

Miri Nagas-

①

Tamlu is the last police-post at the northern end of the Naga Hills,

Directly opposite is the mountain of Taplung, on which is the village of the same name, and there the Nagas are untrammelled and uninfluenced by the white man. Tamlu is partly peopled with natives from Taplung. Beyond the river they bear the name of their village, but on this side they are known as Miris. Tamlu like all villages in the Naga Hills ^{is} situated upon a promontory or peak, from which many other villages can be seen and splendid vistas down the valley or through the notches in the Hills out into the plains of Assam. There are two villages ^{towards} the valley, and we pass quite near Anoka Sing coming up. We can see Kanching very distinctly, though it must ^{have been} eight or ten miles away.

To the South and Eastward, and across the Dikho river are many other villages but the clouds usually hide them from view.

Tamlu is a small, irregularly planned village.

conversation. There are three Khels, and therefore, three Morangs.

Two Khels are west of the fort on the knob and one northeast of the fort on a lower level; the fort and dak bungalow intervening

on a spur a great deal higher. Around the bungalow are marigolds growing into strong shrubs and some roses; bamboo fences but

partially keep out the pigs from the bungalow verandah, and the

village comes up almost to the fence. This fort is a stockade of

pointed stakes, with a regular fresco of pointed bamboos sticking

II

Bungalow.

II

Fort.

out in every direction. There are some thirty or forty policemen at this post;

The main street of Tamlu runs very straight up the hillside and is quite ten feet wide, but the projecting thatch along the ridge pole ^{of the houses} almost touch its opposite neighbor. The ridge pole is slightly curved and generally slopes down hill towards the rear, for the houses all have this peculiar construction; that you enter on the ground floor, The next room is on the ground also, but on a lower level, while the rear half of the house is on poles, and the verandah projects itself sometimes 20 feet sheer of the sloping side hill. The walls are of bamboo split and interlaced; the roof is of thatch of a long grass, sometimes bound down by bamboos; many of the house posts are of bamboo, but they have a few big log posts. You enter first the Paddi husking room. In this room in nearly every case was a mortar for the husking of rice and a pig trough; for this is also the piggery. A slip-stake in the doorway allowing ingress and egress of the pigs. The floor is covered with Paddi chaff. This room is about ten feet in depth and extends the full width of the house. There is a doorway into the next or kit-

Ground plan of a Mini house - Tamlu.

The overhanging roof forms a Vrraudah

① Called Chingshi.
② is the room used by Cows, old men and widows.

③ is the front door with slip stables to keep the pigs inside and allow them to go out.

④ is the paddy pounding room. Sam shung, also used as a pigsty.

The paddy mortar is

Sam. The skull rock is called Maishang.

⑤ is the Kitchen or living room, Sham mong.

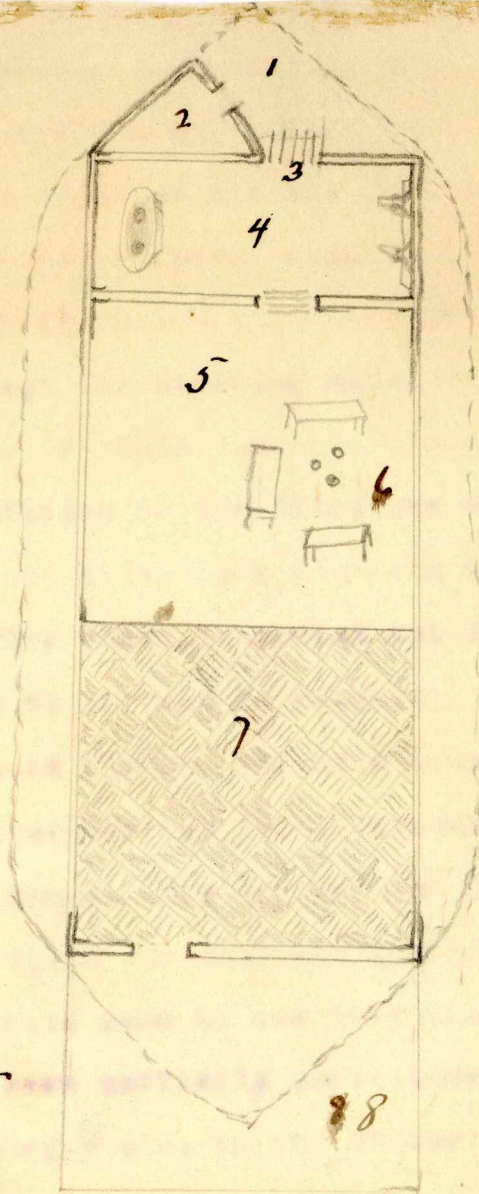
There is no partition between it and the raised matted floor, called angshung, used for sleeping,

and for storing the mats, blankets, baskets and other household paraphernalia.

⑥ is the fire place with benches surrounding it.

⑦ is the Vrraudah the over hanging roof protecting it to some extent.

This is usually on poles high above the ground -



2^a

The dotted line represents the overhanging roof of thatch -

chen room; this latter room is about 15 feet deep, has a dirt floor and there ^{are} is fuel, water-bottle, and cooking pots ^{scattered} all about. A wooden bench by the fireplace and a swinging shelf or platform of split bamboo over the fire is about all the furnishing. In the rear of the kitchen is a room or space, seldom, if ever, partitioned off; the floor of which is raised about two feet or more from the ground. On this are kept the sleeping mats, the baskets, ornaments, and other paraphernalia. This space is also about 15 or 20 feet deep, to the last partition or the third one which opens out on to a verandah, and beyond this, is a platform of bamboos whereon they dry and sun the rice which is spread out on mats. The ridge pole varies from 10 to 15 feet in height; the front and side walls are of interlaced bamboo. The main house-post, which is usually in front of the house or ⁱⁿ the front verandah, may be carved with a series of bullock heads. This is the lintel, and on this ^{when they make sacrifices or when there is sickness} post ^{they hang} the leaves, which denotes that the house is tabooed; ~~sway in the breeze.~~ The cows seem to use this front verandah, though in places it has been partially partitioned off into a separate room as a sleeping place. In one instance we saw an old man occupying this apartment.

Moymoung's sister, who is a widow and has two children, was housed in one of these little apartments together with her children and all her belongings.

The houses are dark inside; the fire-places ^{are} in the main room on the floor, there is no masonry or wooden racks, and the roof and articles hanging therefrom take on a coating of soot.

