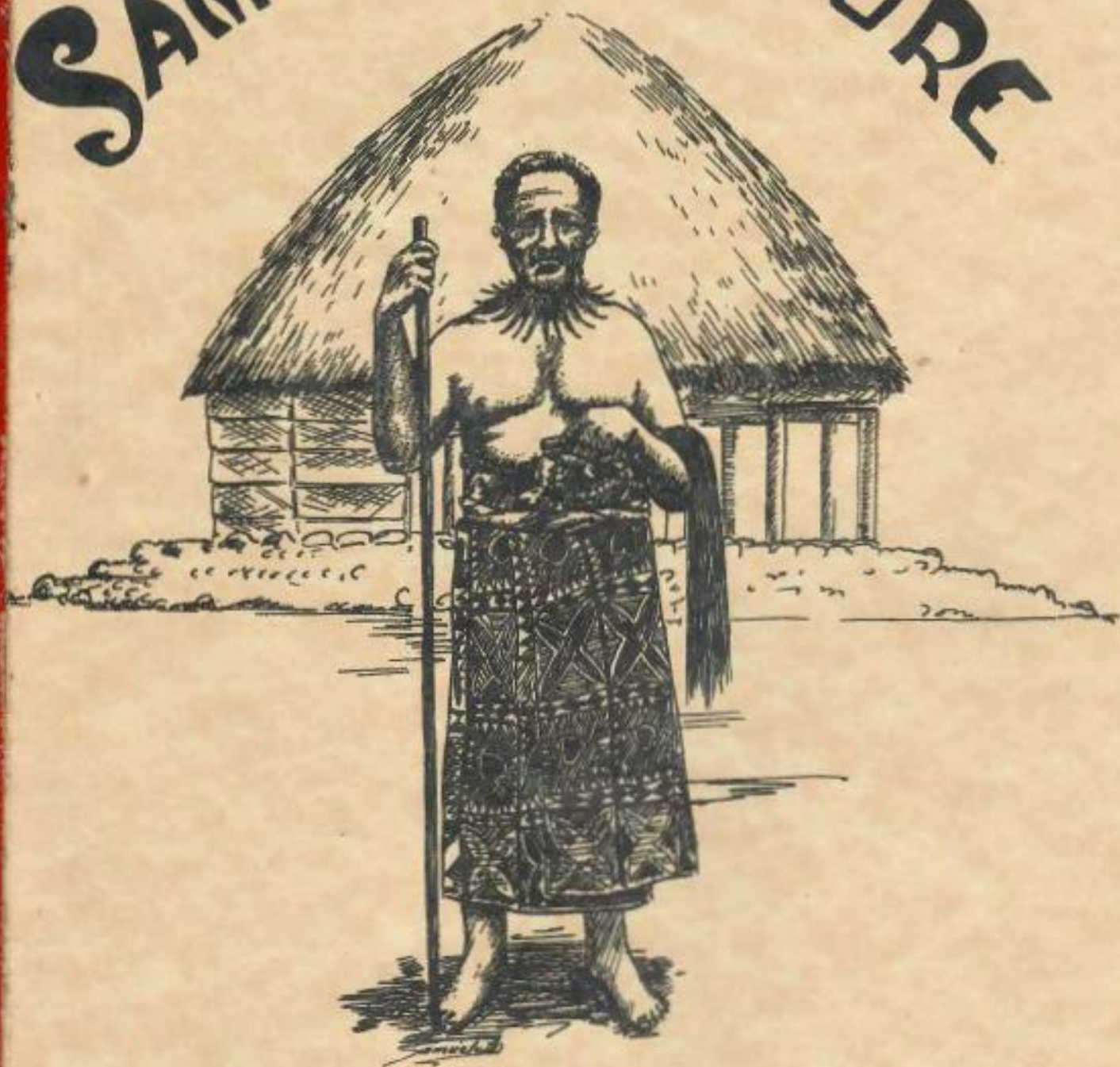


SAMOAN CULTURE



SAMAI ISLAND



UPOLU ISLAND



S

A

M

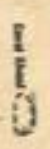
O

A

P A C I F I C



TUTUILA ISLAND

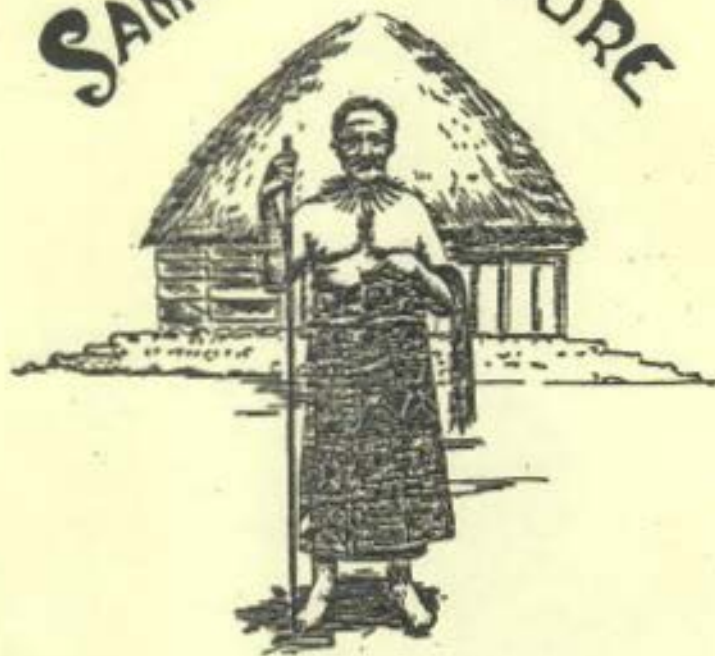


MANUA ISLAND



100

SAMOAN CULTURE

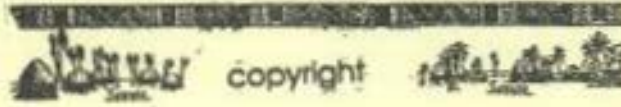


John William Hart

Illustrated by

Samuel D. George

ATT'S SAMOAN PRINT SHOP



1966
1984
1994

page 27-
Laumei the Turtle

CONTENTS

	Page
I. BARK CLOTH	1
II. PLAITING	3
III. SENNET BRAID	4
IV. THE LIME KILN	6
V. CANDLENUT DYE	7
VI. BOATS	8
VII. FISHING	10
A. Nets	15
B. Hooks	16
VIII. COOKING AND COOKING UTENSILS	17
IX. SERVING FOOD	21
X. CEREMONIAL DIVISION OF FOOD	24
XI. KAVA	28
A. Serving Kava	29
B. Forms of Kava	31
XII. GREETINGS AND TERMS OF RESPECT	31
XIII. THE MATAI	32
XIV. GAMES	33
XV. MUSICAL INSTRUMENTS	36
XVI. ADORNMENTS	37
XVII. CLOTHING	38
XVIII. TATTOOING	39
XIX. HOUSE BUILDING	44
XX. DIVISION OF WORK	48
XXI. ORDER OF RANK IN FA'ABAMOA	49
XXII. WEAPONS	50
XXIII. OLD SAMOAN IMPLEMENTS	54
XXIV. HORTICULTURE	55
XXV. USES OF THE COCONUT TREE	59
A. The Stem	60
B. The Leaf	60
C. Midrib of the Coconut Leaf (Lapalapa)	61
D. Midrib of the Coconut Leaflet (Tuāniu)	62
E. The Husk	63
F. The Kernel	64
G. The Shell	65
H. The Milk	66
I. Other Parts	66
BIBLIOGRAPHY	68

I. BARK CLOTH -- TAPA (SLAPO)

The plant used for the bark cloth manufacturing is the paper mulberry called u'a or tutuga. It is cultivated by the women and the cloth is also made by them.

A. Manufacturing Process

1. Peeling the bark (sasae): The bark is peeled (sae u'a) from the wood (aumafute) starting from the butt end.
2. Peeling off the bark (fofo'e): The bast is the inner part of the bark - o le pa'u pito i totonu. The outer bark is called pa'u pito i tua. To peel off the bast, the bark is first wound around the hand to flatten it.
3. Scraping the bast (valu u'a): The bast is put on a scraping board (papa fai u'a), or sometimes on the side of an old canoe, and it is scraped (valu or fafai) with 'asi shells, or bamboo, or a knife. Water is poured on the bast and small pieces of outer bark are removed.
4. Rasping the bast (mageo or pae): The rasping is done with a mageo or pae shell to remove inter-fibrous material (tae u'a).
5. Smoothing (pae or fa'amalū): The pae and 'asi shells are used.
6. Drying (ta): As much water as possible is removed by pressure with a shell.
7. Bundling: Each scraped strip is folded. From two to seven folded pieces are placed one above the other. The bundles are called tapapaga u'a.
8. Beating the Bast: The tapapaga bundles are placed lengthwise across the anvil and beaten evenly. The beater (i'e) is made of pau or toa wood. Some beaters are smooth (i'e mole), others are grooved (i'e tosi). The anvil (tutua) is made of toi wood.



VALU U'A



I'E

9. Stretching (lelega): Each sheet of tapapega bundle is spread out and pulled and stretched until it is smooth.

10. Drying (fa'alā): The pieces are then dried in the sun.



UPETI

11. Closing the Holes (puni u'a): The holes in the cloth are closed by means of patches. These glues are used: Over-ripe breadfruit, arrowroot (masoa) and sogā bark.

12. Joining the pieces (so'o): Pieces of various sizes and thickness are joined to complete the siapo. The same glues are used as in patching.

13. Dyeing: Siapo are dyed by immersion (fui), by freehand painting (tutusi or mamananu), by rubbing (elei). In rubbing, the dye is applied to the upper surface of the cloth by rubbing to bring out the design of a tablet (upeti) placed beneath the cloth. The upeti is a piece of board on which the design has been carved. The upeti used to be made of strips of pandanus on which pieces of sennit were stitched to bring out the design. In another upeti, the pattern was formed by fastening the ribs of coconut leaflets to a board. The dyes used are: red - 'o'a, 'ele, and loa; purple - from the cut trunk of the soa'a banana; yellow - ago and lega; black - from the candlenut (lama).



SIAPU

B. Uses

Much siapo is made for export. The natives often used it as mosquito screens. Talking chiefs are rewarded at the chief's sua with a siapo. At lesser weddings siapo are given instead of fine mats. The chiefs attend ceremonial gatherings wearing siapo. In olden times, tapa clothing was used only by a few unmarried ladies of the highest rank, called Tausala.

II PLAITING

A. Coconut Leaf Mats and Baskets

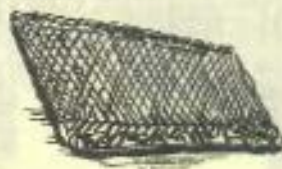
1. Floor mats, polavai or tapa'au, are used nearest to the stones in a house to save the better mats.
2. Polataufafo are used as blinds to close the Samoan houses against wind and rain.
3. The laupola, or thatch sheet, is used for thatching sheds.
4. The laupolapola, or carrying sheet, is used as a broad band for carrying cane leaves. The ends of the sheet are brought around and tied over the bundle with a strip of bark.
5. The tauluga are used near the ridge pole of roofs.
6. The ma'ilo is used for serving fa'ausi to chiefs.
7. The laulau are used for serving meals.
8. The coconut leaf baskets are of two main types - the 'ato and the ola. The 'ato are made of green leaves and discarded when they become dry. The green basket is 'ato mata and the old dry basket is 'ato'ato. There is a basket with one braid across the bottom ('ato fili tasi or 'ato fu'e umu). There is also a basket with three braids across the bottom ('ato fili tolu or 'ato 'ave 'avega.) It is also called 'ato toli 'ulu and 'ato fa'aniue. Fish baskets are called ola.
9. Taumata are eye shades for the use of fishermen to protect their eyes against the glaring sun.

B. Pandanus Mats

Three kinds of leaves are used: laupaogo, laufala, and lau'ie. The laupaogo which are very tough and strong are used for floor mats. The paogo leaves are up to 10 feet long and 5 inches wide. They are trimmed (autafa) along the midrib (tuapaogo) to



POLAVAI



LAULAU



TAUMATA



LAUFALA



PAPA

remove the sharp spines. They are then spread out to dry in the sun for four or five days. After that they are flattened by rolling around the hand. When flat they are rolled up in the shape of the moon (fa'amasina). Now they are ready for plaiting. Another name for paogo mats is papa.

The treatment for laufala and lau'ie mats is the same, except the latter are first steamed (tao) to make them more flexible. The laufala make the better floor and sleeping mats. The mats are sometimes dyed with lama.

The lau'ie make sleeping mats and fine mats or 'ie toga. The lau'ie sleeping mats are made from strips 1/4 inch wide. The strips are first anchored in the sea until bleached white, then dried in the sun. The finer mats are often decorated with red feathers from a Fijian parrot. The coarsest 'ie toga is called lalaga; then comes the lau'ie; then the 'ie tāua. Some fine mats have 28 wefts to the inch.

The white rug, or 'ie sina, is made from the bark of the sogā. The outer rough bark is removed, leaving the white inner bark. This is pressed in salt water for some time, then dried and cut into strips, from which the rug is plaited leaving heavy fringes.

C. Proverbs

1. Ua solo le falute. (The bundle of mats has been scattered.) They are living in discord.
2. Ua fa'ai'u laufala. (Like the spines of the pandanus leaf.) It has begun well, but ended badly.
3. Ua vela le fala. (The mat is warm.) Refers to a long meeting.

III. SENNIT BRAID - 'AFA

A. Preparing the Fibers

The coconuts used for making sennit are: niu'afa, niu ui (white fiber); niu alava (medium colored fiber); niu malō (reddish fiber).

The three sections of the husk corresponding with the convexities are called matai'a, and have the longest fibers. Between them are the lafalafa with shorter fibers.

The nuts are husked with the husking stake - o'a or mele'i. The green husk from the mamata nuts is soaked four or five days. The husk from mature nuts (popo) must be soaked four or five weeks. The submerged basket of husks is called tāomaga.

After soaking, the husk is beaten (sasa pulu) on a wooden anvil (malaise, tu'itu'i, or saga) with a wooden mallet (sā'afa).

