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THE MEROK FEAST
OF THE SA’DAN TORADJA

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PREFACE

I wish, first, to express my gratitude to the Koninklijk Instituut voor Taal-, Land- en Volkenkunde, which has kindly arranged for this book to be printed.

I am also indebted to the Gereformeerde Zendingsbond in de Nederlands Hervormde Kerk and the Nederlandsch Bijbelgenootschap for the financial aid they have given.

Furthermore I would like to thank particularly Jeune Scott-Kemball for the conscientious manner, in which she has translated this paper and the pains she has taken to translate into excellent English my Dutch rendering of the difficult language of the Texts.

The spelling used for the South Toradja text is that of present-day Bahasa Indonesia with the following exceptions: the glottal check, found in South Toradja only as a syllable- or word-final, is not written as $k$ but indicated by an apostrophe, for example, $untaku'$ not $untakuk$; and the velar nasal, because it is sometimes protracted in speech and must then be duplicated in writing, is not written $ng$ but $nj$, for example, $lanji'$ not $langi$; $tanyja$ not $tangnga$.

The spelling of South Toradja words in the translation and notes differs from this system in two respects: $y$ is used instead of $j$, for example, $kayu = kaju$ (text); $o-e$ instead of $oe$, for example, $Lo-erara'$ (trans.) = $Loerara'$ (text). The hyphen is used only to make it clear that each vowel must be pronounced.

H. VAN DER VEEN

Leiden, October 1964
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I. DESCRIPTION OF THE FEAST

The feast of which a description is presented here as it is conducted in the Kesu' territory in the Rantepao country, is called merok in the Sa'dan Toradja language.\(^1\) This word, a younger form of merauk, is a derivation of the root word rok (rauk) \(^2\) = to pierce with a lance. The feast is so called because the central part of it is the offering of a buffalo, although the offering animal is not killed with a lance but with a large chopping knife.

There are three reasons for holding this feast. First, when a man has become prosperous and has thenceforward never suffered any setback. The Toradja term for this is *ke ussa'din kalena to sugi'*, when one considers oneself well-to-do. It is also held when a person enjoyed some years of prosperity following on the making of an atonement offering for a transgression. It is then in the nature of a thanksgiving.

Secondly, as a thank-offering after the concluding rite of the elaborate forms of the rites for the dead, i.e., the dipatallun bonji, the dipaliman bonji, and the dirapa'i. At the dipatallun bonji, the rites are completed in three days and a minimum of three buffaloes must be slaughtered. At the dipaliman bonji, the ceremonies last for five days and at least five buffaloes must be killed. The dirapa'i is the supreme form of the ritual for the dead and demands a minimum of nine buffaloes. The corpse of the deceased is laid in a hollowed-out trunk of a tree for some days. There is an interval that may last for a considerable time, between the first and the second part of this last ceremony.

The concluding rite of these three forms of the rites for the dead is called manyara pare; it is performed after the harvest near one of the ricefields of the deceased. *Manyara pare* = to cover the rice with blood. At this rite, the person who brings the offerings to the deceased turns, in this case, to the north-east, the direction in which the offerings to the gods are made, and not to the south-west. This change of direction is termed dibalikan pesunma = the offering meal placed on banana leaves is reversed for him [the deceased]. In the course of time, the merok feast is held. At the manyara pare, it is the family of the deceased who always participate, but at the merok feast that follows, all those

\(^{1}\) The Sa'dan Toradja are the main group of inhabitants of the South Toradja area, South Celebes, Indonesia. A description of the merauk feast held in the Sa'dan territory in the north of the Rantepao country, is to be found in: „De Boea' en eenige andere feesten der Toradja's van Rantepao en Ma'kale", J. Kruyt, *Tijdschrift Bataviaasch Genootschap van Kunsten en Wetenschappen*, Vol. 60, 1921, pp. 161-167.

\(^{2}\) Most of the Toradja terms used in this description are to be found, under the root words from which they are derived, in the *Tae* (Zuid-Toradjasch)-Nederlandsch Woordenboek written by the author, published by Martinus Nijhoff, The Hague, 1940.

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members of the clan who are descended from the ancestor who founded the clan-house, the tonkonan, take part.

In the adat communities on the western slope of Mt. Sesean, in the Rantepao country, the maro-feast is held as the concluding rite of the rites for the dead (see below). Here also, the object is to send off the spirit of the deceased to the abode of the gods.

Thirdly, the merok feast can be celebrated by a slave or a serf who has become a freedman, by performing the ceremony known as ma'talla', or ma'tomakakai, at which he has to give a number of buffaloes and pigs as payment for his freedom. He is then regarded as a freeman, to makaka. If, in due course, he becomes prosperous, he may hold a merok feast as a thank-offering.

In all three cases, the same ritual is observed at the merok feast.

When it has been decided to celebrate the merok feast, the first of the feasts to be held is the maro feast. Maro = frenzied, mad. During the course of this feast some of the participants, in order to drive away sickness, go into a trance and are able to perform abnormal things. All the members of the clan-house take part in this feast. If there is a serious sickness in the adat community, then the rites performed serve to drive it away. If there is no serious sickness, then the general aim of the feast is to invoke the benediction of the gods. The following are the rites at the maro feast: an offering is made to the ancestors, dipakande to matua = a meal is given to the ancestors. The offering, a black chicken, is laid on banana leaves and put on the ground on the south-west side of the house. The to minaa = the one who knows the offering ritual and the offtory, officiates. One could call him the officiating priest except that at some great offerings he is not the actual offerer, only a deputy: the adat chief is then the officiant. On the day following the offering of a meal to the ancestors, the to minaa makes an offering to the gods, umpakande deata = to give an offering meal to the gods. The offering is a fowl. The offering meal is placed on banana leaves and laid on the ground. The main feast takes place some days later. At the maro feast, only fowls can be offered and a great number of them are killed for it. They are offered to the gods. There is a direct connection between the using of fowls and the name of their progenitor, Puang Maro = Lord who is Frenzied, (see strs. 461/466 of the text on the consecration of the buffalo, B).

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When the aim of this feast is to drive alway sickness, people gather at the house of the sick person night after night. The maro song is sung and all kinds of acts are performed in order to achieve this object.

The second series of rites in the merok cycle is called mañanta' = accompanying. Their technical significance in the offering ritual lies in the hanging-up of woven textiles and other ornaments on the north-east side of the small offering table to which the offering to the gods is brought.

The first rite in the series is again the bringing of an offering, a black fowl, to the ancestors, and again it is laid at the south-west side of the house. The day after this offering has been made, the actual mañanta' takes place, when three pigs are offered to the gods. These pigs are first consecrated, disuru' = they are purified. This word is a derivation of suru' = a comb. In this ceremony, the to minaa utters an invocation and lays a betel leaf, a small piece of areca nut and a little lime on the pigs. Then he makes the offering. For this purpose a small offering table is used on the bamboo supports of which there are incised motifs. For this reason this rite is also called massura' tallan = to incise motifs on thin bamboo. The man who carries the offering and who speaks the offertory, mañimbo, is not the same to minaa who consecrates the pigs.

After an interval of time, a month or even a year, the main feast is held, usually after the harvest. The first rite of the main feast of the merok ceremonies is the ma'pallin. Its aim is to dispose of magically evil forces. Here a black fowl is offered at the west side of the house. The payment for the to minaa consists of sirih-pinang, with three old coins, unan, laid on top, all placed in a small basket. The offertory which is then spoken is given in II C, with translation and notes.

The second rite is called likaran bian, the weaving together of the leaves of a variety of reed, the arrow cane (Miscanthus japonicus Andersen). Four of these stalks are stuck in the ground; their leaves are woven together to make a small basket upon which the offering meal is placed. This small offering structure is set up at the north-east side of the house. The offering at the likaran bian, is a dark-yellow fowl with brown spots on it, manuk rame. Rice, cooked in a bamboo container, dipion, from which the outer rind has been peeled, is also offered. For the offertory spoken on this occasion, see II D.

The third rite is called masyambu lan'i = to veil the firmament with smoke. The general aim of this rite is to obliterate the guilt resulting from a serious transgression. This rite is also held after a serious offence if no merok feast is celebrated. If the committing of incest is the reason
for holding the rite, then a buffalo must be slaughtered. Within the framework of the merok feast, a pig is slaughtered. The portions of this pig are stuck on three pieces of wood and are completely consumed by fire. None of the flesh of this pig may be eaten by those participating in this ceremony. The offertory is given under II E.

The fourth rite is the manrimpun = to gather together in a family group, either to make offerings to the gods or to the ancestors. In this context it has the meaning of gathering together as a family group in order to bring an offering to the communal ancestors. The offering is a pig. For the offertory, see II F.

The fifth rite is called membase kandian = to cleanse the eating utensils. The offering is a fowl. A bamboo stake is set up slanting towards the north-east and unfolded, young leaves of the sugar palm are attached to it, as well as a small basket made of plaited leaf ribs of the sugar palm. The offering meal is placed in this basket. This offering structure is called the tadoran; the proceedings are termed ma'tadoran. This tadoran is erected at the north-east side of the house of the giver of the feast. The offertory is similar to that spoken at the manrambu lanji, see II E.

The sixth rite is the ma'bubun = to lay the ridge covering of flattened-out bamboo culms on the roof. This bamboo covering is made and a pig is then offered. When the to minaa makes the offering of sirih-pinang to the gods, he speaks the offertory given in II G. The concluding words of the prayer spoken at the offering of the sirih-pinang and at the offering of the meal is given in II H and II I, respectively.

On the day following this rite, that of the cleansing of the well, mankaru bubun, is performed. The aim of this ceremony is to purify the well in case it has been made impure, thus averting any magical effects that might bring misfortune. The offering is a fowl.

The rite that follows is called massali alan = to lay a floor beneath the rice granary. This floor is sited in the lower part of the rice granary and the drums which will be struck on the great day of the feast, are placed upon it.

The day after this ceremony, a rite is performed which is called untammui lalan tedon = to go to meet the way of the buffalo. The aim of this rite is to prevent anything inauspicious happening during the time that the buffalo which is to be slaughtered, is on its journey. The offering is a fowl. The offering meal is placed behind the house.

On the same day, the rite called ma'pasomba' bale = to transfer a school of fish, is performed. A fowl is offered at the ricefield. At the
opening in the dyke of the ricefield through which the water flows, a small channel is constructed to entice the fish, primarily shrimps. This rite is also called *manalli bale* = to buy fish. Its aim is to obtain the quantity of fish needed for the following feast days.

Another ceremony performed on this day is the *manyara kombon* = to cover the sugar palm plantation belonging to the clan-house with blood. The participants go to a small group of sugar palm trees and there they offer a fowl. Another name for this rite is *manalli tuak* = to buy palm wine. Its aim is to obtain a sufficient quantity of palm wine for the coming feast days. On the same day, the rite called *lanjan Kesu* = to ascend to the region of the *Kesu* rock complex, is also performed. Those taking part go to a high part of the mountain and there offer a cock with dark brown feathers and white legs.

The next day, the rite called *ma’pasa* = to go to market, is held. For this the women adorn themselves with a headband, *sa’pi*, decorated with gold leaf, parakeets' feathers and human hair, and put on their festival clothing. They take with them palm wine and viscous rice wrapped in a leaf of the bamboo called *pattun* (Bahasa Indonesia: *bètun*) (*Dendrocalamus flagellifer*), and offer them to such of the clan members as they find in the market place. After that, arrangements are made regarding the commencement of the ritual of striking the drums, *ma’patama gandan*.

On the day following, the rite is performed which is called *ma’pasan, tedon* = the gathering together of the buffaloes at an appointed place. The buffaloes belonging to the members of the clan are brought to a specific place outside the village of the clan-house. A pig is offered there. The foreheads of the buffaloes are smeared with the blood of this pig. Viscous rice, rice cooked in milk and pig fat, *tina’nak*, is put before the buffaloes.

Next day an offering is made to the ancestors, *ma’pakande to matua* = to offer a meal to the ancestors. On this day the striking of the drums is included in the ritual, *ma’patama gandan* = to bring the drums within, i.e., within the ritual. The drums used on this occasion are those exclusive to the rites where offerings are made to the gods. They are distinct from the drums that are struck during the rites for the dead. Neither may be used indiscriminately because, to the South Toradja, everything that concerns *adat* usages which are directed to the gods, *rambu tuka* = smoke which ascends on high, is rigidly distinguished from everything that relates to the rites for the dead and to the worship of the ancestors, *rambu solo* = smoke which descends.
At the ceremony for the including of the drums, a fowl and a pig are offered. The offering meal is placed on the drums in the clan-house. The drums are then struck for the first time, and, with intervals, they are struck continually throughout the following two days.

On the second of these two days, the rite called *ma'kollo* *gandar* = the drums receive a ring of flesh from the neck, is held; the offering is a pig. Two rings of flesh are cut from its neck and a ring is then placed on each of the drums.

On the third day, the drums are taken to the rice granary, *ma'popen-kalao gandar* = to take the drums below. At this ceremony a chicken is offered. The drums must always be struck, without cessation, while they are being transported, and also while they are being taken back to their place in the house. Should that not be done, then those who are carrying them would become deaf. This is the day on which the rite called *tallu basonga* = the three twisted ropes, takes place. On this day, everything that is required for the great feast day is put in order. Those concerned go to a tjendana tree where they scatter roasted unhusked grains of rice. They then cut a strong branch from the tree, and place on the ground a bamboo container in which there is cooked rice, *pijor*.

A long, narrow, blue woven cloth with white motifs on it, *sarita*, is attached to the tjendana branch which is then stuck in the ground at the north-east side of the clan-house where the feast is to take place. A liana and a length of rattan are also fixed to this small tjendana tree. The other ends of the liana and the piece of rattan and of the blue cloth are attached to a *petuo* pole of the clan-house. There are three, sometimes four, of these *petuo* = bearers of life, in a clan-house. They are affixed to the *petuo* which is on the north side of the central apartment. These *petuo* are erected on the longitudinal beam which extends beneath the floor of the house and support the ridge beam of the house. Offerings are placed at the *petuo* when a newly-built house is consecrated, and when the roof covering of an old house is renewed.

On the same day, and on the following day, the front of the clan-house is decorated with pieces of beadwork, *kandaure*, and woven cloths. In the evening of the first day, the buffalo which is to be consecrated and offered, is tied up to the small tjendana tree. Also on the same evening, or on the evening of the following day, the rite called *ma'tambuli* = to dig a hole in the ground with a pointed object, takes place. The *adat* chief, or usually the *to minaa* who deputises for him, makes a hole in the ground with a small shovel, *pesese*, and utters a
benedictory prayer (see II J). The adat chief, or the to minaa, is
clothed in a long white sleeved gown, bayu lamba’, an old short wide
woven cloth, called a maa’, is wound round his head, and he wears
a chain of gold beads round his neck. A litter, with a pig on it, is placed
on the western side of the buffalo. Three female members of the family
of the giver of the feast, who are chosen by ballot, sit at the place
where the feast is to be held. Each has a winnowing basket of husked
rice in her lap and they continually throw the rice from one basket
to the other.

When the ma’tambuli has been performed, the buffalo is consecrated,
massomba tedor. The root word, somba (in Malay and Javanese,
sëmbah) means to worship, to adore, to make homage to. The invocation
which consecrates the buffalo is spoken by another adat chief who
comes from a clan house that has a definite link with the clan house
of the giver of the feast. Here again, the to minaa can deputise for this
adat chief. The officiant is dressed in the same way as the adat chief,
or the to minaa, who performs the ma’tambuli rite. In his right hand
he holds a lance which he moves to and fro. At his left stands another
adat chief who, in some adat communities, is called the to indo’, or
indo’ padan = leader of the rice cultivation. This second adat chief, or
the to indo’, holds a yellow-brown cock, or a dark-brown cock with
white legs, on the palm of his hand while the consecration invocation
is spoken. For this reason, he is called to manrande londor = he who
holds the cock on his open hand. The mouth of the buffalo is tied up
during the speaking of the invocation, so that it cannot make any sound
while the ceremony is in progress.

The consecration invocation begins at about 11 p.m. and continues
throughout the night until the first streaks of dawn. The text of the
invocation is given in II B.

The three offering animals, the cock, the pig, and the buffalo, are
slaughtered after daybreak. This is the great day of the feast, alonamo
kaperaukan, the day of the merok feast: it is also called matanna kaper-
raukan = the main constituent, the essential part of the merok feast. The
buffalo is made to lie down when it is to be slaughtered. It is not, in
fact, pierced with a lance; a large chopping knife is used and the animal
is struck through its heart. A betel leaf, and a piece of areca nut, are
placed on the spot where the buffalo is to be killed, and a little lime
is also strewn there. The first blood to flow from the wound when
the buffalo is killed is taken away by the men who usually tap the
sugar palm to get the palm wine. The object of their taking the first
blood, is to ensure that the juice in the sugar palms will flow abundantly when they tap them. The blood that later flows from the wound, is caught in a bamboo container. It is then poured into a porcelain dish and mixed with the blood of the cock and the pig. The foreheads, the cheeks or the palms of the hands of those participating in the feast, are lightly dabbed with this mixed blood.

After the buffalo has been consecrated, the drums, over which an old woven cloth has been laid, are with intervals, struck continually.

A large red cotton cloth is hung round the place where the offering is to be made, the *to' panyantarar* = the place where the woven cloth is hung. Slats of bamboo are laid on stakes and old woven cloths and beadwork are hung on them. Beside this structure a small offering table is erected on four bamboo struts on which motifs are incised. A small platform is constructed in the middle of these struts.

The top of each of these struts is hollow, forming a container; palm wine is poured into three of them and water into the fourth. An old woven cloth is hung round the small offering table. Ribs of the leaf of the sugar palm are attached to the tops of these four struts. The outsides of the leaf ribs are scraped and kapok, smeared with the blood of the offering animals, is wrapped round them at various places. These ribs, wrapped in the blood-smeared kapok are called *pandun balo*. A *passakke* plant, a plant which has red flowers and small fruit, and which is used at various offerings to bring coolness i.e. blessings, is tied to the four struts of the small offering table. The word *sakke* = cool, and *masakke* = blessed. In front of the offerer is a plate on which there is a small piece of iron from a roasting dish, *pamuntu*, and three yellow beads. The offerer is called the *to ma'pesun* = the one who sets down; *pesun* is derived from *paisun*, a *pa*-form of *isu* = to set down. The place of the offering is strewn with roasted, unhusked rice grains.

The offerer has hold of one of a number of *pelole',* young leaves of the sugar palm, which are hung on the bamboo stake of the *tadoran* (see p. 4). In his right hand he holds first a small bamboo container with water in it and later a small bamboo container with palm wine in it. Before the offering meal is placed on the banana leaves, for which purpose the right half of the whole leaf is used, sirih-pinang is offered to the gods: a betel leaf, a small piece of areca nut and a little tobacco, over which lime is sprinkled. Gambir (catechu) is a more recent importation and is not offered to the gods. After the offering of the sirih-pinang, the offering meal of meat and rice is placed on the banana leaves. Two of these banana leaves with the offering meal on them, are
placed in the small basket on the tadoran. A small offering table is erected beside the tadoran. This table, supported on four bamboo struts with motifs incised on them, is called surasan tallan = structure of bamboo on which motifs are incised. A small platform is constructed in the middle of these struts (see p. 3).

Two banana leaves with the offering meal on them are then placed on this platform. The offering meal consists of parts of the lungs, kidneys, liver, brisket and the fat of the buffalo and the pig, as well as the ring of flesh from the pig's neck, and yellow viscous rice. No part of the cock is used in this offering.

The bearer of the offering is the principal adat chief in the adat community in the Kesu' territory; he is called sokkon bayu = the neck of the jacket. The adat chief next in rank to him is the chief who consecrates the buffalo, to ussomba tedon. The to minaa can deputise for these two adat chiefs. Of the other adat chiefs: one performs at the offering as the to manobok = the one who stabs the offering animal, another acts as the to massadi = the one who cuts the flesh in pieces, and yet another as the to ma'nasu = the one who cooks. The sixth adat chief is the to massanduk = the one who ladles out the offering meal. After the sirih-pinang has been offered to the gods, the offerer calls upon the gods to wash their hands. For this purpose he holds in his right hand a small container with water in it. Next he takes in his right hand a small container with palm wine in it and invites the gods to partake of the offering meal.

The idea is that the gods take unto themselves the essence of the offering gifts. The offering meal, of which the essence is partaken of by the gods, is called tampak pesun, the final part of the offering meal. After the offering prayer has been spoken, the members of the clan-house can take up the offering gifts and dispose of them. They bring blessings. People then go and sit in small groups and eat together.

In the evening, the young girls and the young women, dressed in their festival clothes and adorned with ornaments, place themselves in a row and start singing a humming song, ma'dandan = to stand in a row.

The following day, a small tjendana tree is planted at the north-east side of the rice granary in the forecourt of the clan-house. The to minaa offers a fowl. Another fowl is offered on this day and its blood is smeared on the sides of the drums which are struck during the feast. The drums are then returned to their places, being struck continuously while they are being taken back.
II. THE OFFERTORIES AND THE INVOCATION SPOKEN AT THE CONSECRATION OF THE BUFFALO

The invocation spoken at the consecration of the buffalo, as well as the various prayers and the invocation given at the ma'tambuli, consists of a number of homonymous strophes. These prayers and the ma'tambuli invocation precede the consecration invocation, but because the last mentioned is the pièce de résistance, preference will be given to it here.

The texts are thus in the following order:

A. Mebala kollo\(n\): the benedictory prayer.

B. Passomba te\(\text{do}n\): the consecration invocation for the buffalo.

C. Ma'pallin: the prayer at the rite for the warding off of evil forces.

D. Likaran bian\(\text{ny}\): the prayer at the rite at which the offering meal, placed in a small basket made of the interwoven leaves of a reed, is laid down.

E. Ma\(\text{ny}r\text{ambu la}n\(\text{y}\): the prayer at the offering to cover up guilt.

F. Ma\(\text{ny}r\text{impun\(\text{y}\): the prayer at the communal offering to the ancestors.

G. Ma'\text{bu}bun\(\text{ny}\): the prayer when the ridge covering of flattened-out bamboo culms is laid on the roof.

H. Concluding words at the ma'\text{bu}bun\(\text{ny}\) when the offering of the sirih-pinang is laid down.

I. Concluding words at the ma'\text{bu}bun\(\text{ny}\) when the leaves with the offering meal on them are laid down.

J. The invocation at the ma'tambuli = to dig a hole in the ground with a pointed object. This invocation immediately precedes that of the consecration of the buffalo.
Introduction to the benedictory prayer
(Text A)

This prayer, like the consecration invocation for the buffalo, was taken down by my former language assistant, Mr. J. Tammu, direct from the to minaa, the expert on the adat rules and offering prayers, who was usually the bearer of the offerings to the gods and to the ancestors. His name is So’ Sere and he is from the village of Anin-anin in the Kesu’ territory in the Rantepao country.

The words are recited in a slow, calm manner; the concluding words of each strophe are delivered at a slightly faster tempo.

Before the consecration invocation for the buffalo is begun, the adat chief, or the to minaa deputising for him, first calls for a blessing upon all who are to participate at the feast and for all the ceremonies to be performed. This is called mebala kollon = (literally) to enclose the neck. Figuratively, it means to protect oneself against calamity and death, against the wrath of the deceased and of the living, especially when a ceremony is performed that follows adat procedure or when words are spoken that relate to it; in general, to invoke blessings when weighty matters are discussed.

The person who utters the blessing affirms that he is assured by the concensus of opinion of the participants at the feast, in particular the adat chiefs, that the whole clan supports him and that nothing should disturb the progress of the consecration invocation or hinder the performance of the great offering.

Introduction to the invocation spoken at the consecration of the buffalo
(Text B)

In this invocation there is narrated how the world of the gods came into being, how mankind was created, and the details are given of the prototype of the ritual, with the various offerings, as it was performed in the firmament; those who had to perform the offerings, the slaves who had to assist, and the offering animals that were required are named.

Three children were born of the union of heaven and earth:
Poñ Tulakpadan, Poñ Bangairante and Gauntikembon.

They created the sun, the moon, and the stars.

Poñ Tulakpadan is the Lord of the world under the earth.

Poñ Bangairante is the Lord of this world, the middle world.

Gauntikembon is the Lord of the upper world.
The earth is a flat plain. Above it is the firmament, curved into
twelve arches. Below it, similarly twelve-arched, is the lower world.

Gauntikembon betook himself to the centre of the firmament. From
his floating rib he fashioned a divine being called Usuk Sanbamban.
He made his way to the East and, after he had made the cleansing
offering, united in marriage with a woman called Simbolon Manik
who had come forth out of a rock. These two personages appear many
times in the genealogy of the gods.