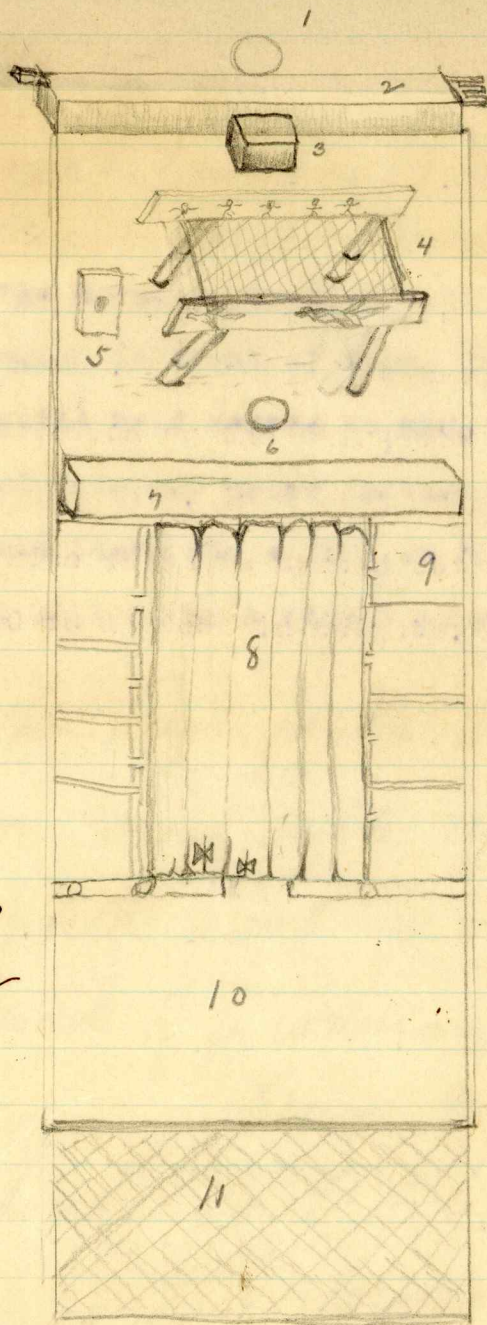
Whenever one wishes to search for an object in the darkened corners of the house, he takes a fagot from the fire and swings ^{it} rapidly in front of him to keep the coal lighted, but ~~not~~ ^{not} ablaze; proceeds on his quest; and at night, if you look down a village street, every few moments you hear a door creak, and then ^{you see} the bright moving end of a stick proceeds in a zig zag course from one darkened door way to another.

During sickness, birth and at "times of sacrifice" the houses are tabooed. Such a house is called said to be Pang. Ordinarily they

call a house Sham. The sign of taboo are leaves hanging either on the door or on the central supporting post. The Tiamka Khel or middle Khel Niung Newai. ^{call the taboo} "Niung Newai".

↑ Ground plan of a Mini Morang.

- 1 Central supporting post with carved figure of woman or of some animal
- 2 Step or log carved to represent a hornbill
- 3 Block of wood used as a step
- 4 Scaffolding on which the slon baskets etc. The posts are carved with figures and the front and back boards have carvings of monkeys and hornbills respectively.
- 6 Another central post carved with figures.



- ↑ 3^a ③
- 7 Log used as a step between the Vranda and the by inner room
 - 8 Board floor on which the youths dance
 - 9 Sleeping apartments or bunks.
 - 10 a room in which was a foy.
 - 11 Vranda at the rear.

There are three Morangs in Tamlu; they are shaped like the other houses ~~on the outside~~, but are much larger. We saw some skulls hanging in racks within the Morangs, usually well smoked, with palm leaf decorations hanging in front of them. This Morang or bachelors club-house is still held sacred to men, women are debarred. For explanation of this see notes farther on. When we visited the Morang at Tamlu there was a fire in the verandah around which the ^{youngsters} were sitting in a circle carrying on a lazy ^{conversation}.

In this verandah the huge posts that supported the ridge pole were covered with rude figures, of animals or reptiles, and in one instance there was the figure of a woman, certain details of her anatomy being reproduced so as to leave no doubt as to the sex.

A partition separates this lounging space from the inner, or sleeping rooms.

There are two rows of bunks on either side, the intervening space being floored

with heavy planks on which the youths often dance. In ^{some} instances where the planks had split, they had drawn the expanding ends together and held them in place by inserting a cross pin with a dovetail principle.

There is usually a verandah at the rear end of the morang and in some instances there was a small wooden gang.

Outside the Morang, in every case, there is a huge wooden gong, which is very often carved to represent some animal, the water buffalo and the hornbill being especially common. The name for this gong with the Miris is Shum Yung. This is the gong used to sound the alarm at time of danger, and also is beaten at the feasts. This gong may at times be very large, an enormous tree trunk being hollowed out to form the gong. In many instances it occupies a separate shed outside and near to the Morang. Within

The morangs were not uniform in their ornamentation, nor in their size and shape - In one there was a figure representing hornbill birds. In another there was a huge log covered at either end, so that one could easily recognize that it was intended for a hornbill, though this one was used as a stepping block. Outside of the upper morang there was a platform from which a splendid view of the surrounding country could be obtained and in this structure they formerly kept a "look out" in times of danger.

The body of the log was squared and had been ringed and otherwise ornamented with paint.

We saw a Junior bachelor Club at this place, just a rude attempt on the part of the boys to imitate their elders. A small shed not far from the large Morang in which was a central fire where six or eight boys were squatting around, and outside was also a gong, just the ^{of the custom} elements, not the whole show, for they don't sleep there; they sleep at their own homes; ~~but all the same,~~ yet women are excluded from their Morang.

Burial
Ground

Khel, ~~and on to~~ ^{Outskirts} The burying ground, which is on the edge of the 5 village. There were rows ~~and~~ of coffins stretching along one side of the path; these coffins were supported on ^{a frame} ~~net~~ work of slender split bamboos and were from five to six feet from the ground. All ^{among} the supporting framework were pointed bamboos forming a Cheveaux-de-Frise to protect the coffin from the approach of cattle or beasts of prey. This coffin consists of a ^{wooden} ~~sort of~~ trough, ^{it is} covered over with matting and with a thatch of palm leaves and bamboo, and in some instances a native blanket covers the ^{whole} ~~hole~~. About this ^{Near the coffin of a woman who had recently died} coffin were hung boquets of flowers, porcupine quills, the lady's comb, her drinking cups, her head dress of palm leaves, a small basket of food, and banannas, a pig's head, a chicken; ^{feathers} ~~and~~ birds were scattered about, and there were remnants of the fires where they cooked the sacrificed animals. Among the other things noted on the various tombs, were a spindle, carrying baskets, drinking cups, wooden plates, bamboo joints filled with rice and other foods. In this row ^{of Coffins} were two newly made ~~tombs~~, and a smouldering fire of paddi-chaff burned a short distance in front of them. Beyond the graveyard, ^{by the side of} ~~on~~ the trail, ^{the} young ^{man} ~~men~~ had erected an image to ⁱⁿ ~~the~~ a young woman who had died ten days ago. A basket contain^{ing} betel, edible bark, and flowers were placed in front of her image. Boquets of marigold were hung ~~all~~ about the framework; they had stuck pocupine quills and flowers in her ears. The young men of the vil-

lage erected this image as a tribute to the young lady because of her popularity and beauty; she was a young unmarried woman living at home with her parents. We saw no similar instance to this any where in Naga Hills. In the village, before reaching the graveyard, there is a tree, ^{the} ~~we came upon a~~ Ficus ~~Elastica~~ ^{ing} ~~Elastica~~, to which were hung small bundles which contained the remains of little children; and at the foot of this tree were jars ^{filled with} ~~containing~~ the heads or skulls, and in ^{some} ~~instances~~ ^{the bones} other ~~remains~~ of the departed.