The outer skin of the husk is called tuapulu; the interfibrous material is taepulu; the fibers are called moi'a'a or moti'a'a.

After a segment of pulu has been beaten and all the tae shaken off, the fibers are called matofi. They are washed and tied together to dry on the thatch of the roof.

Then comes the rolling of the strands (fa'ata'a). The short fibers (fugafuga) are discarded. The long fibers (muia'a) are rolled on the bare leg and tied together. This is called fa'ata'a.

Proverb: Ia sua'ese le fugafuga, ae tu'u ai le muia'a; - Discard worthless things.

B. Braiding the Sennit

Next comes the braiding (fili). Three fa'ata'a strands form the ordinary sennit. As soon as a fa'ata'a begins to make a part of the plait, it is called aga (hand span). As soon as a fa'ata'a gets too short, a fresh strand is added. This is called so'oga.

Sennit is measured by the fathom (gafa). The 'afai'o is a loose coil, about one foot long, coiled up between the elbow and hand. The tagaga is a loose coil, about three feet long, coiled up between foot and hand. The 'afa ta'ai or 'afa tagai is a cylindrical coil.

Proverb: Ua 'afa le aso; - A rainy day (fit only for plaiting afa).



MOIÁÁ



ÁFA

IV. THE LIME KILN. O LE UMU NAMU

Namu or burnt lime is much used by the Samoans. With it the native keeps his hair clean and bleaches it. He uses it for building walls, pig fences, the basement of his house, and churches.

To procure the lime, the Samoan makes a raft to fetch the coral needed for the kiln. A wood fire is then lit in a pit in the ground and the firewood is covered with coral. As soon as the flames come through the coral rock, more coral is added to keep the heat in. The kiln is allowed to burn for two or three days until the wood is consumed and the coral turns into lime. A good shower of rain, after the kiln has been burning for some time, helps to soften the coral.

The Samoan uses burnt lime mixed with water for bleaching his hair. Sometimes he adds a dye to give a different coloring. In the morning the mixture is rubbed on the hair with the palm of the hand. Then the hair is combed and left to dry. In the evening the lime is washed off and the hair is oiled with perfumed coconut oil. Both men and women use lime for the fa'atutū, or straight upstanding hair. Lime on the hair is said to keep the head cool.

For building, lime is mixed with sand. It is useful, too, for whitewashing walls. Wood carvings are often filled with lime. To prevent the color from turning yellow, soot from the candlenut is added.

The soft coral used for the lime kiln is called amu. The soft coral rock is puga. In the olden times puga was used for sharpening stone adzes and knives and took the place of sandpaper for finishing woodwork. Coral lime is also a cure for tons or yaws. Furthermore, the grave or loa of a famous chief was built with coral lime. This was often done before the chief's death.



UMU NAMU

Proverbs:

Ē ā le puga nisi, a le 'ana nisi.
Let each do his share of the work.

E le āiā puga i le masi. (Coral blocks
have nothing to do with the preparation
of masi.)
This is no concern of mine.

V. CANDLENUT DYE. O LE TUTUGA O LE LAMA.

A. Preparation:

When a family wants to prepare candlenut dye, some women of the village are asked to help collect the nuts. The baskets full of nuts are taken home and heated over the oven. On the following day, when the baskets have cooled off, the women will gather again to crack the nuts (o le ta'eina o lama).

The men, in the meanwhile, have built a shed of coconut leaves woven so closely that not a breath of air will pass through. The shed is swept clean and a fireplace is built in the center. The fireplace consists of three stones, two upright and one across the top. The top stone must be flat with the smooth surface facing downwards. The women rub the stones with the flowers of the Samoan hibiscus and with particles of coconut husk (fugafuga). Then they all retire except one who will enter the shed to attend to the burning of the nuts (o le tutuga o le lama).

She first shreds (saesae) a "taume" (the sheath which covers the coconut blossoms). The bundle of shredded sheath is called "the sacred torch" (fausa āā). She strings up the nuts on the midrib of the coconut leaflet (tui lama i luanu). She lights the torch between the stones and holds the string of nuts over the flame. The soot from the burning nuts collects on the top stone.

Those who have previously assisted in the work may now take a meal. If a pig has been killed, a portion of it will be presented to the stone which is called "the lady" (o le tama'ita'i).



SHED

The woman who attends to the burning of the nuts in the shed may not come forth until her work is completed. Whenever sufficient soot has collected on the top stone, she scrapes it off (tetele, salusalu) with the midrib of a coconut leaflet onto a Barringtonia leaf (lau futu). The soot is put into a coconut shell (pūpū) and the shell is wrapped up in a piece of tapa cloth to be stored away until needed.

B. Uses



LAMA

The candlenut tree grows wild in Samoa, but it is also cultivated because of its many uses. Out of its nut, black powder for tattooing and black dye for tapa are made. Several years must elapse before the soot can be used for tattooing.

The candlenut is also used for curing sores between the toes and for ulcers and boils. The fresh chewed lama nut, mixed with coconut oil, is good for hair dressing. It can also take the place of soap. In the olden times, the natives used to light their houses with strings of lama nuts (su'i lama).

VI. BOATS

Sululelilo's son, Vailo, returned to Samoa from Tonga and Fiji and founded the guild of the boat builders, the Sā Vaiolo. There are different styles of boats.



PAOPAO

The paopao is the small outrigger canoe, built of a hollowed log, used for fishing in the lagoon. The hold (liu) is hollowed out (fu'e fua) with adzes. The canoe has two outrigger booms (iato) tied to the float, ama with connecting pegs, tu'itu'i. The float is made of fau or mosooi.

The va'aalo, or bonito canoe, is used for fishing for bonito outside the reef. It is half decked, the smaller va'aalo being built of one piece like the paopao. Running the full length of the half deck, fore and aft,

is a row of white pule shells. The larger va'aalo is built of planks tied together with sennit (mate-'afa). The keel is made of ifilele or talie, the booms of poumuli. Other timbers used are fu'afu'a, pata, fau. Over the iato is attached a forked stick as a rest for the rod when not in use (to'omaga). Behind the steering seat (nofoaga) there is a rest for the rod, used when the boat is in action. In front of the seat is the Pu'ega (also manu), a handhold for the steersman when he swings the rod. The rod is held in place by two stiff sennit rings, one called umele and the other futia.

Proverb:

Ua o gatasi le futia ma le umele.
We must be of one mind in the undertaking.

While the fisherman swings the rod, the others must assist (mālu) him by paddling hard.

Proverb:

Mālu i pu'ega.
To lend aid in the undertaking.

The builder of the va'aalo (mataisau) is as highly respected as the house builder. The boat builders, tufuga fau va'a, belong to the tufuga class.

The soatau is a large boat in the shape of a va'aalo, but with three outrigger booms. The stern is wide and square. It usually belongs to a group of families or a small village. The soatau is now replaced with whaleboats.

The iatolima had five outrigger booms, with the balancing spar (suati) opposite the booms. It was the only dugout that carried a sail.

Proverb:

Ou te se tagata tau suati.
I am a man who must obey orders.



VA'AALO



SOATAU



'ALIA

The 'alia, or war canoe, was a double canoe or two boats between fifty and sixty feet long, placed fifteen to twenty feet apart and connected by a deck on large cross beams. The right hand canoe was larger and longer. On the deck was built a watch tower, about ten feet high. In calm weather, the 'alia was propelled with large paddles, two men handling one paddle. The 'alia was a fast sailer. The triangular sail was made of pandanus matting. The 'alia was mostly used in wartime, but sometimes also for malagas. The 'aliaululutau is a war canoe; the 'aliaululufolau is a sailing canoe.

The taumualua, or double-bow, was the only Samoan vessel without an outrigger. It was introduced in 1849 and copied from a whaleboat. It was built of planks lashed together with sennit. The boat was propelled with paddles. The rowers sat on the thwarts and kept time to a song. After each stroke, the paddles were struck against the side of the gunwale in order to keep perfect time, (ta'au means to mark time with paddles). The length of the boat was 60 to 70 feet; the width was 7 to 8 feet.

The amatasi, a three boom plank canoe, had a platform built across the booms and the canoe was sailed with a triangular sail. It was used to catch the masimasi (dolphin) which was trolled for with a baited hook.

VII. FISHING

A. Shark Fishing



MATASELE

Lepa malie. The shark is caught with a noose (matsesele) of strong sennit rope (maea noa malie). The old name for shark was mago, but according to the legend it carried Sina over the sea so well that she thanked it (malie) and gave it the name malie. Now shark nooses are usually made of imported rope. The rope is about 22 feet long.

To attract the shark, a rattle (tu'i ipu or lutu) made of half coconut shells is used. The rattle is worked under the water. The shark is not attracted by the noise, but by the motion (sou) of the water.

Three bait lures are used:

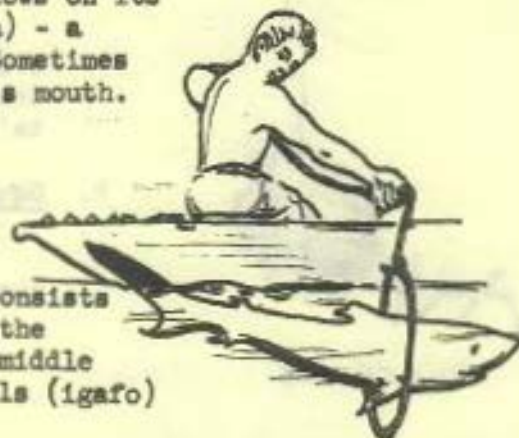
1. The deep bait (maunu tau lafo) consists of a piece of pork or old fowl. When a shark gets near it, it is drawn up.
2. The float bait (uto) consists of a wooden float on a long rope with dried bonito heads (pā'ō'ō), a fish, and a piece of salt pork tied to it. The bonito heads have a very strong smell. Under the float is a trailing bait called maunu tafea. When a shark comes near the float is drawn in.
3. The near bait (maunu tau tino or maunu tai) is used to get the shark in position for the noose.

The noose is lowered into the water. The near bait is drawn through it and the shark follows the bait. As the shark's head enters the noose, the fisherman moves the noose back until it touches the dorsal fin (tulagogo). Then he pulls the rope tight. The shark is allowed to tow the canoe until it is tired out. Then it is lifted out of the water by the gills (fuilaui) and an assistant strikes some blows on its nose with the shark club (fa'apo or paletua) - a stick for the steersman to lean against. Sometimes a spear (taova'a) is thrust into the shark's mouth.



B. Bonito Fishing

Aloga atu or ālofaga. The boat crew consists of three. The man in the stern seat steers the va'aalo; the bowman is the lookout and the middle man uses the bailer. The bonito go in schools (igafo)



MĀUNU TAU TINO OR MAUNU TAI

in search of food. The lookout watches for signs of the school such as ripples on the water or flocks of sea birds. Noticing signs, he calls back, "Up with the rod", (fa'atu le launiu). The steersman puts up the rod and drops a hook into the sea. He calls, "U'u, 'ai se atu" when the bonito bites. As the fisherman swings in the fish, he calls, "Atu e, Auu-e". The fish is brought in on the right side and lands in the middle of the canoe. Sometimes the bonito has to be landed on the outrigger side. Hence the saying to excuse mistakes, "E poto le tautau, 'ae se le 'atu i ana".

Proverb: Talanoa atu, 'ae le talanoa manu.
A careless person will be taken
by surprise by his watchful enemy.

The seasons for catching atu are the same as the breadfruit seasons: (1) January - February. (2) May, June, July. (3) October, November, December.

The atu caught when they are scarce are atu o le sela ma le miti loa, i.e. the atu of weariness and profuse perspiration. (Miti loa is the perspiration which drips from the nose while the crew are paddling.

Bonito are counted by tens (tino); twenty is tinolua, lua 'avi.

C. Naonao

Women often catch fish by groping (naonao or tagotago) with their bare hands between the rocks.

D. Octopus Stick (Fai Fe'e)

The octopus stick (sao fai fe'e) is twirled in a hole to excite the octopus so it will cling to the stick. The octopus is also caught with the pule ta'i fe'e.

E. Squid Lure (Pule ta'i fe'e)

The squid lure is made of dark lava rock in the shape of a spinning top (ma'a ta'i fe'e) with two



PULE TA'I FE'E

pieces of Cowry Shell (Pule) fitted to the top. Long strips of coconut root are attached to the bottom. This is dangled in the water and jerked about to attract the squid.

The squid lure is made to resemble a rat. In Samoan legend, the squid has a hatred of rats.

Proverb: O le vāivai o le fe'e.
The apparent weakness of the octopus is used in referring to a small but influential family or village.



SELE VALO

F. Sea Centipede Snare (Sele Valo)

The sea centipede (valo) is caught in a noose made with a strip of 'alava, the outer skin from the butt end of a coconut leaf.



SELE MALAULI

G. Skipjack Snare (Sele Malauli)

Small branched coral are heaped up to make a refuge for the small penu fish and to attract the skipjack (malauli) which are then caught with a loop.

H. Sea Eel Snare (Sele Pusi)

The snare to catch sea eels is fastened to a wooden handle. A separate bait is used.

I. Coconut Leaf Weir (Lauloa)

Coconut leaves are attached to strong vines and, by means of this, the villagers drive the fish into a net set in the channel. The work is directed by the tautai. Only he may give orders. The net is made of coconut leaves.



LAUOLA

Proverb: O le poto a lauloa
Refers to a second rank chief who gives orders which no one obeys.

J. Dam (Puni)

Laupola thatch sheets are stretched across tidal inlets when the tide is high. The fish are caught on their return with the falling tide.

K. Spear (Tao)

The fish spears are of three kinds:

1. One-pointed - tao mata tasi
2. Three-pointed - tao mata tolu
3. Many-pointed - tao fuiful

The handle (fuata) is made of fu'afu'a wood or milo.

L. Leaf Weir ('Emu)

Palolo, igaga and lo were caught with scoops called 'emu; the 'emu lau'a'a made of coconut fabric, lau'a'a, and the 'emu tuaniu.

Proverb: 'Avatu ni lo, aumai ni lo.
One good turn deserves another,
or tit for tat.