From this union of Usuk Sanbamban and Simbolon Manik, was born
Puan Matua. He also made the cleansing offering and then united in
marriage with a woman called Arran Dibatu. She, too, had come forth
from a rock. No children were born of this union. Puan Matua then
went to the West in order to obtain the pure gold. Having found it,
he put it in a cooking pot. He then set beside it a pair of bellows of
equal size in which unhusked rice was strewn. From this pair of bellows
there came forth 8 mythical beings, among them being the heavenly
ancestress of man, Datu Laukku'

Puan Matua is the most prominent figure in the pantheon of the
South Toradja. Later in the course of the invocation, he is defined as
the one who directed the procedure.

After the help of the divine ancestors has been invoked, in order
to put right any error that may have occurred during the request for
blessing on every constituent of the offering feast, the prayer is addressed
to Puan Matua for his assistance (str. 42). He is then invoked in an
extensive hymn of praise as the god in the centre of the firmament,
as the god who balanced the period of the night and the day against
each other, as the god who spread out the broad plain, who formed
the wet ricefields, who fashioned the sun as a disc, who cut out the moon
as a circle, and who created mankind (strs. 46, 49, 50, 51, 54, 55 etc.).

Then Puan Matua, as the first god in the row of gods, is begged to
summon his co-gods to proceed to the offering place (strs. 96, 97).

The gods in the firmament are summoned: the eight gods on the
westward path of the sun, the eight in the south, the eight in the east
and the eight in the north (str. 89/92).

The God of the Underworld, Pona Tulakpadan, who resides in the
clefts below the earth, is invited to accompany the row of gods who
are setting out, and the eight gods in the west of the lower world, the

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1 Gold is found in the westerly territories of the Ma'kale and Rantepao regions
(the present-day Tana Toradja).

2 Pona Bangairante also begat eight mythical beings when he married.
eight gods of the south, of the east and the north are also invited (strs. 141, 172/175).

The gods of this world are then invoked: the gods of the open fields, the gods with whom we sit down together, whose wells we bail out (strs. 202/205).

The various local gods who are the deified forefathers and who dwell on the mountains and reside in the different regions are invited. The first of these gods to be invoked is the God of the Kesu’, a limestone rock to the east of the principal town, Rantepao, and upon which the ancestor of the most prominent lineages of the Kesu’ territory, Puan rikEsu’, descended from heaven. He is requested to summon his co-gods. This consecration invocation originated in the Kesu’ territory, hence Puan rikEsu’ is the first god in the row. A great row of deified forefathers from the whole Sa’dan Toradjá country and from the neighbouring regions of the Luwu’ and the Duri country are then summoned. All these gods are requested to bring with them the pusaka objects belonging to their regions (strs. 292/299).

When Puan Matua is invoked, the names of Puan Bassi-bassian and Puan Ambo-amboan are often added. Sometimes the combination of these names is interpreted as a trio indicating the same godly figure. The name of Puan Bassi-bassian = The Lord Covered with the Spots of Old Age, and Puan Ambo-amboan = The Lord Whose Skin is Marked with Light Spots, are then regarded as epithets of Puan Matua. These two names are sometimes given to individual gods, as in strophe 732, where it is told how Indo’ Belo Tumban who brought the medicine to be spat on the sick, to Puan Matua sat down and chewed betel with Puan Matua, Puan Bassi-bassian and Puan Ambo-amboan.

In the genealogy of the gods, Gauntikembon, from whose floating rib sprang the father of Puan Matua, is said to have the alternative name of Puan Ambo-amboan, and Usuk Sanbamban, the father of Puan Matua, the name of Puan Bassi-bassian.

Puan Matua means “The Old Lord”, or “The Old God”. Both this name and his alternative name, To Kaubanan, “The One Who Has Grey Hair”, as well as the names Puan Bassi-bassian and Puan Ambo-amboan point to a god, or gods, who existed in olden times.3

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3 In Australia the Supreme Being is also represented as an old grey-haired man. See Professor Dr. H. T. v. Baaren’s Wij mensen, published by Erven J. Bijleveeld, Utrecht, 1960, p. 62. Mythical beings are almost always represented as old men by the Papuans of Waropen, see Professor Dr. G. J. Held, Papoea's van Waropen, published by E. J. Brill, Leiden, 1947, p. 62.
THE MEROK FEAST OF THE SA’DAN TORADJA

In this invocation a picture is given of the prototype of the offering ritual as it was originally performed in heaven, in its simplest form, to the elaborate sequence of rites of the bua’ feast. In the cycle of offerings made by the Sa’dan Toradja, there is a step by step graduation of a ritual that had its origin in a particular need.

In its simplest form the ritual consists of the offering of rice and a fowl placed in a small offering basket made of the interwoven leaves of four reed stalks; this is called malika’ bian. At the offering that follows, a pig is offered on a small offering table erected on bamboo struts; this offering is called massura’ tallan. The maro feast is held after that. This serves to drive away sickness and to promote the welfare of the adat community. The merok feast then follows, and, as the culmination of the cycle, the great bua’ or la’pa’ feast can be celebrated if the situation in the adat community is auspicious.

The invocation mentions first of all an expiatory or cleansing offering in the firmament at which a bamboo container full of millet was offered. At that time the progenitor of rice had not yet come into being (str. 440).

Before the four struts of the first house in the firmament were erected, an offering had first to be made at which a fowl was offered in the small offering basket made of the interwoven leaves of four reed stalks (strs. 543/547). When the house was being built, a pig had to be offered. This pig came forth from a basalt rock and the offering was made forthwith and the offering meal was laid on a small bamboo table.

A ricefield was laid out in the firmament (str. 591) but the harvest was not as it should have been. Then two youths sprang from the pair of bellows belonging together. They were the ancestors of the leaders of rice cultivation, indo’ padan. They watched over the observing of the prohibitions in respect of the rice and thereafter the ricefield produced an abundant harvest. The merok feast, for which a buffalo had to be slaughtered, could then be held.

The invocation then mentions the various adat performances at which a fowl must be offered and states the requisite colour of the fowl’s feathers in each case. It also speaks of the special offerings at which a buffalo must be offered and notes the special kind of horns it must have (strs. 636/643) and 653/673) respectively. The buffalo for the merok feast is well-formed and has yellow skin.

The ancestor of the to minaa = those who know the invocation, spoke it with his face turned towards the buffalo (strs. 670/673).

Sickness appears in the centre of the firmament; Indo’ Belo Tumboan,
who had the medicine to be spat upon the sick, is invoked. She has under her protection those who are treated at the maro feast for driving away sickness. The holding of the maro feast is then mentioned (strs. 726/751).

Finally, there is a description of the great bua' or la'pa' feast (strs. 752/771).  

Introduction to texts C-J

The communicant of Texts C-J inclusive, was So' Sere, a to minaa of the village of Anin-anin, Kesu' territory, in the Rantepao country. It was written down by my language-assistant, Mr. L. Pakan.

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A. MEBALA KOLLOJ

1. Bendanmo’ te petoe sońkań sikańkan doke diremak.
   Tumannańmo’ te pedeken panaaran sitoe induk disila bannań.

2. Apa bańunpa’ la mekutana london lako te to ma’rapu tallañ.
   Diospa’ aku la metinti masiań lako te to ma’kaponan ao’,
   kumua: Sundunraka mitoean kada, rapa’ midemmë batu eranuku?
   Upuräka mitoean teńko situru’, mikala’pai tampak pelalanku?

3. Apa ma’kada te ma’rapu tallañ,
   kumua: Mańkamo kitoan kada ra’pa’
   sola to ditanan indo’,
   to diranduk panłaa padan.

4. Mańka dukamo kitoan teńko situru’
   sola tońkonan bara’
   na esuńan sanda kalando,
   kikala’pai tampak pelalanmu.

5. Melomo te kutirandukki usserek bannań nene’ mendeatanna titanan
tallu.
   Maballomo te kutirandukki la umbille pantasi to dolo kapuaránanna
   samba’ batu lalikan.

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1 *induk disila bannań* = sugar palm cleft along the prescribed line; it is the poetic parallel of the word lance.

2 *mekutana london* = “calling as does the cock”: the idea here is that the cock’s continual nodding of his head looks as though he is calling the hens.
   “I stand here below”, i.e., below in the forecourt in front of the clan-house.
   *metinti masiań* = constantly to give a clear call; the parallel expressions are: *mekutinti sawan* = always making a sound like a fighting cock, and *mekutitti bayan* = repeatedly to make a noise like a parakeet.

3 *rapa’* = silent, satisfied, reconciled.
   “my stair”, i.e., the step of the house of the person who is speaking the invocation.
   “the stone of my stair”, i.e., the stone that lies at the foot of the stairs.
   *teńko situru’* = the plough that goes in one and the same direction; figuratively, agreement.

4 *to ditanan indo’* = those who are planted as mothers; *indo’*, in connection with a word such as region has the meaning of leader, *to indo’ and indo’ padan* mean the leader of rice cultivation and of the offerings connected with it; *indo’ bua’* = chief of the adat community; *to ditanan indo’* has the same meaning as *pekaindoran* = he who is regarded as the mother of the adat community, the adat chief.
   *diranduk* = they were pricked into the ground; i.e., with a sharp object.

5 *tońkonan* = the place where one is seated. *Bara’* (Mal. *barat*) = great, powerful;
   *to bara’* = powerful adat chief; *tońkonan bara’*: clan-house which holds the most prominent position in the adat community.

6 *usserek bannań* = to draw apart one by one; i.e., like the threads of yarn.
   *nene’ mendeata* = the forefathers who have the essence, the quality, of gods.
A. THE BENEDICTORY PRAYER

1. "Here I stand, I who hold the small bamboo container, who hold in my hand the lance on which the areca nut is stuck.
   "Here have I placed myself, I who grasp the small container, I who hold in my hand the sugar palm, cleft along the prescribed line.
2. "For I stand here now in order to ask you, calling as does the cock, the clan members here, numerous as bamboo culms growing together on the same stool,
   "I stand here below, to ask continually and to be clearly informed by the ones whose group always increases like a bamboo stool.
3. "I ask you: 'Have you brought the mutual discussion to an end, so that you may finally press your hands on the stone of my stairs?
   'Have you already reached agreement, that you may hold the end of my ladder?'
4. The clan members, numerous as bamboo culms growing together on the same stool, reply:
   "We have already come to a decision in our discussions with the ones who are placed as guardians, with the ones who are set up as protectors of the land.
5. "We have also reached agreement with the mighty clan-house and the supreme seat, and so we hold the end of your ladder."
6. "Now that agreement has been reached, I commence the mentioning, one by one, of the divine progenitors of the ones that form a trinity. Now that it is auspicious, I shall start to name separately each of the progenitors, revered as gods, of the ones that belong together, like the three stones of the hearth."

\[\text{titanan tallu} = \text{to be set (planted) as a trinity; i.e., a trinity belonging together} = \text{the buffalo, the pig, and the cock which are killed on the great day of the feast and of which the blood is mixed.}
\text{"that belonging together like the three stones of the hearth"; i.e., the buffalo, the pig and the cock.}
\text{umbille pantasi} = \text{to separate one by one the threads that have been soaked in rice water; the pantasi is the thread that is soaked in rice water before weaving begins, in order to stiffen it.}
\]
B. PASSOMBA TEDOJ

1 Kurre!! kurre!! kurre!!!
   Kurre sumaŋa'na te padaŋ tuo balo',
2 maŋkamo nasampa' rara' nene' mendeatanna
   te to ma'rapu tallaŋ nabaŋũnni banua.
3 Saba' parajanna te tana tumbo kulau',
   napata bulaan to dolo kapuaraŋanna
   te to ma'kaponan ao' umpate'daŋi a'iri randa pati'na.
4 Kurre sumaŋa'na te takinan pia,
   saba' parajanna te selleran lotoŋ ulu.
5 Kurre sumaŋa'na te uŋ mabilaŋan,
   saba' parajanna te pa'komoŋ to Balanda.
6 Kurre sumaŋa'na te banua dilindo puaŋ, nanii bendan boaŋana gau'.
   saba' parajanna te sondoŋ tirupa deata, la nanii tunannaŋ samara
   bisara.

1 kurre: this word is used to call the chickens; in this context it is the call with
   which the vital force is summoned.
   sumaŋa' (Mal. sëmaŋat) is a variant of suma' = vital force, length of life;
   sumaŋa' also means vital force, but it is nearer the meaning of consciousness,
   spirit, soul. The words kurre sumaŋa' are used when the word 'Hail' is called
   out to a person's vital force.
2 rara' = neck chain; worn by women; see 110.
   sampa': to recall in a ballad something that happened previously.
3 puaŋ = God, Deity, Lord. It is also the title of members of the princely families
   who are of pure blood; their ancestors were heavenly beings who descended to
   earth; kapuaraŋ = having the status of a god or lord; it also means bearing
   the title of puaŋ, and see 293, 338.
4 untakin = to bind something to the waist; for example, a sword.
   selle': to stick something between the waist and the clothing; also to carry
   regularly with one.
   lotoŋ ulu = the black-haired one; this is the poetical expression for mankind.
5 "old money" = uŋ: the Dutch East India Company's coinage. This money is
   also called in the poetical language, panampa to Bone = that which is made
   by the people of Bone.
   According to tradition, they made it. They introduced it into the Toradja
   country. The parallel expression to panampa to Bone is pantari' to Balanda =
   that which is made round by the Dutch. In former times, the people of Bone
   and the Dutch were types of people who were strange to the Toradja. In the
B. THE CONSECRATION INVOCATION

1 Hail! Hail! Hail!
Hail to this soil, rich with blessings.

2 Extolled exultantly as bearing good fortune, by the divine ancestors
of the ones who are the descendants of the clan-house, numerous
as bamboo culms, who built the house.

3 Abundant be the blessing upon this prosperity-bringing soil,
glorified with golden words by the forefathers, revered as lords by those
present, whose group always increases like a bamboo stool, who have
erected the support poles cut to the correct size.

4 Hail to the carrying of offspring on the hip,
abundant be the blessing upon the bearing of a human being at the
waist.

5 Hail to the vast quantity of old money,
abundant be the blessing upon these things made by the Dutch.

6 Hail to this house, with its front shaped like the faces of the gods,
where the supreme feast is to take place,
abundant be the blessing upon this facade, formed like the
countenances of the lords,
where the foremost adat performances are to be carried out.

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poetical language they are still used as parallels, for example, in the maro
song: “having a stalwart appearance like the people of Bone, robust like the
Dutch”, and in the mat'ambuli invocation: “that which is made by the people
of Bone smells the agreeable perfume of it”, “that which is minted by the Dutch
receives its wafted sweet-smelling fragrance”.

6 dilindo puan: the front of the house; it is also called ba'ba deata = the door
of the gods. The houses are erected with their fronts facing the north. The gods
dwell in the north-east and enter the house at the front. Those people who
stand in a particular relationship to the gods, such as the burake, the priestesses
at the great bua' feast, and the members of the families of the puan, are carried
out through the opened front of the house when they are dead.
sondon para: the three-cornered central upper part of the front and back walls
of a house, sloping slightly outward at its topmost point and upon which the
underneath part of the roof rests.
bonja: having white patches on the head; buffaloes with such patches have an
especial worth. In the poetical language bonja = of great value, eminent, excellent.
titanan tallu = to be set (planted) as a trinity.
gau' = acts, procedure, offering procedure, rite: cp. the change of meaning of the
Malay word kerdja: bonja gau' means the most splendid of the feasts, i.e.,
the merok feast.
bisara (from the Buginese bitjarra) = word, reason, rite, adat performance; see 13.
samara: completely black buffalo with a white patch on its head and a tail
with a white tip.
7 Kurre sumanje'na te sarita to lamban,
saba' parajanna te maa' to unnoroŋ.
8 Kurre sumanje'na te gajaŋ ditarapaj,  
saba’ parajanna te kandaure salombe’.
9 Kurre sumanje’na te tonapa londoŋna,  
saba’ parajanna te indo’ simanjoro.
10 Dipandan bara’ dao banua unnarranni sanjananna,  
dipamamma’ doti laŋi’ dao tananan samba’ uŋkorok saŋpa’duananna.
11 Kurre sumanje’na te dedekan gandaŋ, 
saba’ parajanna te rembanjan karonjan.
12 Kurre sumanje’na te sella’ mabusa baba’na,  
saba’ parajanna te sa’paŋ mapute lette’na.
13 Kurre sumanje’na te bai ma’bulu aluk,  
saba’ parajanna te bonde’ massonggo bisara.
14 Kurre sumanje’na te te=kon ma’bulu aluk,  
saba’ parajanna te karambau massonggo bisara.
15 Kurre sumanje’na te sendana sugi’,  
saba’ parajanna te kaju mentanja ke ianlan.

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7 In this strophe and those following, the blessing is invoked over the woven cloths and other ornaments that have been placed at the front of the clan house where the feast is to be held.

8 kandaure = piece of beadwork; when it is worn by the women at the feasts it hangs from the shoulders to below the waist, narrowing towards the end, and see 76.

tarapanc = sarapaŋ = large gold kris.

9 te tonapa londoŋna = this sword, its maleness; tonapa is the name of a short sword shaped like a large chopping knife.

te Indo’ Simanjoro = this Mother Klewang; a simanjoro is a klewang shaped like a large chopping knife.

10 unnarranni = brooding over; in the sense of guarding.

doti is the name used in the Mamasa country for a spotted buffalo. In the Ma’kale country, bai doti = spotted pig. Doti laŋi’ is the name of the cross motif in wood carving. Maa’ : old woven cotton tjindai cloth; it was introduced by the Dutch East India Company; when it has the cross motif on it, it is called a doti laŋi’ = the dots of the firmament.

tananan samba’: the erected poles; the poetical designation for the house.

uŋkorok = to cackle, to crow.

pa’duanan = that which is one of two associated objects.
Hail to this old long narrow blue woven cloth, with the design of men fording a river,
abundant be the blessing upon this old short wide fabric,
with the pattern of swimming men.

Hail to this gold kris of great size,
abundant be the blessing upon the piece of beadwork, with the cords hanging low.

Hail to this sword, excelling in magical power,
abundant be the blessing upon this remarkable klewang.

They are stretched out full length, like the beams of the house, watching over all the property therein,
splendid as an old short wide woven cloth with a cross motif on it, they are laid on the erected poles, summoning all the possessions, to protect them.

Hail to the striking of the percussion instruments,
abundant be the blessing upon the hitting of the drums.

Hail to this brown cock, with white on the tip of its ear lobe,
abundant be the blessing upon this light-brown male fowl, with white legs.

Hail to this pig, with bristles befitting the offering rites,
abundant be the blessing upon this swine, with neck hair suitable for the adat performances.

Hail to this buffalo, with skin befitting the offering rites,
abundant be the blessing upon this kerbau, with neck hair suitable for the adat performances.

Hail to this richly laden tjendana tree,
abundant be the blessing upon this tree, whose branches are full of precious things.

13 *aluk* = religious prescriptions, offering ritual.
*bisara*: in strophe 6 it is the parallel of gau'; in this strophe it is the parallel of *aluk*.
*bonde* = large testicles.
14 *karambau*: in the poetical language it is the parallel of *tedon* = buffalo.
15 *sendana sugi* = rich tjendana. This tjendana, usually called *sendana bonja*, white spotted tjendana, has a reddish heartwood and is planted when the great offering ceremonies to the gods are performed, the *merok* feast and the great *bua* feast. A *sendana bonja* was planted when the alliance was concluded with Bone during the time of Aruw Palakka, see strophe 659. Another kind of tjendana, called *sendana donja*, with a heartwood which is greener in colour, is used when offerings are made to the ancestors: *donja* is a tuber with large leaves (Colocassia antiquorum); it is not eaten by human beings, but is used as pig food.
16 Kurre sumaŋa’na te bambilu todiŋ, saba’ parajanna te tualle lando samara.
17 Kurre sumaŋa’na te tallu basoŋna, saba’ parajanna te ue tallu lolona.
18 Kurre sumaŋa’na te ma’bala teďoŋ, saba’ parajanna te ma’paŋkuŋ karambau.
19 Kurre sumaŋa’na te bai makianakan, saba’ parajanna te doko umpatale’ anak.
20 Kurre sumaŋa’na bujanna manuk, saba’ parajanna kanuku diarru’.
21 Kurre sumaŋa’na kaunan matutu, saba’ parajanna ruranan papatu inaa.
22 Kurre sumaŋa’na tallu bulinna, saba’ parajanna tallu etėŋa.
23 Kurre sumaŋa’na uma ma’kambuno lumu’, saba’ parajanna panompok doke-dokean.
24 Kurre sumaŋa’na kalimbuaŋ boba, saba’ parajanna to’ mata uai.
25 Kurre sumaŋa’na kalo’ titanan tallu, saba’ parajanna palempaŋ tallu ulunna.
26 Kurre sumaŋa’na te tallaŋ ma’lampa rara’, saba’ parajanna te ao’ ma’buku bulaan.
27 Kurre suamaŋa’na te serekan bane’, saba’ parajanna te daun sumomba matallo.
28 Kurre sumaŋa’na te alaŋ dibando rara’, saba’ parajanna te landa’ siajoka.

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17 te tallu basoŋna = that which is twisted into three ropes.
19 umpatale’ = to distribute, to take from one place and put in different places.
20 kanuku diarru’: the claws that are trimmed with a small knife; i.e. . . . , of the fowls; this is a poetical description of them.
21 ruranan: a person, or a family, boarded in the house of another; here it refers to the slave, or the family of the slave, living-in in the house of a master.
22 tallu bulinna: that which has three ears; and tallu etėŋa: that which has three branches; are parallel expressions and are the poetical designations for rice.
23 ma’kambuno lumu’ = having duckweed as a sunshade. The water-filled ricefields, whose soil is fertile, are described as having sunshades of duckweed; and see 480.
24 boba = large, stalwart, robust.
25 palempaŋ: the conduit through which the water leaves the ricefield.
16 Hail to this thick liana, with streaks on it, abundant be the blessing upon this climbing plant, with the long white stains.
17 Hail to this rattan, made into three strands, abundant be the blessing upon this plant, which is twisted into three ropes.
18 Hail to the stalling of the buffaloes, abundant be the blessing upon the stabling of these kerbau.
19 Hail to these sows, which farrow plentifully, abundant be the blessing upon these swine, that drop young, which roam far and wide.
20 Hail to these perches on which the fowls sit, abundant be the blessing upon the ones whose claws are trimmed with a small knife.
21 Hail to the dutiful slaves, abundant be the blessing upon the obedient members of the house.
22 Hail to the three-eared, abundant be the blessing upon the three-branched.
23 Hail to the wet ricefield, with duckweed as a sunshade, abundant be the blessing upon the sawahs, full of water plants.
24 Hail to the unfailing well, abundant be the blessing upon the welling-up spring.
25 Hail to the channels in the fields, springing from three sources, abundant be the blessing upon the drains, leaving from three points.
26 Hail to this thin bamboo, with the glorious internodes, abundant be the blessing upon this thick bamboo, with the golden nodes.
27 Hail to the tearing-off of the banana leaves, abundant be the blessing upon these leaves, that point respectfully to the East.
28 Hail to these rice granaries, the ends of their side and front beams curving splendidly, like a prau, abundant be the blessing upon these storehouses, placed beside each other.

The offering meal to the gods is often placed on banana leaves; it is set down at the north-east side of the offering place.

*siyoka* = joined together by a yoke.
The Toradja are well aware of the similarity between the up-curving ends of the longitudinal and cross beams of the walls of the rice granary and the up-curving ends of a prau. These huge granaries are completely covered with carvings, as is the underside of the floor upon which the rice is stored. The rice that is placed on the floor is thus treated with the reverence due to it.
29 Inanna tallu bulinna,
patindoanna ke’té’ tallu eterña.
30 La nariñki simboñ manik,
la naala lokkon loerara’.
31 Anna pebusarunñui panampa to Bone,
napetirimba bupaññdenni pa’komboñ to Balanda.
32 Napebusarunñui to ma’puduk mundan,
napebukaju-aukki to ma’illoñ karumisik.
33 Narandanni petaa mammi’ simboñ manik,
nabiriñi lale’ sanda marasa lokkon loerara’.
34 Kurre sumaña’na te bolu kaju sitammu ura’na,
saba’ parajanna te kalosi ponno issinña sola kapu’ ma’lumpa bumbunyan.
35 Kurre sumaña’na te tuak massari dadik,
saba’ parajanna te tagari sañujun.
36 Sundunmo kukurre sumaña’ mintu’ la napapake surasan tallañ,
upu’mo kupole paraa roñka-roñkana ra’buñ diangilo, nasielleran
karidisan panduñ balo.
37 Apa denpi manii kusala kukurre sumaña’,
denpi manii kulenda kupole paraa.