They fear ~~for~~ ^{ing} the demons who inhabit these cemeteries; our escort would not touch his hand to anything in the cemetery; they told us that they buried ^{their dead} with their heads to the west, and it certainly was so in this cemetery. The fires in front of the tomb are kept up for three days and are built to frighten animals and other intruders away. These coffins are sometimes ^{made} ~~built~~ in imitation of a hornbill, and when the person is rich or important the coffin may have three hornbill heads, but the usual number is one. One coffin ^{had} ~~had~~ fallen ^{at one tree} ~~at one tree~~ and becoming ^{had} ~~becoming~~ entwined by the creepers of the Ficus; as the wood rotted away the bones remained insitu, and there the skeleton hung, ~~feet uppermost, headless,~~ ^{feet uppermost, hangs the headless skeleton.} plastered against the side of the tree. The heads, when they have fallen to the ground, (or have been placed there) are covered in with a framework of bamboo staves and ^{palm} leaves, forming a cone shaped structure, which effectually holds the heads to the earth.

SERIAL CUSTOMS.

The heads of the dead are put in pots, covered over with the broken bottom of another pot. They say that after the flesh has rotted away, they remove the head from the trunk, and bury it in this way, but for what reason we could not ascertain. The pots were ^{formerly} properly covered with leaves and bamboo sticks, to form a cone, ^{above} as ~~formerly~~ mentioned, and as this rots away, the pots become exposed and no one takes the trouble to ^{remove} ~~remove~~ the covering; ^{thus,} and then, when the pots become disturbed, the skulls ~~thus~~ are uncovered, and can be seen scattered around the cemeteries. We ~~subsequently~~ ^{while} ascertained an interesting point in regard to the burial, ^{when} questioning them in regard to their ~~future~~ lives after death. When the corpse has been placed in the cemetery, it is the duty of the eldest brother ~~providing~~ to go out there and repeatedly call the name of the departed brother, until he is exhausted; returning, the next younger brother takes up the duty, and likewise wails the dead. We were not able to ascertain why this was done. We asked them whether it was to announce his coming to his friends in the other world, but could get no satisfactory answer to our query.

About six months after ^{the} death of their father, ~~the Miri Naga's~~ ^{of a Tiplung Naga} sons take the skull from the coffin; bring it to their own house, wash it thoroughly clean in hot water, wrap in a cloth which formerly belonged to the father; ^{they then} placed this skull in a pot, wrap it in palm leaves, ^{cover it with palm leaves} and place it out near the burial ground, as seen at Tamlu, and never touch it or look at it again. Many of the Trans-Dikke tribes have the same custom.

BURIAL. When a man's wife dies, ~~the Miri~~ ^{his} take off their ornaments, and will not cut ~~the~~ ^{his} hair nor wear new clothing for a year. The second day after the death, he buries his wife, and until she is buried he will not eat. Returning from the cemetery, he makes a new fire in the fire saw, and bringing fresh water into the house, he cooks his own rice.

In passing through the village, we came to the house where formerly lived one of the women whose graves had been recently made, before spoken of. On the veranda was exposed her garments, and a ~~fancy~~ ^{and a} spear, ~~Among them,~~ her blanket, about six feet by four in size and ornamented with Cowrie shells. These we tried to buy, but the old man, her husband, said that Kow ^{gong} ~~gong~~ would be displeased if he sold them, and ^{that} ~~these~~ ^{placed there} were exposed to please the god.

7
The Miri's have no taboo at time of death, ~~nor do they pay~~
~~their pall-bearers~~. They, ~~too~~, take the corpse through the door-
way, and ^{if} any of their people ~~who~~ die, no matter how far away from
home, ^{they} will ~~be~~ brought back to the house to be mourned, and to be
buried from the house.

Just outside the village of Tamlu
~~Tiger men~~. There was a criss-cross of rattans with chicken
feathers tied to the ends; ~~upon inquiry the young Nago~~ ^{They} said it was
a tiger, but what ^{they} it really meant was, that it was an offering
made to the spirits of the tiger, for a Sepoy had killed a tiger
a few days before, and a man had fallen ill in the village. On
this account they had made sacrifices and ~~put this~~ put this image
outside the village to ^aplacate the tiger's spirit. They denied that
there were any tiger-men in Tamlu, but the young ^{Gaon} Gang Bura, ^{Came} who is
from Taplung, says that they have them over there. These tiger-men
are also the fortune-tellers and they are very much feared; they
can change themselves into tigers at will and punish their enemies
by eating their pigs and cows. When ^{he} ^{as} they wish to change back into
^a ~~men~~, the wife of the tiger man throws her clothes over the tiger's
head and at once he changes back into his ^{human} ~~man's~~ form. If anyone
kills him as a tiger, then he is dead and cannot become a man again.

If a tiger kills a man, no one will touch so much as ~~the~~ a
rag of his garments, nor ^{one of} his ornaments; and they will not touch
his person except to take it ^{for burial} away. In order to get a definite case
we asked Moymong if he was killed by a tiger, what his family would
do; he said, that all of his eight children would go stark naked,
both male and female, and take his remains out into the jungle,
wrap it up in a bamboo mat and leave it there; they would then re-
turn to the village, deserting the old home and build a new one.
They would ^{pare} ~~pare~~ their nails, cut off their hair, wash in fresh
water, and kindle a fresh fire in the new house by means of the
fire saw.

When a person falls ill, the fortune teller is called in, and by reading the signs, he says, "This is Kow Gong, or Gong, or so on, who makes him ill. So they make offerings to this particular god. For this remarkable calculation, he gets twenty siri leaves; one leaf of tobacco, one ^{areca} ~~arika~~ nut; some ^m ~~line~~, and a few pice. Fortune tellers also name the child, by reading the signs. He also tells them whether they will be successful in fishing, and whether the head-hunting expedition will be lucky, ^{is} ~~as~~ foretold by the same calculation. In telling fortunes, the old man takes his knife handle in his left hand, and the blade between the index and middle finger of the right hand; two small disks of ginger-root are then placed on the blade, first, having smoothed them by rubbing ^{them} on the ground, then blowing, or puffing on them, he begins to mutter ^{mantrums} ~~Manthrums~~, as he flips a disk off ^{with} ~~his~~ index finger. The lowermost ^{disk goes} first, the uppermost next; watching how they fall, ^{and} ~~whether~~ ^{or not} they turn over, ~~or not~~. (this he can arrange to suit himself, of course). He flips them in turn for seven times (the next fortune he told, he only flipped them five times). After flipping these disks a number of times, and looking as wise as possible, he announces what the luck will be, or whether the god is Kow Gong, Long Kam Ni, etc. Two of us had him tell us, in turn, whether all was well at our home. After going through the above performance, he said that all was well at each place.

War Expeditions

Before they ~~start~~ on a war expedition they sacrifice a fowl, and examine its entrails. The old men ^{or fortune tellers} decide whether or not the signs are favorable. Men as old as Moymong, say 40 to 45 years old, will not go to the war. They used formerly to go on the war expedition during the winter months. ^{had been} After the jungle had been cleared and the dry brush ^{burned} when there were no rains, then they would organize their expedition. They told of a case where a Taplung man ^{had} killed two men from ^{the} ~~this~~ village of Nowgong. ^{The people of} Nowgong thinking it was the Miris who had killed their men, ^{the village of} assaulted Tamlu and a continuous feud resulted between the two villages, which was only ended when the government took control.

The following notes will give some idea of the Naga's
Conception of Creation and his various gods. (10)

One mother gave birth to one Naga, also to a bear, deer, tiger, elephant, mice, rats, etc. She came from the ground; the one naga was a man. The mother is still in the jungle, following the wild hogs. They have seen her footsteps, but never seen the mother. She was the mother of all the nagas, i. e., all sprung from one tribe, and the sight of her, as of all their gods, produces death.