O le i'a itiiti le igaga
Used by a person who complains
because his opinion has not been
asked.

M. Fish Poisoning (Futu)

The grated kernel of the futu (barringtonia) mixed with sand to form balls (maumu) is used to poison the fish. The poisoning of small pools is called ololo.

N. Fish Traps (Faga i'a or Puapua'i)

Fish pots (faga i'a), crab pots (faga pa'a), and crayfish pots (faga ula) are made of 'ie'ie roots. The fish pots are set in the sand under water and surrounded with coral rocks. The smell



1- TAO MATA TASI
2- TAO MATA TOLU
3- TAO FUIFUI



FAGA I'A OR PUAPUA'I

of the newly disturbed coral (puapua'i) attracts the fish to the trap. The crab pot is baited with tupa crabs and the crayfish pot with alili.

Proverbs: E gase le pa'a i lona vae.
(When a crab has been caught it is pierced with its own leg.)
Refers to a person who comes to grief through his own fault.

Sei fono le pa'a mōna vae.
Look before you leap.

0. Nets (Upega)

The best nets are made from fau sogā. The netting needle is called si'a and the mesh gaga afa. (A flat, rectangular piece of wood with rounded edges, usually made of bamboo). The floats (uto) consist of tou, fau moso'oi or other light woods. The sinkers (maene) are stones or shells.

Proverbs: Ua se aga e tasi. (They all use one mesh gage.)
They are all of the same opinion.

1. The upega lama, a small dip net, is used for night fishing.
2. The upega saosao'o, a double handled net, attached along poles, is set in a channel. The poles can be brought together after the fish enter.
3. The 'emu, scoop nets, made of 'ie'ie, are used to catch i'a sina.
4. The upega sumu, an arched net with line and sinker, is used for catching sumu close to the outer edge of the reef.
5. The alagāmea, a mullet hand net, is used for catching mullet, (seu 'anai) outside the seine net.



UPEGA LAMA



SUMU



ALAGĀMEA



UPEGA TILI

6. The 'u'uti, a small mesh shrimp net, is used for catching ula vai.
7. The upega tili is a casting net with floats and sinkers.
8. The upega fā'alava, seine net, is stretched across the channel, tu āvā-ava, and the fish are driven into it.
9. The uluulu or talaa'au are long nets with sinkers for catching mullet. The nets are carried into the water on 'ausi stakes.

Proverbs: O le upega e tautau, 'ae fagota.
If at first you don't succeed,
try, try again.

O le upega lē talifau. (A net
which cannot be mended)
Refers to an old, sickly man.

P. Hooks (Mātau and Pa)

There are two types of Samoan fish hooks - Mātau and Pa. Both kinds are still in use today. They are both two pieced fish hooks. The one piece fish hook of Eastern Polynesia was never made in Samoa.



MĀTAU

1. Mātau: Two-pieced, wooden shanked fish hooks.
 - (a) Wooden shank and fish bone point for catching mumu and malauli.
 - (b) Eel Hook (Mātau tuna) is made of two pieces of fern wood lashed together to make a hook.
2. Pa: A two-pieced fish hook with a pearl shell shank and a turtle shell hook. The two parts are lashed together (fāusaga) with fau fiber. For drilling holes, the vili is used. (See page 48)

- (a) The bonito hook (pa atu) has a pearl shell (tifa) shank and a turtle shell (uga laumei) hook.
- (b) Hand line trolling hook (Pa ala) is smaller than the bonito hook. Its two pieces are made of the same material as the pieces of the bonito hook.
- (c) The Hand Rod Trolling Hook (Pa seuseu) is the smallest of this group. In olden times the hook was made of turtle shell but today a steel hook from the store is used.



BONITO HOOK

In the olden times fish were also shot with a bow and arrow (āufana, ufānafana). The bowstring is called fu'a.

VIII COOKING & COOKING UTENSILS

The natives used to light a fire (si'a afi) by quickly rubbing a pointed stick (gatu) on a grooved stick (matā si'a). The woods that light most quickly are tofaso, fau, and fu'afu'a.



PA ALA

A. The Earth Oven (Umu)

The fire is built in the cook house (tunoa) on the level floor or in a slight hollow. The preparation of the oven site is called uluulu. To keep the firewood together, four logs (lāgolago) are made to form a square. Building up the fire is called pusa. Arranging the stones on the lighted wood is fetui. By the time the wood burns down, the stones are heated (afu). The black cooking stones (ma'a umu) are collected from streams and beaches.



PA SEUSEU

After removing the lāgolago side pieces and the pieces of unburned firewood, the stones are leveled out (sasa'e) with a wooden pole six feet long called sasa'e and tofa umu. Then the heated stones are rearranged (pae le umu) to make an even surface. Scattered stones are picked up with a pair of tongs (i'ofi) made of the coconut leaf midrib (lapalapa).





LEAVES OF BANANA ON FOOD

Food and leaves are now arranged below and above the stones. Leaves are placed on the stones to keep the food from burning. The covering leaves (tau) are placed in three layers:

1. The layer immediately above the food is composed of banana, breadfruit, ta'amū, or laufao leaves not previously used.
2. Next comes a layer of used leaves (tau vela).
3. The outer cover consists of leaves sewn together to form large covers (veve). The oven is left covered for about an hour. The cooking is done by dry heat. Opening the oven is called fu'e le umu.



IPU NIU

Pigs, which are always cooked whole, are carried into the guest house whole. Vegetables are wrapped up in the leaves (ofu). To wrap up fish is called afiafi; to plait up fish in coconut leaves is fa'alau'i'a. The small packages are carried to the house in a basket (ato fu'e umu) lined with the leaves from the first covering of the oven.

For cooking liquid foods, as vaisalo and piasua (arrowroot), heated stones are dropped into a wooden bowl containing the foods.



UMETE

B. Wooden Bowls

1. Ipu Niu - half coconut shell.
2. Vai or soni - whole coconut shell. When together in pairs, they are called taulua.
3. Umete- food bowls- for preparing pe'epe'e, poi, fa'ausi, tafolo. It is made of ifilele and milo.
4. Tānoa - Kava bowl.
5. Ipu Fafano or tānoa fa'a'au - a wooden bowl for washing hands.



TĀNOA

C. Food Utensils

1. Sasa'e or tofa usi - an oven spreader for spreading out the hot stones.
2. I'ofi - oven tongs - made of the coconut leaf midrib doubled at the middle, for shifting hot stones.

Proverb: Ua mā le lima, tapa le i'ofi.
Having foolishly gotten into
trouble, he is asking for help.
(Once bitten, twice shy)

I'OFI

3. The sele - knife - a strip of bamboo with a sharp edge, was used for slicing off the outer part of ta'amū, for cutting raw fish and pork. It is still used by the women for cutting off strips of tapa.
4. Fofoe are six inch long pieces of wood with a flat rounded cutting edge, used for peeling green bananas and the grilled breadfruit for tafolo.
5. 'Asi - scrapers - are made from half coconut shells and given a sharp edge. Yams, taro, and breadfruit are always scraped before cooking. Sele shells are sometimes used.
6. 'Āutu'i - breadfruit pounders - consist of 4 or 5 pointed sticks held together with both hands and are used for pounding cooked breadfruit to make tafolo.
7. The tāuaga is used to express the coconut cream (pe'epe'e) after the nut has been grated. It consists of a bundle of fibers made of laufao. It is also made of coconut husk.
8. 'Alava - a mincer - is made of narrow strips of the skin of the coconut leaf midrib. It is used for cutting the flesh of the immature coconut into small pieces to be mixed with the milk in the preparation of vaisalo.

FOFOE

'ASI



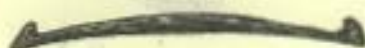
TO'IPUA



MELE'I



LOU'ULU



AMO

9. To'i'ulu, or To'ipua - breadfruit splitters - are made of pualulu wood or fau. They resemble adzes and are used for dividing large breadfruit.
10. I'o fatu - seed flicks - are thin pieces of wood used for flicking out the seeds when breadfruit tāfola is made.
11. Ugatalo - a wooden knife - used for cutting the taro leaves off the tuber.
12. Lapa - a flat coral - used as a grater.
13. 'Ausa'alo - a wooden support - to which the grater (matatua'i) is fastened.

D. Other Utensils

1. Mele'i - the coconut husker - is a stake made of olasea or poumuli, for husking coconuts.
2. 'Aufaga - a climbing bandage - is made of fau bark and used to facilitate the climbing of coconut trees.
3. Lou'ulu - breadfruit picker - is a long pole with a fork at the end for picking breadfruit. Sometimes it has a net attachment (fāgafaga).
4. Amo - carrying pole - usually made of fau.
5. Faufafa - carrying straps - made from the bark of fau. Fu'afu'a or the fue creeper are used by the women for carrying burdens on the back.
6. 'Oso - a planting stick.

Proverb: E sau le fuata na lona lou.
In every generation there are some outstanding chiefs.



TO'IPUA

9. To'i'ulu, or To'ipua - breadfruit splitters - are made of pualulu wood or fau. They resemble adzes and are used for dividing large breadfruit.

10. I'o fatu - seed flicks - are thin pieces of wood used for flicking out the seeds when breadfruit tāfalo is made.

11. Ugatalo - a wooden knife - used for cutting the taro leaves off the tuber.

12. Lapa - a flat coral - used as a grater.

13. 'Ausa'alo - a wooden support - to which the grater (matatua) is fastened.

D. Other Utensils

1. Mele'i - the coconut husker - is a stake made of olamea or poumuli, for husking coconuts.

2. 'Aufaga - a climbing bandage - is made of fau bark and used to facilitate the climbing of coconut trees.

3. Lou'ulu - breadfruit picker - is a long pole with a fork at the end for picking breadfruit. Sometimes it has a net attachment (fāgafaga).

4. Amo - carrying pole - usually made of fau.

5. Faufafa - carrying straps - made from the bark of fau. Fu'afu'a or the fue creeper are used by the women for carrying burdens on the back.

6. 'Oso - a planting stick.

Proverb: E sau le fuata ma lona lou.

In every generation there are some outstanding chiefs.

MELE'I



LOU'ULU



AMO

IX. SERVING FOOD

Food is served on laulau platters. Cooked leaves from the oven (āfei), which form covers for the food baskets are spread over the platters. One or two whole taro and a breadfruit are laid on each platter. The fowl, pork and packages of fish and palusami follow. The young men place a platter before each guest, beginning with those of highest rank.



FOOD ON LAULAU

The fingers of both hands are used in eating. The right way to eat palusami is with the su'i, a bit of tuaniu. Girls and young men fan the guests. Guests of honor are waited on by the taupou. When a guest has finished, he pushes away the platter. A bowl of water is brought for washing the hands.

The girls and young men who attend the guests never eat until the latter have finished. Then they eat at the back of the house, or in the fale o'o.

A chief's food is called sua. It is brought in separate baskets to that of the lesser people. What is left over from the chief's meal may not be eaten by his own family. It goes to the tulāfale. The chief's kava is called ipu; that of the tulāfale is 'ava.

A. Sua Ta'i

The sua ta'i is a meal brought to a high chief to honor him. Four bearers bring in a drinking nut, talo tā'isi, a fowl, and a roasted pig in that order. The bearer of the nut has a piece of siapo girdled around his waist. The chief sits before his wall post. The bearer sits sideways toward the chief. He passes the nut to the chief. He removes the siapo and hands it over, too. The others bear the food on platters which are laid before the chief from the sideways sitting position. The nut is punctured through the hole (mata).

Proverb: Ia su'i tomu le mata o le niu.

To go about an undertaking in the right way.

To crack the mali end would be an insult. The nut is drunk with a sucking noise, not by

the chief, but by the tulāfale. The siapo is also given to the tulāfale, who now takes charge of the food. The leg of the fowl (o le vas ma le muli) and the loins (tualā) are given to the high chief with some of the talo tā'isi. The rest is divided up by the tulāfale as he sees fit. He then puts the siapo around him, goes outside and calls out loudly ('ailao) the name of the chief who gave the sua.

B. The Tāuga

The tāuga is the custom of taking food when visiting another chief in the same village. The meaning of tāuga is surplus cooked food. When the family has taken the food needed for their own use, what is left over can be used as a tāuga to make evening calls for a number of purposes as follows.

1. Tāuga i ma'i when visiting the sick.
2. Tāuga i alaafaga for a general meeting in the evening.
3. Tāuga āu moe for courting.
4. Tāuga i aualuma to enjoy the singing and dancing of the unmarried women and girls.
5. Tāuga i le foma'i for the doctor.
6. Tāuga i le faife'au for the pastor.
7. Tāuga o le fale for a visit to the house builders.

C. The Laulautasi

The laulautasi is a presentation of cooked food to visitors by all the chiefs of the village. It is settled beforehand how much food each chief has to provide. Each chief sends his basket to the back of the house while he takes up a position within. A talking chief presides over the baskets. As they are handed to him, he calls out the name of the person who brought the basket and what it contains. Example: "This is the basket of Pai. It contains five big taro, a skinny fowl, and two afifi."

The visiting talking chief gives thanks for the gifts in a speech. He then divides up the food into two portions - one for the visitors and the other for the villagers. Then the food is shared out to the

guests on platters. All eat together. The individual division of the food is called tufa'aga. A larger portion is given to an honored person and is called a tu'uga. A person with an extra portion may pass or send some of it to another.

D. The Ta'alolo

The ta'alolo is a presentation of food to visitors given by the village. The food, which includes roasted pigs, is carried in a public procession and placed on the peepae of the guest house. The procession is headed by the tāupou in tuiga and accompanied by 'aiuli (court jesters). The food is then handed over by the village tulāfale with a speech. In the speech he addresses the visiting chiefs by their titles. He says that the food is a token of respect paid to them and he enumerates the articles of food. A visiting chief steps up on the platform beside the food. He is sometimes accompanied by others to show greater respect. With his to'oto'o placed between the first and second toe of his right foot, he says to his own party, "Silasila ia lau susuga a laloifi, ma Palesau, Tuitele ma o lā matua (talking chiefs of Tutuila) ma lenei malaga i le fa'aaloalo". After he has enumerated the different kinds of food, this is divided and the meal takes place.