30 simboñ manik: knot of hair, shining like beads, and lokkon lo-erara’: roll of hair, hanging down, like a golden neck chain, are both honorific designations for a woman of rank.
31 The idea in this strophe is that the coins long for the rice; they desire that rice be bought with them.
32 These are parallel expressions for the buffalo. The wood of the kayu auk, a kind of tree, is very much liked by buffaloes: they lick it greedily and bite at it hungrily.
29 The place of the three-eared [rice],
the resting place of the cut one, branched in three.
30 The knot of hair, shining like beads, will pick it up, little by little,
the roll of hair, hanging down, like a golden neck ornament, will take
it therefrom.
31 That which is shaped by the people of Bone, now smells the agree-
able fragrance of it,
that which is made by the Dutch, now receives its wafted sweet-
smelling perfume.
32 The ones with lips like those of the wild duck, now smell the
agreeable fragrance of it,
the ones whose noses are like that of a small wild duck, smell the
perfume like that of the wood which entices them.
33 The knot of hair, shining like beads, sets out for it with an
enchancing smile,
the roll of hair, hanging down, like a golden neck ornament, goes
to it, laughing most sweetly.
34 Hail to these betel leaves, with the nerves that come together,
abundant be the blessing upon these well-filled areca nuts, and on
the lime, like bubbling cream on milk.
35 Hail to the palm wine, looking like white cream,
abundant be the blessing upon the bunches of fragrant grass.
36 That is the completion of the things for which I invoke the blessing,
everything used at the offering on the small offering table of bamboo
struts on which a design is cut,
now I have come to the end of the benedictory prayer for all the things
with which the bamboo with incised lines is adorned, to which must
be attached the leaf ribs of the sugar palm wrapped round with
small pieces of blood-smeared kapok.
37 Perchance I have missed out something in the speaking of the
invocation for blessing,
mayhap I have omitted something in the invoking of the benediction.

34 The nerves of the betel leaf seldom touch each other.
35 *massari dadik* = containing the fat of the milk.
*tagari* is a fragrant kind of grass (*Dianella ensifolia*), the root and stems of
which are burnt as incense at the offerings to the gods.
36 *ra'buq* (Mal. *rēbuq*) = old bamboo shoots which are no longer eatable. In the
poetical language, *ra'buq* is the parallel of *tali*n = bamboo.
The leaf ribs of the sugar palm, wrapped round with kapok in different places,
which are mentioned in this strophe, are set upright at the top of the bamboo
struts of the offering table.
38 Apa umbai limboŋmo nene' buŋa' mellaq laŋi'
deinde barira banuanna to ma'rapu tallaŋ,
umbai tasikmo to dolo kapaŋanna to maŋanna saŋka' inde rampe matampu'.
39 La kupa'buŋa sanda randanna, ke den kusala kukurre sumaŋa',
la kupa'kolakanni sanda biriŋa, ke den kulenda kupole paraa.
40 Anna nene' maŋanna saŋka'mo umpasirundun buoloi,
anna to dolo lentenan panikuwan umpasitete mala'i.
41 Limboŋ dukamo Puaŋ Matua lan rampe matallo,
la kupa'buŋa sanda biriŋa,
tasikmo To Kaubanan lan kabu'tuan kulla',
lakupa'kolakki sanda randanna.
42 Puaŋ Matuamo la umpasirundun buoloi,
To Kaubanan la umpasitete mala'ai.
43 La kubalik bombaŋmo te randan pudukku sule maŋkali oto',
lakupasule uaimo te dara' leŋko lilaku tibalik ma'poŋka parompoŋ.
44 E, Puaŋ e! e Puaŋ e! e Puaŋ e!
Puaŋ Matua dao taŋana laŋi',
45 To Kaubanan dao masuangana to paoŋanan,
Puaŋ Bassi-bassian, Puaŋ Ambo-amboan!
46 Deata taŋana laŋi',
puaŋ barrena allo.
47 Deata kitiro tuka',
puaŋ kimanta lu laŋyan.

38 limboŋ = pool; large fish pond. In the poetical language it means being full up,
being crowded together in one place.
tasik = sea.
39 sanda randanna and sanda biriŋa = right to the edge.
kupa'kolakanni = I cast it before them; it is derived from kolak, a missile made
of bamboo. The end of it is split and a small stone or a plug of earth is wedged
therein. It is used for slinging stones or earth.
40 ullumenanan panikuwan: the turning over of the shuttle in the loom.
umpasirundun buoloi: to do as straight as an internode of thin bamboo;
figuratively it means to do exactly in the right way.
tete: small bridge made of two or three bamboo culms; figuratively, it means
fixed order; tetena batuŋ: the fixed order of the dirge; umpasitete = to put in
the proper order.
38 But perhaps the ancestors, as the first men who descended from heaven, have assembled here, near the bamboo fence round the space under the house of those who are numerous as bamboo culms, it may be that the forefathers, revered as lords, the guardians of the Rules, are gathered in a multitude at the West side.

39 So that I may surrender it to them, from the beginning to the end, if I have missed out something in the speaking of the invocation for blessing, so that I may cast it before them, from start to finish, if I have omitted anything in the invoking of the benediction.

40 Then may the ancestors, who watch over the Rules, put it in order in the proper manner, then may the forefathers, who weigh matters, arrange everything in the right way.

41 Puaŋ Matua has come with them in the East, let me surrender it to him, from the beginning to the end, To Kaubanan is with the multitude of them, let me cast it before him, from start to finish.

42 May Puaŋ Matua put it in order in the proper manner, may To Kaubanan arrange everything in the right way.

43 Let me turn back the tips of my lips, as do the waves, to unearth what was at the start, let me take back all the words I have spoken, in their regular order, as water flows back, to dig up what was in the beginning.

44 O Lord! O Lord! O Lord!
O Puaŋ Matua in the centre of the firmament!
O To Kaubanan in the highest part of the all-covering roof, Puaŋ Bassi-bassian, Puaŋ Ambo-amboan!

46 God at the heart of the firmament, lord of the shining sun.

47 The god whom we see ascending, lord whom we behold rising upwards.

*malaa' = having long internodes. In the poetical language it is the parallel of bulo = thin bamboo.

41 For remarks on Puaŋ Matua and To Kaubanan, see the introduction to the consecration invocation for the buffalo. Puaŋ Matua = The Old Lord, God in the Centre of the Firmament.

43 *lenko lila = words spoken in regular order.
*ma'ponka parompon = to turn over the ground by digging.

45 *to paonanan = that which shades, covers; it is the parallel of *lani' = firmament For remarks on Puaŋ Bassi-bassian and Puaŋ Ambo-amboan, see the introduction to the consecration invocation for the buffalo.
48 Deata napabuña’ toŋkon nene’ mendeataŋki, ke bendanni kapemalaran, puaŋ tipamulanna napaunnesuŋ to dolo kapuaŋaŋki, ke tunannaŋ kapa’urande-randean.

49 Deata umpasisuka’ boŋi allo,
puaŋ umpasikararoan tanda malillin masian.

50 Deata umpatuŋara padaŋ,
puaŋ umballa’ rante kalua’.

51 Deata ūŋgaraga uma ma’kambuno lumu’,
puaŋ urrante panompok doke-dokean.

52 Deata untanan pesuŋan banne sirenden,
puaŋ unnosok pa’tagarian.

53 Deata lumumbaŋ laqi’,
puaŋ sumoŋko’ to palulluŋan.

54 Deata tumari’ allo,
puaŋ lumepoŋ bulan.

55 Deata tumampa tau,
puaŋ kumomboŋ to sanda raŋka’na.

56 Deata ūŋkalumpeŋa sadaŋ,
ūŋkomboŋ mata malotoŋ.

57 Deata tumampa to ma’puduk mundan,
puaŋ kumomboŋ to ma’illoŋ karumisik.

58 Deata tumampa pare tallu bulinna,
puaŋ kumomboŋ ke’té’ tallu eteŋa.

59 Deata tumantan gaun,
puaŋ rumembon salebu’, umpabe’daŋ koro-koro.

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48 *kapa’urande-randean* = the act of holding something on the flat of the hand, and see 650.

49 *umpasikararoan* = to weigh by using coconut shells (*kararo*) as a measure, and see 608.

50 *umpatuŋara* = to lay something on its back.

*umballa’* = to unroll.

A stone is sometimes set up at the offering places mentioned in strophe 52 and three rice plants are left there.

*pa’tagarian* = the place where the fragrant grass is burnt; here it is the parallel of *pesuŋan banne* = the place on the ricefield where the offerings are laid for the new plantation.
The god whom our divine ancestors requested to be the first to sit
down with us, when the offering stood ready,
lord whom, in the beginning, our forefathers, revered as lords, begged
to be the first to take a seat here, when the offering gifts had been
prepared.

God who balanced the period of the day and the night against each
other,
lord who marked out the mutual relation between the dark time
and the light time.

God who laid out the ricefields,
lord who spread out the broad plain.

God who formed the wet ricefields, with duckweed as a sunshade,
lord who spread out level the dyked sawahs, full of water plants.

God who delineated the offering places, one after the other, in the
ricefields,
lord who marked out the places on the ground where the fragrant
grass is burnt.

God who arched the firmament downwards,
lord who curved the all-enfolding as the covering roof.

God who fashioned the sun as a disc,
lord who cut out the moon as a circle.

God who created mankind,
lord who formed the one whose limbs are complete.

God who gave the mouth its round shape,
lord who formed the pupil of the eye.

God who fashioned the one with lips like those of the wild duck,
lord who created the one whose nose is like that of a small wild
duck.

God who formed the three-eared rice,
lord who shaped the cut one, branched in three.

God who made the clouds to scatter,
lord who separated the mists from each other,
who caused the thick clouds to rise up.

53 lumumbaŋ = to bend forward.
sumonk’o’ = to make as a covering: for example, a roof.
somko’ = head covering.
to palulluman = that which envelopes; here it is the parallel of lanji’ = firmament.
to sanda rana’na = to ganna’ tarunona = the ones whose fingers are complete;
both are poetical expressions for human beings.
mata maloton = the black [of the] eye.
mata mabusa = the white [of the] eye.
60 Deata rumapa guntu',
puaŋ rumanda galugu.

61 Deata umbaŋko tindak sarira,
puaŋ unna'ata' taraue.

62 Deata unnambo' bintoen tasak,
puaŋ ussearan asi-asi deata.

63 Deata rume'pe' Buŋa',
puaŋ uŋkalumpeŋa Sadaŋ.

64 Deata undandan Lemba,
puaŋ umbato' Tallusituru'.

65 Deata tumoke' manukna Lapandek,
puaŋ unnaninni londoŋna Poŋ Tulaŋdidi'.

66 Iamo kitiro tuka' lan dannari lambe',
ke umparokkokan banne malapu'.

67 Iamo kimanta lu laŋŋan lan paseko malillin,
ke ussearaŋkan ka'do sama lele.

68 Kipopentaunan taŋ balle,
kipodaŋkanan taŋ pele-pele.

69 Deata saŋpapa'na pole laŋji' laŋŋan,
puaŋ duŋ papa'na laŋji'.

70 Deata talluŋ papa'na pole laŋji',
puaŋ a'pa'na papa'na laŋji'.

71 Deata limanna papa'na laŋji',
puaŋ annanna papa'na laŋji'.

72 Deata pitunna papa'na laŋji',
puaŋ karuanna papa'na laŋji'.

73 Deata kaseranna papa'na laŋji',
ganna' saŋpulo duanna papa'na laŋji'.

74 Taŋ dilambi'na,
taŋ didete'na.

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62 tasak = ripe.
63 Buŋa' = First, Beginning. Perhaps the Pleiades have this name because they are consulted when it is intended to commence work on the ricefields when the new rice-planting year begins.
64 lemba = a carrying pole; the pole has a load hung on each end and it is carried across the shoulder.
65 I do not know to which constellation Sadaŋ refers: sadan = mouth.
66 "The three stars that follow each other", probably means the three stars in Orion's Belt.
60 God who made the thunder to roll, 
       lord who caused the storm to break.
61 God who curved the rainbow, 
       lord who spanned the arch of the sky.
62 God who scattered the yellow-shining stars, 
       lord who spread abroad the lights of the gods.
63 God who made the Pleiades to stand together, 
       lord who fashioned the curve of the constellation shaped like a mouth.
64 God who set the stars of the Great Bear in a row, 
       lord who placed in a line the three that follow each other.
65 God who hung up the Fowl of Lapandek, 
       lord who made the wind to blow over the Cock of Pon Tuaänderidii.
66 Whom we see ascending in the long late part of the night, 
       when we throw down the well-filled seed grains.
67 Whom we behold rising upwards between evening and midnight, 
       when we strew the rice seed on all sides.
68 Whom we have as the one who, without error, determines the regular seasons, 
       who is to us a truthful measurer of time.
69 God of the first layer of the firmament, 
       lord of the second layer of the firmament.
70 God of the third layer of the firmament, 
       lord of the fourth layer of the firmament.
71 God of the fifth layer of the firmament, 
       lord of the sixth layer of the firmament.
72 God of the seventh layer of the firmament, 
       lord of the eighth layer of the firmament.
73 God of the ninth layer of the firmament, 
       of the twelfth layer of the firmament, in completeness.
74 He is inaccessible, 
       he is unapproachable.

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65 “The Fowl of Lapandek” and “The Cock of Pon Tuaänderidii”, are the names of a mythical creature. This cock was struck by Pon Tuaänderidii and he then flew up into the sky. He is said to hang on the moon. See, H. van der Veen, “Sa’dan-Toradja’sse Volksverhalen”, Verhandelingen Bataviaasch Genootschap van Kunsten en Wetenschapp, Vol. 62, Part 2, p. 63-70.
67 paseko = sap wood of a tree; the layer of wood surrounding the heartwood.
68 danìkan = a span; danìkanan = measure of the size of a span.
75 Ma'guluŋ-guluŋjanna, 
pidun-pidunanna, saliŋjanna.
76 Massaloko batunna, massondoŋ kandaurenə, 
ma'tampak pelole'na.
77 Taŋ nəlambi' randan dipudukna, 
təŋ sipolili'ki nakambio santoŋ.
78 Taŋ nədete' iə dara' leŋko lilana, 
təŋ sipogontiŋki nako'bi' riti bulaan.
79 Randan pudukki kami ullaŋbi'i 
nakambio santoŋ.
80 Dara' leŋko lilaki kami undete'i 
nakobi' riti bulaan.
81 Ma'lolok didinna pole laŋtan, ma' eru' balusunna, 
ma’tampak telo-telona.
82 Deata toŋkon lan bilikna dao, 
puaŋ unnesuŋ lan kulambunna.
83 Deata ma'riŋdiŋ maa', 
puaŋ ma'kulambu doti laŋi'.
84 Deata disura' toŋkonanna, 
puaŋ dierol sissareanna.
85 Dibulinton sənut-esuŋjanna. 
Iamo Puaŋ Matua to, iamo To Kaubanan.
86 Iamo Puaŋ Bassi-bassian, 
iamo Puaŋ Ambo-amboan.
87 Buŋka'komi ba'ba manikmi la dieranni kapuran paŋan, 
killanŋkomi pentiroan bulaanmi la dipelalanni pelambaran dibaulu.
88 Pa kamumo deata mamase, 
kamumo puaŋ sa'pala buda.

76 "like...of beadwork": these pieces of beadwork are the kandaure (see note 8) 
hung up in the reverse way to that when worn by the women, hence they are 
narrow at the top and wide at the base.
77 sipolili'ki = those who regard our region as theirs.
78 sipogontiŋki = those who regard our boundaries as theirs.
79 nakambio = they flutter their finger tips and try to touch them.
84 eron = wooden coffin. It is shaped like a rice-stamping block and is adorned 
with carving. In olden times, the corpses of people of high rank were laid in 
such coffins which were then placed in holes in the rocks. These designs are 
carved in the earliest known style.
83 sissarean = that which one leans against.
75 In his sublimity he is not to be beheld,
   he is in blue haziness, in thin mists.
76 He has a zenith going to a point and tipped with a stone, it is as
   a piece of beadwork, wide-based and narrow at the top.
   its point is like the sharp folded young leaves of the sugar palm.
77 The tips of the lips of the ones who do not belong to our region,
   fingering the strumming instrument, do not reach unto him.
78 All the words spoken, in their regular order, by the ones who are
   not of our fixed territory,
   plucking the golden strings, do not penetrate unto him.
79 But the tips of our lips,
   fingering the strumming instrument, do reach unto him.
80 All the words spoken by us, in their regular order,
   plucking the golden strings, do penetrate unto him.
81 He has a zenith like that of the leaf rib of the sugar palm high above,
   it tapers to a thin end, like an armband of white shell,
   its summit is at infinity.
82 God who dwells in his abode on high,
   lord who is seated behind his curtain.
83 God who is enfolded within a wall of an old short wide cloth,
   lord who is enclosed inside a curtain of an old short wide fabric with
   a cross motif on it.
84 God on whose clan house designs are cut,
   lord whose wall is adorned with carving, like that on a wooden chest
   for the dead.
85 His throne is decorated with the carving of a young frog.
86 That is Puaŋ Matua, that is To Kaubanan,
   that is Puaŋ Bassi-bassian, that is Puaŋ Ambo-amboan.
87 Open thy door of beadwork, so that a step may be set to it, by the
   strewing of lime for the betel quid,
   throw open thy window, in order that a ladder may be lent against it,
   by the laying of betel leaves, one by one.
88 For thou art a merciful god,
   thou art a lord great of compassion.

87 *dierni* = it was provided with a step,

*baolu* is the old poetical form of *bolu* = betel.
89 Aŋku tundan sanđeatammi dioŋ kalambunan allo, deata sanda karua, kuruŋaŋ sanŋkapuŋammi dioŋ kabotoan kulla', puŋaŋ ganna' bilan- bilaŋamna.
90 Deata sanda karua lo' eŋkokna padaŋ, puŋaŋ ganna' bilaŋamna lo'.
91 Deata sanda karua lan matallona lan'ı', puŋaŋ ganna' bilaŋamna lan kadellekan kulla'.
92 Deata sanda karua daa ulunna lan'ı', puŋaŋ ganna' bilaŋamna daa karopokna pandan matari' allo.
93 Deata sanda karua lan taŋana lan'ı', puŋaŋ ganna' bilaŋamna lan masuan'gana to paonanan.
94 Pa kamumo puŋaŋ sa'pala buda, silemokomi kupaliliŋ kanan kukambio santuŋ, upu'mokomi kutamben bala tedeŋ kuko'bi' riti bulaan.
95 Pa denpakomi manii nasala te randan dipudukku, pa ganda'ka maparek tannun? denpakomi manii nalenda te dara leŋko lilaku, pa dioŋra'ka matintian kala?
96 Apa Puaŋ Matuamo la kupa'buani sanda randanna, To Kaubananmo la kupa'kolakanni sanda biriŋna.
97 Kamumo randan to mappaŋ sitamban sanŋdeatammi, ke denpi kusala buntummi, kamumo To Kaubanan kupairiŋ to matindo sikoroŋ londeŋ sanʃka- puŋammi, ke denpi kulaŋkun ma'tanetemi.

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89 *kulla'* = shining, glittering; the poetical designation for the sun.
90 *eŋkokaŋ padaŋ*: the back part of the earth, the most southerly part; *eŋko*=tail
91 *Strophe G 49 of the offering prayer at the ma'baruŋ* rite has: "the golden back of the firmament", instead of "the back of the earth".
92 *karopok*= cranium, skull: it is the parallel of the word *ulu*=head, the beginning, which occurs in the first half of the strophe.
93 *pandan*: determined by agreement.
94 *matari' allo*= cut round like the disc of the sun; *matari'*= cut round.
95 *kutamben bala tedeŋ*= I stack up like the beams of the enclosure of the buffaloes' stall. The beams are laid across each other, the one pair being placed transversely on the pair lying beneath.
96 *gan = kan*: with a following adjective it means so, so much: *gan maparek tannun = as dense as a woven cloth.*
97 *tintian kala'*: the heddle to which the warp threads are attached. The meaning of the lines in the strophe is: that when the heddle is lifted, every thread attached to it is raised. But he who summons the gods is not like the warp because it is possible for him to miss out one of them.
Let me now awaken the gods who accompany thee at the place where
the sun descends, the gods, all eight of them,
let me arouse the ones, with thee, revered as lords, where the shining
one sinks down, the lords, complete in number.

The gods, all eight of them in the South, at the back of the earth,
the lords in the South, complete in number.

The gods, all eight of them in the East of the firmament,
the lords where the shining one ascends, complete in number.

The gods, all eight of them in the North, the head of the firmament,
the lords in the North, complete in number, at the upper part of that
which lies stretched out, round, like the disc of the sun.

The gods, all eight of them in the centre of the firmament,
the lords, complete in number, in the highest part of the all-covering
roof.

Round thee now, lords great of compassion, have I gone,
from the right, fingerling the strumming instrument, summoning thee,
I have come to the end of calling everyone of thee, plucking the golden
strings, from low unto high.

Perchance there are some of thee whom the tips of my lips have for-
gotten to mention; that is because I have not been as complete as
a piece of closely-woven cloth,
mayhap there are some among thee who have been overlooked in the
words I have spoken, in their regular order; the reason is that I have
not been amidst them, like the narrow bar that goes between the
separated warp threads.

Then to Puan Matua do I surrender it, from the beginning to the end,
before To Kaubanan do I cast it, from start to finish.

Wilt thou then, as the first in the row of the sleeping ones, call thy
go-gods, from here and from there, if I have been in default against
thy mountain?

To thee, To Kaubanan, do I address myself, as the foremost of the
slumbering ones, to make heard the summons to and fro, as the
cock calls the hens, if I have been neglectful of thy high hill.

97 kamumo kupairin = I take thee as being the one on the extreme end of the
row. The sleeping ones and the ones who are lying down, who are summoned/
awakened by this invocation and are invited to proceed with their gifts (blessings)
to the offering place and to sit down on the tjendana tree (str. 122), are the
gods.
randan = edge.
buntummi = thy mountain.
98 Apa silelemokomi kupaliliñ kanan kukambio santunñ, 
upu'mokomi kutamben kalumbassik kuko'bi' riti bulaan.
99 Garagakomi sanda sililiñ iti' tanñana lanñiñ, 
tampamokomi sanda sigontiñ lan masuñgana to paoñanan.
100 Ammi garaga sañkederen, 
ammi tampa sañtiankaran.
101 Ammi sipadolo-dolomi, 
ammi sipatañja-tanñami, sipaundi-undimmi.
102 Apa da mima'kambelanñ-belanñ, 
da mima' bantala-tala.
103 Pamagasai to' taliñammi, 
paturrükki lamba' beluakmi.
104 Ammi pokinallo ilalan takinan pia, 
ammi pobokoñ dilambanan selleran lotoñ ulu.
105 Ammi pokinallo ilalan ma' bala teññ, 
mipobokoñ dilambanan ma'pankuñ karambau.
106 Ammi pokinallo ilalan pare tallu bulinna, 
ammi pobokoñ dilambanan ke' te' tallu eteñña.
107 Ammi pokinallo ilalan sarita to lamban, 
ammi pobokoñ dilambanan maa' to unnoronñ.
108 Ammi pokinallo ilalan doti lanñiñ tuo balo', 
ammi pobokoñ dilambanan seññ tumbo kulau'.
109 Ammi pokinallo ilalan gajañ ditarapani, 
ammi pobokoñ dilambanan kandaure salombe'.
110 Ammi pokinallo ilalan patoko ma' dandan, 
ammi pobokoñ dilambanan rara' tikui kolloñ.

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98 *kutamben kalumbassik* = I have laid thy ends across each other like the arcs of split bamboo; these act as an enclosure and are stuck end-over-end in the ground.

102 *ma'kambelän* = naked.

103 The meaning here is that the gods must take provisions with them. The idea is that these provisions are carried as women do loads, on their backs. The load is supported by a band passing across the forehead and above the ears.

110 *patoko* = neck chain. Both the *patoko* and the *rara'* are neck chains worn by women. The *patoko* is the larger. It consists of large heavy oblong beads which are made of a dark brown resin overlaid with gold. The *rara'* has these same heavy beads but between each bead there are a few small ones; and see 2.
OFFERTORIES AND INVOCATION

Round thee now have I gone from the right, fingering the strumming
instrument, summoning thee,
I have now come to the end of calling thee, plucking the golden
strings, from the one end to the other.

Summon now a gathering, consisting of all the gods in the centre of the
firmament,
bring about a meeting, in which are included all in the highest part
of the all-covering roof.

Arrange a start complete,
from a united departure.

Let the ones who stand in the front go together and lead the way,
the ones in the middle go together, and the ones at the end go together.

But thou shalt not go empty-handed,
thou shalt not be without anything.

Make heavy that which rests above thine ears,
let it make tangled the hair of thy head.

As sustenance for the journey, take the carrying of offspring on the
hip,
as provisions on the way, take the bearing of a human being at the
waist.

As sustenance for the journey, take the stalling of the buffaloes,
as provisions on the way, take the stabling of the kerbau.

As sustenance for the journey, take the three-eared rice,
as provisions on the way, take the cut one, branched in three.

As sustenance for the journey, take the old long narrow blue woven
cloth, with the design of men fording a river,
as provisions on the way, take the old short wide fabric, with the
pattern of swimming men.

As sustenance for the journey, take the good fortune-bringing old short
wide woven cloth, with the cross motif on it,
as provisions on the way, take the prosperity-bearing fabric with the
selan motif on it.

As sustenance for the journey, take the gold kris of great size,
as provisions on the way, take the piece of beadwork, with the cords
hanging low.