Gang is the thunder god.

Gang can cause blindness, and the one-eyed woman ^{we} saw today, they told ^{us} me, was struck by Gang.

Gang, Kow Gang, and Mapoo can all three cause death.

Kow Gong lives in a dense jungle. He has but one leg; he is very thin, and he lies doubled up across a great rope or creeper, and if he looks at anyone, that person falls sick. ^{ill}

Ah Kong Teng Tang gives men birth and the body.

Nagman makes the plains by sweeping the earth with a stick.

Chelok made the hills by striking the earth with a stick. When Nagman has finished dancing, he urinates, and that is rain.

Gong produces deafness, as well as blindness.

Mapoo is a word of abuse, not a demon, to Tamlu's, but to the Taplung people, Mapoo is an evil god;

mean the same as
~~We made three tries to get Pow Fau,~~ ^{for we} and we ascertained that the word we have been using, i.e., Mapoo, was probably meant ^{to} ~~to be~~ Pow Fau, for later on, ^{They said} we got confirmation that Gong, Pow Fau, and Kow Gong, were the three big gods.

Long Kam Ni is the god of riches and poverty. Those altars outside the houses are erected to him. At the same time, as they are made in the Matik; these altars are called Pi. They may be only a stone, but are more often the Y-shaped trunks of trees, set in the ground. And Long Kam Ni comes at night, and takes the offerings ~~place~~ placed there for him, but they cannot say from which direction he comes, nor whence he goes. When Kow Gong is displeased, they fall ill. They then make offerings to ^{him} ~~Kow Gong~~, saying "we make ^{you} these offerings of fowls or pigs, and rice and wine; cant you see this man is very ill, or miserable, or in pain, will you not make him well again?" Then if he is pleased with the offering, the man recovers; if not, then Mapoo comes, and the patient dies; but how Mapoo kills, they cant say. However, after they die, they will not only see, ^{their friends} but all those of their people that have died before will come out to meet them. ^{we} I asked our friend if, when he died, he would see his father. He replied, "Certainly; he is now in Jim Nushang, which

is the mountain where the soul dwells, and there, too, ^{we} he will go 177
when he dies. I asked them where was this mountain, Jim Nushang,
and he pointed towards the setting sun, ^{but could not say where.} and that was all he could ~~show~~
show, but as a matter of fact, in endeavoring to point towards the
setting sun in this case, ^{they} he pointed more nearly south than west.

Moymong Once in passing from one village to another a thunder-
storm overtook us and hailstones in good size came down; and
Moymong who accompanied us, kept calling on the name of Kowgong,
with evident fear. Upon asking him why he called upon the name of
Kowgong, he said he feared lest the hailstorm should increase in
size and hit him on the head and make dents in it.

Offerings to the various gods are hung on
the center post within the house, on the
Y shaped stake in front of the house,
in the fields, by the roadside ~~over~~ on
the basketlike construction called the
Matück, which hangs near the fire-
place. These offerings are made for a

Variety of Causes - but chiefly at the
Mohns "Mohns" or festivals.

They have three big.

~~mohns or festivals.~~ The first is when the paddy sprouts. This is called Monyu. When the ^{Earliest variety} first kind of paddy ripens, and is harvested they have a second festival called Moha. When the late rice is harvested, they call the festival Pang-Moh, but the Monyu is the big festival.

During the Mohn Yu festival they make offerings to Lon Kam Ni, ~~the god~~ saying, "We make you this offering that you may eat before ^{we do} us, and not be displeased." If they neglect this, then he will not prosper the rice harvest, nor the brinjalls, pepper, arum root, etc. Consequently, he is the harvest god. These gods go about only at night, and the Magas see them only in dreams. But the dogs see them, and when they do see them, they bark, and then the people say that the dogs have seen a god or

~~gods.~~ Within one house we found a small altar whereon are hung sacrifices to Long Kamni. This is called a Matuk. ^{Before} When they start for the chase, they take small quantities of uncooked rice, cooked rice, ground ^{ginger} india root and wine, mixed ^{it} together, they then bind it up in a plaintain leaf, and tie it to the Matuk; then, taking hold of this packet, they say "O Lon Kamni, give us a successful chase"; and if they have been successful, upon their return, they tie a piece of hoof ~~or~~ horn or bone or a few feathers to this altar as a tribute. When a hen hatches her eggs, they take the remaining egg shells, and tie them to ^{the} this Matuk, saying, "O Lon Kamni, grant that our chickens may grow into large ones, and that they may not be lost nor destroyed."

(12)

The Miri tattooing is done by an old woman. The office is not hereditary. No one is allowed to watch the performance, because the color will fade. During the tattooing, some of the other women do Pujah, ~~that is, the sacrifice of a pig or fowl, is made.~~ ^{The} doors are barred, and no male, ~~even a boy,~~ may come in to the room. The tattooing is done during the cold months, ~~that is,~~ because there is more leisure, this being the slack season. One morning a man came around to the bungalow, who had a straight line like an caste mark on his forehead; on either cheek was the figure of a man, and on his breast three more similar figures; which, ^{were} ~~have been~~ told, represented the number of heads he had formerly taken. This was the ~~same~~ man who owned the house in front of which, ^{above} we found the skulls before described. We also saw a Miri woman ^{an} whose navel ^{region} had been tattooed. There were three parallel lines running vertically, and also three lines transversely, crossing over the navel in the form of a Maltese cross. But the most conspicuous tattooing of all was that seen on the face of a man who claimed to be a Sima Naga. This man lives ^T ~~at~~ ^{Trans} Dikko, beyond the mountain of Taplung. He was visiting at the house of "the man of the skulls." This Sima Naga also had his chest tattooed in a manner similar to that worn by Moymung. There was an old woman from Taplung who was tattooed on her shoulders ⁺ over the deltoid region, above and below the knees and ^{over} ~~on~~ her sternum. They told us that the women were tattooed on ^{the} ~~the~~ shoulders and below the knees before they were married, but only after marriage were they tattooed on the thighs and on the body. One month after marriage they begin the second tattooing, but if they are pregnant, they will not do so.

One night we visited the house of an old Tattooist. There were about ten men, a woman, a girl, and a couple of boys sitting around the fire when we entered, and they all joined in ^{the} ~~the~~ discussing

sion of the subject of tattooing. We asked them why they tattooed. They said they knew of no reason, except for ~~purposes of~~ ornamentation, and because it was a custom from a long time ago. The Taplung name for tattooing is Shū Tū Dū. The instruments used consist of a bamboo joint to hold the colors, and a needle, or series of needles set in a piece of bamboo, eight or ten in a row, or a small bundle for making the dots on a man's chest, and falling these, thorns are employed; in fact we saw one instrument composed of twenty to twenty five thorns bound on a piece of bamboo, looking not unlike a comb; this was fixed in a piece of split wood, and then became in reality a hammer, with which ^{the old woman} ~~she~~ tapped in ^{the} ~~a~~ color along her line of drawing. In Taplung, this ^{hammer} ~~is~~ ^{is} beaten with another stick, as in Borneo, but here, they use it only as a hammer. The ink used, they told us, was ^{it} ~~was~~ obtained from a species of Damar; ~~this is, the~~ lamp-black, ^{the} ~~is~~ obtained by burning the resin of a Ying-An-Shu tree, This ~~is~~ mixed with the best quality of rice spirit. The thorns used to form the needle-instruments were kept in a basket, along with the other paraphernalia, and some leaves known as Lai; ~~and the whole spirit of the performance was hedged around with a sort of mystery; for what reason they could not explain, except that it would offend the gods, and we offered to buy these instruments, at first she would not hear to it, and a long argument followed; but the sight of a few rupees seems to placate the demons, and we secured the bamboo joint and needles. But tomorrow, they will make a sacrifice to Kow Kong, of a fowl, in order to avert the evil of having shown these instruments to strangers, let alone having sold them. (Long Kamni is the god to whom they sacrifice, and the house is Mung Niu Wai i. e., the house is properly tabooed.)~~

The Sama Naga, whose face was so beautifully tattooed, had no head-marks on his chest.