Often fā'ausi and tāufolo are served, but separately from the other food. The fā'ausi of baked grated taro in niu tolo is brought in a wooden bowl. The bearers are garlanded in leaves and bring the bowl with 'āilao yells of "Mua O". Green leaves of the māopo breadfruit are used to hold the individual portions. The leaf is first placed on a ma'ilo platter of coconut leaflets. The tāufolo made of pounded breadfruit is served in a like manner, but without ma'ilo platters.

E. The Taliga

The taliga is the women's ta'alolo. Dressed in siapo and fine mats they approach the guest house. Each has a present of siapo, shell necklaces, bananas,

coconuts, fowls, eggs, etc. They are preceded by the tāpou in dancing skirt and tuiga. She advances at a slow trot with curious side steps, swinging her nifo 'oti. Two old women armed with sticks, beside her, amuse the onlookers by hitting trees, striking the ground and pointing to the tāpou (uiaulu). The main body sing and beat time with their hands. They come forward, place their gifts on the house platform and retire. One of the leaders makes a speech. A visiting chief replies. Another chief picks up the gifts and enumerates them. The women then give a siva.

F. The Talo Pa'ia

The talo pa'ia is a form of ta'alolo in which a whole district takes part in presenting food. A herald is sent to the different parts of the district to announce the number of tuiga expected. Only certain chief's families have the right to wear the tuiga. The village tulāfale gives orders that all must prepare taro. He also rules who must supply the pigs. (I'i le pua'a). Then the herald goes through the village and shouts, "Sao le ta'alolo" - collect the food for the ta'alolo. And then, "Tatou tu'u" - let us go. The food bearers line up, the tuiga in front. The food is placed before the guest house and the tulāfale apologizes for the poor gifts - fa'afiti le mu'a. The receiving tulāfale thanks them for the food which is now called fōlafola le ta'alolo.

G. The Stranger's Post



A stranger coming unannounced to a feast has a right to the strangers post. Entering from the front, it is the fourth post in the left of the fale. No matter who sits before it, the stranger can demand that place.

X. CEREMONIAL DIVISION OF FOOD

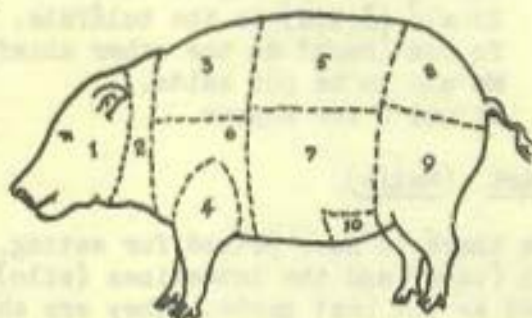
STRANGER'S POST

A. The Pig (Pua'a)

The pig is strangled immediately before cooking. It is kept on its back to save the blood. The fat

from the sides and over the intestines is stripped off and mixed with the blood in the abdominal cavity. Fat and blood are put into banana leaf containers, cooked and given to the chiefs and young men who do the work. The heart ofu (ofu fa'afaleolo) is for the high chief. The liver is mea fono (for official use) and goes to the talking chief. The intestines and the rest of the internal organs go to the cooks. The pig is mostly underdone, otherwise it cannot be well divided. The official portions given to the chiefs are often not meant to be eaten at the time. They are mea fono, for official use, and are recooked for visitors at a later meal.

According to an old Samoan legend, the King of Fiji had forbidden anyone to take the pig from the Fijian Islands. A group of visiting Samoans were able to steal some live pigs and brought them back to Samoa.



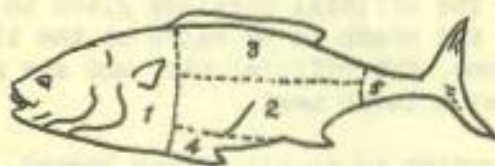
PUA'A

Division of the pig is as follows:

1. The ulu goes to the 'aumaga (cooks).
2. Ivi muli ulu to the tulafale (talking chiefs).
3. 'O'o (back) to the ali'i (chiefs) of 2nd rank.
4. Alaga lima to the tulafale.
5. Tualā (loins) to the high chief.
6. Itū mea tele to ali'i of 2nd rank.
7. Itū pale asu to the family of the chief.
8. Muli to the women.
9. Alaga vae to the matai.
10. Alo to the tāupou.

B. The Bonito ('Atu)

The bonito is mostly eaten raw. It is cut up into small pieces and put into a large wooden bowl with water in it. It is then served to the guests in half coconut shells. It is eaten with taro and breadfruit.



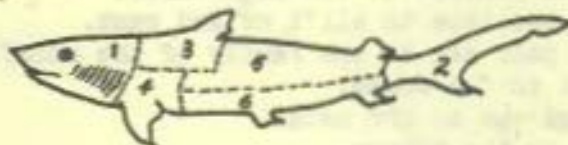
'ATU

Division of the bonito is as follows:

1. The ulu to the high chief.
2. Io alo (sides) to the tulāfale.
3. Io tua (back) to the other chiefs.
4. Ma'alo to be put aside.
5. Si'usi'u for anyone.

C. The Shark (Malie)

The shark is much prized for eating. The stomach (taga) and the intestines (silo) are regarded as the best parts. They are shared by the talking chief and the head fisherman. The liver (ate) is divided up among the other shares. The lau alofa is cooked at once by the young men ('aumāga) for a general meal. The high chief receives the worst part in the tail and the tulāfale the best part in the dorsal fin.



MALIE

Division of the shark is as follows:

1. Ulu to the tāupou.
2. I'u to the high chief.
3. Nono (dorsal fin) to the tulāfale.
4. Āu for official use.
5. Io (body) for general distribution.
6. Lau alofa (belly) for lesser chiefs, and general distribution.

D. Ūlua (Full grown Malauli)



ŪLUA

Division of the Ūlua is as follows:

1. Ulu to the high chief.
2. Io tue for the other chiefs.
3. Io also for the tulāfale.
4. I'u to the tulāfale.
5. O le io 'aumafute for the high chief.

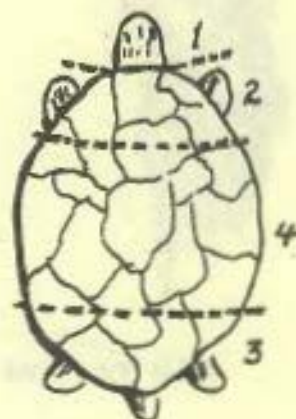
E. The Turtle (Laumei)

The turtle is prepared for cooking by removing the intestines, heart, and other organs. The turtle is then laid on its back, filled with hot rocks and cooked in the umu. The shell of the turtle forms the cooking container.

When the turtle is taken from the umu, the hot rocks are removed and the juice which has collected in the cavity is dipped out in a half coconut shell and given to the chiefs.

Division of the turtle is as follows:

1. Ulu (head) goes to the high chief.
2. Sagāmuu (forequarters) to the Tulāfale.
3. Sagāmuli (hindquarters) to the Tāupou.
4. Taa (back) to the young men who did the work.



LAUMEI

F. The Chicken (Moa)

Chickens are either grilled on a fire, cooked in the oven, or boiled. The cooked chicken is divided by tearing it apart with the hands. When the legs are torn apart, the part that carried the tail feathers adheres to one of the legs. This leg is called vae ma le muli or vae ma le no'o.

It is the correct part for the high chief. When the legs have been torn off for the high chief, the remainder of the fowl is given to the tulāfale to be divided up as he sees fit.

XI. KAVA

The kava plant is suitable for use after about a year's growth. The whole plant is dug up and the root is split into pieces. Part of the stem is left attached to large pieces of root to form the tugase which is given to visitors of rank. Roots not suitable for tugase have the stems cut off and form the fasi 'ava for ordinary use. The chief's name for it is 'ava fele fo'e. The long fine rootlets make the best kava and are not scraped.

A. The Strainer (Fau Tāu'ava)

The strainer (fau tāu'ava) is made from the bark of the wild hibiscus tree (fau). To render a new strainer fit for use, the woody particles (penu'ava) from kava brew are collected on a mat. After the prepared kava is drunk, the particles are put back in the tanoa, mixed with water, and the new strainer is soaked in it. The damp strainer is then put in a banana leaf or in the cup.

B. Preparation

The chief throws out a piece of kava to the young man and says, "Tu'i le 'ava". On important occasions, the tāupou makes the kava. For ordinary drinking an unmarried girl or a young man may prepare it.

The tāupou seats herself on a mat spread at the



FAU TAU'AVA

back of the middle part of the house. A male companion sits on either side of her. The one on the right attends to the water. The tāupou turns the bowl around until the suspensory lug (tautaulaga) is toward her. She dusts out the bowl with the strainer. The pounded kava is handed to her wrapped in a leaf. She pours it into the bowl and turns to the right rear to wash her hands. The attendant then pours water into the bowl. The tāupou works (palu) the kava with both hands to dissolve it. With the strainer she scoops up the undissolved particles (sō). The strainer is brought up out of the fluid on the palms of both hands turned upwards. It is twisted (tatau) to bring out the liquid. She then throws the folded strainer to an attendant outside who opens it and flicks (sasa) out the pieces of kava. It is then tossed back to the tāupou who continues the ao. This is done several times.

A chief then commands, "Fa'apulou le 'ava". With the strainer, the tāupou picks up the powdery parts that remain undissolved. These she flicks out herself, turning to the right rear. Before flicking them out, she wipes her hands and the upper part of the tanoa with the strainer. Then she drops the strainer into the bowl and, lifting it up, allows the liquid to flow down. From the color, the chiefs know the strength of the drink. It is said that some chiefs judge by the sound of the falling liquid.

C. Serving the Kava

The talking chief on the front side of the house calls, "Ala, fa'asoasoa le alofi", (go and distribute the kava). The chief appointed to say this is called the aega o le alofi, or the taulagi. When the kava is nearly strained, he calls in a loud voice:

"O le agatomu o le taeao" - The kava of the day.

"O le fesilafa'iga matagofie" - The pleasant meeting together.

"O le susū mai o le susuga 'a Laloifi" - The coming of the presence of Laloifi.

"Ua matou liliina i ai le vai mālūlū" - We have poured cool water

"A usi, ua fa'asoasoa" - When it is strained, it will be distributed.



TAUPOU



TAUTŪ



CHIEF AND KAVA CUP

This is used only for King's Kava and in Tutuila.

He claps his hands (tapati) and all the others join in. An attendant holds the cup over the tānoa and the tāupou lifts the strainer above it and allows the kava to flow into it. The attendant must be stripped to the waist. He holds the filled cup shoulder high and awaits directions. The chief who distributes (fa'asoa) then calls the name of the chief to be served first. ("Aumaia le ipu a _____" for chiefs; lau 'ava, lena a _____" for tulāfale.) The chief whose name has been called claps his hands or slaps his thigh. The cup bearer takes the longest way round to him. He raises the cup head high, then he stoops, bringing the cup down with a sweep from the right and presents it with the palm of the hand toward the chief. (For a tulāfale, he presents it with the back of the hand toward the tulāfale.)

The chief takes the cup by hooking the forefinger over the rim. (A tulāfale receives the cup in the open palm. If his neighbor is a high chief, he holds out the hand away from him. If there is a high chief on either side, he takes the cup in both hands.) On receiving the cup, the chief pours a few drops on the floor (sa'asa'a) and calls a blessing on the guests. While the chief drinks, the attendant stands three paces back.

The first and the last cups are the most important. The call with the last cup is :

"Ua motu le alofi" - The kava is finished.

"Ua mativa le fau" - The strainer is dry.

"Pa'upau'u tafa'i mamao - The chiefs from afar have emptied the bowl.

"Fa'atasi e Falesau ona totoe" - The dregs will be drained for Falesau.

The visiting chief then gives the distributor a piece of tapa. If a chief has a kava cup title, this must be used when his kava is called out.



KAVA

D. Forms of Kava

1. The 'ava oso is the kava root taken by people on a malaga to give to the chiefs of the villages they visit.
2. The 'ava pogipogi was prepared for people on a malaga (to give to the chiefs of the villages) as they leave very early to avoid the heat of the day.
3. The 'ava mata is green kava, freshly dug up as a present of highest respect to visitors. The kava with stems, leaves, and earth still sticking to the roots is carried in with ailao yells and put on the paepae with the call "O le lau 'ava."
4. The 'ava uso consists of a number of long, thin roots bundled together and given to a visiting relative who has not been seen for a long time.
5. The 'ava maia 'au was prepared for the warrior chiefs lined up along each side of the road while the kava bowl was set up in the middle of it.



'AVA OSO

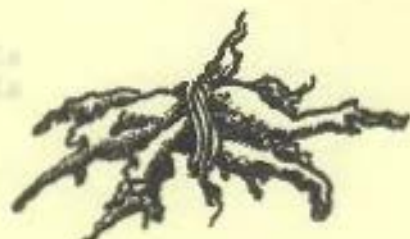
XII. GREETINGS AND TERMS OF RESPECT

A. Ali'i or Tama'i'i

1. Susu mai
2. Tala 'a'ao mai (plural). Tala maia ou sao (Sing.)
3. Afio mai (Singular). Afifio mai (Plural)

B. Tulafale

1. Maliu mai.
2. Lefulefua mai (if travelled on foot)
3. La to i le ala(")
4. Sosopo mai
5. Sautia mai (early morning)
6. Pouligia mai (evening)



'AVA USO

C. Tama'ita'i

- | | |
|-------------|-----------|
| 1. Taupou: | Afio mai |
| | Susū mai |
| 2. Faletua: | Afio mai |
| 3. Tausi: | Maliu mai |

D. Faife'au

- | | |
|--------------------------------------|--------------------------|
| 1. Taupousā (Catholic) | Afio mai (Tama'ita'i Sa) |
| 2. Pātele | Afio mai (Le Ali'i Sa) |
| 3. Moseniolo | Afio mai (Le Ali'i Sa) |
| 4. Faife'au (of all other religions) | Susū mai |

E. Special Cases

- | | |
|------------------------|-----------|
| 1. Susuga is given to: | Malietoa |
| | Lei'ataua |
| | Su'a |
| | Papali'i |
| | To'oā |
| | La'auli |

2. Afioga to God.

XIII. THE MATAI

A. Synonyms of Ali'i

1. Tamali'i
2. Tapa'au
3. Suafa

B. Tulāfale (Talking Chief)

The high ranking tulāfale in the village is called the tu'ua, either young or old. Usually well known in society.