As sustenance for the journey, take the large neck chain, with the
beads strung in a row,
as provisions on the way, take the gold chain circling the neck.
111 Ammi pokinallo ilalan lola’ tuo balo’,
ammi pobokoŋ dilambanan indo’na ianan.
112 Ammi pokinallo ilalan tindo maelo,
ammi pobokoŋ dilambanan mamma’ makatoŋan-toŋan.
113 Ammi pokinallo ilalan lindo masakke,
ammi pobokoŋ dilambanan rupa maradindīŋ.
114 Ammi pokinallo ilalan mendaun sugi’,
ammi pobokoŋ dilambanan mentsaŋke ianan.
115 Mintu’ to la napoinaa te to ma’rapu tallaŋ la mipokinallo ilalan,
makalima’na to la napobateŋ te to ma’kaponan ao’ la mipobokoŋ
dilambanan.
116 Kamumo deata mamase,
kamumo puası sa’pala buda.
117 Buŋka’mokomi ba’bana laŋi’,
killaŋmokomi pentiroanna to paŋyanan.
118 Ammi boŋsuran eran manikmi lan di Kesu’,
ammi randukan kalisuan bulaanmi lan di Bełoara’.
119 Ammi ma’lalan tindak sarira,
ammi ma’lambanan taraue.
120 Apa da milempaŋ to minda-to minda,
dapa mima’lalan tau laen.
121 La rampo lembaŋkomi inde tiŋo banuanna to ma’rapu tallaŋ,
là tu’ung kali-kolikoni indete paŋrante manikna to ma’kaponan ao’.
122 Ammi torro bulaan dao sendana sugi’ ma’paŋjan-paŋjan,
ammi unnesuŋ batan-batun dao kaju mentsaŋke ianan ma’damerak-
merak.
123 Ammi paŋjan bolu sitamu ura’na,
kalos ponno issinna, kapu’ ma’lumpa bumbuŋan.

111 lola’ = large armband. This ornament has short thin sticks of gold projecting all round it and a small precious stone is set in the extremity of each stick. 
indo’na ianan = Mother of the Possessions; it is the parallel of lola’; the band from which gold sticks project being the ‘Mother’ and the precious stones the ‘Possessions’.
112 makatoŋan-toŋan = actual, true.
118 The clan house for which the merok feast is held is in the Kesu’ territory, in the Ranteŋao country. The founders of this clan house are, according to tradition, descendants of Puası riKesu’ = The Heaven Born, who descended onto the Kesu’ rocks. Bełoara’ is a region abutting onto the Malenọŋ rocks, it is in the area of Ba’tan, a village in the Kesu’ territory.
120 to minda-minda = any people whatsoever.
122 ma’damerak-merak = colouring the mouth red.
As sustenance for the journey, take the large good fortune-bringing armband, with the small gold sticks, as provisions on the way, take the Mother of the Possessions.

As sustenance for the journey, take an auspicious dream, as provisions on the way, take a pregnant nocturnal vision.

As sustenance for the journey, take a countenance full of goodwill, as provisions on the way, take a benevolent appearance.

As sustenance for the journey, take a quantity of riches, like foliage, as provisions on the way, take a manifold branching of precious things.

As sustenance for the journey, take thou everything that will be in the thoughts of the clan members present, numerous as bamboo culms, as provisions on the way, take thou all the things of which the ones whose group always increases like a bamboo stool, are mindful.

Thou art merciful gods, thou art lords great of compassion.

Open the door of thy sky, throw open the window of the all-covering roof.

So that thy stairs of beadwork may be lowered onto the Kesu’, in order that thy golden stairs may be let down in Beloara’.

Then shalt thou take the rainbow as thy path, thou shalt make thy way along the arch of the sky.

And thou shalt not branch off onto the one way or the other, thou shalt not take the path of other people.

So that thou arrivest here, at the forecourt of the house of the clan members, numerous as bamboo culms, like the coming of a prau, in order that thou comest here, to the court, which shines like beads, of the ones whose group always increases like a bamboo stool, like a small boat bumping (against the landing stage).

Then, glittering like gold, shalt thou take thy seat on the richly laden tjendana tree, while chewing the betel quid, then, shining like tiny round gold beads, thou shalt sit on the tree whose branches are full of precious things, whilst thou makest thy mouths red.

Then shalt thou partake of the betel leaves with the nerves that come together, and well-filled areca nuts, and lime, like bubbling cream on milk.

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*batan-batan* = tiny round gold beads; for example, the small beads between the large beads of the *rara’s*, the neck chain.

"...while thou makest thy mouths red", refers to the red saliva produced by the action of the lime on the betel fruit or the leaf when the betel quid is chewed.
124 Apa kamumo deata mamase,
kamumo puɔŋ sa’pala buda.
125 Apa tumanan rampa’pokomi taliŋa duammii,
apa lumidan maja-majapokomi suluŋ patomalimmii.
126 Apa denni manii te kupasibekoan,
denni manii te kupasikairian.
127 Denni manii dolona kupaundinna,
denni manii undinna kupadolona.
128 Kamupa la kupa’buaŋi sanda randanna la umpasirundunun buloi,
kamupa la kupa’kolakanni sanda birịŋna la umpasitete malaa’i.
129 Ammi bulo saŋlampa to tumampaku,
ammu tallaŋ taŋ kelesoan puɑŋ to mɑŋgaragaŋku,
130 umbaŋuni ada’ randan pudukku,
la usserek bannaŋ nene’ mendeatanna titaŋan tallu.
131 Ammi motokki lila pa’pakilala leŋko lilaku,
lamibile pantasi to dolo kapuaŋanna samba’ batu lalikan.
132 Ammi baŋuni dukai ada’ te to ma’rapu tallaŋ,
siria boŋana gau’.
133 Mɪmɪtʊkkɪ lɪla pa’pɑkɪlala te to mɑlɪmbo kaluku,
sisaladaŋ samara bisara.
134 Apa denni manii alukna boŋana gau’ sibekoan,
den manii saŋka’ beloŋ-belोŋanna te samara bisara sikairian.
135 Den manii dolona dipaundinna,
den manii undinna dipadolona.
136 Kamupa la dibuaŋi sanda randanna la umpasirundunun buloi,
kamupa la dipa’kolakanni sanda biriŋna la umpasitete malaa’i.

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125 suluŋ = flute, pipe; it is the parallel for ear.
129 bulo saŋlampa = straight internode of thin bamboo; here it means: straight as
   an internode of thin bamboo.
130 tallaŋ taŋ kelesoan = thin bamboo culm without nodes.
132 “the three belonging together”, are the buffalo, the pig, and the fowl.
133 malimbo = gathered together in a circle; saŋlimbo = a collection of something;
   for example, a stool of bamboo culms.
For thou art merciful gods,
thou art lords great of compassion.

Bend now thine ears sympathetically,
incline thy flutes on either side in a friendly way.

If I have summoned the one or the other in an incorrect manner,
if I have not joined the one with the other in the proper way.

If I have put the first one last,
if I have placed the last one first.

Then I surrender it to thee, from the beginning to the end, to put
it in order in the proper manner,
then I cast it before thee, from start to finish, to arrange everything
in the right way.

So that thou, my creator, in the correct order,
so that thou, Lord, my maker, without irregularity,

Shalt bring to the tips of my lips the recollection of the arrangement
of the traditional way,
so that, one by one, mention may be made of the divine progenitors
of the three that belong together.

So that thou shalt cause to arise in the enumeration by my tongue,
in regular order, speech that will bring recollection to the mind,
in order that mention shall be made separately of each of the progenitors,
revered as lords, of the ones that belong together, like the
three stones of the hearth.

Thou shalt also recall the tradition of those present,
the clan members, numerous as bamboo culms, who together care
for the most excellent of feasts.

So that thou shalt cause to arise in those who are gathered here
together in a group, in order to maintain the most precious adat
performances, speech that will bring recollection.

For it may be that rites of the most excellent of feasts are disjointed,
perhaps the required parts of the arrangement of the most precious
adat performances have not been fitted together properly.

It may be that the first one has been put last,
perhaps the last one has been placed first.

Then will it be surrendered to thee, from the beginning to the end,
so that thou canst put it in order in the proper manner,
then it will be cast before thee, so that thou canst arrange everything
in the right way.
137 Namalosok te boñana gau’ mitarima pala’,
an na matinuru’ te samara bisara misarande paraja.
138 Natonton te kapemalaran sisombo lu manjan dio to ma’rapu tallan, 
nasalajjan-lajjanana mendaun sugi’ uŋkallo tajjan am laŋi’.
139 Natu’tun sakendek-kendekna sipembealan pa’urande-rande, dio 
tondon te bataŋna to malimbo kaluku, 
sakendek-kendekna mentaŋke ianana usse’pa’ barrena allo.
140 Apa la kubalik bombaŋmo te randan dipudukku sile maŋkali oto’, 
la kupasule uaimo te dara’ leŋko lilaku tibalik ma’poŋa parompoŋ.
141 Aŋku tundan saŋdeatammi inde dion maŋirina litak, 
kuruŋa saŋkapuŋammi inde dion maŋapi’na tana.
142 Deata dibaŋganni banua rokko, 
puaŋ diosokki a’riri sanda pati’na.
143 Deata sipatu botto ulunna dipolalan dion mai, 
puaŋ sidara’ pa’baruwanna diolai.
144 Deata patulak tua’, 
puaŋ pasarande paraja.
145 Deata parande pala’, 
puaŋ pasarande taruno.
146 Deata pasali-sali, 
puaŋ patuma’bakan.
147 Deata umpasisuka’ boŋi allo dion, 
puaŋ umpasikararoan tanda malilin masiŋ.
148 Deata umpatuŋara padan, 
puaŋ umballa’ tana kalua’.
149 Deata ungaraga uma ba’kambuno lumu’, 
puaŋ urrante panompo dokke dokkean.

141 maririnna litak = the yellowness of the soil.
This expression refers to the natural large holes or clefts in the ground.
maŋapi’na tana = the layers of the earth lying on each other. Both these expressions mean the lower layers of the earth, the layers of the underworld. An other word for the underworld is: to kengkok, see 177.
142 deata dibaŋganni banua rokko = god upon whom the houses are built; i.e., Pono, Tulakpadan = Lord Who Supports the Earth; he who lives under the earth.
unnosok = to stick in a hole; to plant.
143 pa’baruwan = the parting in the middle of the hair.
146 patuma’bakan = the structure of slats laid over the cross beams and on which the floor rests.
*Who places himself as the floor*, i.e., upon whom the earth is stretched.
So that thou mayest receive on the palms of thy hands, unhindered, this most excellent of feasts, in order that thou mayest take on the flat of thy hands, unhampered, this most precious adat performance.

May these offerings of the clan members, numerous as bamboo culms, be borne on each other on high on the shoulders, may they reach the centre of the firmament, always increasing in luxuriance and abundance, like foliage.

May they always rise, and ascend to the summit in their magnitude, excelling each other in the size of the gifts, at the side of those who are gathered round in a group, like coconut palms, in the forecourt, may they continue to increase in quantity, like the branches of the tree, and reach to the shining sun.

Now will I turn back the tips of my lips, as do the waves, to unearth what was at the start, now will I take back all the words I have spoken, in their regular order, as water flows back, to dig up what was at the beginning.

Let me now awaken thy co-gods below us, in the clefts of the earth, let me now arouse the ones, with thee, revered as lords, beneath us, in the layers lying on each other in the depths of the ground.

God below us, upon whom the houses are built, lord upon whom the poles, which are cut to the correct size, are erected.

The god upon whose skull it is fitting for us to walk, lord over the middle of whose head it is seemly to tread.

The god who is the support of prosperity, lord who carries the welfare [of people] on the palms of his hands, God who holds the protecting [of people] on the flat of his hands, lord who spread out his fingers as a floor beneath mankind.

God who placed himself as the floor of the earth, lord who is the under layer of it.

God below, who balanced the period of the night and the day against each other, lord who determined the mutual relation between the dark time and the light time.

God who laid out the ricefields, lord who spread out the broad plain.

God who formed the wet ricefields, with duckweed as a sunshade, lord who spread out level the dyked sawahs, full of water plants.
Deata untanan pesuŋan banne sirenden, puŋŋ unnosok pa’tagarian.

Deata lumumbəŋ laŋi’ rokko,
puŋŋ sumoŋko’ to palulluŋan.

Deata tumari’ allo,
puŋŋ rumimba’ bulan.

Deata tumampa tau,
puŋŋ kumomboŋ to sanda raŋka’na.

Deata tumampa to ma’puduk mundan,
puŋŋ kumomboŋ to ma’illoŋ karumisik.

Deata tumampa pare tallu bulinna,
puŋŋ kumomboŋ ke’te’ tallu eteŋna.

Deata tumantan gaun,
puŋŋ rumembon salebu’.

Deata rumapa guntu’,
puŋŋ rumanda galugu.

Deata umbaŋko tindak sarira,
puŋŋ unna’ta’ taraue.

Deata unnambo’ bintoen tasak,
puŋŋ ussearan asi-asi dannari.

Deata rume’pe’ Buŋa’,
puŋŋ unkalupeta Sadaŋ.

Deata untoke’ manukna Lapandek,
puŋŋ unnaijinni londoŋna Poŋ Tulaŋdidi’.

Deata mamase,
puŋŋ sa’pala buda.

Deata saŋpapa’na rokko,
puŋŋ duŋŋ papa’na rokko.

Deata tallunna papa’na rokko,
puŋŋ a’pa’na papa’na rokko.

Deata limanna papa’na rokko,
puŋŋ annanna papa’na rokko.

Deata pitunna papa’na rokko,
puŋŋ karuanna papa’na rokko.

Deata kaseranna papa’na rokko,
puŋŋ ganna’ saŋpulo duanna papa’na rokko.

Ma’lolok didinna rokko,
ma’eru balusunna.

“who spread abroad the light of the late part of the night”; strophe 62 reads: “who spread abroad the lights of the gods”. 
150 God who delineated the offering places, one after the other, in the ricefields.
   lord who marked out the places on the ground where the fragrant grass is burnt.
151 God who arched the firmament downwards,
   lord who created the all-enfolding as the covering roof.
152 God who fashioned the sun as a disc,
   lord who cut out the moon as a circle.
153 God who created mankind,
   lord who formed the ones whose limbs are complete.
154 God who fashioned the one with lips like those of the wild duck,
   lord who created the one whose nose is like that of a small wild duck.
155 God who formed the three-eared rice,
   lord who shaped the cut one, branched in three.
156 God who made the clouds to scatter,
   lord who separated the mists from each other.
157 God who made the thunder to roll,
   lord who caused the storm to break.
158 God who curved the rainbow,
   lord who spanned the arch of the sky.
159 God who scattered the yellow-shining stars,
   lord who spread abroad the light of the late part of the night.
160 God who made the Pleiades to stand together,
   lord who fashioned the curve of the constellation shaped like a mouth.
161 God who hung up the Fowl of Lapandek,
   lord who made the wind to blow over the Cock of Pəŋ Tulanididi’.
162 Merciful god,
   lord great of compassion.
163 God of the first layer of the earth below,
   lord of the second layer of the earth below.
164 God of the third layer of the earth below,
   lord of the fourth layer of the earth below.
165 God of the fifth layer of the earth below,
   lord of the sixth layer of the earth below.
166 God of the seventh layer of the earth below,
   lord of the eighth layer of the earth below.
167 God of the ninth layer of the earth below,
   lord of the twelfth layer of the earth below, in completeness.
168 He has a zenith like that of the leaf ribs of the sugar palm below,
   it tapers to a thin end, like an armband of white shell.
169 Ma'tampak tambulinna.
170 Iamo Poŋ Tulakpadaŋ to,
iamo puas parande paduduŋ.
171 Iamo deata mamase,
iamo puas sa'pala buda.
172 Deata sanda karua dioŋ kalambunan allo,
puas ganna' bilaŋanna.
173 Deata sanda karua lo' eŋkona padaŋ dioŋ,
puas ganna' bilaŋanna.
174 Deata sanda karua lan rampe matallo,
puas ganna' bilaŋanna.
175 Deata sanda karua daanna lu,
puas ganna' bilaŋanna.
176 Deata sanda karua lan taŋana padaŋ,
puas ganna' bilaŋanna.
177 Silemokomi kupaliliŋ kanan kukambio santuŋ, deata to keŋkok,
upu'mokomi kutamben bala tedor kuko'bi' riti bulaan, puas to kebalı'bi'.
178 Denkomi manii nasalapa te randan dipudukku,
denkomi manii nandelier te dara' lenko lilaku.
179 Kamumo kamu, Poŋ Tulakpadaŋ,
randan to mamma' sitamban saŋdeatammi.a)
193 Mintu' to la napoinaa te to ma'rapu tallaŋ,
mintu' to la napoba'teŋ te to ma'kaponan ao'.
194 Ammi pabendan eran manikmi,
mipate'daŋ kalisuan bulaanmi.
195 Ammi ola kalimbusaŋ boba,
ammi polalaŋ to' mata uai.
196 Ammi so'boi rante,
ammi rubak tandoŋ sea-sea.
197 Ammi bille lolokna riu,
mipoli' taŋke luana.

a) Strophes 180—192 are similar to strophes 29—114 of B, and are therefore not
included.

177 to keŋkok from to keŋkok = the ones with tails.
to kebalı'bi' = the ones with fins.
169 It goes to a sharp point, like the tip of a lance.
170 That is *Pron Tulakpadan*,
that is the lord who holds [the earth] on the flat of his hands, who
bears [the earth] on his head.
171 That is the merciful god,
that is the lord great of compassion.
172 Thou gods, all eight of thee, where the sun descends,
lords, complete in number.
173 Thou gods, all eight of thee in the South, below, at the back of
the earth,
lords, complete in number.
174 Thou gods, all eight of thee in the East,
lords, complete in number.
175 Thou gods, all eight of thee in the North,
lords, complete in number.
176 Thou gods, all eight of thee in the middle of the earth,
lords, complete in number.
177 Round thee now, gods of the underworld, have I gone from the right,
fingerling the strumming instrument, summoning thee,
I have come to the end of calling thee, lords of the subterranean region,
plucking the golden strings, from low unto high.
178 Perchance the tips of my lips have forgotten one of thee,
mayhap one of thee has been overlooked in the words I have spoken,
in their regular order.
179 Wilt thou then, *Pron Tulakpadan*, as the first in the row of the
sleeping ones, now call thy co-gods from here and from there?
193 Everything that will be in the thoughts of the clan members present,
numerous as bamboo culms,
all the things of which the ones, whose group always increases like
a bamboo stool, are mindful.
194 Wilt thou erect thy step of beadwork?
Wilt thou set up thy golden stairs?
195 In order to take the unfailing well as thy way,
with the object of treading the welling-up spring as thy path.
196 Wilt thou make thy way on the field,
wilt thou open a path through the broad plain.
197 Wilt thou separate the heads of the grass,
and push aside the stalks of the *luana* grass.
198 Ammi rampo lembaŋ indete sa’de banuanna to ma’rapu tallaŋ,
ammi tu’tun kol-koli indete paŋrante manikna te to ma’kaponan ao’.
199 Ammi toŋkon dao sendana suŋi’ sitammu saŋdeatammi ma’paŋan-paŋan,
ammi unnesuŋ dao kaju mentaŋke ianan sirompa’ saŋkapuaŋammi
ma’damerak-merak,
200 Ammi metaa mammi’,
ammi melale’ sanda marasa.
Pa kamumo deata mamase,
kamumo puaŋ sa’pala buda.
201 Apa la umbalik boboma’ randan dipudukku sulə maŋkali oto’,
la umpasule uaimo’ dara’ leŋko lilaŋk tibalik ma’poŋka parompoŋ.
202 Anku tundan saŋdeatammi lan kapadaŋanna,
kuruŋa saŋkapuaŋammi lan kapajan-pajananna.
203 Iamo deata kisano’koran,
iamo puaŋ kisanesuŋan.
204 Iamo deata kitimba bubunna,
puaŋ kisiok menguliliŋa.
205 Deata kileleŋ kajunna,
puaŋ kiala tanan-tananana, kikalette’ utan malunanna.
206 Deatanna pole padaŋ di Kesu’,
puaŋa pole padaŋ di Beloara’.
207 Iamo deata napabuŋa’ toŋkon nene’ mendeataŋki lan kapadaŋanna ke
bendanni kapemalaran,
iamo puaŋ tipamulanna napaunnesuŋ to dolo kapuaŋaŋki, ke tunannaŋi
kapa’urande-randean.
208 Ia dukamo deata malute pakorok londoŋ lako saŋdeatanna,
iamo puaŋ mabaŋko patitian bajan lako saŋkapuaŋanna.
209 Deata lembaŋna pole padaŋ di Malenoŋ,
puaŋa pole padaŋ di Koŋkaŋ.

200 *sanda* = complete.
205 *kikalette’* = we cut it off with the nail.
207 *napabuŋa’* = he causes himself to be the first.
209 The *Malenoŋ* is a cluster of rocks to the south-east of the capital, *Rantepao*.
The complex of the four villages grouped round the rocks, namely, *Ba’tan, Pao, An’in-an’in* and *Toŋa*, are called *Tikunna Malenoŋ* = those which lie round the
Malenoŋ.
*Koŋkaŋ* is a protruding spur of rock of the *Malenoŋ* rocks.
*Alanbatu* = The Stone Rice Granary, is a place on Mt. *Kesu’* where the stone
rice granary of *Polopadaŋ*, the ancestor, of a number of Toradja territories,
stood.
*Bualayuk* is a region near *Alanbatu*. 
Then arrive here, at the forecourt of the house of the clan members, numerous as bamboo culms, like the coming of a prau, then come here, to this court, which shines like beads, of the ones whose group always increases like a bamboo stool, like a small boat bumping [against the landing stage].

Wilt thou then take up thy seat on the richly laden tjendana tree, and there meet thy co-gods, while chewing the betel quid, wilt thou then sit down on the tree whose branches are full of precious things, together with the ones who, with thee, are revered as lords, whilst thou makest thy mouths red.

Wilt thou then laugh in a friendly way, and bestow thy sweetest smile, because thou are merciful gods, thou art lords great of compassion.

But now I will turn back the tips of my lips, as do the waves, in order to unearth what was at the start, now I will take back all the words I have spoken, in their regular order, as water flows back, to dig up what was in the beginning.

Let me awaken thy co-gods on the earth, let me arouse the ones who, with thee, are revered as lords in the open fields.

These are the gods among whom we sit together, these are the lords with whom we take our places.

These are the gods from whose wells we scoop, the lords from whose bubbling [wells] we draw water.

The gods whose timber we cut down, the lords whose produce we pick, whose lush verdure we pluck.

Also the God of the Kesu' territory, also the Lord of the Beloara' region.

That is the god whom our divine ancestors requested to be the first to sit down with us, when the offerings stood ready, that is the lord whom our forefathers, revered as lords, begged to be the first to take a seat here, when the offering gifts had been prepared.

That is the god who summons his co-gods together in a fluent way, as a cock calls the hens together, that is the lord who calls in a skilled manner, as a parakeet shrieks, the ones who, with him, are revered as lords.

In addition, the God of the territory of the Malenoŋ region, the Lord of the district of Konkan. 

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210 Deata lembaŋna pole padaŋ di Alanbatu, puana pole padaŋ di Bualajuk.
211 Deata lembaŋna pole padaŋ di Baniku, puana pole padaŋ di Lebani'.
212 Deata lembaŋna pole padaŋ di Buntuasa, puana padaŋ di Likudeata.
213 Deata lembaŋna padaŋ di Sitodo', puana padaŋ di Ranqala'bi'.
214 Deata lembaŋna padaŋ di Leatuŋ, puana padaŋ di Maŋkaraŋa.
215 Deata lembaŋna padaŋ di Patua', puana padaŋ di Mila'.
216 Deata lembaŋna padaŋ di Buntuo', puana padaŋ di Paniki.
217 Deata lembaŋna padaŋ di Rantea',
218 Deata lembaŋna padaŋ di Pedamaran, puana padaŋ di Taŋdanun.
219 Deata lembaŋna padaŋ di Pantilaŋ, puana padaŋ di Sumalu.
220 Deata lembaŋna padaŋ di Palopo, puana padaŋ ditana Luwu'.
221 Deata lan tasik kalua', puar lan bombar malolaŋan.
222 Deata dio randanna laŋi', puar dio leelan uran.
223 Deata lembaŋna padaŋ di Nangi, puana padaŋ di Bosokan.