The price the old lady demanded for her work was one rupee for the tattooing done before marriage, and one rupee for the finishing.

The eyes of the ^{Minis} Nagas are Mongoloid in type, and the color is almost always a very dark brown; they do not seem to be afflicted with eye diseases and blindness is relatively scarce. 14

~~Head~~ The nose is short, flat and broad; the opening at the nostril is visible when looking at the full face. There is no ornamentation or mutilation of the nose.

~~Teeth~~ The teeth are blackened, but there is no filing or filling; young boys even have their teeth blackened.

~~Hair~~ The hair is straight, black and coarse, mostly unkept. ^{we} ^{a few Nagas} I saw some natives who had wavy hair, but none that was crinkly. All were vermin infested. The men cut their hair close, or even shave it ^{up} around to the poll, where it remains as a patch from three to six inches in diameter. This remaining hair may hang down the back, as in the Kyan, but he does not keep it so orderly, nor is it so long; ^{but} usually it is cut short at the nape of the neck ^{and} up over the ears, with a bang across the forehead.

The women bind the hair with a palm leaf ^{fillet}.

The Sama Naga from beyond Taplung had his hair fastened with a single wooden pin.

~~EARS.~~

^{of both sexes} They pierce the ears when very young. I saw one baby, probably not over a month old, wearing ear-rings.

Ear-Ornaments. The men have two holes in their ears; one in the lobule, the other at the top of the helix, but they do not especially elongate the lobe of the ear. In the upper hole they fix the wire that fastens through a shell disc; this is about the size of a rupee with serrated edges. In place of this shell they sometimes wear wads of raw cotton, leaves, or flowers. In the lower lobe, they seldom wear rings. ^{we} I saw ^a some few in children's ears, but mostly, a flower, or leaves, or a rosette of red and black seeds, ^{Coarse} a bear's tail, or the coarse ^{'s tail} tail hairs of a deer, made into a sort of brush are thrust through the lower hole. We saw a great many feather ornaments, ^{worn in the ears of the boys} the dried skin of some bright plummaged bird, hanging from the ear by the neck, the dried skull having been passed through the ^{hole in the} lobule to act as a button. We saw but one wooden plug of the Borneo shape. Almost ^{Everything} anything seemed to ^{be used} suffice as an ear ornament. ^{One man had a} I remember a string of cowrie-shells, eight

15

inches in length, dangling from either ear, and ^aone youth seized upon a piece of red paper from a cigarette box, rolled into a small cylinder and passed it through the opening in the lobe of his ear, to form an ear plug.

The men wear necklaces in which the beads are made by stringing the red seeds (with black eyes) on threads. Furthermore, bands or hoops of rattan, either ~~pink~~ red or black, and also ^{bands} of plated rattans and straw are worn. There are also necklaces made from the ^{Central} simple core of a shell, 2 to 2 1/2" long, strung loosely together, or separated by a single ^{cornelian} Carmelian bead. Sometimes, a boy will have from six to ten rattan bands, loosely fitting, surrounding his neck. Little girls wear several necklaces, composed of beads, seeds, and pieces of imitation coral. One little girl had ~~an~~ addition two well-dried chicken's feet tied to her necklace. The girls also have bells attached to their necklaces, and when you suddenly enter the house, ^{by means of the jingling of these bells, by} you can hear them retreating ~~out~~ the back door, ~~be-~~

Arm Ornaments. They wear armlets of ivory; ^{the} a cross section of a tusk often two inches in length is worn above the elbow; this may be imitated in wood. Another common armlet is one to three cast brass rings, which resemble ^s the circumference of a sprocket wheel.

^{bamboo sticks, covered with} Wristlets, or a cuff made of cowrie shells strung on strings, are occasionally worn. They have also bracelets of black wood which they wear on the wrist, and the ~~young~~ wife, of ^{The young Lady Burn,} with a sore hand, had removed her set of a dozen or more brass bracelets; ^{because of a sore hand} these she had stored away by fitting them over a wooden cylinder; this cylinder with rings attached is slipped on over the hand and worn as a "composition." ^(She does not wear the rings alone.)

The younger men They draw in the waist by passing a band of bark, which is white, but striped or banded with green markings; this being drawn tight about the belly, gives them a constricted appearance, which is considered a beauty sign. This bark belt is fastened behind, and the broad expanded ends act as a sort of pendant behind. Below this comes the loin cloth. In the rare instances in which the Miri Naga wear that article of clothing, for more often they wear no loin cloth, a few rattan hoops around the abdomen support a piece of blue cloth a foot square, and this suffices to cover their nakedness. Many of them are found wearing no loin cloth at all, but with a blanket wrapped loosely around them. We saw many men thus appareled, but in no instance did we see a woman entirely naked; though boys of good size go about the village with only this green-white circingle. When strangers come into the village they put on some covering, but I am quite confident that they do not consider nakedness a disgrace; in fact; the boys found a naked Naga working at mat-making in the open street, along the side of some women who were weaving as unconcernedly as if the man was full of clothes. In fact, they were able to photograph him with out any apparent reluctance on his part. Furthermore, when an Ao Naga came into camp a few days later, and we questioned him upon this subject of the nakedness of the Nagas in general, and of his own men in particular, he denied that his people ever went naked, and he spoke of the Miri Nagas with great contempt, saying, "they were a naked lot, and he would be ashamed to dress as they did." He said that the people of Tam-Loe were like hogs, and, to prove his assertion, that his men wore loin cloths, he made them throw aside their blankets, and show us that they were properly clothed.

By way of domestic animals, they have cows, goats, pigs, dogs, and chickens.

^{the}
DOGS. The dogs look like Chinese Chow, only they are not so long-haired; they are white, or white and black, and very timid.

The cows are similar to those seen in the plains of Assam and are evidently introduced.

They do not use milk nor any of its products, and keep the cattle for the froots.

They will eat the flesh of any animal, domestic, or those fallen in the chase. They eat the "holube", a species of gibbon, and they do not hesitate to eat dogs flesh. Though at Jaulm they claimed their women would not, ~~eat it~~, but said that the women of Nam Sing will eat dogs flesh.

It depends on the locality they live in. Moy mung admitted that his people ate dog, with evident reluctance. This note was made at Now Gong, we subsequently ascertained that the Ao's and many other tribes do eat dog meat, but generally under peculiar conditions, such as sickness.

They eat fish when they can obtain it, but in this hilly country there are no large streams, and they chiefly resort to poisoning the waters in order to obtain their fish. The fruit or seed, of the Ru

Tree is taken when green, ^{and} pounded up into a mash; then put into a basket; these baskets are then put into a stream and stirred around with bamboos, ^{until} ~~making~~ ^{is} the water red. After a few hours the fish die and come to the top; when they are taken and eaten. The whole village turns out for these fishing events.