C. Tulāfale-Ali'i

The tulāfale-Ali'i is the matai that is both ali'i and tulāfale. He is also known as the To'oto'o-ali'i. He gives speeches and also can wear the tuiga.

He can be tulāfale in one meeting and an ali'i in another meeting. He cannot change positions during one meeting; yet at Fa'asālele'aga he can shift from one status to another.

D. Tapunu'u

The Tapunu'u is one who practically owns a certain village. He was either a member of the first settlers of that village or is a descendant of a village warrior who once reigned in that vicinity. Not too many villages have tapunu'u.

The tapunu'u at Manono are Luafataali'i (Sa Leiataua) and Faleu and Luatupu (Sālua and Satui)

E. Usoali'i

Usoali'i are lesser matais of the ali'i order. They are not the same in every village. "Iva village has higher ranking Usoali'i.

F. Tapuāfanua

The Tapuāfanua is one that all the villagers respect because he is the oldest in the community or once held the respect of the community at the time he was holding a high position. On his retirement from village politics he is known as the tapuāfanua and still gives advice and counsel to family and villagers.

XIV. GAMES

1. Toys made of coconut leaflets: (Pe'ape'a, Moamoa, Lago mumu)

Pe'ape'a - windmill; Moamoa - spinner; Lago mumu - roarer. A Jew's harp (utete) is made with a coconut leaflet and a tuāniu. Coconut shoes - vae ipu.

2. Swings (Tāupega); Skipping Rope (tafue).



PE'APE'A



LAGO MUMU



MOA

3. Fa'ase'ega - sliding down slippery rocks into the water; tobogganing down slopes with a lapalapa.

4. Tops (Moa): These are made of the muli end of a small coconut sharpened to a point. It is spun with an 'afa, jerked sideways (se'i) or downward (togi). While spinning the top, the children sing: "Vilivili moa, moa. 'Aumai lau moa; tau ma la'u moa. Vilivilia moa, moa. Sau le aitu ma le avega moa." (With a burden of tops).

5. Jackstones (Sapo) is played by the girls with small stones ('ai). As the stone is tossed into the air and before it comes down, hand movements are performed. A similar game consists in juggling with six or seven oranges and keeping them all in motion.



SAPO

6. Water Tip Cat (Tapalega) is played in shallow water. The players hold a stick in each hand. The stick is called 'au tapale. The water is struck near a light stick (uto) floating on the water. While the uto is in the air, it is struck with the right hand stick toward the goal (tini). Sayings: Le uyo ua tini. On reaching the goal, it is returned. Taliu le uto. When visitors pass through a village, this saying is used to invite them to call on their return.

7. Flying Leaves (Fa'alupe). The candlenut leaf (Lau lama) is used when the wind is blowing. 'Aua le fa'alupe lau lama - do not allow your mind to dart from side to side like a leaf flying in the wind.



LĀFOGA TUPE

8. Disc Pitching - (Lāfoga Tupe) is done on a long narrow mat. The discs ('ai) are made of coconut shell. The total number ('au lafo) consists of two sets of five. The sets are differently colored. The discs are kept in a coconut shell. A saying denoting finality: "Ua 'ātoa tupe i le fafao." (The fafao is the

shell in which the discs are kept.) Ia lagoon
malū le fala. (I am sorry; I beg your pardon.)

9. Disc Pitching (Tē'aga): The discs, (te'a), are made of green breadfruit. They are thrown from a mark called ulupāga with a jerk from behind the back. All throws made by one side which surpass the longest throw made by the opposite side, count.
10. Dart Throwing (Tāgā Ti'a): The darts are made from fu'afu'a. They are peeled and rubbed smooth between two short pieces of wood called suni. The dart is held at the thinner end between thumb and middle finger and thrown to glance off the ground. An overhand throw is velo; underhand is tasali. If the dart misses the ground (fa'alele), the throw does not count. The place where the dart glances off the ground is paga ti'a. Saying: "O le ti'a ulu tonu lou finagalo"- as the straight flying dart are your thoughts. To obtain success, the player sings, "Vilivili Toga. vilivili Toga. Sau le aitu ma lana amoga. Ta la'u ti'a, lele i Toga." When ti'a is played by boys, the poorest player is called mona. He is struck by the others with their darts while they sing, "Tasi ma le sua (food) o le ma'i; lua ma le sua o le ulumatua."
11. String Figures (Vaepato): This game is called Vaepato which is the name of the most widely known of the twelve known string figures in Samoa. One string, tied in a circle is stretched between the fingers of both hands. The figures are varied with the various movements of the fingers and strings.
12. O Le Tōloga: A young coconut tree was cut down and planted butt end uppermost in the ground as a target. A long, heavy staff was thrown in such a way that it would fall upright and stick into the target.
13. Fencing ('Aigōfie): Fencing with lapalapa clubs



7. Bamboo Flute (Fagufagu): Has four to six holes.
8. Pan's Pipes (Fa'ailli'ofe): Made of five pipes of thin bamboo of varying length, bound together.

XVI. ADORNMENT

1. Wreaths (Pale): Worn on the head, made of flowers, leaves, creepers.
2. Banana leaf hat (Pulou lau fa'i): Fastened with a strip of bark around the head. PALE
3. Turban of Tapa Cloth (Faufau Tu): Used by fishermen. It was forbidden in bonito fishing and mullet netting.
4. Human Hair Headdress (Tuiga, Lauāo): Only certain families are allowed to use it. It is worn by the Taupou and the Mānāia. The upright framework decorated with bleached hair (fa'a'ena'ena), feathers (tava'etata), shells (fuiono, and mirrors is called lave.
5. Instead of soap, the leaves of the toi and the fīsoa, also pulu tā'ele and oranges and limes were used.
6. Chewed candlenut kernels (tuitui) and ififi kernels mixed with coconut oil and laga'ali are used to scent the hair.
7. Coconut Oil (Lolo), scented with leaves and flowers, is rubbed into the hair and over the body.
8. Lime (Namu) is rubbed into the hair as a protection against the heat and for bleaching.
9. Dressing the Hair: The women wore their hair short. They singed it off with a lighted piece of toe bark. The men wore their hair long, tied it in a knot called foga. The chief's attendant (soa) used shells for pulling out the hairs of the chief's beard or shark's teeth (faiulu) to shave.



TUIGA



FOGA OF A
MAN



SELU TUĀNIU

10. Combs, for combing the hair, were made of tuāniu (selu tuāniu). Those made of 'apu wood (selu pau) were worn in the hair as ornaments.

11. Necklaces ('Ula) are made of:

- (a). Flowers: Moso'oi, pua, laga'ali, sigano (pandanus), suni, pipi, moā fa'i (petals of banana), pualulu, teuila (ginger), nu'amu'a, 'alo'alo (flower of 'atae), 'ava pui.
- (b). Leaves: Lau maile, laugasese (a fern), usi.
- (c). Fruits: Fala (pandanus), polo, matalafi, seasea, sea, 'oli.
- (d). Seeds: Lopa, matamatāmoso, pu'a sagasaga.
- (e). Shells: Sisi vao, sisital, sisivai, pule (cowriess), paea (a spiral shell).
- (f). Whale ivory, lei, from whale's teeth.



'ULA

12. Breast Ornament: The boar's tusk.
13. Fly Whisks (Fue) are made of sennit for tulāfale, and from a white horse's tail for chiefs.
14. Fans (Ili): Some of the different fans are: The brown coconut leaf fan (ili aulama), the white coconut leaf fan (ili tea), the pandanus leaf fan (ili fala) and the wooden fan (ili pa'u).



FUE

ILI

XVII. CLOTHING

1. The malo worn by males was a narrow belt woven of bark and worn around the body, passing between the thighs.
2. The titi, a skirt made of ti leaves, was worn by male and female. The titi pala, made of fau fiber, was blackened with mud and smoke. The



TITI

titi for the men was about a foot deep and a foot wide and was worn in front. That for the women passed quite around the waist.

3. The lāvalava, made of siapo, was worn only by a few unmarried females of highest rank, called Tausala.



'IE TŌGA

4. 'Ie Tōga (Fine Mat) - were worn by unmarried females at their dances. On ordinary occasions, they wore shaggy mats, ('ie sina), made of strips of fau bark. The strips are plaited and left shaggy on one side of the mat, while the other side is made smooth.

XVIII. TATTOOING

A. History

Taemā and Tilifāigā were twin girls from Manu'a. They went to Fiji and learned the art of tattooing from Tufou and Filelei. Tilifāigā returned to Falealupo where she became the war goddess Nafanua. Taemā swam back to Tutuila and landed at Poloa. In Fiji, it was the custom to tattoo the women and not the men. Taemā repeated this during her swim, but she got mixed up and her song on arrival in Tutuila was:

"Tupu le tane, ta le tatau" - When a male grows up, tattoo him.

"Tupu fafine, fanafanau" - When a woman grows up, let her bear children.

In olden times it was necessary for a man to be tattooed before he could receive a title as an ali'i or tulāfale. Today a man is no longer required to be tattooed before receiving a title, but many still desire to undergo the operation.

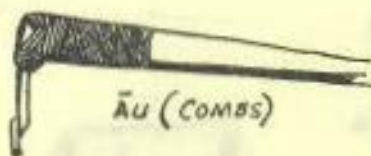
Tattooing of women was far less elaborate than the tattooing of men. Tattooing of a girl is often used as an opportunity for practice by an apprentice. The women were generally tattooed from the thigh to the knee, using only a few designs. Female tattooing is termed malu. The tattooer is called tufuga tā tatau.



Back of
right leg

WOMAN TATTOO

B. Instruments



The tattooing implements are kept in wooden containers called tuluma.

Proverb: E le se tuluma na moe fa'atasi.
It is not like the container
where the tattooing instruments
sleep.
Ou te iloa le loto o lena alo.

Tuluma is a Tokelau wooden box with a lid. The tattooing combs (āu), once of human bone, are now made of boar's tusk lashed to a turtle shell plate which is fastened to a handle. The boar's tusk is ground into a thin plate and teeth like those of a comb are sawn into it. There are four kinds of combs.

1. The āu fa'atala or 'au mono for making dots.
2. The āu sogi 'aso tetele for making thick lines.
3. The āu sogi 'aso laitiiti for making fine lines.
4. The āu tapulu for filling in the dark parts.

The mallet (sāusau) is a piece of dry lapalapa twenty-three inches long. The pigment made from the soot of the candlenut is kept in a coconut shell, called pūpū lama. The lama soot is ground in the ipu tu'i lama and water is added to it. The palette, (ipu tu'u lama), is half a coconut shell covered with a taro leaf on which the pigment is placed. Towels (solo) are formed of old siapo. They are used for stretching the skin and wiping off the blood.

C. The Operation

1. The back is measured (ano le tua) and six thin lines are tattooed with the āu sogi 'aso laitiiti. The lines are then filled in. They form the va'a, the pula tama, and the pula tele.

2. Then comes a number of thick and thin lines; tafani, se'emutu, 'aso togitogi, 'aso laitiiti, fa'anage moelua. The whole is called 'aso talitū,



LEFT SIDE TATTOO

and ends in the solid tattooing of the thigh (lausae).

3. The 'aso from the back curve forward and terminate (aso fa'aifo) at the punialo.

4. Below the lausae come the fa'a'ila decorations. On the inner back part of the thigh are the 'aso fa'amuli'ali'ao and the tulivae (knee) decorations.

5. The front and inner surface of the thigh are lausae, fusi, and ulumanu.

6. The tattooing is finished with a mark made over the navel (pute).

The tufuga tatau, like the house-builder, belongs to the 'āiga of tupu. The chief autd of tufuga operates on the high chief's son. He is assisted by five or six apprentices. One of these mixes the pigment; another wipes off the blood with lau'u'a, or masi (strips of undyed tapa); another dips the tattooing combs into the dye; another stretches the skin. Five or six girls of the aualuma attend. They gently lay their hands on the victim's body, lest he move and spoil the design and they sing songs to encourage him.

It often takes two or three months to complete the tattooing. When it is finished, the high chief distributes fine mats to the tufuga and also the sons of the talking chiefs who have undergone the operation with the chief's son (tali i lona tigā). As many as 1,000 mats were sometimes distributed. The distribution of fine mats was followed by the sprinkling of the young men with coconut milk (o le lulu'uge o le tatau) to take off the taboo under which they lived while the operation was in progress.