211 Baniku, a region on the spur of Mt. Kesu', near the village of Ba'tan. Lebani' is a spur of the Sarira rocks, near the village of Tonga in the Kesu' territory.
212 Buntuasa is a small rock of lime in La'bo', a complex of villages, in the eastern part of the Kesu' territory. Likudeata = The Pool of the Gods, is a water-filled sawah in the above mentioned La'bo' group of villages.
213 Sitodo' is a region near the village of Randanbatu, in the Kesu' territory.
214 Leatuŋ is a complex in the north-east of the Sanalla' territory.
215 Patua' is a region on the declivity of Mt. Bebo, in the above mentioned Leatuŋ complex.
216 Mila' is a village close to the above mentioned village of Patua'.
216 Buntuo' from Buntu ao' "The Mountain where there is much thick bamboo", is a territory in the south-east of the Rantepao country.
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210 As well as the God of the territory of the Alanbatu region, the Lord of the district of Bualayuk.
211 And the God of the territory of the Banjadu region, the Lord of the district of Lebani'.
212 And further, the God of the territory of the Buntuasa region, the Lor dof the district of Likudeala.
213 And the God of the territory of the Sitodo' region, the Lord of the district of Rangala'bi'.
214 The God of the territory of the Leatun region, the Lord of the district of Manjarana.
215 The God of the territory of the Patua' region, the Lord of the district of Mila'.
216 The God of the territory of the Buntao' region, the Lord of the district of Paniki.
217 The God of the territory of the Ranteaa' region,
218 The God of the territory of the Pedamaran region, the Lord of the district of Tandanun.
219 The God of the territory of the Pantilaj, region, the Lord of the district of Sumalu.
220 The God of the territory of the Palopo region, the Lord of the area of the territory of Luwu'.
221 The God in the extended sea, the Lord in the broad waves.
222 The God at the edge of the sky, the Lord at the region from which the rain moves.
223 The God of the territory of the Nangala region, the Lord of the district of Bosokan.

Paniki is a region in the west of the Buntao' territory: it is on the declivity of Mt. Ranji.

217 Ranteaa' is a region near the village of Tandun, in the La'bo' complex; Tandun lies on the southern declivity of Mt. Pedamaran.

218 Mt. Pedamaran (the region where there is resin) lies to the east of the Rantepao country. Tandanun lies on the declivity of Mt. Pedamaran, in the Buntao' territory.

219 Pantilaj is one of the Toradja mountain territories in the Palopo country to the south-east of the Rantepao country. It is one of the four territories of the federation called annan pulona tonkonan = the sixty clan-houses; the chief of the Pantilaj adat community has the title of 'iston kalua' = The large rice block.'

220 Palopo is the capital of the kingdom of Luwu' on the Gulf of Bone.

223 Nangala is a territory in the east of the Rantepao country.

Bosokan is a village in the east of the Nangala territory.
224 Deata lembaṅṇa padaŋ di Paŋa', puanga padaŋ di Sitodon.
225 Deata lembaṅṇa padaŋ di Tondon, puanga padaŋ di Batulobo'.
226 Deata lembaṅṇa padaŋ di Balusu, puanga padaŋ di Bontoŋ.
227 Deata lembaṅṇa padaŋ di Sa’dan, puanga padaŋ di Bori’.
228 Deata lembaṅṇa padaŋ di Paŋli, puanga padaŋ di Malakiri.
229 Deata lembaṅṇa padaŋ di Talluṅlipu, puanga padaŋ di Tagari.
230 Deata lembaṅṇa padaŋ di Kandeapi, puanga padaŋ di Parindiŋ.
231 Deata lembaṅṇa padaŋ di Barana’, puanga padaŋ di Tikala.
232 Deata lembaṅṇa padaŋ di Batukamban, puanga padaŋ di Riu.
233 Deata lembaṅṇa padaŋ di Pamabi’, puanga padaŋ di Salusule.
234 Deata lembaṅṇa padaŋ di Lempo, puanga padaŋ di Akuŋ.
235 Deata lembaṅṇa padaŋ di Sesean, puanga padaŋ di Lindotau.
236 Deata lembaṅṇa di Buntukarua, puanga padaŋ di Pa’padanunan.
237 Deata lembaṅṇa padaŋ di Baruppu’, puanga padaŋ di Bettuanŋ.

224 Paŋa’ and Sitodon are hamlets belonging to the village of Ba’tan in the Kesu’ territory, to the east of the capital, Rantepao.
225 Tondon is a territory to the east of the capital, Rantepao. Batulobo’ is a region in the Tondon territory.
226 Balusu is a territory in the north-east of the Rantepao country.
227 Sa’dan is a territory in the north of the Rantepao country. Bori’ is a complex in the north of the Tikala territory.
228 Paŋli is a village in the Bori’ complex.
229 Malakiri is a village in the Balusu territory.
230 Talluṅlipu is a village in the south-east of the Tikala territory.
231 Tikala is a territory in the north of the Rantepao country.
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224 The God of the territory of the Ḵaŋa region, the Lord of the district of Sitodon.
225 The God of the territory of the Tondon region, the Lord of the district of Batulobo'.
226 The God of the territory of the Balusu region, the Lord of the district of Bonton.
227 The God of the territory of the Sa'dan region, the Lord of the district of Bori'.
228 The God of the territory of the Panjli region, the Lord of the district of Malakiri.
229 The God of the territory of the Tallunjipu region, the Lord of the district of Tagari.
230 The God of the territory of the Kandeapi region, the Lord of the district of Parindin.
231 The God of the territory of the Barana region, the Lord of the district of Tikala.
232 The God of the territory of the Batukamban region, the Lord of the district of Riu.
233 The God of the territory of the Pamabi region, the Lord of the region of the River Salusule.
234 The God of the territory of the Lempo region, the Lord of the district of Akun.
235 The God of the territory of the Sesean region, the Lord of the district of Lindotau.
236 The God of the territory of the Buntukaruw region, the Lord of the district of Pa'padanunan.
237 The God of the territory of Baruppu region, the Lord of the district of Bettuan.

232 Batukamban is a village in the Riu complex of the Tikala territory.
233 Pamabi' is a village in the Riu complex.
234 Salusule is a river near the village of Pemanikan, in the Tikala territory.
234 Lempo is a village on the southerly declivity of Mt. Sesean; it belongs to the Bori' complex in the Tikala territory.
235 Akun is also a village of the Bori' complex; it is situated on the southerly declivity of Mt. Sesean.
235 Lindotau is a place on Mt. Sesean.
236 Buntukaruw is a village in the Tikala territory.
236 Pa'padanunan is a village in the Tikala territory; it is on the north-west declivity of Mt. Sesean.
237 Baruppu' is a complex in the north of the Ḵaŋa' territory.
Bettuan is a territory in the west of the Rantepao country, adjoining the Mamasa territory.
238 Deata lembaṇa padaŋ di Paŋala',
puaŋa padaŋ di Kattun.
239 Deata lembaṇa padaŋ di Sereale,
puaŋa padaŋ di Lolai.
240 Deata lembaṇa padaŋ di Pemanikan,
puaŋa padaŋ di Kondoŋan.
241 Deata lembaṇa padaŋ di Ba'lele,
puaŋa padaŋ di Paŋrante.
242 Deata lembaṇa padaŋ di Solo',
puaŋa padaŋ di Tampak.
243 Deata lembaṇa padaŋ di Mariri,
puaŋa padaŋ di Maruŋ.
244 Deata lembaṇa padaŋ di Siŋki',
puaŋa padaŋ di Paŋkalo' Puaŋ.
245 Deatanna padaŋ di Pao,
puaŋa padaŋ di Eranbatu.
246 Deata lembaṇa padaŋ di Kadunduŋ,
puaŋa padaŋ di Kanuruan.
247 Deata lembaṇa padaŋ di Salu,
puaŋa padaŋ di Kalinduŋan.
248 Deata lembaṇa padaŋ di Sopai,
puaŋa padaŋ di Taŋdirandan.
249 Deata lembaṇa padaŋ di Pioŋan,
puaŋa padaŋ di Napo.
250 Deata lembaṇa padaŋ di Laŋda,
puaŋa padaŋ di Madandan.

238 Paŋala' is a territory in the north-west of the Rantepao country. 
Kattun is a village in the Lolai complex in the Paŋala' territory.
239 Sereale is a village in the west of the Tikala territory.
240 Pemanikan is a village in the south-west of the Tikala territory. 
Kondoŋan is a village in the south-west of the Tikala territory.
241 Ba'lele is a village in the Tikala territory, to the west of the capital, Rantepao.
241, 242, 243 Paŋrante, Solo', Tampak, Mariri and Maruŋ are all villages of the 
Nonoŋan complex on the right bank of the River Sa'dan. Nonoŋan was originally 
the name of the clan-house of Manaek, the daughter of Pabane' and Ambun 
diKesu'. Ambun diKesu' was a daughter of Puaŋ riKesu', the heavenly being 
who descended onto the Kesu'.
244 Siŋki' is a rock to the west of the capital, Rantepao. 
Paŋkalo' Puaŋ is another name for the Salusule River; the Paŋkalo' Puaŋ region 
is in the neighbourhood of Pemanikan, in the Tikala territory.
245 The village of Pao lies to the south of the capital, Rantepao. Rantepao means 
Manga Plain. Pao derives its name from the legendary manga tree planted there 
by Mendurana, a Prince of Bone. He tried to entice the woman of nobie birth,
The God of the territory of the Pañala’ region, the Lord of the district of Kattun.

The God of the territory of the Sereale region, the Lord of the district of Lolai.

The God of the territory of the Pemanikan region, the Lord of the district of Kondoñan.

The God of the territory of the Ba’elele region, the Lord of the district of Panṣante.

The God of the territory of the Solo’ region, the Lord of the district of Tampak.

The God of the territory of the Mariri region, the Lord of the district of Maruan.

The God of the territory of the Sinji’ region, the Lord of the district of Pañkalo’ Puñ.

The God of the territory of the Pao region, the Lord of the district of Eranbatu.

The God of the territory of the Kadundun region, the Lord of the district of Kanuruñ.

The God of the territory of the Salu region, the Lord of the district of Kalinduñan.

The God of the territory of the Sopai region, the Lord of the district of Tañdirandan.

The God of the territory of the Pioñan region, the Lord of the district of Napo.

The God of the territory of the Landa region, the Lord of the district of Madandan.

Landorundun = The One whose Hanging Hair Is Long, The woman with hair seven fathoms long, to eat the fruit of the tree, so that he could unite in marriage with her.

Eranbatu is a protruding rocky part of the River Sa’dan, near the village of Pao.

Kadundun and Kanuruñ are villages in the Nonoñan complex, in the Kesu’ territory.

Salu is the name of a group of three villages on the northern declivity of Mt. Sopai; this group is in the Nonoñan complex. Kalinduñan is one of these three villages.

Mt. Sopai is in the south-west of the Rantepao country. Tañdirandan is a place on Mt. Sopai.

Pioñan is one of the territories in the west of the Rantepao country. Mt. Napo is in the west of the Rantepao country. The heavenly ancestor of the clan-houses in the territories in the west of the Rantepao country, descended onto this mountain.

Madandan is a territory in the south of the Rantepao country. Landa is a village in the Madandan territory.
251 Deata lembaŋna padaŋ di Tina',
puaŋna padaŋ di Padaŋiriŋ.
252 Deata lembaŋna padaŋ di Lambun,
puaŋna padaŋ di Baŋa.
253 Deata lembaŋna padaŋ di Malimboŋ,
puaŋna padaŋ di Ulusalu.
254 Deata lembaŋna padaŋ di Massila,
puaŋna padaŋ di Ledo.
255 Deata padaŋ di Rampoaŋbaŋa',
puaŋna padaŋ di Sapan Deata.
256 Deata lembaŋna padaŋ di Sado'ko',
puaŋna padaŋ di Sarapiaŋ.
257 Deata lembaŋna padaŋ di Buakaju,
puaŋna padaŋ di Rano.
258 Deata lembaŋna padaŋ di kalambunan allo,
puaŋna padaŋ di kabotoan kulla'.
259 Deata lembaŋna padaŋ di Simbuŋaŋ,
puaŋna padaŋ di Bau.
260 Deata lembaŋna padaŋ di Gasiŋ,
puaŋna padaŋ di Paŋo-paŋo.
261 Deata lembaŋna padaŋ di Baŋkele,
puaŋna padaŋ di Gandaŋbatu.
262 Deata lembaŋna padaŋ di Duri,
puaŋna padaŋ di Malua'.
263 Deata lembaŋna padaŋ di Bamba Puaŋ,
puaŋna padaŋ di Rura.

251 Tina', Padaŋiriŋ and Lambun are villages in the Topparan territory.
252/253 Baŋa and Malimboŋ are territories in the north-west of the Ma'kale country.
253 Ulusalu is a territory in the west of the Rantepao country, west of the Pioŋan territory.
254 Mt. Massila is in the north-west of the Ma'kale country.
255 Ledo is a territory in the west of the Rantepao country.
255 Sapan Deata is a place in the River Sa'dan where Sandabilik, the wife of Tamborolanji', the ancestor of the puaŋ lineages who descended from heaven, rose from the river.
256 Mt. Sado'ko' is in the south-west of the Ma'kale country.
257 Sarapiaŋ is a region on Mt. Sado'ko'.
257 Buakaju and Rano are territories in the south-west of the Ma'kale country, on the right and left bank of the River Sa'dan, respectively.
259 Simbuŋaŋ is a territory in the south-west of the Ma'kale country. In language and adat usages, it conforms to the territories of Tandalaŋan in the Mamasa country, which lie on the right bank of the River Masuppu'.
251 The God of the territory of the Tina’ region, the Lord of the district of Padanirić.
252 The God of the territory of the Lambun region, the Lord of the district of Bana.
253 The God of the territory of the Malimboń region, the Lord of the district of Ulusaliu.
254 The God of the territory of the Massila region, the Lord of the district of Ledo.
255 The God of the territory of the Rampoonbaba’ region, the Lord of the district of Sapan Deata.
256 The God of the territory of the Sado’ko’ region, the Lord of the district of Sarapić.
257 The God of the territory of the Buakayu region, the Lord of the district of Rano.
258 The God of the region where the sun descends, the Lord of the region where the shining one sinks down.
259 The God of the territory of the Simbuana region, the Lord of the district of Bau.
260 The God of the territory of the Gasin region, the Lord of the district of Pano-pano.
261 The God of the territory of the Bankele region, the Lord of the district of Gandańbatu.
262 The God of the territory of the Duri region, the Lord of the district of Malua’.
263 The God of the territory of the Bamba Puan region, the Lord of the district of Rura.

260 Mt. Gasić is south of the capital, Ma’kale.
Panocolate is a village on the declivity of Mt. Gasić; it lies south of the capital, Ma’kale.
261 Bankele is the name of a group of villages belonging to the Gandańbatu complex in the Menkendek territory.
262 Duri is the name of a community of three territories, namely, Alla’, Malua’ and Buntubatu belonging to the Masenrempu’ Federation, southward of the Ma’kale country.
263 Mt. Bamba Puan = “The Region of the Gods”, is north of the capital, Enrekaj. According to tradition, the “Land of Souls”, Puya, of the South Toradja, is in the neighbourhood of this mountain. The souls of those for whom the full-dress death ritual is performed, climb from this mountain to heaven. Rura = “Pool”, is the name of a place where the ground has subsided, south of Kalosi, the result, according to tradition, of an incestuous marriage that was concluded there. All the participants at the feast perished as the ground subsided, except London diRura who was spared by Puan Matua.
264 Deata lembaraña padañ di Sinadi, puarna padañ di Se’ke’.
265 Deata lembaraña padañ di Uluwai, puarna padañ di Simbuanañ.
266 Deata lembaraña padañ di Batualu, puarna padañ di Tokesan.
267 Deata lembaraña padañ di Marindinñ, puarna padañ di Menkendek.
268 Deata lembaraña padañ di Sarimbano, puarna padañ di Banua Puan.
269 Deata lembaraña padañ di Tenan, puarna padañ di Kandora.
270 Deata lembaraña padañ di Kaero.
271 Deata lembaraña padañ di Dañle’, puarna padañ di Burake.
272 Deata lembaraña padañ di Aa’kaman, puarna padañ di Ma’kale.
273 Deata lembaraña padañ di Tar bunko, puarna padañ di Bunjin.
274 Deata lembaraña padañ di Mendetek, puarna padañ di Lion.
275 Deata lembaraña padañ di Lemo, puarna padañ di Senña’.

264 Sinadi, in the south-east of the Ma’kale country, is a spur of Mt. Latimodjöñ. Se’ke’ is a region in the Sanalla’ territory.
265 Uluwai is a complex in the south-east of the Sanalla’ territory. Simbuanañ is a complex in the Sanalla’ territory, to the south of the Batualu complex. It is not to be confused with the Simbuanañ mentioned in note 259.
266 Batualu is a complex in the south-east of the Sanalla’ territory. Tokesan is a complex in the Sanalla’ territory.
267 Marindinñ is a village in the east of the Menkendek territory, in the Ma’kale country.
268 Sarimbano is a village in the west of the Gandanbatu complex, in the Menkendek territory. Banua Puan is the clan-house in Marindinñ: it was founded by the son of London diRura, from whom the ancestors of the prominent lineages in all the territories of the Sa’dan region are descended.
269 Tenan is a village in the Menkendek territory, where the oldest clan-house of the puarañ lineages of Menkendek was erected. Kandora is a rock in the Ma’kale territory where the ancestor of the puarañ lineages of Sanyalla’, Ma’kale and Menkendek, called Tamborolani’, descended.
264 The God of the territory of the Sinadi region, the Lord of the district of Se'ke'.
265 The God of the territory of the Uluwai region, the Lord of the district of Simbuan.
266 The God of the territory of the Bataulu region, the Lord of the district of Tokesan.
267 The God of the territory of the Marindin region, the Lord of the district of Menkendek.
268 The God of the territory of the Sarimbano region, the Lord of the district of Banua Puan.
269 The God of the territory of the Tenan region, the Lord of the district of Kandora.
270 The God of the territory of the Kaero region.
271 The God of the territory of the Danle' region, the Lord of the district of Burake.
272 The God of the territory of the Aa'kamban region, the Lord of the district of Ma'kale.
273 The God of the territory of the Taronko region, the Lord of the district of Bujin.
274 The God of the territory of the Mendetek region, the Lord of the district of Lion.
275 The God of the territory of the Lemo region, the Lord of the district of Senya'.

These three small kingdoms, governed by a puan, are called collectively Tallu lemban = The Three States.

270 Mt. Kaero is in the Sanjalla' territory: the mother-clan house of the puan of Sanjalla' was erected there.
271 Mt. Danle' is in the Ma'kale territory.
    Burake is a village to the north of the capital, Ma'kale.
272 Aa'kamban is a village to the south of the capital, Ma'kale.
    Ma'kale is the capital of the Tana Toradja, the whole area inhabited by the Sa'dan Toradja.
273 Taronko is a village in the north of the Ma'kale territory.
    Bujin is a complex in the north of the Ma'kale territory.
274 Mendetek is a complex in the north of the Ma'kale territory.
    Lion is a village in the above mentioned Mendetek complex.
275 Lemo is a complex in the north of the Ma'kale territory.
    Senya' is a settlement belonging to the village of Limbu, in the north of the Ma'kale territory.
276 Deata lembaŋna padaŋ di Bebo',
puaŋna padaŋ di Bokko.
277 Deata lembaŋna padaŋ di Bubusan,
puaŋna padaŋ di Taŋmembase.
278 Deata lembaŋna padaŋ di Rorrre,
puaŋna padaŋ di Tilaŋna'.
279 Deata lembaŋna padaŋ di Limbu,
puaŋna padaŋ di Paŋi.
280 Deata lembaŋna padaŋ di Tadoŋkon,
puaŋna padaŋ di Taraŋene.
281 Deata lembaŋna padaŋ di Saŋbua',
puaŋna padaŋ di Tallutollo'.
282 Deata lembaŋna padaŋ di To' Kamiri,
puaŋna padaŋ di To' Kalimbaruŋ.
283 Silelemokomi deata kapapaŋnanna kupaliliŋ kanan kukambio santuŋ,
upu'mokomi puaŋ kapajan-pajananna kutamben bala tedaŋ kuko'bi'
riti bulaan.
284 Pa denkom manii nasalapa te randan dipudukku,
denkomi manii nalandapa te dara' lenko lilaku.
285 Apa silelemokomi kutamben bala tedaŋ kukambio santuŋ.
286 Deata iKesu'mo randan to mamma' sitamban saŋdeatanna,
Puaŋ di Beloara'mo biriŋ to matindo sikorok londoŋ saŋkapuaŋanna.
287 Garagamokomi sanda siilli' deata kapadaŋnanna,
tampamokomi sanda sigoniŋ puaŋ kapajan-pajananna.
288 Garagakomi saŋke'deran,
tampakomi saŋtiaŋkaran.

276 Bebo' is a complex in the north of the Saŋlla' territory, on the eastern side
of the Sarira rocks.
Bokko is a village in the north of the Saŋlla' territory.
277 Bubusan is a village in the south-east of the Kesu' territory, to the west of
the Sarira rocks.
278 Rorrre is a village belonging to the Mendetek complex, in the north of the
Ma'kale territory.
Tilaŋna' is a settlement belonging to the village of Limbu, in the north of the
Ma'kale territory.
279 Paŋi is a settlement belonging to the village of Limbu.
280 Tadoŋkon is a village in the south of the Kesu' territory.
281 Saŋbua' is a village in the south of the Kesu' territory.
At present it belongs, with Tadoŋkon and Aŋín-aŋín, to the Tallutulo community.
Tallutolo' is the name of the most prominent clan-house of Saŋbua' of which
the puaŋ of Ma'kale is also a member.
282 To' Kamiri = The place of the Kemiri tree (Aleurites moluccana), is the name
The God of the territory of the Bebo’ region, the Lord of the district of Bokko.

The God of the territory of the Bubusan region, the Lord of the district of Tanmembrebase.

The God of the territory of the Rorré region, the Lord of the district of Tilànja’.

The God of the territory of the Limbu region, the Lord of the district of Pani.

The God of the territory of the Tadoñkon region, the Lord of the district of Tarânehé.

The God of the territory of the Sanbua’ region, the Lord of the district of Tallutollo’.

The God of the territory of the To’ Kamiri region, the Lord of the district of To’ Kalimbuan.

Round thee have I gone from the right, gods of the earth, fingering the strumming instrument, summoning thee, now I have come to the end of calling thee, gods of the visible world, plucking the golden strings, from low unto high.

Perchance there are some of thee whom the tips of my lips have forgotten to mention, mayhap there are some among thee who have been overlooked in the words I have spoken, in their regular order.

But I have summoned all of thee, fingering the strumming instrument, from low unto high.

Wilt thou then, God of the Kesu’, as the first in the row of the sleeping ones, call thy co-gods, from here and from there? Wilt thou, Lord of Beloara’, as the foremost of the slumbering ones who, with thee, are revered as lords, make heard the summons to and fro, as the cock calls the hens?

Form now, gods of the earth, a gathering consisting of all of thee, bring about a meeting, lords of the visible world, in which all are included.

Arrange a complete start, form a united departure.

of a sawah where Polopadon, the son of Pabane’ and Ambun diKesu’, “The Morning Mist of the Kesu’”, the daughter of the heavenly being, Puan riKesu’, who descended onto the Kesu’, wedged himself between the stones of the sheet-pile of the fish pond when he took fish out of it. His sister, Manaek, went to help him and released his hand by striking it with her jacket. To’ Kalimbuan, “the place of the spring”, is the parallel of To’ Kamiri.
The Duabontik is a fighting weapon with pointed ends. It has magical power; *bontik* = pointed end. The Duabontik was the *pusaka*-object allotted to Lai' Bue, the daughter of *Tanđilino' and Buenmanik. *Tanđilino'* was the descendant of *Londoŋ diRura*, the ancestor who evaded the destruction wrought at the feast place in Rura, see strope 263.

*batu lappa'": the scale on the foot of a fighting cock; its presence presages prosperity.
The Tallutoponja is a fighting weapon with three broad points; *topon* = broad end. The Tallutoponja is the parallel of the Duabontik.

For Malua', see str. 262.

For Saŋalla', see str. 269.

For Ma'kale, see str. 269. The Illustrious One in Ma'kale, is the *puan* of the Ma'kale territory. Pekapuanan = he who is addressed as *puan*, kabarre-alloan = illuminated by the shining disc of the sun.

*Tutu'baka* is the name of a carrying basket with a lid on it. It was the *pusaka*-object allotted to Paroye, the brother of Lai' Bue. The Kayok is a sword with magical power.

Umakalua' is a village in the Buntao' territory, in the south-east of the Rantepao country.
Let the ones who stand in the front go together and lead the way, let the ones in the middle go together, and the ones at the end go together. 

But thou shalt not go empty-handed, thou shalt not be without anything. 

Make heavy that which rests above thine ears, let it make tangled the hair of thy head. 

Call to Duri and dig up the good fortune of the Duabontik, unearth the prosperity of the Tallutoponna in Malua'. 

Bring the good fortune of the ones who are called puan in Sana'alla', take hold of the prosperity of the illustrious ones in Ma'kale. 

Bring the good fortune of the Tutu'baka in Buntao', take hold of the prosperity of the Kayok in Umakalua'. 

Bring the good fortune of the Tandukminna' in Pantilany, take hold of the prosperity of the Pundusarai in Sumalu. 

Bring the good fortune of the Batulobo' in Tondon, take hold of the prosperity thereof. 