(18)

Rice is the staple food - It is grown in small fields, ^{and} there is no irrigation used in these northern hills; the hill varieties of rice being used. The cultivation and harvesting of the rice crops ~~calls~~ is hedged round with many superstitions and calls for sacrifices to the gods and for feasting -

It is eaten either as boiled rice or a curry: is made of meat or vegetables and poured over the previously boiled rice.

On the journey a Naga carries his rice wrapped in plantain leaves, and one of these packets, together with a little salt and a drink of spring water is all he needs for the day.

They store their rice in small houses that are usually placed on the outskirts of the village to lessen the danger of their food stuffs being destroyed when the village catches on fire.

They also grow vegetables in their fields and in little gardens near their houses.

These fields are held as the private property of an individual and not as a village right. Each man looks after his own needs and his property rights are generally respected; but in some instances they are not.

. We passed a bamboo grove, where we saw a small platform erected on which the owner of the grove had made sacrifices to the Gods, asking them to inflict sickness and disaster on the thief who had stolen some of his bamboos.

At another place, and in fact many places, were bundles of thatching straw with flimsy temporary fences of grass stems bent along in front of it; this the owner of the thatching bundles had placed there to notify the passer-by that he meant to take the grass away; that is, that he had not forgotten or abandoned it. If anyone stole this thatching grass, the owner would consult a fortune teller, who would detect the thief and impose a fine upon him, which if he refused to pay, would occasion a case before the Court at the nearest Government station. *When a man dies*

the eldest son inherits everything, but gives whatever he sees fit and thinks just to the other members of his family. As an example of inheritance, Moymung *told*

had us that he has ten rice-fields, cultivating one or more for two years, then allowing them to lie fallow for ten years. This land he inherited from his father, and it goes to his children. If anyone else tried to cultivate these fields, the crops would fail, because of the drouth. All the available land about is pretty generally pre-empted, and wherever once it has been cultivated by a Naga, he has a claim to it, or his heirs may claim it.

*The Miris take oath by biting the finger
and at times*

gm they will swear by the handle of their dhow, biting it before they take the oath.

Wf we saw Moymung counting. He used all his fingers and toes on both hands and then went over on to the fingers and toes of a by-stander, after he passed the twenty mark.

~~MIRI LOVE SONG.~~ The following love-song was sung to us by Moymong, and a ~~peer~~^a miserable follower of the old chief, who was either his slave, or a friend on whom he had taken compassion, and who was always at his heels. They usually came in the evening, and sat by our fireside to help interpret for us, and supply notes for our journal. Late one night, when the wind howled outside, and all the other Nagas had betaken themselves to their resting places, Moymung and his ^{tattered} friend dictated the following:-

(1) "Mogun pangshin yip gung tao oyung, nai bah lelang ko-shong." Shung panang. Dati. pangpu. Umoh ganyu pangpi long."

"When The burden of the ~~first~~ song was something like this:-
"All the village people are asleep; then I will sing at the Morang and the good young girl ~~will~~^{being} asleep with her husband, but ~~being~~^{displeased}, ^{she} will remember her old lover, ^{and} when ~~she~~^{and} will come to the morang, leaving her husband fast asleep, and when her husband asks her where she has been, she ^{will} say she has been to the house of a friend, to chew the areca nut."

"Oyung tailu Yangtang maya. Mung wega(g) ~~hax~~ Uyai."

The translation for this is as follows;-and Moymong asserts that this love song is very powerful, and seldom fails to influence the maiden:-

"The Naga is very much pleased with the girl, but she is not enamored of him, and this causes him sorrow, for she marries another man."

They sang in a minor key, with many quavers. It was very monotonous and mournful, and was more like a wail for the dead than a love-song.

Ao-Nagas—

(21)

The Ao-Nagas were one of the most interesting of the tribes we visited. There are a large number of ~~well built~~ ^{Ao} villages between the Dikho river and the Assam plains and one village, Nuntum, is the rival of Kohima ^{the number of its inhabitants} in ~~point of population~~. These villages were much alike in appearance, and we have mentioned the names of those places only, in which we noted some thing that seemed peculiar to that place.

The village of Nowgong is situated on the crest of a ridge ^{where} ~~so many~~ ^{it would seem that no one} with the rocks cropping out ~~so thick that only a chariot~~ could run with safety along the narrow central street; yet the little girls and boys, ^{carrying} ^{on their backs} ^{chip} with their baby brothers and sisters ~~step~~ along over these rocks without accident. It is a large village strung in zig-zag fashion from one Morang on the highest rock, ~~back~~ along the ridge to the Morang at the other end of the village. The projecting roof pole ^{and its} ^{this} ^{covering} ^{from one side} thatch extend across the street to the other, side, where ^{they} ^{with} ^a it interferes or alternates with its neighbor; and down this arcaded ~~street~~ the people pass to and ~~fro~~ from their homes and fields. ^{You will see this} A man squats at one side of the street making a mat of ^{split} ^{up} stripped bamboos; a woman anchors her loom to the side of the house by tying the yarn-beam to the post, ^a and weaves her strip of cloth; while others ^{women} ^{and} ^{gossip} sit on the little benches by the sides of the doors spinning cotton; but mostly they dry their rice, gin their cotton and do other work on the verandahs at the back of the house, ^{most of the} where they are high above the rocky hillside. The stranger climbs up the steep twisting path from the jungle ^{covered valleys} of palms and ferns and comes suddenly on this little village, where all streets lead to the Morang. It is neat and clean and full of life; the children, the people, even the pigs seem well fed, and from the upper Morang you can see the whole town. Latung Nakshi was the head man of Nowgong, or Merang Kung, as it ~~is~~ sometimes called.

Another Ao village,

Santong, has 226 houses, paying two rupees each house for revenue; it has four headmen; there are three different "busties" packed together on a hogback, and from the ~~dark~~ Dak-bungalow it looks quite a fine village, but the rocks crop up in such a haphazard fashion and the houses seem to cling on

to the side of the hill where ever they can, so that walking through the streets becomes an acrobatic feat. About a quarter of a mile away is the fourth busty and it is ^{built} on much better ground; the streets being straight and ^{nearly} level. ^a The Morang, with its accompanying ficus tree and gong crowns the highest point of a hill beyond ^{this last Khel-}

22

3 ~~HOUSES.~~ The houses at Mongsengi have less regularity about their construction than those at Now Gong. They have higher side-walls, and they have fewer swinging doors. A framework of plated bamboos, propped up in front of the doorway, acting as a door. Mongsandi is situated on ^{smoother} ~~more level~~ ground than Now Gong, consequently, the rear ^{ends} of the house ^{were} not so high above the rocks, because, ^{the hillsides were not so steep} in some instances, there were no sloping hillsides, and at times the rear platform was ^{wanting or was but a few feet} not raised from the ground, ~~at all~~.