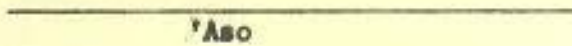
XIX. HOUSE BUILDING

In no other part of the world are the houses built like those of Samoa. There could be no more suitable building for the tropics. The curved roof will resist the strength of the hurricane and the

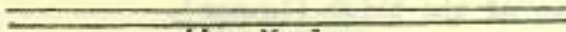


TATTOO OF
THE BACK OF A MAN

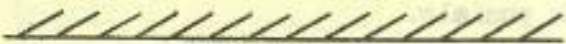
MOTIFS USED IN TATTOOING



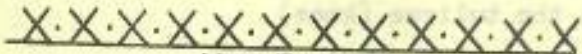
'Aso



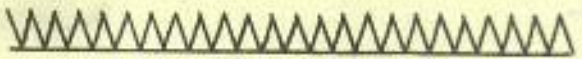
'Aso Moelua



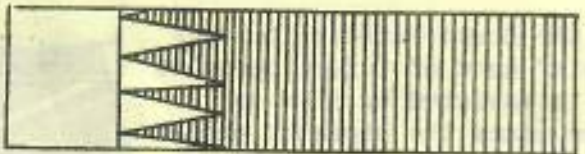
'Aso Faatala



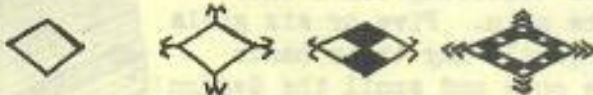
'Aso Togitogi



Faalaupago



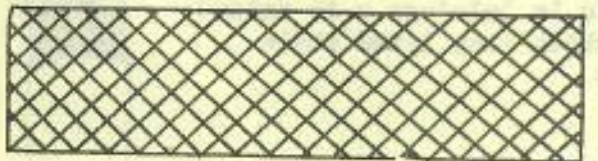
Faasigano



Malu



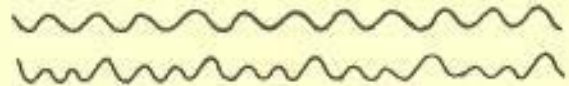
Faamili'ali'ao



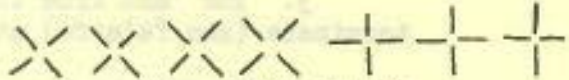
Faa'upega



Vaetuli or Faavae'ali



Anufe (Tafari) Caterpillar



Aveau (Starfish)



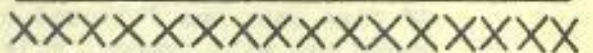
Faastualalua - Atualoa



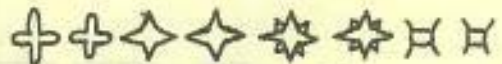
Gogo (e faapoopo i le matagofie)



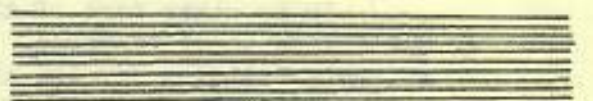
Alu'alu (Jelly-fish)



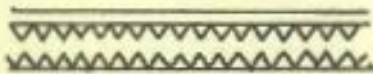
Aso (lines) Faavaetuli



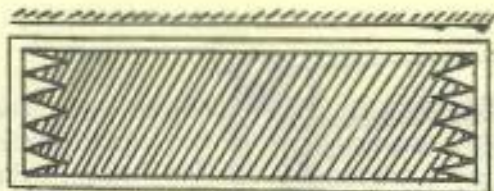
Fa'afetu (Like a Star)



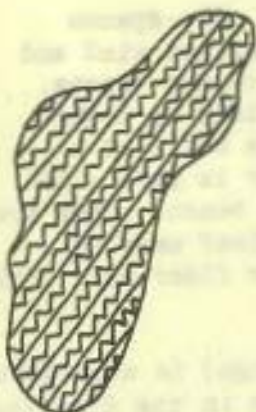
Aso laití ma le nini'i



'Aso 'Ta'imoelua ma
Faalaupaogo



'Aso Nini'i, 'Aso Ta'imoetolu
ma faamuli'ali'ao



Faalaupaogo



Anufe (tafani)
Faatala
Gogo
Faasualalua

Gogo
Faatala
Anufe



Faasigano



Vaetuli



'Aso ma
Faavae'ali

Faa'-
upega



'Aso Laiti

'Aso Faatala



'Aso
Moelua

'Aso Togitogi



POLA

sugar cane thatch used for the roofs provides coolness against the hot rays of the tropical sun. The house being open all around, there is plenty of fresh air.

The roof rests on many posts. The spaces between the posts can be closed against wind and rain with blinds (pola) made of coconut leaves. It is a simple thing to raise (taisi) or lower (tatu'u) the blinds. The house is built on a platform called paepae. The floor is made with round pebbles ('ili'ili) from the beach. They are covered first with rough coconut leaf matting (polavai or tapa'au), and then the finer mats (fala) to sit or sleep on.

The Samoan house builder (tufuga) is a respected person and much honor is shown him in the distribution of kava and food. The tufuga belongs to the Sa Tagalos, 'āiga of Tupu. While the work is in progress, he, his assistants, and often their families, must be provided with the best of food.

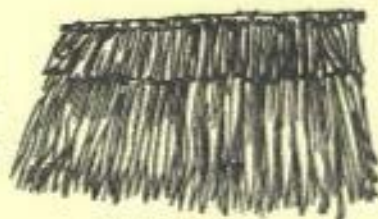
When a chief desires a house built, he first interviews the head carpenter (lātū). If the latter is willing to do the work, he is presented with a fine mat (tāuga). There is no fixed price for the work, but the builder will be paid in food, pigs, and fine mats (umusāga). Should he be dissatisfied with his payment, he will simply leave the work and the chief is then put to shame before the whole village. No other builder would complete the work.



FALE UNDER CONSTRUCTION

The carpenter first builds his work shed (fale tā), a lean-to with a sloping roof of coconut thatch. The first part of the house to be erected is the center post (poutū), made of hardwood. On it rests the ridge pole ('au'au). Around the post a scaffolding (fatamamu) is built in the form of a ladder to help put up the framework of the roof. This framework is made of hundreds of pieces of wood of the breadfruit tree, rounded with adzes, spliced and tied together with sennit (afa). The principal rafters (fatuga) are made of coconut wood. Countless ribs ('aso) are tied (fafau so'o 'aso) to the framework.

They are covered with thatch (atofaga). The thatch is made of sugar cane leaves (lau tolo). These are collected (fua) by the women and carried in bundles strapped to the back (fafaga). At home they are sewn together (su'i) over light rods of cane and pinned together with dry tuāniu. To place the thatch on the roof, ladders are used, called atolau and apefa'i. The thatching needles (lave lau) are made of hard wood.



LAU TOLO

The center portion (itū) of the building is first formed; then come the rounded ends (tala). When the whole roof is in position, the posts (pou lalo) are put into the ground. This work is done by the tāufale, or owner of the house.

The chief's house is mostly used for ceremonial gatherings and guests. Near by is the fale o'o, the family's ordinary dwelling house.



CHIEF'S HOUSE

The fale āfolau is a long guest house with a double row of posts (atu pou). The middle of the rounded ends (tala) is the place of highest honor; one for the highest ranking chief of the village, and the other for the highest ranked visitor. The best guest houses are the fale 'ulu.

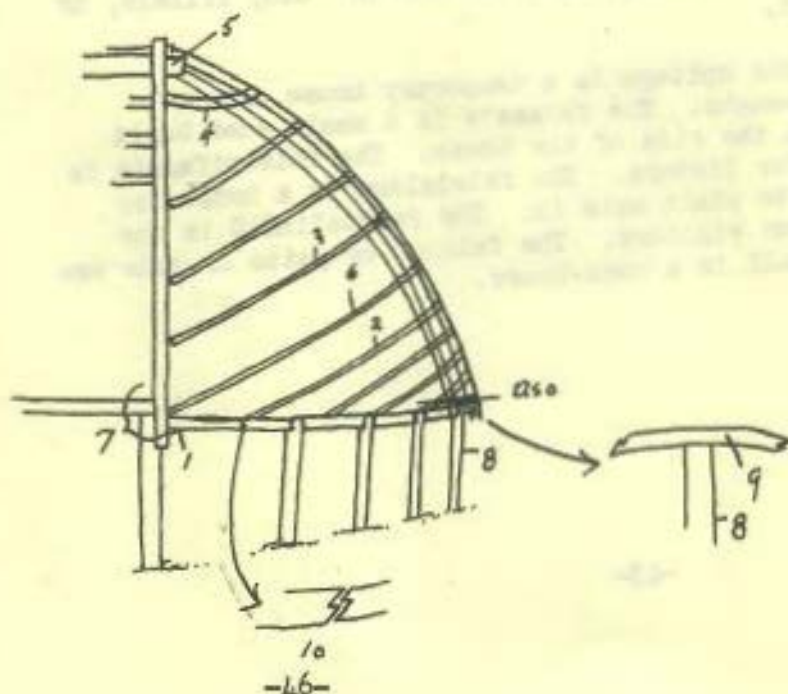
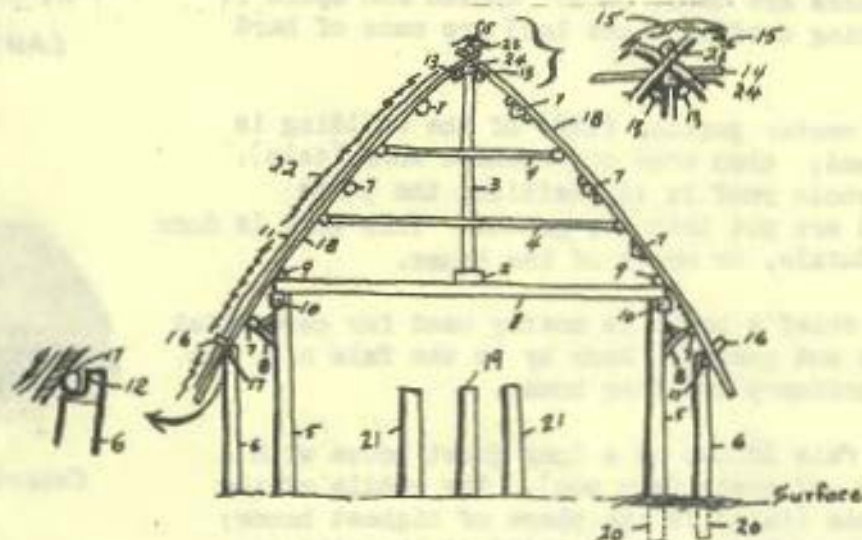
The fale tele is a round house in which the itū measures only six or seven feet. It is much higher than the other houses. The fale tele is the fono house. Its main posts are made of 'ulu, ifilele, or poumuli.



FALE TELE

The apitaga is a temporary house made of green boughs. The fa'ase'e is a small shed built against the side of the house. The faleapifagota is a hut for fishers. The falelalaga is a house for ladies to plait mats in. The faletalimālō is the house for visitors. The faleumu or paito or fale'ese or faleuli is a cook-house.

NAMES OF THE PARTS OF A FALE



1. Solid tie beams	-	Utupoto
2. Longitudinal squared beam	-	Tuitui
3. King Posts	-	Pou 'au'au
4. Collar beams	-	So'a
5. Supporting Posts	-	Poutu
6. Wall Posts	-	Poulalo
7. Purlins	-	La'au matua
8. Short Strut	-	Te'e
9. Tie Beam Perlin	-	Taotao
10. Longitudinal main plates	-	Amo Pou-tu
11. Ribs	-	'Aso
12. Dovetail	-	Fululupe
13. Top Purlins	-	Soliga
14. Roof Pins	-	La'au o le taualuga
15. Ridge Capping	-	Taualuga
16. Eave Batten	-	Niu Fofu
17. Wall Plates	-	Amo pou lalo
18. Rafters	-	Fatuga
19. Center Post	-	Pou matuatula
20. End of posts	-	Mali pou
21. Side posts	-	Pou se'e
22. Thatch	-	Iau
23. Upper ridge pole	-	'Adu a luga
24. Main ridge pole	-	'Au'au

1. Round wall plate	-	Fau lalo
2. Bottom Purlin	-	Pou 'aso
3. Middle Purlin	-	Fau vāea
4. Top Purlin	-	Fau Fa'apulou
5. Ridgepole	-	Moamoā
6. Curved Purlin	-	Fau tu
7. Junction of straight wall plate and curved wall plate	-	Pepe
8. End Post	-	Mautatala
9. Curved wall plate	-	Pu'e
10. Joints of wall plate	-	So'o (mata so'o)

XX. DIVISION OF WORK



TUFUGA TĀ VĀĀ

A. Men's Work

1. O le tufuga fau fale - house builder
2. O le tufuga fau va'a - boat builder
3. O le tufuga ta va'a - dugout builder
4. O le tufuga ta foe - maker of oars
5. O le tufuga su'i-lā - sailmaker
6. O le tufuga ta 'umete - carver of bowls
7. O le tufuga ta nafa ma 'āutā - maker of wooden drums
8. O le tufuga ta uatogi - carver of war clubs
9. O le tufuga ta tao - maker of spears.
10. O le tufuga ta tataui - tattooer
11. O le tufuga tosi 'au - maker of tattooing implements
12. O le tufuga fai 'upega - net maker
13. O le tufuga fai mātau - maker of fish hooks
14. O le tufuga olo pa - grinder of pearl shell for bonito hooks
15. O le tufuga olo tupe - grinder of pitching discs
16. O le tufuga fai pule ta'i fe'e - maker of octopus lures
17. O le tufuga faifagā 'ofe - maker of bamboo fish traps
18. O le tufuga fai fagā 'ula - maker of crayfish pots
19. O le tufuga tefe - he who performs the circumcision
20. O le tufuga sele ulu - barber
21. O le tufuga mataui - cutter of stone adzes
22. O le tufuga fili 'afa - maker of sennit

B. Women's Work

1. O le tufuga lāga 'ie - maker of fine mats
2. O le tufuga lāga fala - maker of sleeping mats
3. O le tufuga lāga pola - maker of house blinds
4. O le tufuga lāga ili - maker of fans
5. O le tufuga fai siapo - maker of tapa cloth
6. O le tufuga fai 'ato māmānu - maker of baskets
7. O le tufuga fai māsoā - maker of arrowroot
8. O le tufuga fai lega - maker of dye
9. O le tufuga tutu lama - maker of candlenut soot



TUFUGA TĀ FOE



TUFUGA FAIYĀ

XXI. ORDER OF RANK IN THE FA'ASAMOA

In the European way of life, there is always a definite order in which a group of people are addressed beginning with the most honored and working down to the least honored. An example of this would be the usual "Ladies and Gentlemen". Were you to say "Gentlemen and ladies", it would not sound right nor would it be correct because the respect goes to the ladies.

If the President of the United States was present at a convention and a speaker got up to speak, he would probably begin with, "Mr. President, honored guests, ladies and gentlemen".

This system of recognizing a person's position in public is followed very strictly in the Samoan custom. To fail to give the proper respect to those present in a gathering of Samoan people would be very insulting and disgraceful to those of rank.

