(bolo) covered with banana leaves and allowed to stand overnight. The following day, the fermented rice is placed in jars (kol) for further fermentation.

Next, the animals are acquired for the sacrifices. Pigs, cows and carabaos are selected for pure colors. Black native pigs are preferred. At the first quarter of the moon (besa) the host sets all things ready. Messengers (man-agay) are sent to invite people. The man-agay accompanies the guests to the venue. Upon their arrival, butchering of the animals begins. At nightfall, the kadingan ritual starts.

The host offers a cup of tapey and hands it to the parents of the host, who in turn, offers it to the spirits of their forebears with a prayer called pelitik, asking them to watch over the celebration. What follows is the offering of one pig (a sow) placed in front of the house. A cup of tapey, piles of blankets, garments and coins (palado) are placed in winnowing trays (ligo) and set beside the pig. The mumbunung offers these to the ancestors (ap-apo). The pig in this ritual is called kading.

After the kadingan prayer, the mumbunung signals the animal killing with a sharp stake (snide) to the heart through an initial knife incision. The pig is singed, bunched and the bile sac examined for omens. The pig is sliced and cooked and again offered using the kadingan prayer for the spirits to share in the celebration. What follows is the offering of one pig (a sow) placed in front of the house. A cup of tapey, piles of blankets, garments and coins (palado) are placed in winnowing trays (ligo) and set beside the pig. The mumbunung offers these to the ancestors (ap-apo). The pig in this ritual is called kading.

Following this is the dep-agay (to catch) which is done the night after dalipain. It is a day for dedap or a tournament for catching pigs, where selected persons demonstrate their skill in catching and tying full-grown castrated pigs. The pigs are freed in the family’s enclosed yard. This ritual is called libon, where the mumbunung calls Kabunyan to make the event peaceful. After the offering is made, a chicken is whipped on the wings until dead, singed over fire, cut, sliced open, cooked and served, followed by the singing of the bay-yog, a ballad about the exploits of the spirits, sung by the elders. In this celebration, a jar and cup of tapey (binungan) is set on the floor in the middle of the chanting folks. An elder holding a piece of reed (soomok), dips this in the bowl of tapey while directing the singing of the bay-yog, until this is finished. The singing usually lasts for three hours, in which the male and female deities are enumerated starting with the male deities: Puri, Lunawig, Kabigat, Gunan, Ballinoc, Suyan, Amudyan, Kalan, Wigan, and Lapis. The female deities follow: Bangen, Bogan, Pe-eye, Yaping, L Lingan, Libang, Angban, Anggan, Apinan and Dauenan. Following these are the so-called servants (abayan): Iboga, Tengnan, Bintaowan and Manodi.

The ritual procedures in the higher stages of the pedi are similar to the tulo, differing only in some additional rituals like the danging (performed in the tulo, peh, syaum, etc.) where old people gather at the host’s yard forming a circle with joined hands. The leader then starts singing extemporaneously, asking adi-kaila (the unknown) to reciprocate the host for the sacrificed animals. They swing, bending knees low, slowly circling the yard. They take turns in leading the singing. Before the bay-yog ends, two folks move outside the house to perform the dapuga, a concise summary of the bay-yog, enumerating and praising the bay-yog characters, which are the kabunyan and the twenty-four deities, and the chanting of the bay-yog. More people are invited and more animals are killed. The celebration is extended depending on the available resources. Each extended petit stage, as in the foregoing, is named depending on the number of pigs sacrificed.

A MEMBER of the family (initiator) picks a good day to observe this. He goes to the corn field and counts three rows from the southeast corner of the field and gathers the first three ears of corn. He ties these ears together with a strong vine called lamu na gampong. He brings the corn home and hangs them over the dapiga (fire place) as an offering.

The corn harvest takes place the day after the pamusing. The initiator, this time with the gappa (basket), performs another ritual connected with the pamusing. He goes around these particular corn stalks where the first three corn ears came from and gathers the corn. When the gappa is filled, he takes it to the careta, a cart for loading the harvested corn. He approaches the careta solemnly and prays. He empties the gappa slowly and very silently, so as not to disturb the invisible beings thereabouts, as well as show reverence to the Almighty.

With the prayers done, he calls on the others to continue the harvest. The bringing home of the careta calls for another ritual.

The gathering of tobacco leaves (muggatu) is also preceded by a pamusing. This requires gathering the first few leaves of tobacco from the same direction and conditions as that of the corn. These are bundled together usually with a red ribbon, decorated with smiling (pepper) leaves and brought home quietly. These are not to come in contact with any piece of iron and tabbi (leather) so that, as the belief goes, the tobacco when smoked will burn well (for corn, it is so that they will not rot).

JTP