Bring the good fortune of the Matabulaan in Kono'nan, take hold of the prosperity thereof. 

Bring the good fortune of the Bakasiro-e in Madandan, take hold of the prosperity thereof. 

Bring the good fortune of the Tannuntau' manka in Nonono'nan, take hold of the prosperity thereof. 

thou art the lord great of compassion.

I have not been able to get an explanation of Tandukminna'. 

Pundusarai is the name of a small stone shaped like a buffalo; it has a powerful magic. 

Batulobo' = Stone that swells of its own accord; it exerts a powerful influence on the increasing of prosperity. 

Matabulaan = sword with a gold blade; it is the name of a sword with powerful magic. It originated with Manaek, the daughter of Puan riKesu', the heavenly being who descended onto Mt. Kesu'. 

Bakasiro-e = The two carrying baskets attached to each other. It is the name of a pusaka-object in the Madandan territory. It was taken by Karasiak from the people of Bone in the war against Arun Palakka, the leader of the people of Madandan. Karasiak took part in the revolt of the chiefs of Sa'dan who fought against Bone. His weapon was a lance, called Dokepedulu = The lance that points at; anyone at whom it pointed, died. 

Tannuntai' manka = The unfinished weaving; it is the name of a piece of tjinrai cloth. It was woven by Manaek while she was sitting on a hill called Nonono'nan, on a loom that stood on Mt. Kesu' and which spanned the Sa'dan river. Manaek married Puan Tambulibuntu, a grandson of Tamborolanyi', the ancestor of the puan lineages.
Apa kamumo deata mamase, 
kamumo puathing sa'pala buda.\(^b\)

304 Pokinallo ilalankomi bai makianakan, 
pobokoŋ dilambanankomi doko umpatale’ anak.

305 Pokinallo ilalankomi bujanna manuk, 
pobokoŋ dilambanankomi kanuku diarru’.

306 Pokinallo ilalankomi sarita to lamban, 
pobokoŋ dilambanankomi maa’ to unnoroŋ.

307 Pokinallo ilalankomi gajaŋ ditarapani, 
pobokoŋ dilambanankomi kandaure salombe’.

308 Mintu’ ianan sanda rupanna, 
makalima’na baraŋ apa mintu’ sola nasanŋ.

309 Tindo maelo, 
mamma’ makatoŋan-тоŋan.

310 Lindo masakke, rupa madarindiŋ, 
mendaun sugi’, mentaŋke ianan.

311 Mintu’ to la napoinaa, 
makalima’na to la napoba’terŋ.

312 Apa da milempaŋ to minda-to minda, 
da mima’lalan tau seŋa’.

313 La rampo lembaŋkomi indete tiŋo banuanna to ma’rapu tallaŋ, 
lə tu’tun koli-koli komi inde paŋrante manikna to ma’kaponan ao’.

314 La toŋkonmokomi dao sendana sugi’, 
ma’paŋaŋ-paŋaŋ sitammu saŋdeatammi tiananan tallu.

315 Unnesuŋmokomi dao kaju mentaŋke ianan, 
ma’damerak-merak sirompa’ saŋkapuŋaŋammi samba’ batu lalikan.

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\(^b\) Strophes 301, 302 and 303 are similar to strophes 104, 105 and 106 of B, and are therefore not included.

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311 The “their” and the “they”, mean the gods.
314 saŋdeatammi tiananan tallu = thy co-gods consisting of a group of three; group of three means the gods of the upper world, of this world and of the underworld.
300 For thou art the merciful god,
thou art the lord great of compassion.
304 As sustenance for the journey, take the sow, which farrows plentifully,
as provisions on the way, take the swine that drop young, which roam
far and wide.
305 As sustenance for the journey, take the fowls, sitting on their perches,
as provisions on the way, take the claws that are trimmed with a
small knife.
306 As sustenance for the journey, take the old long narrow blue woven
cloth with the design of men fording a river,
as provisions on the way, take the old short wide fabric with the pattern
of swimming men.
307 As sustenance for the journey, take the gold kris of great size,
as provisions on the way, take the piece of beadwork with the cords
hanging low.
308 All the goods of all kinds,
all the possessions together.
309 An auspicious dream,
a pregnant nocturnal vision.
310 A countenance full of goodwill, a benevolent appearance,
riches in quantity, like foliage; precious things, like the branches of
the tree.
311 Everything that will be in their thoughts,
all the things of which they are mindful.
312 And thou shalt not branch off onto the one way or the other,
thou shalt not take the path of other people.
313 So that thou arrivest here, at the forecourt of the house of the clan
members, numerous as bamboo culms, like the coming of a prau,
in order that thou comest here, to the court which shines like beads,
of the ones whose group always increases like a bamboo stool, like a
small boat bumping [against the landing stage].
314 Then shalt thou take thy seat on the richly laden tijndana tree,
and meet thy co-gods, consisting of a group of three, while chewing
the betel quid,
315 Then shalt thou sit down on the tree whose branches are full of precious
things,
together with the ones who, with thee, are revered as lords,
in a group of three, like the stones of the hearth, whilst making thy
mouths red.
316 Ammi bolloan barra’i rokko rianna to ma’rapu tallan, ianana sanda rupanna sola lindo masakke.
317 Ammi baku amboranni rokko suleška rara’na te to ma’limbo kaluku, baraŋ apa mintu’ sola nasañ sola rupa madarindiiŋ.
318 Apa la sulepà’ te maŋkali oto’, la tibalikpa’ te ma’poŋka parompoŋ.
319 Apa ia ade’ tonna silopakpa laŋi’ tana kalua’, pusa’pa ade’ saŋga mairi’, ia ade’ tonna sikandepa to palullunan lipu daenan, kalilipa ade’ mintu’ sola nasañ.
320 Taŋ pajanpa rante kalua’, taŋ sombopa pa’buntu-batuan, taŋ tibori’pa paŋkalo’ puan.
321 Apa sisarak ade’ laŋi’ tana kalua’, simantatamba ade’ lipu daenan to palullunan.
322 Pajanmo ade’ rante kalua’, tibori’mo ade’ paŋkalo’ puan.
323 Dadimo ade’ anakna laŋi’, anakna tana kalua’ titanan tallu, takkomi ade’ kamaseanna to paŋanan, lipu daenan samba’ batu lalikan.
324 Kasallle dadinna anakna laŋi’, anakna tana titanan tallu, lobo’ garaganna boŋsunna to paŋanan, lipu daenan samba’ batu lalikan.
325 Disañami Poŋ Tulakpadan, disañami Poŋ Bangairante, disañami Gauntletkemboŋ.
326 Umbaalanji mmi batu ba’taŋna titanan tallu, umbibi’mi karaŋan pasirunna samba’ batu lalikan.
327 Upu’mi ma’taŋa’-taŋa’ titanan tallu, sundunmi ma’inna-naa samba’ batu lalikan.

319 lipu in lipu daenan, means village in Bare’e, the language of the East Toradja. In the poetical language of the South Toradja, lipu daenan is the word for dwelling area. The word lipu also occurs in the place-name, Tallunlipu, in the Rantepao country, which means the three hamlets.
320 paŋkalo’ puan = channels in the fields dug by the lords.; it is the poetical description of the ricefields. The term owes its origin to the prototype of the wet ricefield, i.e., the ricefield dug by the gods in heaven. In strophe 352, the term has the meaning of great river.
323 takko: already robust and strong enough to perform all kinds of work; here it is the parallel of dadi = to come into the world. The shade of meaning between the two terms is that takko means to come into the world healthy and strong.
325 Poŋ Tulakpadan = Lord who Supports the Earth. bangai = tall; said of thin things. In the Bare’e language the word is banyke. Pon Bangairante = Lord Whose Plain is Large; he is the god of the earth.
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316 Then, as men scatter rice, onto the laps of the clan members, numerous as bamboo culms, pour forth all kinds of precious things, with a benevolent countenance.

317 Then, as men cast seed, onto the splendidly crossed legs of the ones who are gathered together here, like coconut palms, let fall all sorts of possessions, with a beneficial aspect.

318 But now shall I again return to unearth what was at the start, now I shall again turn to dig up what was at the beginning.

319 At that time when, so we are told, heaven and the broad earth still lay on each other, all was chaos, then, so it is said, the all-enfolding still touched the regions of the earth, all was still in disorder.

320 The wide flat land was still invisible, clusters of rocks were still not to be seen, the channels in the fields, dug by the lords, were not visible.

321 Then, so we are told, heaven and the broad earth separated, the earthly regions and the all-enfolding divided.

322 And, so it is said, the wide flat land was visible, the channels in the fields, dug by the lords, could be seen.

323 Then, so it is said, the children of heaven and of the wide earth were born, forming a trinity, then came into the world the gifts of the union of the all-covering roof, and the earthly regions, well-shaped, the three who were as the stones of the hearth.

324 Then the children of heaven and earth, forming a trinity, grew up, then the offspring of the all-covering roof and the earthly regions, the three who were as the stones of the hearth, reached maturity and developed fully.

325 They were then given their names, Ponj Tulakpadan, Ponj Bangairante and Gauntikembon.

326 Then the ones who form a trinity, brought their innermost being into movement, thereon, the trinity, together like the stones of the hearth, brought the kernel of their inwardness into action.

327 The ones who form a trinity were at the end of their consultations, the ones who are a trinity, together like the stones of the hearth, concluded their deliberations.

\textit{Gauntikembon} = Self-Expanding Cloud; he is one of the gods of the upper world, see introduction to B, p. 12 and 13.
328 Ưngaragami ade' liku lambe'na komboŋ kalua' titanan tallu, untampami ade' tinimbo malambe' samba' batu lalikan.
329 Ưngaragami ade' allo, ŭŋkomboŋ arraŋ sama lele.
330 Ưngaragami bulan, ŭŋkomboŋ sulu taraŋko malillin.
331 Ưngaragami ade' bintoen tasak, ŭŋkomboŋ asi-asi dannari.
332 Napaunnlomi ade' manete rara'na laŋi' allo, namasiaŋ lan ka-
padaŋanna,
napopa'lanlanni ade' pata' bulaanna to palulluŋan arraŋ sama lele,
anna masero lan kapaj-an-pajananna.
333 Napaunnlomi taŋana laŋi' bulan,
anna masiaŋ lan taŋana bori.
334 Napopa'lanlanni sisamanna to palulluŋan bintoen tasak,
namasero lan paseko malillin.
335 Ma'kadami Poŋ Tulakpadaŋ kumua: La malemo' aku rokko maririnna
litak,
la dionomo' maŋapi'na tana.
336 Anna den nakamaliŋi to sanda raŋka'na,
aku ŭŋkalampii' tanan-tanananna.
337 ke tae' nasiria ṭeŋkalosoŋ manaku kumba',
ke tae' nasisaladan saŋka' ṭeŋkalaoan maŋore tanda darandaŋ.

328 *lambe'na komboŋ kalua’*: the size of an extended plantation.
330 "the torch of the large dark stone", is the parallel expression for the moon.
332 *manete* is a form, no longer used in the common language, of *tete* = bridge;  
*tetete* = to go over a bridge.
333 *kapayan-payanananna* = visible.
337 *nasiria* = *nasisaladan* = they hold each other on the lap, they cherish each other.
338 *maŋaku kumba’* = to confess guilt with a heart weak as the pith of the main  
leaf rib of the high palm with the ringed horny trunk (*Onoc sperma filamentosum*  
Bl.), the *nibus* palm, a high palm with a ringed horny trunk; it has small fruit
Then, the ones who form a trinity, so we are told, created an extensive numerous community, then, so it is said, the ones who are a trinity, together like the stones of the hearth, brought into being a great host.

It is said that they fashioned the sun, that they created the light that shines everywhere.

They fashioned the moon, they created the torch of the large dark stone.

They fashioned, so we are told, the yellow-shining stars, they created, so it is said, the constellations of the late part of the night.

They let the sun, so we are told, travel along the brilliant centre line of the firmament, then there was light on earth, they caused, so it is said, the light that shines, round, to go along the golden middle line of the all-enfolding, and then there was brightness in the open fields.

They caused the moon to have her course in the centre of the sky, then there was light in the middle of the night.

They let the yellow-shining stars take their courses exactly in the middle of the all-enfolding, then there was light in the outer layer of the darkness.

Then said Ponj Tulakpadan:

"I shall now go downwards, to the layers below the earth, I shall now take up my abode in the levels of the earth lying on each other."

"When the ones whose limbs are complete transgress, then shall I tear out what they have cultivated."

"If they will not truly be bound by the rites of the atonement offering, and confess their guilt, if they will not be closely associated with the ritual of the expiatory sacrifice, repenting, with the heart weak as the kapok on the rib of the leaf of the high palm with the ringed horny trunk."

\[\text{man} \text{ore tanda daranda} = \text{to cease to do wrong with a heart weak as the plug of blood-smeared kapok; this is used at the expiatory ritual: daranda} = \text{blood-smeared kapok; this is stuck on a leaf rib; tanda tinaran} = \text{like the small arrow of the blow pipe; a plug of the pith of the main rib of the leaf of the palm (Onosperma filamentosum Bl.) is attached to the end of the arrow. Tanda tinaran is used often instead of tanda daranda.}\]
THE MEROK FEAST OF THE SA’DAN TORADJA

338 Lanmi ade’ kapadaŋanna Poŋ Baŋgairante, sirampanan kapa’ Tallo’ maŋka kalena,
sipakuleasən pa’ sullean allo Datu baine.
339 Dadimi ade’ buanna rampanan kapa’ sanda karua,
takkomi kamaseanna pa’ sullean allo ganna’ bilaŋanna.
340 Kasalle dadinna to sanda karua, lobo’ garaganna to ganna’ bilaŋanna,
pada umposaŋa saŋanna, pada umpoganti pa’ gantiananna.
341 Disaŋami ade’ Saripibulaan,
diganti Datu muane.
342 Disaŋami ade’ Puon Rađen, diganti Datu muane.
343 Disaŋami ade’ Timbajokila’, diganti Datu muane.
344 Disaŋami ade’ Poŋ Tulaŋdenna, diganti Datu muane.
345 Disaŋami Tandiminana, diganti Datu muane.
346 Disaŋmi Poŋ Lalondoŋ, diganti Datu muane.
347 Disaŋami Indo’ Pare’-pare’, diganti Datu baine.
348 Disaŋami Indo’ Samadenna, diganti Datu baine.
349 Malemi ade’ lako randanna laŋi’ Saripibulaan.

338 sirampanan kapa’ = to conclude an agreement to marry.
Figuratively, the term means to make the reciprocal decisions regarding the kapa’. These decisions are made by the parties of the spouses concerned. The kapa’ is the penalty to be paid by the one who breaks up a marriage and is often assessed when the spouses have been married for some time. 
Tallo’ Maŋke Kalena = Egg That Had Come Into Being of Itself.
sipakuleasan = to transport by swimming.
pa’ sullean allo = the changing of the activities of the day; it is a poetical expression for marriage.
Datu Baine = Goddess.
Datu = God, spirit, prince. Datu often occurs in Sa’danese proper names: for example, Lai’ Datu Laŋi’ = Princess of the Firmament; Pata’ Datu = Royal Lengthwise Beam.
puon also means God, spirit, lord.
341 Datu Muane = God.
342 Puon Rađen = Lord Who Leans Sitting Against Something.
344 Poŋ Tulaŋdenna = Lord Who Stays in a Definite Place. He dwells on Mt. Sopai, in the Rantepao country, and in the Sa’dan river flowing below it. He carries
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338 Pon Bangairante, so it is said, established himself on earth and concluded a marriage with Tallo' Man'ka Kalena, he entered into a union with Datu Baine.

339 Then the fruits of the marriage were born, all eight of them, thereon came into the world the gifts of the union, well-shaped, complete in number.

340 All eight of them reached maturity, their forms developed fully, each of them had a name, and each of them received another name as well.

341 He was called, so we are told, Saripibulaan, and his other name was Datu Muane.

342 He was called, so we are told, Puan Raden, and his other name was Datu Muane.

343 He was calledad, so we are told, Timbayokila', and his other name was Datu Muane.

344 He was called, so we are told, Pon Tulandenna, and his other name was Datu Muane.

345 He was called Tandiminan'a, and his other name was Datu Muane.

346 He was called Pon Lalondon, and his other name was Datu Muane.

347 She was called Indo' Pare'-pare', and her other name was Datu Baine.

348 She was called Indo' Samadenna, and her other name was Datu Baine.

349 Saripibulaan, so we are told, went to the edge of the sky.

off people who do not offer him a gift when they want to cross the river.

345 Tandiminan'a = The Support of the River Mouth; he is the god who dwells in the sea.

346 Pon Lalondon: the judge in the Land of the Souls; he passes judgement on the souls of deceased persons and can refuse them entry into the Land of the Souls.

347 The word indo' = mother, often precedes the names of married women.

348 Indo' Sadenna = Mother Everything Is in Hand. Indo' Sadenna = Indo' Samadenna; Samadenna is probably an um-form of Sadenna. Sadenna is the name a little girl, called Tulandidi', was given when she ascended to the moon. She had been killed by her father and was brought back to life by the cock she had with her. See Verhandelingen Batavische Genootschap van Kunsten en Wetenschappen. Vol. LXXV, 2nd part, pp. 63-70. Compare strophes 65-68. There are apparently two stories in circulation about these characters.
350 Malemi ade’ lako tetukna lañi’ Puañ Radeñ.
351 Malemi ade’ tama batu Timbajokila’,
lanmi kumila’ kalle-kallean Datu muane.
352 Malemi ade’ rokko pañkalo’ puañ Poñ Tulandenna.
353 Malemi Tandiminanja tama tasik kalua’,
lanmi bombañ malolañan.
354 Naden nakamalini to sanda rañka’na, natae’ namamma’ rokko rianna
penkalossoran mañaku kumba’,
aku pabañun ada’ umbaliñan lembañ lan tasik.
355 Nakuami Poñ Lalonono; La malemo’ tama Puja,
añku peotini to mempuru’ lampak.
356 Usialaimi ade’ unuran bulaan Indo’ Pare’-pare’, Indo’ Samadenna, namallai tama allo Indo’ Pare’-pare’, namallai tama bulan Indo’
Samadenna.
357 Malemi ade’ Gauntikemboñ laññan taññana lañi’, umpokka’ ambe’
to kumomboñna,
malemi ade’ Datu muane laññan masuangana to palullunan, umpañlola
baan to mendadianna.
358 Sañbua bannañmi ade’ lan taññana lañi’ Gauntikemboñ, sanjku lañla masuangana to palullunan Datu muane.
359 Umbaliñammi ade’ batu ba’tañna lan taññana lañi’, umbibi’mi karanjan pasiruanna lan masuangana to palullunan.
360 Umpatuka’mi pa’ba’tañan,
umpasolo’ pa’inaan.

“the channel in the fields dug by the lords”, must here mean a large river,
see str. 320.
355 Puñya = Land of the Souls; it is situated in the south of the Toradja country
in the neighbourhood of Mt. Bamba Puññ (The Place of the Gods) between
Kalosi and Enrekan,
According to tradition, the Sa’dan Toradja migrated from the south to their
present dwelling area. In olden times, the stair connecting earth and heaven
stood by Mt. Bamba Puññ,
umpeotini = to cut off; otiñ = the extreme point of a sword.
ullampak = to cut off; lampak = the allotted span of life, the duration of one’r
life.
358 sañbua bannañ = a single thread; this expression indicates that Gauntikemboñ
was unmarried.
sanjku lañli: a single piece of wood around which kapok or cotton has been
wrapped; loli: cotton or kapok which has been wrapped round a piece of wood
in order to spin the thread.
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350 Puan Raden, so it is said, went to the rim of the sky.
351 Timbayokila', so we are told, went inside a stone. 
Datu Muane was then in the miraculous rock.
352 Pon Tulandenna, so we are told, went downwards to the channels in
the fields, dug by the lords.
353 Tandiminaña entered the wide sea,
and dwelt then among the heaving waves.
354 "When the ones whose limbs are complete transgress, and if they do
not lay themselves on the lap of the atonement offering, and confess
their guilt,
then, indeed, am I the one who applies the Rule and capsizes the
vessel."
355 And Pon Lalondon said:
"I will enter the Land of the Souls, in order to cut short the lives
of those whose span of life is near its end."
356 Indo' Pare'-pare' and Indo' Samadenna, so we are told, each tried to
snatch from the other the golden spinning wheel,
then Indo' Pare'-pare' fled into the sun, and Indo' Samedenna took
refuge in the moon.
357 Gauntikembon, so we are told, ascended to the centre of the firmament,
in order to reach his father who begat him.
Datu Muane, so it is said, went upward to the zenith of the all-
enfolding, searching diligently, as one hunts a parakeet, for the one
who procreated him.
358 Gauntikembon was a man who stood alone in the centre of the fir-
manent,
Datu Muane was a solitary one in the zenith of the all-enfolding.
359 Then, so we are told, he brought his innermost being into movement
in the centre of the firmament,
thereon, he brought the kernel of his inwardness into action in the
zenith of the all-enfolding.
360 Then he caused thoughts to arise,
thereon he made the reflections sink down.

359 batu ba'ton = the stone of his innermost being.
karanan pasiruanna = the alluvial gravel of his spiritual state.
360 "Then he caused thoughts to arise", "thereon he made the reflections to sink
down", mean to deliberate at great length.
Umpatiaŋka’mi ade’ bate lentekna lan taŋana laŋi’ undaka’ saŋdeatanna la narampanni kapa’, umpatirimbami ade’ pesoenanna lu rokko lu tama kadelkekan allo untuntun saŋkapuŋanna la napakulea’i pa’sullean allo.

Apa tae’ ade’ saŋdeatanna natiro lindo la narampanni kapa’, taŋ den ade’ saŋkapuŋanna natontoji rupa kalua’ la napakulea’i pa’sullean allo.

Sulemi ade’ ma’inaa-naa, tibalikmi ade’ ma’taŋga’-taŋga’.

Unnalami ade’ usuk pandakna, nakomboŋ to sanda karua, ussintakkimi ade’ buku taŋ palambi’na, naombo’ to pantan tarunona.

Kasallemi ombo’na, lobo’mi garaganna, umposaŋami saŋanna, umpogantimi pa’gantiananna. Disaŋami Usuk saŋbamban.

Umpatuka’mi pa’ba’taŋan Usuk saŋbamban lan ba’taŋna laŋi’, umpesolo’mi ade’ pa’inaan Datu muane lan masuangana.

Tipandaju-dajumi ade’ lu rokko lu tama undaka’ saŋdeatanna la narampanni kapa’, tipandiuumi diummi lan masuangana to paŋanan lu rekke lu sau’ untuntun saŋkapuŋanna la napakulea’i pa’sullean allo.

Tae’mi ade’ saŋdeatanna natiro lindo, taŋ den ade’ saŋkapuŋanna natontoji rupa kalua’.

Pusa’mi batu ba’taŋna, kalilimi karaŋan inaanna.

Umpatuka’mi ade’ pa’ba’taŋan Usuk saŋbamban, umpasolo’mi ade’ pa’inaan Datu muane.

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361 bate lentekna = his manner of going; bate lentek originally meant footprints.
362 saŋdeatanna = his co-god.
366 rupa = form, shape, colour, external appearance.
366 Usuk Saŋbamban = The One Special Rib; bambaŋ = to protrude above something; with usuk = rib it is the classifying numeral; saŋbamban = a protruding piece.
OFFERTORIES AND INVOCATION

361 He rose to his feet in the centre of the firmament, seeking the one who, like himself was a deity, in order to conclude a marriage with her,

he swung his arms, so we are told, westwards and towards the place where the shining one ascends, trying to find the one who, as he did, bore the title of lord, so that he could enter into a union with her.

362 But, so we are told, he could catch no sight of the face of anyone who, like himself, was a deity, in order to conclude a marriage with her, there was no one, so it is said, who, as he did, bore the title of lord, whose countenance he could behold, so that he could enter into a union with her.

363 He returned, so we are told, meditating all the time, he went back, so it is said, reflecting continually.

364 He took out his floating rib, so we are told, and then there came into being the one whose limbs are complete,

he plucked out his not completely connected bone, and thereupon he gave life to the one whose members are entire.

365 His appearance was stalwart, his form was well-developed, he had his name, and he received his other name, he was called Usuk Sanbamban.

366 Usuk Sanbamban then caused thoughts to arise in the centre of the firmament, Datu Muane, so we are told, then made the reflections in the highest part, sink down.

367 Then, so we are told, he went hither and thither, now westwards, now eastwards, seeking the one who, like himself, was a deity, in order to conclude a marriage with her,

he moved about in the highest part of the all-covering roof, to the North and to the South, trying to find the one who, as he did, bore the title of lord, so that he could enter into a union with her.

368 But, so we are told, he could catch no sight of the face of anyone who, like himself, was a deity,

there was no one, so it is said, who, like himself bore the title of lord, whose countenance he could behold.