A. General Order

1. Minister
2. High Chief and Wife
3. Talking Chief and Wife
4. Elderly man (non-titled) or woman
5. Others in the house

B. Mother and New Born Baby

1. Minister
2. Mother (failele) and baby
3. Midwife
4. High Chief and Wife
5. Talking chief and Wife
6. Others in the house

C. Sick Person

1. Minister
2. Sick Person
3. High chief and wife
4. Talking chief and wife
5. Others in the house

D. Death

1. Dead Person
2. Mourners
3. Family as a group
4. Minister
5. Others in the house

E. L. D. S. Church Gathering

1. Mission or Stake Officers and proselyting missionaries
2. District Officers
3. Branch President or Bishop and wife
4. Counselors
5. Priesthood and Relief Society
6. Others Present

We can see from the above information the importance of the missionary in the fa'a-Samoa as well as the high respect paid the dead, sick and elderly.

XXII WEAPONS (AU'UPEGA)

The Samoan weapons were clubs, spears and slings. The clubs and spears were made from one piece of pau or toa wood. They were shaped, then rubbed smooth (olo) with 'ana. Spears were also made of coconut wood.

Slings (ma'ata) were made of the bark of the fau tree. Sling stones were selected from waterworn pebbles (ala). Slings were a very effective weapon in time of war.

On the following three pages are pictures of the various types of Samoan clubs and spears.



Round Billet
(Pouvai)



Foursided
Billet
(Pouvai)



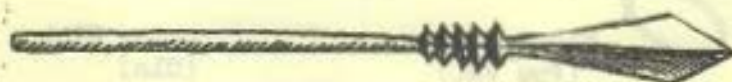
Coconut Stalk
Club
(Uatogi)



Eight Spiked
Club
(Talavalu)



Mace Club
(Fa'a'aufala)



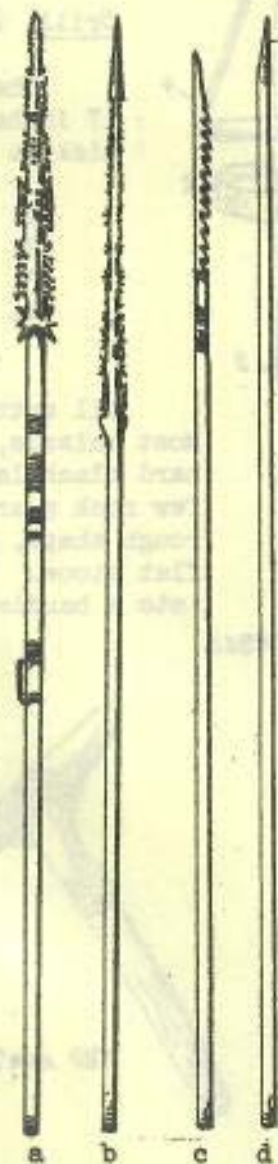
Dancing Club
(Anava)



Ear Shaped Clubs
(Fa'alaualiga)



Mifo 'Oti



Spears
(Tao)

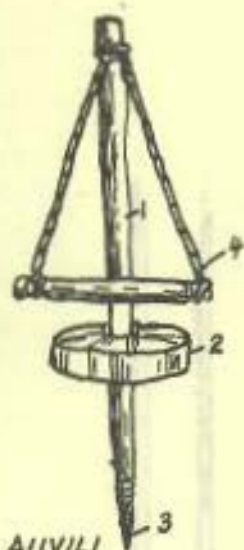
- a. Tala-o-le-lo
- b. Tala-o-le-lo
- c. Simple barbed spear
- d. Barbed spear

XXIII. OLD SAMOAN IMPLEMENTS

Drill (Auvili)

The drill consists of an upright stick about 17 inches long and $\frac{3}{4}$ inch in diameter. The wooden disk is about 4 inches in diameter.

1. Villi
2. Wooden Disk
3. Mata
4. 'Au



All cutting implements were made of stone or shell. Most chisels, hammers or adzes were made from a fine-grain hard black lava rock (basalt). Most stone came from a few rock quarries. The stone was first chipped into a rough shape, then it was ground smooth (ologa) on another flat stone. The adz blade was then hasped (tied with afa) into a handle.





TARO



TA'AMŪ



TOLO

the year; but the best time to start the plant is in October at the beginning of the wet season.

Some of the types of taro are:

- a. Talo Manu'a from Manu'a.
- b. Talo Niue from Niue.
- c. Talo Mangasive, the best kind used for chiefs.
- d. Talo Pula'a.
- e. Talo Pula - yellow taro.
- f. Talo Magauli - swamp taro.
- g. Talo Samoa.
- h. Talo Paepae - white taro.
- i. Talo Sasa - wild but eatable in times of famine (oge).
- j. Talo Sasauli - wild, not eaten.
- k. Talo Fiti - from Fiji.

3. Ta'amū: This is a species of large taro. The root (bulbous part) grows out of the ground.

The kinds of Ta'amū are:

- a. Ta'amū Laufala
- b. Ta'amū Lau'o
- c. Ta'amū Usolega
- d. Ta'amū Famai
- e. Ta'amū Fuga
- f. Ta'amū Lata - not eaten.
- g. Ta'amū Faga - not eaten.
- h. Ta'amū Toga - from Tonga
- i. Ta'amū Niukini - from New Guinea

4. Sweet Potato (Umala): Not grown as much as taro.
5. Arrowroot (Masoa): Arrowroot is grown from the stalk of the plant cut from a mature root. Its main use is for starch.
6. Sugar Cane (Tolo): Sugar Cane has two uses - to produce leaves for thatch and for eating.

XIV. HORTICULTURE

A. General Farming

The people grow enough for their needs with a small surplus to take care of visiting guests and special occasions. The land is not intensively farmed. Most gardens are some distance inland from the villages.

Clearing of bush is constantly going on to make new land available for crops while older lands are left to go back to bush. Land is rotated in Samoa while crops are rotated in other countries.

B. Implements Used In Farming

1. Digging Stick (Oso): A hard wooden stick five to six feet long and about two inches in diameter.
2. Planting Stick (Oso To): Thicker than a digging stick with a blunt end.
3. Knife (Polo, 'O'e): Nowadays this is purchased from a store. It is used in clearing and weeding the land.

Oso To



C. Cultivated Crops

1. Yam (Ufi): This plant grows from tubers. The yam needs more care in handling and planting than does taro. It is not grown as much now as in former times. The season for planting is June, July and August.

Traditional Samoan stories tell how the yam was brought from Fiji to Samoa in ancient times.

2. Taro (Talo): Taro is the staple food of Samoa. The land is first cleared of all weeds and grasses. The taro tops (tiapula) are then planted in holes made with an oso.

There is a wet land taro and a dry land taro. Taro is planted at any time throughout



UFI

The different kinds of sugar cane are:

- a. Ula - wide leaves, red skin - for eating
 - b. Patu - narrow leaves, black skin - used for thatch only.
 - c. Uli - wide leaves, black skin - used for eating.
 - d. Limu - wide leaves, green skin - used for eating.
 - e. Vaevae Ula - light green stripes on a red stock.
7. Kava ('Ava): Planted from branches when kava is dug up. It is planted in rocky places.
 8. Casava (Manioka): Planted from part of the manioka stem. Tubers are used for food and starch.



'AVA

D. Textile Plants:

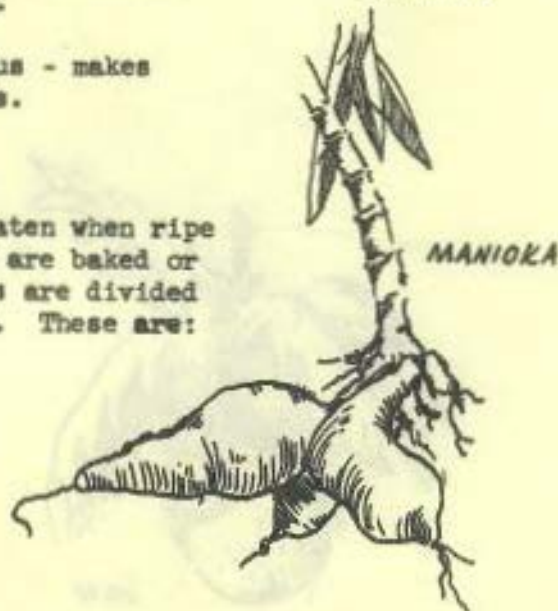
1. Paper Mulberry (U'a): Was cultivated by the women for the making of tapa cloth (siapo).
2. Pandanus (Laufala, Laupaogo, Lau'ie): Pandanus is used for making mats and baskets.
 - a. Laupaogo - the heaviest and coarsest is used for the making of the heaviest mats used on the floor.
 - b. Laufala - used for making finer mats, sleeping mats, and baskets.
 - c. Lau'ie - The finest Pandanus - makes the softest and finest mats.



LAUFALA

E. Fruit Plants

1. Banana (Fa'i): Bananas are eaten when ripe as a fruit and when green they are baked or boiled as a vegetable. Bananas are divided into two groups by the Samoans. These are:



MANIOKA



FA'I SOA'A

a. Plantain or cooking banana

1. Soa'a - smallest and longest.
2. Sulasula - medium in size.
3. Fa'i Puta - large and short.

b. Fa'i: These bananas can be placed in two groups: the ones native to Samoa and the ones recognized as foreign.

Native

1. Fa'i Mamoe ulu
2. Fa'i Mamoe se
3. Fa'i Samoa
4. Fa'i Latelate
5. Fa'i Usi
6. Fa'i Pu'a
7. Fa'i Ilimanifi
8. Fa'i Usi se
9. Fa'i Malama'a
10. Fa'i Tapuaota
11. Fa'i Pipi'o
12. Fa'i Vavaileta
13. Fa'i Pulu
14. Fa'i Pata
15. Fa'i Taemanu - wild, not eatable.



FA'I DALAGI

Foreign

1. Fa'i Palagi (Covendish)
2. Fa'i Fuamanaluga
3. Fa'i Fuamalalo
4. Fa'i Foaileogolua
5. Fa'i Tonga
6. Fa'i Niue
7. Fa'i Misi Luki

2. Breadfruit ('Ulu): There are four seasons (fuata for breadfruit. They are:

Fuata Mafu i 'Ato Seu - March
 Fuata Ta'oto - May (Ta'oto means
 laying down after a hurricane.)



'ULU

After the wind blows the leaves off the tree, the breadfruit look like birds on the tree.

Fuata Tu Fa'amanu - August
Fuata A Le Tau - October

3. Coconut (Niu): Coconuts grow better near the sea and near sea level. As the elevation increases, the coconuts do not grow as well. They are planted in no order in Samoan village plantations. Some trees are forbidden (tapui) and no one is allowed to gather the nuts while the tree is tapui.



NIU

4. Other Fruits: Other fruits are:

Native

Nonu
Vi
Mago
Papaya (Esi)

Introduced

Kuava - guava
Sasalapa - Sour Sop
Pasio - Passion Fruit
Citrus Fruits
Cashew

5. Cocoa: The cocoa tree is a native of South America and was introduced into Samoa in 1887. Cocoa grows best at higher elevations where it is cooler. The tree begins to produce in three years. Samoan Cocoa is a very high grade cocoa and is used to mix with other cocoas as a flavoring.



ESI

XXV. USES OF THE COCONUT TREE

The coconut tree is the most important tree in the Pacific. Without the coconut tree, atolls could not be inhabited by human beings. The coconut tree is used in more ways than any other plant in the Pacific.

On the following pages are listed 181 uses of the coconut tree in Samoa. A great many more could be listed if all the manufactured products from the coconut tree were listed as well as the native uses listed here.



KOKO (COCOA)



STEPS OVER STONE WALLS

A. The Stem: It is made into:

1. Posts for sheds.
2. Steps over stone walls.
3. Rhinoceros Beetle Traps.
4. Bridges over creeks.
5. Walking sticks and talking chief's staffs.
6. Small bowls and other curios for sale.
7. Pig fences.
8. Rollers for boats.
9. Spikes ('oso) for planting.
10. Ribs ('aso) to form the framework of the fale.
11. A young trunk, planted butt uppermost, serves as a target in spear throwing (o le tōloga).
12. The stem is used for fuel.

B. The Leaf: It is made into:

1. Floor mats (polavai and tapa'au) placed nearest the stones.
2. Blinds (polatāufafo) to close the fale.
3. Thatch sheets (laupola) to cover sheds.
4. Carrying sheets (laupolapola) for carrying sugar cane leaves.
5. Thatch sheets (taualuga used under the ridge pole of the house (fa'atafiti).
6. Platters (ma'ilo) for serving fausi.
7. Platters (laulau) for serving food.
8. Baskets ('ato) and mats (falafala, ola).
9. Eye shades (taumata) for the use of fishermen.
10. Lauoa - leaves attached to vines and dragged by the fishermen to drive the fish into a net set in the channel.
11. Laupola sheets stretched across tidal inlets to catch fish.
12. Pe'ape'a, toy windmill.
13. Moamoa, toy spinners.
14. Lago Mumu, toy roarers.
15. 'Utete, Jew's Harps.
16. Fa'ailli - Whistles.
17. Ili Aulama - the brown coconut leaf fan.
18. Ili Tea - the white coconut leaf fan.
19. Falafala - trays for drying copra.
20. Polani sheets for wrapping tapa and other valuables.



'ATO



FALAFALA

21. Neck Ornaments.
22. Taulima and tau vae - armlets and anklets.
23. Aulama - torches for night fishing.
24. Sails for canoes and toy boats.
25. A taboo (taua'u) a leaf plaited up in a form of the sea pike.
26. Aupolapola - a big fan made of no split leaves and used for fanning fires.
27. Palepoi (palette) - plaited leaves set on end around the house.
28. The leaves are used to cover the house thatch in stormy weather.
29. It serves for decorating the posts of houses.
30. It is used for plaiting up fish (fa'alau i'a) for cooking.
31. At the death of a high chief, the visiting chiefs provide themselves with a section of coconut leaf. Holding this in the folded arms, they march around the defunct's house, singing; "Tui Manu'a e, lo'u ali'i e".
32. The dry leaflets are used for kindling fires.
33. Cocoa seeds are planted in small coconut leaf baskets and later the seedlings are transplanted with the basket.
34. In the game of fanalauniu, the leaflets are bent over the finger and shot off.
35. The young leaves (moemoe) are made into a mat for the game of 'aulafo.
36. The leaflet is made into a ball (ano) for the game of lapega.



