	hotowai puluyei	(me not with you)
ngan iuarauuk	ngangu I hauho	(I talk to you)
gete ouararie	her ho hauyei	(you talk to me)
gete talegik	her hobe halihiho	(watch out!)
tautek	dutahe	(stand up)
toto tautek	hotowai dutahe	(don’t stand up!)
tautiu	tautiu	(go down)
atoro	hatoro	(to see)
ngan iueratoro	ngangu ihatoro	(I see)
ngan imeri	ngangu imeri	(I laugh)
gete xomeri	hera ho mari	(you laugh)
ie emeri	iya emari	(he laughs)
xamem xaimeri	hamami haimeri	(we laugh)
xami xaumeri	hami hau meri	(you laugh)
ile limeri	ila lemari	(they laugh)
anerox	haneraho	(to be awake)
mozi	moduya	(to sneeze)
iuimozi	I moduya	(I sneeze)
emau	emao	(to yawn)
ngan imau	ngangu imao	(I yawn)
gete xomau	hera homao	(you yawn)
igesoaze	I hasewadu	(I am tired)
asoaze	hasewadu	(tired)
xorasoaze	ho hasewadu	(you are tired)
imaxo lari	emaho lari	(good sky, weather)
meta rozezeli	ta ho dodolu	(what did you say?)
ngan ezeli	ngangu idolu	(I say)
italongolon	I talongolong	(I do not hear)
ito	itou e hauh	(which man?)
ito ierauk	itou e hauh (whom did you talk to)	
imet	I motu	(enough)
imet	I motu	(I have enough)
omet	ho matu	(you have enough)
ngan iueraurox nimei	ngangu irou raho nimei (I go into my house)	
ito gure	I tahura	(I do not know)
xota gure	ho tahura	(you do not know)
iau uitomeie	iya hobito mairang (where do you come from?)	
movu	moruya	
moru	moruya	
uurax	burah	
xauguzi	hauhud	
zazol	dadol	
ziob	diob	
sauuor	sauwor	
mai	mai	
gulugul	huluhul	
xalizat	halidato	
uauuai	bobai	

uauuai	bobai	
pamugen	pamuhen	
mogumog	mohumohu	
pokue	pohuw	
zas	das	
tazaz	tadas	
xataze	hatade	
aigiri	bihiri	
xanoxe	hanoh	
iam	yam	
roze	rodi	
toik	tohi	
ualige	balih	
zarieri uo	pareyari wot	
ueze	weseya	
moruuungtoro	imeri bung tahou	
imeriper	imeri iporu	
saiere su	daiyerud magic	
xalangap	halangap	
zari	dare	
xau	hau	(fishing hook)
xau rimor	hauri moru	
parik	pari ik	
xau pose	hau bos	
xau togu	hau tahuw	
xau tarak	hau tahahu	
xau ziriour	hau siriyour	
pari zeterak	pari daturahi	
zou rerimete	souri worimat	
iuar	ib	
xatur	hatur	
zou rimangal	souri mangali	
zeni	deni	
zeu	sou	
iaur	yaor	
par	par	
zazeriiepite zeu	hasauri hapisou	
ug	uho	
ugarei	uharai	
zaze rugarei	ngaseri uharai	
xapezite ugarei	hapediri uharai	
magi	mahi	
sauriiiseik	sauri hasaih	
faloiki	dalohi	
zope	dupe	
gur	hur	
zou rerimete	souri moru	
zalori moru	dalori moru	
zalori giringo	dalori hiringo	
tazis ziri xatouei	tadis iri hatohobei	
aua	auwa	(hull, boat)
reuiua	reni wa	(interior of canoe)
palir	palur	(beak of the canoe)
raure	haur	(edge bow and stern)
xapite	hapir	(edge of keel)
ngezar	ngaser	(gunwhale)
taur	tao	(thwart)
raurigeza	rauri hata	(top of gunwhale)
zalaze	dalad	(mast board)
giau	hiyawo	(outrigger beam)

iaupeazare	yao pasa	(long outrigger sticks)
taliare	taliharo	(last outrigger sticks)
uau tamar	bau tam	(bent “ “ sticks)
metalezangur	metaladangi	(cross “ “ sticks)
tamar	tama	(float)
ratore	rato	(fork)
uariengi	wari yengi	(center stick above “)
xapire	hapise	(between taliare and outrigger)
tautaur	tautaor	(rope storage device)
uulouulotam	bulobulotam	(holes in outrigger)
teizaz	teibas	(grillage)
ue	uya	(sail)
xauz	haud	(mast)
zopiri goze	hapiri haud	(base of mast)
arisamur		(pulley on the mast head)
ulul	ulul	(halyard)
iangarap	yangarap	(luvstay)
taumili	taumili	(headstay)
taumo	taumo	(back stay)
teif	teid	(horizontal piece between…)
meri	mwer	(sheet)
xazegaz		(top mast)
zatir	datur	(paddle)
zatiriiaxo	datuni haho	(paddle to navigate)
moar	mowar	
mulite	milir	(terms not defined)
ilai	ilae	
litom	laetam	(outrigger side)
igita	ihata	(the averted side)
feri	faruya	(village)
iem	im	(hut)
imeriper	imeri iporu	(pregnancy house)
imeripeik	imeri peihi	(pig pen)
imerixaian	imeri hayang	(hen house)
zeniua	deniwa	(boat house)
un	ung	(roof)
xatam	hatam	(door)
tit	tit	(wall)
pin, pazo	ping, pado	(ground floor)
zeren		(hearth)
rinie	raniya	(bed)
zoper	sob	(sleeping mat)
lipau	lupou	(fire fan)
iar	yar	(path)
taparu mauer	tabor ma mauwer	(gable wall facing the water)
taparu maratiu	tabor ma hotiwo	(front side of the gable wall)
lemei izen	lamai yefangi	(right longtitudinal side)
lemei ial	lamai iyoul	(left longtitudinal side)
zule or zuliripeik	dul/duleri peih	(corner post)
tazei	tadeya	(lower big purlin, roof beam)
xosom	housam	(collar beam, resting on purlins)

ziletau	dulatau (pillar, in-between collar beam and apex)
un	ung (apex)
ilepangek	la pangahi (slats)
uau	wou (rafter on the roof)
xat	hato (wind bracing, slat)
ilairi pin, ilaui arieriz	ilaeri pin,ilaeri yado (rafters of the side walls)
xatome	hatam (door)
imazalau	imadelau (porch)
zit	titi (wall)
iazo	yado (mats for the roof)
ping, pazo	ping, pado (entry)
zaiiu zop	daio sob
faias	faiaso
giri	hiriya
zoper	sob
uas	bas
lipou	lupou
xato	hato
tangalik	tangalih
xapeaz	hapeyad
potau	batau
topi	tapiya
ual	balo
topi tarak	tapiya tahahu
tarak	tahahu
xasi	hasi
poule	poul
taraku poule	tahahu poul
zain	ur
tarai rigotuuo	taraeri hatub
tarais rigizau	taraeri hasanu
tarai topi	taraeri tapiya

Please note this copy is read-only, and not suitable for sharp printing.

The large 9 x 12” full printed set of
Palau Volume 1-7
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All proceeds from this non-profit translation project will be used to re-print these books.