369 Then he was bewildered in his innermost being, the kernel of his inwardness was confused.

370 Usuk Sanbamban, so we are told, caused thoughts to arise, Datu Muane, so it is said, made the reflections sink down.
371 Umpatianka’mi ade’ bate lentekna sumaloŋ-maloŋ tama rampe matallo, umpatirimbami ade’ passoenanna lumisŋka-misŋka tama kadellekan kull’a.

372 Urrañjimi ade’ Simbołoŋ manik metaa mammi’ lan batu laulunŋ, untandiŋ taliŋami ade’ Lokkon loerara’ melale’ sanda marasa lanmai kumila’ kalle-kallekan.

373 Randukmi ade’ Usuk saŋbamban membo’bok tama batu laulunŋ, tipamulami ade’ Puan’Bassi-bassian menniso burinda tama kumila’ kalle-kallekan.

374 Sinŋkali’ ade’ tae’ natiro lindo Simbołoŋ manik lan batu laulunŋ, taŋ denmi ade’ natontonji rupa kalua’ Lokkon loerara’ lan kumila’ kalle-kallekan.

375 Sulemi ade’ umparra uai mata budanna Usuk saŋbamban, Tibaliŋkmi ade’ Puan’Bassi-bassian ussebokan sakke malinona, kumua: Liliŋna’ te buntu bojo’ membo’bok tama batu laulunŋ, natae’ kutiŋo lindo Simbołoŋ manik, tikuna’ te tanete malupu’ menniso burinda tama kumila’ kalle-kallekan, nataŋ den Lokkon loerara’ kutontonji rupa kalua’.

377 Apa bulo saŋlampamade’ Simbołoŋ manik lan batu laulunŋ, tallaŋ taŋ kelesoon ade’ Lokkon loerara’ lan kumila’ kalle-kallekan.

378 Ma’kada toŋjanmi Simbołoŋ manik lan batu laulunŋ, ma’tunundo malesomi Lokkon loerara’ lan kumila’ kalle-kallekan.

379 Bulo saŋlampamamSimbołoŋ manik lan batu laulunŋ, tallaŋ taŋ kelesoon Lokkon loerara’ lan kumila’ kalle-kallekan.

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372 untandiŋ taloŋa is the parallel of urraŋj = to hear; to incline the ears.

373 kumila’ = steep hanging wall of rock.

373 menniso burinda is a qualitative compound of which the literal translation is: to bore like a grindstone.

375 umparra uai mata budanna = he squeezed his many tears.

378 ma’tunundo is used here instead of ma’tiunundo: it is an unusual form of tiunundo = to nod assent.

380 banu’ = positively; literally, as hard as the heartwood of a tree. 

380 tankean suru’ = the act of bringing an offering after confessing to a transgression; suru’ = comb; figuratively, it means cleansing offering.

380 ta’guliŋa = path on which one goes to and fro.

380 ammi pabotta’na, I could not get an explanation of this word; the expression is
Then, so we are told, he rose to his feet and went towards the East, he swung his arms, so it is said, in the direction where the shining one ascends.

Then, so we are told, he heard the charming laughter of Simboloṅ Manik coming out of the stone of basalt, he caught, so it is said, the sound of the most sweet laughter of Lokkon Lo-erara' emanating from the miraculous rock.

Usuk Sanbamban, so we are told, began to make an opening in the stone of basalt, Puan Bassi-bassian, so it is said, started to bore like a revolving grindstone into the miraculous rock.

Then, so we are told, he did not see the face of Simboloṅ Manik in the stone of basalt, he did not, so it is said, catch sight of the countenance of Lokkon Lo-erara' in the miraculous rock.

Then, so we are told, Usuk Sanbamban returned, his tears flowing profusely, thereupon, so it is said, Puan Bassi-bassian, went back, shedding his clear liquid, and he said:

“I have walked round that mountain, weary of making an opening in the stone of basalt, and I did not see the face of Simboloṅ Manik, I have paced round that hill, exhausted by boring like a revolving grindstone into the miraculous rock, and I did not catch sight of the countenance of Lokkon Lo-erara’.”

Now, so we are told, Simboloṅ Manik in the stone of basalt was upright, Lokkon Lo-erara' in the miraculous rock was true of heart.

Simboloṅ Manik in the stone of basalt spoke the truth, Lokkon Lo-erara' in the miraculous rock affirmed loud and clear.

Simboloṅ Manik in the stone of basalt was upright, Lokkon Lo-erara' in the miraculous rock was true of heart.

translated parallel with ammi pamatanna lalan.

mata kalambanan: the right place to cross a river; figuratively, it means the correct way.
tetān is the parallel of tankean = the act of holding it on the hand.
lindo sara'ka': the front of the comb; it is the parallel of suru': figuratively, it means cleansing offering, in the sense of combing out.
Ma’kadami Simboloŋ manik kumua:
Iammi la banu’ rumampan kapa’ tama batu lauluŋ, Puaŋ Bassi-bassian, lumokkondakomi lalanmi, ammi pamatanna lalan tâŋkean suru’ tama batu lauluŋ.
Iammi la ma’tundu maleso umpakulea’ pa’sullean allo tama kumila’ kalle-kallean,
lumu’pi’komi ta’guliŋammi ammi pabotta’na mata kalambanan tetaŋan lindo sara’ka’ tama kumila’ kalle-kallean.

Apa to nariakan kami tâŋkean suru’,
to nasaladankan kami tetaŋan lindo sara’ka’.

Ma’kadami Puaŋ Bassi-bassian kumua:
Apa to disaŋa tâŋkean suru’, pa to pus’a’pa te batu ba’taŋku?
Ma’tundu malesomi Usuk saŋbamban kumua:
Apa tu diganti tetaŋan lindo sara’ka’, apa to kalili’pa te karaŋan inaŋku?

Ma’kadami Simboloŋ manik kumua:
Lando lalannikomi ba’tan rekke ulunna laŋi’,
laka pa’taunannikomi lonno’ rekke karopokna pandan matari’ allo.

Ammi sule daa mai ulunna laŋi’ sibaa lonno’,
leleŋkomi tallaŋ baine, sembaŋkomi uraso randanan.

Ammi nanai mamioŋ saŋlamp, ammi pamata lalanna pioŋ saŋlamp
manda batu lauluŋ,
ammi pabotta’na mata kalambanan pesuŋ saŋdaun tama kumila’
kalle-kallean.

Tamo disaŋa tâŋkean suru’ to,
iamo diganti tetaŋan lindo sara’ka’.

lando lalanni = go on a journey in order to fetch [something]; it is a qualitative compound in which the first word defines the second. According to tradition, rice was unknown in olden times and millet, and a kind of millet, called lonno’, were offered at the offerings in heaven and on earth. At the present time, lonno’ is often grown in the Duri territory, in the south of the Toradja country.
laka = far; it is a poetical word and a variant of laŋka.
tallaŋ baine = female bamboo.
pioŋ = rice or meat cooked in a bamboo container; pioŋ saŋlamp = one internode full of cooked rice; it is given as an offering to the gods. This is the simplest offering; no offering animal is slaughtered.
pesuŋ: the offering meal placed on a banana leaf; it is a derivation of isuŋ = to sit.
Simbolon Manik said:
“If thou wishest positively to conclude a marriage in the stone of basalt, Puan Bassi-bassian, retrace thy steps and effect the fulfilling of the rites of the atonement offering as thy guide, in order to enter the stone of basalt,
if thou wouldst assuredly enter into a union in the miraculous rock, then make a detour in thy path and make the performing of the ritual of the cleansing offering, thy lead into the miraculous rock.
“For we are people who are cared for by the fulfilling of the rites of the atonement offering,
we are persons who are cherished by the performing of the ritual of the cleansing offering.

Then said Puan Bassi-bassian:
“What is the meaning of that which is called the fulfilling of the rites of the atonement offering, for my innermost being is now like that of a bewildered person?”
Usuk Sanbamban then asked, loud and clear:
“What is meant by that which is also named the performing of the ritual of the cleansing offering, for the kernel of my inwardness is now in the state of one who is confused?”

Then said Simbolon Manik:
“Go on a long journey, to the North, to the head of the firmament, in order to fetch the millet,
undertake a distant tour, lasting some seasons, to the northward, to the upper part of that which lies stretched out, round, like the disc of the sun, with the object of bringing back the lonno’ millet.”
“When thou returnest with the lonno’ millet, from the North, from the head of the firmament,
then cut down a thick kind of reed; then fell the wild sugar cane on the river bank.”
“So that thou canst offer an internode of it full of food, as thy guide to enter the stone of basalt.
so that thou mayest make a leaf covered with offering food, thy lead into the miraculous rock.”
“That is what is called the fulfilling of the rites of the atonement offering,
that is what is also named the performing of the ritual of the cleansing offering.”
387 Ullando lalannimi ba’tan Usuk saŋbamban rekke ulunna laŋi’, ullaka pa’taunannimi lonno’ Puan Bassi-bassian rekke karopokna pandan matari’ allo.
388 Sulemi daa mai ulunna laŋi’, ulleləŋmi tallaŋ baine, ussembəŋmi uraso randanan, nanai mamioŋ saŋlampə.
389 Anna pamata lalanna pioŋ saŋlampə tama batu lauluŋ, anna pabotta’na mata kalambanan pesuŋ saŋdaun tama Kumila’ kalle-kallean.
390 Tibua’ təŋkəmi Simboloŋ manik lanmai batu lauluŋ, təŋsu batakanmi Lokkon loerara’ lanmai Kumila’ kalle-kallean.
391 Turu-turu mamma’mi lan rampanan kapa’ Usuk saŋbamban, lena’ penamilemi lan pa’sullean allo Puan Bassi-bassian.
392 Dadimi buanna rampanan kapa’ saŋbua bannaŋ, takkəmi kamaseanna pa’sullean allo saŋkaju loli.
393 Kasalle dadinna,
marumbo garaganna.
394 Disaŋami Puan Matua, digantimi To Kaubanan,
disaŋami Puan Bassi-bassian, Usuk saŋbamban, disaŋami Puan Ambo-
amboan, Gauntikemboŋ.
395 Umpatuka’omi pa’ba’taŋan Puan Matua,
umpaso’omi pa’inaan To Kaubanan.
396 Kasaloŋ-saloŋmi lan taŋana laŋi’, undaka’ saŋdeatanna la naram-
pananni kapa’,
tipandaju-dajumi lan masuanguana to paŋanan, untuntun saŋkapuŋa-
anna la napakulea’i pa’sullean allo.
397 Apa tae’ saŋdeatanna natiro lindo,
təŋ den saŋkapuŋanna natontoŋi rupa kalua’.
398 Umbalaljanomi batu ba’taŋna Puan Matua,
umbibi’mi karaŋan inaanna To Kaubanan.

390 *tibua* tenko = pushed as one would push a plough.
* batakan = pole of a plough, and see 596.
* təŋsu batakan = to protrude like the pole of a plough.
* turu-turu is a kind of centipede which, when touched, rolls itself up into a small ball.
387 Then *Usuk Sanbamban* made the long journey to the North, to the head of the firmament, in order to fetch the millet, thereon *Puan Bassi-bassian* undertook a distant tour, lasting some seasons to the northward, to the upper part of that which lies stretched out, round, like the disc of the sun, with the object of bringing back the *lonno*' millet.

388 Returning from the North, from the head of the firmament, he cut down a thick reed; he felled the wild sugar cane on the river bank, in order to fill an internode of it with food and cook it.

389 And he offered an internode full of food, as his guide to enter the stone of basalt, and he made a leaf, covered with food, his lead into the miraculous rock.

390 Then *Simbolon Manik* came straight out of the stone of basalt, thereon *Lokkon Lo-erara* stepped directly out of the miraculous rock.

391 *Usuk Sanbamban* was as steadfast in the marriage as a centipede in a deep sleep, *Puan Bassi-bassian* was constant in the union, like an adult ruminating bull.

392 Then a single fruit of the marriage was born, thereon came into the world, the sole gift of the union, well-shaped.

393 He reached maturity, his form developed fully.

394 He was named *Puan Matua*, and his other name was *To Kaubanan*, *Usuk Sanbamban* was named *Puan Bassi-bassian*, *Gauntikembon* was called *Punha Ambo-amboan*.

395 *Puan Matua* caused thoughts to arise, *To Kaubanan* made the reflections sink down.

396 He went hither and thither in the centre of the firmament, seeking the one who, like himself, was a deity, in order to conclude a marriage with her, he roamed far and wide in the highest part of the all-covering roof, trying to find the one who, as he did, bore the title of lord, so that he could enter into a union with her.

397 But he could cath no sight of the face of the one who, like himself, was a deity, there was no one who, as he did, bore the title of lord, whose countenance he could behold.

398 Then *Puan Matua* brought his innermost being into movement, thereon *To Kaubanan* brought the kernel of his inwardness into action.
399 Uŋgaragami taŋ mabeko masiri',
untampami taŋ matumpa' makairi.

400 Malemi undedek randan pudukna indo' to kumomboŋna,
tibalikmi untala'pi' dara' lenko lilana to mendadianna.

401 Baŋunmi mekutana londoŋ lako indo' to kumomboŋna,
dioŋmi metinti masiaŋ lako to mendadianna,

402 kumua: Denparaka saŋserekammi lan batu lauluŋ la kurampanni kapa’?
Denparaka saŋpa’duanammi lan kumila’ kalle-kallean la kupakulea’i pa’sullean allo?

403 Apa liliŋmo’ buntu bojo’ undaka’ saŋdeatanta la kurampanni kapa’,
natae’ kutiro lindo,
tikumo’ tanete malupu’ untuntun saŋkapuaŋanta, anna taŋ den kutontoŋi rupa kalua’.

404 Ma’kada toŋanmi indo’ kumomboŋna kumua: Denpa saŋserekanta
lan saŋsap’a’na batu,
apa to naria taŋkean suru’,
ma’tundu malesomi to kumomboŋna kumua: Denpa saŋpa’duananta
lan saŋkalada’na kumila’ kalle-kallean,
apa to nataranak tetŋan lindo sara’ka’.

405 Ma’kadami Puŋ Matua kumua: Apa to disaŋa taŋkean suru’, apa to
pusa’pa batu ba’taŋku?
Tiapai to diganti lindo sara’ka’, pa to kalilipa karaŋan inaŋku?

400 undedek = to beat, to strike a drum.
401 mekutana londoŋ = to call like a cock; the cock thus addresses himself to the hens.
402 saŋserekam = that which belongs to a part torn off the main body.
Then he created the one who was not awkward or shy, thereon he fashioned the one who was not bashful or clumsy.

Then he went knocking on the tips of the lips of the mother who bore him, then he returned to set in motion that uttered by the words, in their regular order, by the tongue of the one who brought him into the world.

Then he stood up, and persistently put the question to the mother who bore him, there below, he asked clearly and distinctly, of the one who brought him into the world:

"Is there in the stone of basalt one who is thy group member, with whom I could conclude a marriage, is there in the miraculous rock one with whom thou art bound in one community, with whom I might enter into a union?"

"Because I have walked round that mountain, weary of seeking the one who, like us, is a deity, in order to conclude a marriage with her, but I did not see her face, I have paced round that hill, exhausted by endeavours to find the one who, as we do, bears the title of lord, but I did not catch sight of the countenance of anyone."

Then the mother who bore him spoke truthfully:

"There is one who is thy group member, in a part of the stone, and she is the one who is cared for by the fulfilling of the rites of the atonement offering."

Then the one who brought him into the world spoke, loud and clear: "There is another one who, with us, is bound in one community, in a part of the miraculous rock, and she is the one who is cherished by the performing of the ritual of the cleansing offering."

Then said Puan Matua:

"What is the meaning of that which is called the fulfilling of the rites of the atonement offering, for my innermost being is like that of a bewildered person?"

"What is meant by that which is also named the performing of the ritual of the cleansing offering, for the kernel of my inwardness is in the state of one who is confused?"
Nakuami indo' to kumomboŋna: Susiko ambe' to kumomboŋmu; lando lalanniko ba'tan rekke ulunna laşi', laka pa'taunanniko lonno' rekke karopokna pandan matari' allo.

Musule daa mai ulelleŋ tallaŋ baine, ussembaŋ uraso randanan.

Munai mamionŋ saŋlampə ba'tan, ammu pamata lalanna pioŋ saŋlampə tama batu lauluŋ, ammu pabotta'na mata kalambanan pesuŋ saŋdaun tama kumila' kalle-kallean.

Iamo disaŋa taŋkean suru' to, iamo diganti tetaŋan lindo sara'ka'.

Umpamata lalannami pioŋ saŋlampə Puŋ Matua tama batu lauluŋ, umpabotta'nami mata kalambanan pesuŋ saŋdaun To Kaubanan tama kumila' kalle-kallean.

Randukmi tibua' teŋko Simboloŋ manik lanmai batu lauluŋ, tipamulannami Lokkon loerara' taŋsu batakan lanmai kumila' kalle-kallean.

Disaŋami Arraŋ dibatu, diganti Sulo taroŋko malia'.

Turu-turu mamma'mi lan rampanan kapa' Puŋ Matua, lenŋa' penamilemi lan pa'sullean allo To Kaubanan.

Umpatuka'mi pa'bataŋan Puŋ Matua sola Arraŋ dibatu lan taŋana laşi', umpasolo'mi pa'inaan To Kaubanan sola Sulo taroŋko malia' lan masuangana to paŋanan.

Belanna tae'pa to sanda raŋka'na natiro lindo, taŋ denpa to ganna' tarunona natontoŋi rupa kalua'

Belanna madaŋata to sanda raŋka'na, matalantenpa to ganna' tarunona.

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412 *Arraŋ Dibatu* = The Radiance in the Stone.
*Sulo Taroŋko Malia'* = The Torch of the Hard Rock.
Then the mother who bore him said:
"For thee it is necessary to do what thy father who begat thee did,
go on a long journey, to the North, to the head of the firmament,
undertake a distant tour, lasting some seasons, to the northward, to the
upper part of that which lies stretched out, round, like the disc
of the sun."

“When thou returnest from the North, cut down a thick reed,
fell the wild sugar cane on the river bank.”

“In order to fill an internode full of food, as thy guide to enter the
stone of basalt,
so that thou mayest make a leaf covered with offering food, as thy
lead into the miraculous rock.”

“That is what is called the fulfilling of the rites of the atonement
offering,
that is what is also named the performing of the ritual of the cleansing
offering.”

Then Puaŋ Matua filled an internode full of food, as his guide to enter
the stone of basalt,
thereon To Kaubanan made a leaf covered with offering food, as his
lead into the miraculous rock.

Then the noble lady came straight out of the stone of basalt,
thereon the woman of exalted rank stepped directly out of the mirac-
ulous rock.

She was called Arraŋ Dibatu,
and her other name was Sulo Taraŋko Malia’.

Puaŋ Matua was as steadfast in the marriage as a centipede in a deep
sleep,
To Kaubanan was constant in the union, like an adult ruminating
buffalo bull.

Puaŋ Matua, with Arraŋ Dibatu, caused thoughts to arise in the centre
of the firmament,
To Kaubanan, with Sulo Taraŋko Malia’, made the reflections in the
highest of the all-covering roof, sink down.

Because they did not then see the ones whose limbs are complete,
nowhere did they catch sight of the ones whose members are entire.

For the ones whose limbs are complete were scarce,
few in number were the ones whose members are entire.
Ma'kadami Arraŋ dibatu kumua: Lando lalannikomi bulaan matasak rokko kalambunan allo, Puaŋ Matua!
Laka pa'taunannikomi nane' taŋ karauan rokko kabotoan kulla',
To Kaubanan!

Umpatiŋška' mi bate lenteekna Puaŋ Matua male rokko rampe matampu',
umpatirimbami pessoenanna To Kaubanan male rokko kabotoan kulla'.

Tae' natiro lindo bulaan matasak Puaŋ Matua dioŋ kalambunan allo,
taŋ den natontoŋi rupa kalua' nane' taŋ karauan dioŋ kabotoan kulla'.

Sulemi Puaŋ Matua dioŋ mai,
tibalikmi To Kaubanan.

Ma'kadami Arraŋ dibatu kumua: Umbami bulaan matasak?
Ma'tundu malesomi Sulo taroŋko malia' kumua: Umbami nane' taŋ karauan?

Ma'kadami Puaŋ Matua kumua: Tae' aku kutiro lindo,
taŋ den aku kutontoŋi rupa kalua'.

Ma'kadami Arraŋ dibatu kumua:
Sulekomi rokko kalambunan allo, dioŋ ia kalimbuaŋ bobo nanii bulaan
matasak la miseno tingi.
Ma'tundu malesomi Sulo taroŋko malia' kumua:
Tibalikkomi rokko kabotoan kulla', pa dioŋ ia to' mata uai nanii nane'
taŋ karauan, la miemboŋ pinamasak dioŋ to' mata uai nane' taŋ karauan.

Sulemi Puaŋ Matua rokko kalambunan allo, tibalikmi To Kaubanan
rokko kabotoan kulla'.
Naseno tingimi dioŋ kalimbuaŋ bobo bulaan matasak, naemboŋ pinama-
masakmi dioŋ to' mata uai nane' taŋ karauan.

Ponno sepun'ami Puaŋ Matua bulaan matasak,
lempan karopi'narni To Kaubanan nane' taŋ karauan.

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miseno tingi = thou must shake it about as though it were dark red beads; these
dark red beads are valuable and must not be handled carelessly.

pinamasak (the form pidamasak also occurs): I could not get an explanation
of this word. In view of the fact that this form is used as the parallel of
tingi = dark red bead, it may be a derivation of masak = ancient dark yellow
bead; such beads are of great value.

patuo = to breed, to rear. There is an unusual pina-form in the South Toradja
language, namely, pinatuo, an in-form of patuo. Pinatuo describes the pig which
brings blessings and life by virtue of its being the offering.
Then said Arrañ Dibatu:
"Go on a long journey, Puañ Matua, to the place where the sun descends, in order to obtain the pure gold, undertake a distant tour, lasting some seasons, To Kaubanan, to the region where the shining one sinks down, with the object of acquiring the unalloyed gold."

Then Puañ Matua rose to his feet and went towards the West, To Kaubanan swung his arms in the direction where the shining one sinks down.

Puañ Matua caught no sight of the pure gold at the place where the sun descends, nowhere did he see the unalloyed gold in the region where the shining one sinks down.

Puañ Matua returned from there, To Kaubanan went back.

Then said Arrañ Dibatu:
"Where is the pure gold?"
Then said Sulo Taronko Malia’, loud and clear:
"Where is the unalloyed gold?"

Puañ Matua replied:
"I caught no sight of it, nowhere did I behold it."

Then said Arrañ Dibatu:
"Return to the place where the sun descends, there, in the unfailing well, is the pure gold; thou must sift it as though it were dark red beads."
Thereon Sulo Taronko Malia said, loud and clear:
"Go back to the place where the shining one sinks down, for there, in the welling-up spring below, is the unalloyed gold; wash it in the spring, as if it were as precious as dark yellow beads."

Then Puañ Matua returned to the place where the sun descends, thereon To Kaubanan went back to the region where the shining one sinks down, he sifted the pure gold in the unfailing well, as though it were dark red beads, he washed the unalloyed gold in the welling-up spring, as if it were as precious as dark yellow beads.

The sirih pouch of Puañ Matua was full of the pure gold, the bag of To Kaubanan, made of the leaves of the sugar palm, was brimful with the unalloyed gold.
426 Sulemi dion mai kalambunan allo,
tibalikmi dion mai kabotoan kull.
427 Rampomi lan tanjana lanji',
tidukunmi lan masuangana to paoganan.
428 Umbaliajanomi batu ba'tanja Puaq Matua lan tanjana lanji' sola
Arraq dibatu,
umbibi'mi karaan inaanna To Kaubanan sola Sulo taroqko malia'
lan un'a'na to paoganan.
429 Digaragammi kurin-kurin batu bulaan masak,
ditampammi gusi malia' nane' tan karauan.
430 Dipabendanmi sauan sibarrun lan tanjana lanji',
dipatunanannya suluq pada dua lan masuangana to paoganan.
431 Dibolloan barra'mi bulaan masak tama sauan sibarrun,
dibaku amborammi nane' tan karauan tama suluq pada dua.
432 Dadimi to sanda karua lanmai sauan sibarrun, anakna sauan sibarrun,
takkomi to ganna' bilaqanna lanmai suluq pada dua, boqsunna suluq
pada dua.
433 Didandan bulaanmi to sanda karua dilo sanianna sauan sibarrun,
dibato' batar-batammi to ganna' bilaqanna dilo biriinja suluq pada dua.
434 Kasallemi to sanda karua,
lobo'mi garaganna to ganna' bilaqanna.
435 Apa nene'ta manna Datu Lauku' ma'rupa tau.
436 Pada umposaqami saqanna to sanda karua,
pada umpogantimi pa'gantiananna to ganna' bilaqanna.
437 Disaqami Datu Lauku', diganti Datu baine,
disaqami Allo tiranda, nene'na ipo.
438 Disaqami Lauku, nene'na kapa',
disaqami Poq Pirik-pirik, nene'na uran.

una' = pith, marrow, soft heartwood; here it is the parallel of tanja with the
meaning of middle; una'na to paoganan = the centre of the all-covering roof,
the zenith of the firmament.

dibato' batar-batam = they were arranged like small gold beads; these small gold
beads are set evenly in the armband.