LEAVES ON POST



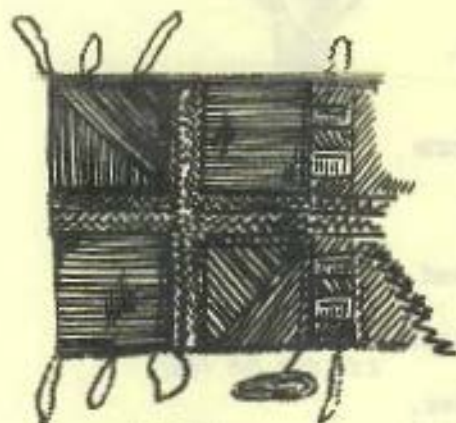
ANO

C. Midrib of The Coconut Leaf: (lapalapa) It is used for:

1. Lagolago to keep the firewood together in the Samoan oven.
2. I'ofi (tongs) to pick up the heated stones in the oven.
3. Fa'ase'ega - tobogganing down slopes.
4. Clubs for fencing ('ailao) in the sport of 'aigofie; the opponent is struck down with the butt end (ulupale).
5. Sausau - the mallet used in tattooing.
6. Striking the water to drive the fish into stone traps and nets.
7. Carrying sticks (āmo).

A/LAO





'UPETI

8. The 'Upeti - a matrix for dying tapa - used to be made of lapalapa.
9. Cut into thin strips, it is used in the plaiting of baskets.
10. In certain dances, a clapping noise is produced with it.
11. The outer skin ('alava) of the butt end is made into a noose for catching the sea centipede (valo).
12. The 'alava cut into narrow strips is made into a mincer used in the preparation of vaisalo.
13. The green lapalapa is fed to horses.
14. In the game of fa'ase'egā moa, the spines of the sea urchin are made to slide down the lapalapa.

D. Midrib of the Coconut Leaflet (Tuāniu) t:

It is used for:

1. Stringing up lama nuts.
2. Pinning together the lau for thatching.
3. Su'i - small pieces of tuāniu for eating palusami.
4. Su'i for eating sea.
5. Selu tuāniu - combs once worn in the hair as ornaments.
6. Salu - Native brooms.
7. Sele Ulāvai - a noose to catch shrimp.
8. Cleaning pipes.
9. Sewing together tobacco leaves for the purpose of drying.
10. A tuāniu is put into the punctured mata end of the coconut presented to visitors of rank in the sua ta'i (tuāniu ali'i).
11. The Tuāniu forms the edge of the fine mat when the plaiting is begun.
12. The Tuāniu was used for making the 'enu igana, a fish scoop.
13. The Tuāniu is used in the making of floral decorations of graves, outside of houses and inside the houses.



SALU

E. The Husk

It is used for:

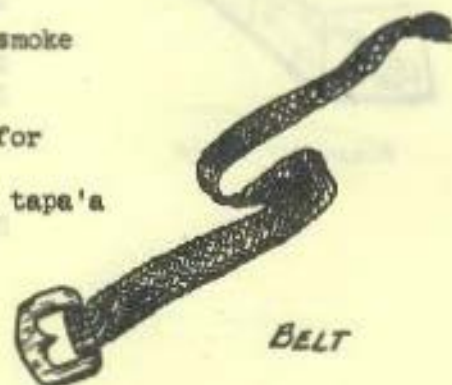
1. Fuel in the Samoan oven, the copra dryer, and the lime kiln.
2. In Savai'i the husks serve for road building. They are put into the hollows between stones and covered with soil.
3. A piece of husk serves as a firebrand to carry fire from house to house.
4. A small piece of husk is used as a stopper for water and oil bottles.
5. Shoes are made of husk (Se'evae pulu) to walk over lava fields.
6. A purgative is made from the husk of the green nut.
7. The green husk of the utogau is chewed for its sweet taste.
8. Sennit is made from the fiber of the niu'afa, niu'alava, niu mālō.
9. Sennit is used for houses and boat building.
10. Sennit is used for chair seats and beds.
11. Sennit is used to make rope for shark fishing (maea noa malie)
12. Sennit is used for tying the pule ta'i fe'e.
13. The fiber is made into mattresses and door mats.
14. The fiber is used instead of soap, (pulu tā'ele), for washing the body.
15. It is used for scraping pots and pans.
16. Tāuaga made of fiber is used to express cream (pe'epe'e) from the grated coconut (penu).
17. The fiber is made into the fly whisk (fue) of the tulāfale.
18. It is made into the unu, a strainer used in the preparation of coconut oil.
19. The husk is used to hasten the ripening of bananas which are buried in a pit and the smoke of lighted pulu is made to enter the pit.
20. The fiber is made into belts.
21. The fiber is made into a snare (matāsele) for catching shrimp.
22. The sennit is used for braiding up the sai tapa'a (bundle of tobacco).



PULU STOPPER



SENNIT FOR SALE



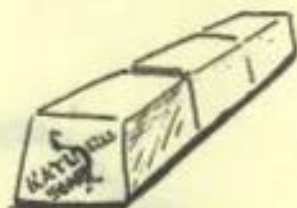
BELT



LIGHT



IPI NIU



NATURU SOAP

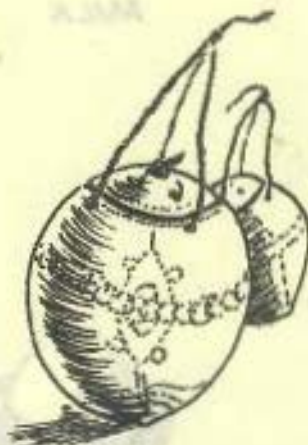
F. The Kernel

1. The kernel is made into lolo and u'u. Lolo is raw coconut oil used for anointing the body. U'u mixed with fresh chewed lama nut kernels and laga'ali, is perfumed oil used on the hair.
2. The kernel is used for making pe'epe'e (coconut cream).
3. Grated coconut is used for chicken feed.
4. It is made into vaisalo for the failele. The flesh of the immature nut (mamata) is mixed with coconut milk.
5. Coconuts are fed to the pigs.
6. Coconut oil serves for lighting purposes. For a wick, the natives use the tuaniu covered with lau u'a.
7. The chewed popo kernel is used by fishermen to make the water transparent (e fa'alamalama ai le vai).
8. Pe'epe'e with yam makes sofesofe or loiufi.
9. Pe'epe'e, young taro leaves, and salt water make palusami.
10. Pe'epe'e cooked in banana and ti leaves makes fai'ai.
11. Pe'epe'e, sea water, and limes make miti.
12. Pe'epe'e with ripe bananas - sofe fa'i, suafa'i.
13. Pe'epe'e with pawpaws - suasesi.
14. Pe'epe'e with talomanu'a - fa'ausi.
15. Pe'epe'e with taro - taufolo tala.
16. Pe'epe'e and ripe bananas cooked in banana leaves - loifa'i.
17. Grated half ripe coconut (sasami) mixed with ti root and coconut milk - otai.
18. A piece of kernel left sticking to a broken shell (ipi niu) serves to wean baby pigs (vavae, fa'ate'a).
19. Grated coconut is applied to an abscess to bring it to maturity (fa'asua).
20. Copra is made into soap, nitro glycerine, candy, cake, cattle feed, vegetable shortening.
21. The kernel is used as a medicine for burns.
22. The kernel is used for making sami masa, a Samoan delicacy. Salt water is poured into the pierced green nut and left there until the kernel decays.
23. The kernel and coconut milk are mixed to feed young pigs.

24. The penu, slightly roasted, is used for catching the robber crab (nana uū).
25. The penu is scattered in the water to attract safole fish when dynamiting fish.
26. The coconut cream, pe'epe'e, is used instead of lard.

G. The Shell

1. The half coconut shell (ipu niu) is used as a drinking cup.
2. The whole shell (vai or sami) is used for carrying water.
3. Two shells tied together (taulua) are used for carrying water.
4. The 'asi is used for scraping yam, taro, and breadfruit before cooking.
5. Charcoal is made from the shell.
6. The shell is used for fuel.
7. The half shell is filled with sea water with which raw bonito is eaten (ota).
8. The half shell serves as a bailer.
9. The shark rattle (tue ipu or lutu) is made of half shells and used to attract the sharks.
10. Children make se'evae ipu - coconut shoes - out of half shells.
11. Tops (moa) are made of the muli end sharpened to a point.
12. The fafao is the shell in which the discs for the game of lafoga tupe are kept.
13. Pitching discs ('au lafa tupe) are made for the game of lafoga tupe.
14. The pūpū lama is a shell in which the lama pigment for tattooing is kept.
15. The ipu tu'u lama is a half shell, covered with a taro leaf serving as a palette in tattooing.
16. The shell is used for making buttons and belt buckles.
17. Bracelets are made by cutting out the middle section of the ipu popo.
18. The pierced mata end of the shell serves as a funnel (fa'atumu) for filling bottles.
19. The shell is used for grating copra in the bush (e fai ai tuai).
20. The shell is used for serving miti.
21. The shell is used for boiling fāi'ai.
22. The shell is used in the preparation of tarneric (lega)



SAMI OR VAI



BUTTONS



BELTS
BUCKLES



MILK

H. The Milk

1. The milk, especially that of the tau'ave nut, makes a good drink. E le uma se mi'a. (He cannot drink up a coconut) refers to an old sick man.
2. Mixed with the flesh of the immature nut, it is used for making vaisalo for the fāilele.
3. Mixed with taro, it is used to feed babies when the mother's milk is bad.
4. The milk of the niuni was used for sprinkling (lulu'u) to take away a taboo.

I. Other Parts of the Tree



o'o



LIFE BELTS

1. A good salad is made from the heart (ta'ale).
2. The green flower sheath (pāte) is made into a gong.
3. The dry flower sheath (taume) is used for kindling fires and making torches.
4. The sap from the flowers is made into coconut brandy (taleve).
5. The flowers (fugāniu) cooked with oil make the liquid for massaging the body (le vai e fa'asolo ai le tino).
6. The o'o (utauto) enters into the preparation of a fever medicine.
7. The o'o, sweet spongy interior of the nut, is eaten by man and fed to animals.
8. The roots (a'a niu) mixed with tagitagi, make vai manu'a.
9. The roots used to be made into fish traps (faga i'a).
10. The lau 'a'a - the gauze-like fabric at the base of the leaves, is made into a palolo scoop ('enu lau 'a'a).
11. The lau 'a'a serves for toilet purposes.
12. The lau 'a'a, used as a strainer, is indispensable in the preparation of most Samoan medicines.
12. Strips of the gray bark of the tree are put between the bananas of a cut bunch to hasten the process of ripening.
13. The gray lichen (līmu) growing on the bark, mixed with chewed kava leaves, serves as a medicine for yaws (tona).
14. Two ripe coconuts tied together with strips of their husk serve as life belts when natives have to swim great distances.

15. Husked popo nuts are used in the togigā popo, a bowling game.
16. The young nut, 'āile, with its base cut off, is used for rubbing parts of the body affected with ring worm. (O le 'āile e valu ai le lafa).
17. The fugafuga (short fibers that fall off when the husk is beaten in the manufacture of sennit) are rubbed on the stones used to collect the soot from the lama nuts.
18. The 'au-losoloso is used as si'aga in kindling fires (si'a afi).
19. The root is used to make the tail-like appendage in the pule ta'i fe'e, for catching the octopus.
20. The 'auolosoloso (the stalk from which the nuts have been picked) when beaten out, the end makes a good white-wash brush.
21. The losoloso is used for kindling fires.
22. The losoloso is used for beating the water to catch sofe (mano'o) fish.
23. The 'āile (young nut) is used in a game. Two tuāniu are inserted in the nut and tied together to form a loop. The toe is hooked into the loop and the contraption is jerked high into the air with a backward movement of the leg.
24. The taume is used as fuel in the preparation of candlenut dye.
25. The candlenut soot is scraped off the center stone of the fireplace by means of a tuāniu.
26. The tuāniu is used to burn ornamental scars on the arm (moti).
27. The tuāniu is used to make the loop in the Samoan rat trap.
28. In the game of Lāfoga Tupe, the tuāniu is used to point out the direction in which the disc must be thrown. Pointing with the finger is forbidden.
29. The tuāniu is used to pick the marrow out of the bones.
30. The tuāniu is used to make the handle for the pe'ape'a and the lago mumu.
31. The little parrakeet sega used to be caught with a noose made of coconut fiber.

BIBLIOGRAPHY

BUCK, P. H. "Samoa Material Culture." B. P. Bishop Museum, Bull. 75, Honolulu, 1930

FITISEMANU, TAVITA. Personal papers.

BROTHER HERMAN. "Material Culture of Samoa", condensed and simplified from Dr. P. H. Buck's "Samoa Material Culture" with additional notes, Leone.

MURDOCK, G. T. Jr. "O Le Vā Fealoa'i", Pesega 1965.

SU'APA'IA KIPENI. "Samoa the Polynesian Paradise." Exposition Press, New York, 1962.

THE OLDMAN COLLECTION. "Polynesian Artifacts." The Polynesian Society, Inc. Wellington, 1953.

DIFFERENCES IN PERSONALITY

We Europeans

Have as object in life to do something, to succeed.

Wish to attain best possible results in whatever we undertake.

Compete with one another.

Are individualists.

Try to control our feelings.

Consider intelligence, skill, industry and reliability to be the best qualities.

Are often sentimental and idealistic.

Prefer a democratic form of government.

Try to hoard and save.

Plan far ahead.

Consider every person responsible for his own actions.

Are mentally divided and uncertain.

Have regular working hours and habits.

Polynesians

Desire above all a comfortable life and plenty of enjoyment.

Try to get through with the least possible exertion.

Help one another.

Are collectivists.

Immediately give full rein to all their feelings.

Set birth, beauty, hospitality and courage above all other qualities.

Are realistic.

Consider a totalitarian system with hereditary rulers natural.

Are continually giving away necessities of life of all kinds, but receive many others in return.

Seldom trouble about the morrow.

Consider a person's entire family and kindred responsible for what he does.

Are confident and certain in their faith.

Let circumstances decide.