4 ^{have seen a} ~~We~~ never ^{ed} saw any savage people so fearless of strangers, ~~at at~~ Now Gong. They crowd around the bungalow all day, women and children as well as the men, and at night, when we ^{had} finished our evening meal, they ^a come into the room, ^{and sat} sit down by the fireside. We often went to their homes in the evening, to see what their life was like; we generally found them sitting in groups around their own fireside, talking over current events. Every now and then, someone, but more often a boy, would be sent on an errand to a neighboring house, ^{when he} would pick up a firebrand or a bundle of blazing ^{reeds} ~~weeds~~, and this would light up for the moment the pitch-dark street, ^{but would quickly} ~~and then~~ disappear within the creaking door-way. The hum of voices can be heard through the thin walls, and the cooking fires glimmer through the chinks in the thatch and ^{ting} ~~matting~~ walls. Neighbor calls to neighbor without moving from his fireside. When the meal is cooked, the curry is ladeled out into wooden or brass dishes, and this, ^{together with the} ~~and~~ rice, and at rare intervals meat, in the form of a stew, is all mixed together, and eaten with the fingers. They drink from gourd or bamboo cups, and some rinse their hands from the bamboo water bottles, ^{after they have eaten}. The chickens and dogs do not infest the houses to ^{the same} ~~any~~ extent, and the pig has his own sty... ^{as they do at Tamlu-}

The platform by the side of the front door, the projecting ridge-pole, the level bamboo-covered ^{of the} floor, central room, a screen-like partition, and a tiny corner room, all ~~this~~ differentiates the Ao from the Miri houses which we have thus far seen.

5 The accompanying sketch shows the ground plan (23) of an Ao house with the names of the rooms, doorways, and such constant features as the nēe-motas and the fireplace.

1 Kiuwa Kechi

2 Kiuachuban

3 Achum

4 Tion or Kium

5 Kiumba Kechi

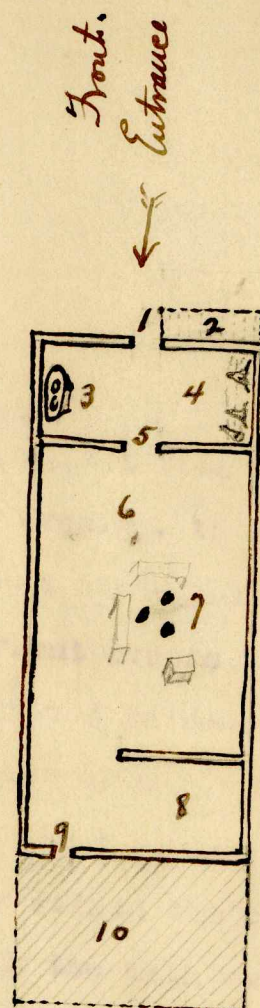
6 Akidetsung

7 Atuptang

8 Morungki

9 Kilangmi Kechi

10 Kilangmi



6 At one side of the entrance doorway - ① is a small platform ② on which they place baskets and tools and it also serves as a lounging place especially when the sun shines on that side of the house. In the first room. ④ or Tion they keep the pigs pound their nēe, and on a rack fastened to the walls they hang the skulls of animals that have been sacrificed.

In the summer months, the mithun's head remain on this rack, but in the winter time, because of the frequent fires, ^{they} the mithun skulls are stored in the paddi houses.

This shows how highly the mithun skulls are prized. On the walls near by, ^{they have} also, are the pointed sticks with which they kill ^{ed} the pigs and chickens ^{that have been} which are sacrificed, and also small bundles of feathers, which are tokens of the sacrifice. *House plan here*

a doorway ⑤ connects the Tion with the Atidetsung, or living room ⑥, a self-closing door and a high stoop, keeping the pigs to their own quarters.

In the Atidetsung they cook, eat, sleep and gossip; and all the life of the house centering around the three stones, Müsütükün, which form the atraploug, or fireplace.

There are usually some small benches and blocks of wood, near the fireplace, that may be used as seats or as sleeping places.

A half partition ^{at} near the rear of the house forms a small room (8) used chiefly for storage.

A doorway ⑨ opens on a verandah ⑩ at the back of the house. This is usually a rickety structure of poles and, being high above the ground, we found it dangerous to walk upon it. The women spread the rice on mats, and put them on these verandahs. ~~to sun-dry it~~ Choosing these elevated platforms in order to keep the chickens and pigs from eating ^{their food supply} it while it is drying.

At Santong we saw a row of posts, one foot in diameter, two and a half feet high; these formed a line in front of a vacant lot, and naturally attracted our attention. Upon inquiry we found that this had been the home of the richest man in Santong but that he and all his family except two boys had died within the last two years. ~~so~~ According to custom, the neighbors had torn down his home and so it ^{will} remain ^{until the} ~~when~~ they boys ~~are~~ grow to man's estate, ^{when} one of them will rebuild the house on the old site; the present ~~richest man himself~~ ^a Gang Bura, he who gave six feats of the Mithun, has ~~likewise~~ ^{a new} these ~~same~~ posts in front of his house; and ~~of~~ the lower village, the headman has also this same peculiar distinction of posts in front of his house. As we had not seen it before, we remarked upon it, yet it may be entirely local, and they told us there that it was for ornamentation and as a protection. This latter headman had also lost his son a year ago; consequently had closed his house and was living in a temporary home not far away, and although his old home is one of the best houses in Santong, down it will come at the end of the year and ~~his present~~ ^{its} timbers will be used for firewood. They will make a new paddi mortar and begin life in ~~the~~ ^a new house under these new conditions. ~~I XXXXX~~ It seems to be a fixed custom

that when ~~houses~~ ^{houses} ~~When~~ a man dies in a house they leave that house for a year, and when they come again at the end of the year, they ~~will~~ ^{break} down the house and erect a new one; everything in the house save a few baskets, ~~and~~ pots and clothing, which they use daily, ~~they~~ ^{are} take ^{on} to another house and store ^d it. The headman's house at Santong was a case in point. ^{It} found it deserted and closed.

~~ASSIGNATION HOUSES.~~ In the village of Mokukchung we found houses, generally the home of an old man or old woman, which were used for the purpose of assignation. Here the unmarried youths of both sexes would meet in the evenings, it being a rule that the girls of one khel would be ~~quartered~~ ^{courted} by the boys of a different khel.

or Anuchu
~~As~~ Morangs. The Morangs are not so well built as at Tamlu
nor have they fireplaces within them, ~~but they are more~~ *and are used chiefly as* sleeping
places; there being from six to nine berths *in each* inside.

26

There are usually three big posts in the verandah of
the "Anuchu" (with figures carved upon them).

The central post, at its lower end, has a carving
which represents a buffalo - and above this, the figure
of an elephant with its head downward.

Upon the posts at
either side are *figures* carvings which represent two tigers facing each
other. Behind these three central posts is a big mat bent into a
half barrel shape which is the barrier separating the open verandah
from the sleeping apartment; back of this matting-barrel is a
partition with a doorway, which leads into the *sleeping* room ~~where are~~
the bunks or berths; these latter *are* made of bamboos *and are* on either side
of a passage way which *is* lead to the far end of the Morangs. The
whole building is about 70 feet long; a wedge shaped roof of
thatch *which* *is* extending from the ridge pole *down* clear to the ground on both
sides, ~~save in front~~, where the ridge pole and a bit of thatch pro-
jects for ten feet beyond *the* *at the front end* *ing* the usual roof; it reminds one of a hay-
carrier on a Western barn. Along the edge of the roof, from this
ridge pole *down* projection to the ground, is a decoration made from bunches of *2*
palm leaves which sway in the breeze. The whole place is poorly

built and not to be compared to the Pang or Morang of Tamlu. It is here called Aruchu. Above the ridge pole there are bamboo poles ^{thin} ornamented with bundles of palm leaf strips, and also bundles of thatch, looking not unlike small sheaves of oats. These poles are ^{that} ^{from the ground to} crossed, extending some ten feet above the ridge pole and down to the ground, and are in all probability intended to prevent the thatch from being displaced by the wind.

At the lower Morang there was a big gong under a special shed in front of the Morang. This ^{another} Morang ^{had} also has a central post on which ^{was} carved a woman's head and breasts and a cow's head, and ^d has, in addition, a frieze of carvings representing hornbills.

^{farthest} At Mokukchung ^{was} Near the morang, ^{but} on the side away from the villagers ^{was} the gateway of the stockage. This, if necessary, could be strongly barred, and the approach to the gate was a narrow pathway up a very steep hill-side. ~~It was here we got our first intimation that the morang was essentially a guard-house.~~ For the Morangs are nearly always situated near gateways, on commanding positions, from which a view of the surrounding country can be obtained, and the young men sleeping in the guard houses ^{used to} watch out for the enemy and sound the gong whenever danger ^{was} sighted. Nowadays, since the necessity for this careful watching is no longer of use, these morangs have ^{are used as} degenerated into clubs, or lounging places ^{as} during the day-time, and sleeping places for the young men ^{at night}. All the morangs at M. have the bamboo barrel-like door-step, which is here called semang. This, ^{perhaps} is a barrier to keep the domestic animals from entering the morang.

They call the gong, "Tunkung" - It is kept under a shed outside of the morang - and often is carved to represent the hornbill bird or the Water Buffalo. The gong is beaten on many ^{different} occasions; it is their means of sounding the call to arms when the village is attacked; the return of a successful war party is heralded by the gong ^{beat}, and it furnishes the music for the frolics and dances. They say there are many ways of beating the gong and they showed us how they beat it for the dances -

Several men and boys, each taking a billet of wood or perhaps a billet in either hand, beat the sides of the gong to form ⁱⁿ chorus. It is true they kept excellent time and some broke the time ^{with a double beat} but always in regular sequence, so that they did not interfere with those beating the slower measure, and always came in with their ^{second} stroke ^{at} exactly the right time. This was the only ~~occasion at which the~~ time that we heard

The gong ~~was~~ beaten while we were in the hills; except when the children were playing near the gong, they would give it an occasional thump.

Outlets
~~FORGE~~. The forge is generally a very simple shelter on the edge of the village, in which are kept the essential ^{tools} for working iron. There is an anvil, consisting of a stone, or a piece of iron set into a log; a pair of bamboo pumps, ^{or} ~~suffice~~ for bellows; ^{a few} ~~There are~~ hammers and tongs, and a water trough, in which the blacksmith dips his tongs. There is a split bamboo brush for sweeping the charcoal into the fire. They know the use of oil in tempering their steel. The fireplace is a hole in the ground. A slab of stone is placed behind this, and clay is used to cover the ends of the bamboo's which conduct the air from the bellows to the fire. ^{but} Many of their tools they make ~~themselves~~; the others are obtained from the bazaar. ^{blacksmith} The ~~forge man~~ is an important personage in the village, and ^{at} evening, when he leaves his work and goes to his own house, it is easy to recognize him as he passes along the street, because of the soot and charcoal with which he is covered.

at Naogang
There is a remnant of a stockade with a covered gate-
way, through which you pass on your way from the village to the
burial ground. This is situated by the side of the trail with 29^a
the jungle growing thickly all about it.

and all through
this jungle are sharpened bamboo points, sticking
from the ground. To keep people from walking there.
On either side of the pathway were rows of coffins
on their bamboo supports, ^{they were} weather beaten, and
old for the most part. Here and there was
one of more recent date, and occasionally
there was one that had fallen to the ground.

The corpse is wrapped in a mat before it is put
in the coffin which.

~~fin~~ is made of palm leaf, ^{and} matting, but like the Miri ^{coffin}, is sup-
ported on a bamboo frame work; and ~~over the top of it is put a~~
~~second covering of palm leaves.~~

is put over the coffin after it has been placed
on its bamboo supports.

They hang the ornaments, pockets, cloths and uten-
sils of the deceased, in front of his ^{foot} ~~grave~~
and throw a blanket or some colored
over the coffin. Ornaments of teeth, shells
and beads are suitable, but ornaments of
iron and brass are not propitious offerings.
And ~~must~~ would not be left in the burying
ground.

"If anyone stole these ornaments or cloths from the burying ground,
they would surely die," ^{Said Lan Yu.} He was much grieved because

(29 ~~6~~)

We were examining the skulls and bones that, having fallen from the rotting ^{changes} ~~Changs~~, ~~etc~~ - were strewn over the ground - and all the time we were in the banyan ground he was very nervous and I was in evident fear of the spirits that haunt the place. A short distance

beyond the burying ground, ^{were} ~~where~~ the remains of fires, and frame works of bamboos, on which were hung shavings and other paraphernalia which ~~had been~~ ^{the} left there at the last burial. The burial ground is called Le Pruh, and the demon or god who inhabits this region is called Le Pruh Sung Rum. He is here considered an evil spirit.

The Ao men would not come here at night, for fear of the demon, ^{who} ~~and~~ the children ^{ed} ~~would~~ follow us down from the village came no nearer to the burial ground than the gateway above mentioned, ^{standing there} ~~where they stood as silent~~ in silent groups, until we returned.

AO BURIAL. ^{deal} The Ao's mourn their ~~wives~~ ^{dear} for six days after their death, but they do not stop eating. After the burial, they return to their homes, wash their hands in fresh water, and one of the old men will then say to the gods--Sing Rum or Ching Lum-- "Do not kill any more of our people, but rest satisfied with the one you have taken." This same ^{ceremony is performed} ~~performance is carried out~~, no matter who the person is that has died. During the mourning period, the Ao's will not eat flesh of any kind, ~~nor~~ ^{nor} for a month, ~~they~~ ^{they} will ~~not~~ cut their hair, nor wear new clothing. They ~~Ao's~~ taboo the house for six days, or as long as the corpse remains in the house. The four old men who carry the corpse to the cemetery are paid for this ^{duty} ~~ceremony~~, and in removing the corpse from the house, they have no ^{Taboo} ~~custom~~ against ^{taking it} ~~being taken~~ through the ordinary door-way. The Ao's will bring a corpse into the house if it dies within reasonable distance, say a mile, of the village; otherwise, they will bury it where it was found.

The Aos have at least two gods - Mauchu Long
and Ching Lum - or *Ching Lum* as it is often
pronounced - This latter god corresponds to the
Kouyong of the Nivis -

Mauchu Long is a beneficent god and they
sacrifice to ~~worship~~ him at the feasts and also ~~so~~ for
recovery from illness

GOES. The Ao ^SNaga^S believe that Ching Lum lives ^{in or near} in the Ficus
tree; one of which, and generally of very large size, stands near
the Morang in every village; they also asserstate that Ching Lum
resides in the Gong or Tungkung. (Monymong affirms that all Nagas
believe that Ching Lum or Kowgong live ^S in the ^{gong} Gong, and also ⁱⁿ the
rubber tree). These trees are planted near the Morang because of
there being the ^{residences} residents of the Gods. Ching Lum lives ^{Others say that the God} under the
^{at the root of the tree} ground, and they make of offerings of rice and food to him after the
sacrifices.

We questioned the natives of nearly every
village we visited. Concerning this friend