Datu Lauku' is the ancestress of mankind. La is the Buginese article used before
the names of men. Ukk' is a Sa'danese word for the short cries which newly-
born children utter.

Poq Pirik-pirik = Lord Small Windmill; pirik-pirik is a small windmill used to
drive away the paddy birds from the ricefields, and see 554.
Then he returned from the place where the sun descends, thereon he went back from the region where the shining one sinks down.

He reached the centre of the firmament, he arrived forthwith at the highest part of the all-covering roof.

Puana Matua, with Arran Dibatu, brought his innermost being into movement in the centre of the firmament, To Kaubanan, with Sulo Taronko Malia, brought the kernel of his inwardness into action in the highest part of the all-covering roof.

A utensil like an earthen cooking pot was made for the pure gold, a basin of hard earthenware was shaped for the unalloyed gold.

A pair of bellows, belonging together, was put in the centre of the firmament, then two blow pipes, of equal size, were set up in the highest part of the all-covering roof.

Then the pure gold was cast, like unhusked rice, into the pair of bellows belonging together, thereon the unalloyed gold was poured, like seed, in great quantity, into the two blow pipes of equal size.

Then from the pair of bellows belonging together, came forth all eight children of the pair of bellows belonging together, from the two blow pipes of equal size, there came into the world the ones whose number was complete, the offspring of the two blow pipes of equal size.

All eight were set up, as though they were gold, in a row, outside the pair of bellows belonging together, the ones whose number was complete, were placed carefully at the side of the two blow pipes of equal size.

They reached maturity, the forms of the ones whose number was complete, developed fully.

But only our ancestress, Datu Laukku', had the form of a human being.

Each of the eight had a name, each of the ones whose number was complete, received his other name.

The first was called Datu Laukku', and her other name was Datu Baine, the second was named Allo Tiranda, he was the creator of the tree of poison.

The third was called Lau'uku, he was the parent of the cotton, the fourth was named Po' Pirik-pirik, he was the creator of the rain.
Disañami Menturiri, nene'na manuk,
  disañami Manturini, nene'na tedoŋ.
Disañami Riako', nene'na bassi,
  disañami Takkebuku, nene'na bo'bo'.
Aunna to sanda karua naambo' Puaŋ Matua rokko tikallebona lombok,
osiŋna to ganna' bilaŋanna nasioran To Kaubanan rokko tikallebona
tanete.
Sanda boñinja tuo nasañmo disañanna kaju,
  lobo' nasañmo tanan-tananan.
Denmo nene'na tallaŋ, denmo nene'na kalosi, denmo nene'na punti,
  denmo nene'na induk sia mintu'na den nasañmo lan kapadaŋanna.
Nene' mendeatanta Datu Laukku' naulaŋ rampanan kapa' tama to'
  bena' kumpanŋ,
  nabalajanní pa'sullean allo tama to' kulo'.
Lanmi to' kaluku siajun sirampanan kapa' Boŋga Laŋji'na,
  sipakuleasan pa'sullean allo Datu muane.
Mentambenmi Allo tiranda lako kaju todinŋ,
  umpakulea'ni pa'sullean allo lako kaju lando samara.
Nakua: Nakasalle dadiŋku dio kaju todinŋ,
  nalobo' garagaŋku dio kaju lando samara.
Anna te'bakkí liteku Datu Laukku', napatamai tambila tua,
  aŋku direre' sola lempujaŋ api, anna kaloŋdai bobo, aŋku dipale'ke'
  giu-giu.
Napatajanan bataŋ dikalena sanșerekanŋku Datu Laukku',
  naparandanan bataŋ dikalena sanșerekanŋku Datu Laukku', ke den to
  la pateŋko lulu'.
Napatajanan tondon to bataŋna sanpa'duanaŋku Datu Laukku',
  ke la den salaga mennopanŋ.

In strophe 466 the progenitor of the fowl is called Puaŋ Maro = Lord Who Is
  Frenzied; maro = mad; the frenzy of animals; maro-marо = idiot, weak of
  understanding. Maro is also the name of the ritual to drive away sickness, for
  which purpose fowls are offered exclusively.
During the performing of these rites, some people fall into a trance after a
  stimulating dance and then extraordinary things are done.
Manturini the progenitor of the buffalo.

Riako' also Datu Diako' = the progenitor of iron.
Takkebuku = Having no Kernel; comes from tankebuku = having no core.
nabalayanni = he bound her with a liana; balayan: a moderately thick liana.
mentamben = to lay one's leg over someone.
kaŋu todinŋ = speckled tree, i.e. the tjendana tree.
tambila: container for the small arrows of the blow pipe. In olden times, these
  small arrows were often smeared with poison from plants.
The fifth was called Menturiri, he was the progenitor of the fowl, the sixth was named Manturini, he was the begetter of the buffalo.

The seventh was called Riako’, he was the parent of iron, the eighth was named Takkebuku, he was the creator of cooked rice.

The ashes of all eight of them were strewn on the declivity of the valley by Puan Matua,
the cinders of the ones whose number was complete, were shaken over the side of the mountain by To Kaubanan.

When the full number of nights had elapsed, all the different kinds of trees began to grow, and they became plants that shot up luxuriantly.

And then there was the parent of the thin bamboo, then there was the creator of the areca palm, there was the father of the banana plant, there was the sire of the sugar palm, and everything was on earth.

Our divine ancestress, Datu Laukku’ united in marriage in the bending ironwood tree, she was firmly attached in a union in the breadfruit tree.

In the coconut palms swaying towards each other, she concluded a marriage with Bonga Lani’na, she entered into a union with Datu Muane.

Allo Tiranda united in a marriage with the tree with streaks on it, he entered into a union with the tree which has long white stains.

He said:
“When I have reached maturity in the tree with streaks on it, when my form has developed fully in the tree which has long white stains,
then shall Datu Laukku’ tap my sap and put it in an old quiver, then shall a little of me be cut up, together with the red wild ginger and a large millipede, and then I shall be spread on the tip of a small arrow.”

“My group member, Datu Laukku’, will keep it for her own person, my group member, Datu Laukku’, will save it for herself when there is somebody who would trample on her.”

“The one with whom I am bound in one community, Datu Laukku’ will keep it for her own person, when there is somebody who would tread on her.”

\[salaga mennopan\] = harrow that breaks things down.
Nakuannamo Laũŋku:
La mentambenmo' aku tama randanna bela' umpokaa' malompona padaŋ.

Anna kasalle dadiŋku, nalobo' garagaŋku,
aŋku kendeŋ membu gaun, aŋku laŋana menta'bi salebu'.

Aŋku diunu' ten laa-laa,
aŋku diunu' susi beluak.

Aŋku komboŋ sarita to lamban,
kudadi maa' to unnoroŋ.

Aŋku komboŋ doti laŋi' tuo balo',
kudadi maa' taŋ mate lu'pi'na.

Aŋku lan baka disura' unnarranni saŋjananŋku,
aŋku lan tumbilana diŋgilo wŋkorok saŋpa'duanaŋku.

Naalami sambo boko'na saŋṣerekaŋku Datu Lauku',
aalami rindiŋ tiŋajona saŋpa'duanaŋku.

Narindinanna datunna aŋin,
natampaŋannni ma'dīka darindiŋ.

Nakuamo Poŋ Pirik-pirik:
La mentambenmo' aku lako taŋkena gaun,
la umpakula'na' aku pa'sullean allo lako kurapakna taŋke salebu'.

Nakasalle dadiŋku, nalobo' garagaŋku,
apa akumo susu mammi'na mintu' saŋa mairi',
akumo panoran kasallena mintu' sola nasaŋ.

Akumo boka' mainnakna saŋṣerekaŋku,
akumo balubu taŋ sore-sorena saŋpa'duanaŋku.

Katotok-totokmi nene' mendeatanna manuk,
katambi-bulimi nene' kapuaŋanna.

Dipalumokkonni lalanna tama sauyn sibarruŋ,
dipatumetemi ta'guliŋana tama sulin pada dua.

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454 ma'a' taŋ mate lu'pi'na = cloth to whose folding up there is no end; a woven cloth which is used regularly.
456 rindiŋ = wall.
458 taŋkena gaun = branch of a cloud.
The progenitor of the fowl acquired his name because of his idiotic behaviour.
kurapakna taŋke = the thick end of a branch where it joins the trunk.
460 mainnak = oil bearing.
462 dipalumokkon lalanna = his path was folded.
And Lauŋku said:
“I am going to enter into a marriage in the edge of the field,
I shall unite myself with the richness of the earth.”

“When I have reached maturity, when my form has developed fully,
then shall I rise on high and bear fruit, like the clouds,
then I shall shoot upwards and have flowers, like the white mists.”

“Then shall I be spun, like the threads of a cobweb,
then I shall be drawn out, like hairs.”

“I shall be made into an old long narrow blue woven cloth with a
design of men fording a river,
I shall become an old short fabric with a pattern of swimming men.”

“I shall be made into an old short wide woven cloth with a cross motif
on it,
I shall become a fabric to whose folding up there is no end.”

“Then shall I lie in a basket adorned with a design, cherishing all the
precious things put therein with me,
then I shall lie in a carrying hamper on which a wave-shaped pattern
is cut, protecting the property that is there with me.”

“My group member, Datu Lauŋku’, will take me as the covering for
her back,
the one with whom I am bound in one community, will use me as
protection for the front of her body.”

“She will shelter herself with me against the Prince of the Wind,
she will keep off the Lord of Coolness with me.”

And Pon Pirik-pirik said:
“I am going to enter into a union with a cirrus cloud,
I shall unite in marriage with a compact mass of mists.”

“When I have reached maturity,
when my form has developed fully,
then shall I be the delicious breast for everything there is,
then I shall be the great udder for all that exists.”

“Then shall I be the rich coconut oil for my group members,
I shall then be the water cask, whose contents never diminish, of
the ones with whom I am bound in one community.”

The divine progenitor of the fowl pecked constantly,
his begetter, revered as a lord, dug continually with his beak.

Then his way was once more directed back into the pair of bellows
belonging together,
then his path, on which he went to and fro, was again guided back
into the two blow pipes of equal size.
463 Sule lanmai sauan sibarruŋ, 
tibalik lanmai sulis pada dua, ma'kadami kumua:
464 Denda ka kitaŋ katotok-totok, Puanŋ!
465 Moi pendaŋkan sile tama sauan sibarruŋ, 
moi pessaŋ'ajokakan tibalik tama sulis pada dua, 
denda ka kitaŋ katotok-totok, 
denda ka kitaŋ katambuli-buli!
466 Disarjami Puanŋ Maro.
Nakwamo Puanŋ Maro:
La metambenmo' aku lanjan taŋkena lamba', sipentambenan manuk 
bu'tu iliku, Landokolloŋ, 
la umpakulea'mo' pa'sullean allo lanjan lolosu poriŋan, sipakuleasan 
pa'sullean allo Landobaroko.
467 Dadimi tallo' siannanan dao taŋkena lamba', 
komboŋ' mi amburaŋ sanda karua dao lolosu poriŋan.
468 Dadimi pantan ma'laen bulu dao taŋkena lamba', 
komboŋ' mi ma'rupa-rupa dao lolosu poriŋan.
469 Ia uainna lotoŋ; suru'na rampe matampu', 
sara'ka'na kabotoan kullα' dio to diponene'.
470 Rame tasak: suru'na tetean tampo, 
sara'ka'na pesunagan banne sirenden.
471 Ia karurunŋ; suru'na ma'balə tedoŋ, 
sara'ka'na ma'paŋkuŋ karambau.
472 Anna makamban marapuan tedoŋ dipotulak bala, 
anna masirri manapa' tedoŋ dipotandi kala'ka'.
473 Ia korɔ, iamo ia suru'na to pekolɔŋ kuse lako tutunna lalan, 
iamo ia sara'ka'na pande bulaan napoparamae.

466 Landokolloŋ = She Who Has a Long Neck. 
Landobaroko = She Who Has a Long Throat.
467 amburaŋ = spawn of a fish.
470 tetean tampo = the act of going across the dyke of a ricefield.
472 dipotandi kala'ka' = they were used as supports for the lower beams on which the 
floor rests; this refers to the use, in olden times, of the space under the house 
for stabilting the buffaloes.
473 to pekolɔŋ kuse = those who carry on their backs a pouch made of the skin of 
a marsupial. Goldsmiths carry on their backs such a pouch in which they 
put their tools.
napoparamæ = with which they play; paramæ is a variant of paramai, cp., 
Malay pérmai.
He turned aside from the pair of bellows belonging together, he turned round from the two blow pipes of equal size, and said:

"Lord, would it be possible for us not to peck continually?"

"Even if we do go back twice into the pair of bellows belonging together,
even if we do return a second time into the two blow pipes of equal size,
would it be possible for us not to peck constantly,
would it be possible for us not to dig continually with our beaks?"

He was named Puan Maro. Puan Maro said:

"I am going to enter into a union above, on the branch of the fig tree, with the hen, Landokollo, that has appeared from its depths,
I shall unite in marriage with Landobaroko, on the top of the low tree."

Then six plus six eggs came to lay on the branch of the fig tree, on the top of the low tree, a complete number of eight eggs was laid. Then on the branch of the fig tree, were born the ones that have
distinct feathers,
thereon on the top of the low tree, there came into the world, the ones which have varied colours.

Their progeny were:
the black fowl, the atonement offering at the West,
the cleansing offering at the place where the shining one sinks down, for the ones who are revered as ancestors.

The yellow-brown fowl, it is the atonement offering for the cultivation of the ricefields,
the cleansing offering for the places, one after the other, in the sawahs, where the offerings are brought.

The black fowl with white spots, it is the atonement offering for the stalling of the buffaloes,
the cleansing offering for the stabling of the kerbau.

So that the progeny of the buffaloes may be great in number, to serve as supports for the space under the house,
in order that there may be a tremendous quantity of kerbau, to serve as the props for the lower beams on which the floor rests.

The white and black fowl, it is the atonement offering for the ones who have carried the skin of a marsupial on their backs during their whole journey,
the cleansing offering of the goldsmiths, which they always perform.
IA uran-uran: suru'na komboñ marapuan.

IA seppaga, iamo sara'ka'na induk masirri manapa', anna kerara uainna salle balu'bu'.

IA sella' sikambi' kalandona buntu, suru'na to ditanan indo' lako pare tallu bulinna.

IA sella' mabusa baba'na: sara'ka'na uainna Datu Mañkamma', san'ka' beloñ-beloñanna ke'te' tallu eteñna, nakendek membua rara', nalaññan menta'bi bulaan.

IA uainna busa' sikambi' lumbaa lañçi', ke bendanni parañka dialuk.

IA bullau napopakuli ura' to makuju lañkan, napopetañka' ura' to maossa' manuk-manuk.

IA buri', iamo napaniñoi anak dipajuñi, napatakinni tampa to Darru', napaselle'i pa'komboñ to Balanda.

IA dukamo urra'ta' kasembañanna lan taññana lañçi', iamo ullaññanni sanda salunna lan masuñgana to paoñanan.

Nakumo Riako':
La mentambemo' tama batu lauluñ, la umpakulea'mo' pa'sullean allo tama kumila' kalle-kallean.

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474 *komboñ marapuan* = the extensive cultivation; it refers to the cultivated area belonging collectively to the whole clan house.
475 *masirri* = dreadful, frightful.
476 *indo'*: the full form is *indo' or indo' padan* = the leader of the rice cultivation and the offerings attendant thereon; see strophe 4, II A. In some territories, when the rice has put forth its fruit, the *indo' padan* goes to a hill and there offers to the gods the cock mentioned in this strophe.
477 *Datu Mañkamma'* is the name of the leader of the rice cultivation; he is also called *Karaññ Mal'loko-loko* = Silent Lord. Both *mal'loko-loko* and *kamma'* mean to be silent. The Makassarese word *Karaññ* occurs occasionally in South Toradja proper names, for example, *Karaññ Dua*, *Ne' Karaññ*. *Makaraññ*, the parallel of *madatu*, means noble, illustrious.
478 *lumbaa lañçi'* = bamboo erected heavenwards. At the *bu'a* feast, this thick bamboo stands upright by the platform from which the *to minaa*, the leaders of the offerings, pronounce the benedictory prayers. A small basket containing a white fowl is attached to the top of this bamboo, as well as a rope of rattan. The various participants at the feast tug at this rope until someone breaks the bamboo and pulls down the basket. He then receives the white fowl.
479 *to makuyu lañkan* = he who has the dishevelled feathers of a [sick] harrier. “people who are exhausted”, means those who are fatigued by their heavy work. *to maossa' manuk-manuk* = he who has the ruffled feathers of a [sick] bird.
480 *napaniñoi anak dipajuñi* = with which the young people of high rank play; this refers to cock fighting: *anak dipajuñi* = those over whom a sunshade is held. In olden times, the *adat* chiefs and the members of their lineages were entitled.
The black fowl with white spots, it is the atonement offering for the extensive cultivation.

The brown cock with spots, it is the atonement offering for the tremendous quantity of sugar palms, so that the juice of the ones that have large main leaf ribs, may flow like blood.

The brown cock with white feet, it is associated with the high mountain, it is the atonement offering for the ones who are placed as guardians over the three-eared rice.

The brown cock with white ear lobes, it is the cleansing offering for the descendants of Datu Manukamma', the required ritual for the cut one, branched in three, so that it grows and has golden fruit; so that it shoots up and bears golden blossoms.

The progeny of the white fowl are associated with the bamboo erected towards the sky, when the stake, at which the ritual is performed, stands upright.

The grey fowl is used as medicine for the muscles of people who are exhausted, it serves as a powerful remedy for the fibres of the ones weakened by sickness.

The speckled cock is the one with which young persons of high rank play, they attach firmly to it that which is shaped by the people of Darru', they fasten to it that which is made by the Dutch.

They [the speckled cocks] also cut the knot in the decisions, in the centre of the firmament, they [the speckled cocks] testify to that which is right, in the highest part of the all-covering roof.

Riako' said:

"I am going to enter into a union in the stone of basalt, I shall unite in marriage in the miraculous rock."

to a sunshade made of the leaves of the kambuno palm, (Livistona rotundifolia). The leaves were stretched over a framework of ribs of bamboo. "that which is shaped by the people of Darru'", and "that which is made by the Dutch", are artificial spurs, the small knives, which are attached to the natural spurs of fighting cocks. The term to Darru' could not be explained to me. Tamba to Darru': the ironwork of the people of Darru'.

The idea in this strophe is of judgement arrived at by a cock fight; urra'ta' kasembaanja = settling finally by means of a trial.

Verh. dl. 45
Anna kasalle dadoŋku lan batu lauluŋ, 
nalobo' garagaŋku lan kumila' kalle-kallean.

Aŋku tilu'bak sisama rindinŋ, 
kutilu'bak ten usuk penamile.

Kusule tama sauan sibarruŋ, 
kutibalik tama sulinŋ pada dua.

Kukomboŋ tonapa londoŋna, 
kudadi indo' simanŋkoro.

Mantarini mentamben laŋŋan kalandona buntu sipentambenan Laelo', 
umpakulea'mi pa'sullean allo laŋŋan patioranna tanete.

Dadimi Tandukuka', dadimi Tandukpaku.

Anna makamban marapuan dao kalandona buntu metaruk biaŋ, 
anna masirri manapa' dao patioranna tanete metaŋke luana.

Anna batu matei buntu, 
nakalembaŋi tanete ullela tombaŋ.

Manda' ia lan baka disura' nene'na pare Takkebuku, 
bintin ia lan tumballan diaŋgilo to dolo kapuaŋanna ke'te' tallu eteŋna.

Ma'kadami Takkebuku kumua: 
Mapusaŋmo' lan baka disura', 
makammumu'mo' lan tumballan diaŋgilo.

Ma'kadami Puŋ Matua kumua: 
Kusaŋa melomo inanmu lan baka disura', 
maballomo esuŋammu lan tumballan diaŋgilo.

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488 Tanduk Uaka' = The One Who Has Horns Like a Root; i.e., horns sticking straight out. Tanduk Paku = The One Who Has Horns Like a Fern; i.e., horns bent outwards.
“When I have reached maturity in the stone of basalt, when my form has developed fully in the miraculous rock.”

Then shall I be stripped of the outermost layer, and shall be like a wall, then I shall be denuded of my exterior thickness, and shall become like a rib of a buffalo bull.”

“Then shall I return, and go into the pair of bellows belonging together, then I shall go back, in order to enter the two blow pipes of equal size.”

“I shall become the most magically powerful sword with a blunt end, then shall I become a sword with a broad tip.”

Manturini ascended the high mountain and entered into a union with Laelo’, going upwards, he united in marriage on the high hill.

Then Tanduk Uaka’ was born, and came into the world Tanduk Paku.

They became a very large herd, which sought the shoots of the arrow cane, they became a horrifying huge multitude on the highest mountain, seeking grass stems.

They caused the mountain to erode, they made the hill fall apart, like hard clay, making the ponds always larger.

The parent of rice, Takkebuku, was immovable in the basket adorned with a design, the creator of the cut one, branched in three, revered as a lord, was immobile in the carrying hamper, on which a wave-shaped pattern is cut.

Then said Takkebuku: “I am warm in the basket adorned with a design, I am glowing hot in the carrying hamper, on which a wave-shaped motif is cut.”

Then said Puan Matua: “I think that thy place in the basket adorned with a design is a good one, that thou art well-placed in the carrying hamper, on which a wave-shaped pattern is cut.”
THE MEROK FEAST OF THE SA’DAN TORADJA

494 Apa ma’kada Takkebuku kumua:
Tae’ nala lobo’ garagan’ku lan tumballan diangilo.
495 Ma’kadami Puañ Matua kumua:
Na umbamo la muni mentamben nakita inaanmu?
496 Nakua: La mentambenmo’ rokko randanna limboñ, kusitarkanak lombu
masakka’,
la umpakule’a’mo’ pa’sullean allo rokko tetukna minaña, aŋku sisaladan
hana madarindiñ.
497 Aŋku taŋ tipodo’ lolo,
aŋku taŋ sumpu uaka’.
498 Anna sumarre lobo’ku,
ma’kanda-kañda daunku.
499 Anna boka’ mainnakka’ Poŋ Pirik-pirik dio mai taŋkena gaun,
anna balubu taŋ sore-soreina’ Landolentek dio mai kurapakna taŋke
salebu’.
500 Apa iamo susu mammi’ku,
iamo panoran kasalleku.
501 Aŋku dende’ membua rara’ makamban marapuan,
aŋku laññan menta’bi bulaan masirri manapa’.
502 Anna popakkanna’ taŋkean suru’ dio saŋserekaŋku Datu Lauku’,
naposumallanña’ tetañan lindo sara’ka’ dio saŋpa’duanaŋku.
503 Anna popamuntu marendeñna’ saŋserekaŋku Datu Lauku’,
anna pobajak sae lakona’ saŋpa’duanaŋku.
504 Manda’mi lan rampanan kapá’ Datu Lauku’,
bintinni lan pa’sullean allo.
505 Dadimi buanna rampanan kapá’ saŋbua bannañ,
takkomi kamaseanna pa’sullean allo saŋkaju loli.
506 Kasalle dadinna,
lobo’ garaganna.

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498 sumarre = luxuriant as sërai grass: it is a um-form of sarre = sërai grass
(Andropogon Nardus Linn.), a grass with fragrant leaves which forms large
clumps.
502 pakkan = the weft thread; it is so wound in the shuttle that it can pass through
the warp; it is the partner of the warp; it belongs, as it were, to the warp.
sumallan = the raised warp threads; the raised warp threads are, as it were, the
partners of the unraised ones.
503 anna popamuntu marendeñna’ Datu Lauku’ = then shall I be as a piece of
durable, magical hard iron of a roasting dish for Datu Lauku’; pamuntu =
piece of wrought iron.
bayak = the part of the steel of the blade of a knife or a sword that is slightly
whiter.
But *Takkebuku* said:

“My form will not develop well in the carrying basket on which a wave-shaped pattern is cut.”

Then said *Puana Matua*:

“What are thy thoughts as regards entering into a marriage?”

He replied:

“I wish to enter into a union beneath the bank of a pool, it is my desire to nestle against the cold ground of the morass, I want to unite in marriage by going beneath the corner of the river mouth, so that I can cherish myself in the cool earth.”

“So that I can sprout without interruption, so that my roots are nowhere checked.”

“So that my growth is luxuriant, my leaves thriving, like those of the leek.”

“So that *Pon Pirik-pirik* pours upon me from the cirrus clouds, like rich coconut oil, so that *Landolentak* fills me from the compact mass of mists, like a water cask whose contents never diminish.”

“Because he is my delicious breast, he is my large udder.”

“Then shall I shoot upwards and have luxuriant abundant fruit, then I shall reach maturity, and bear golden blossoms in tremendous quantity.”

“Then shall my group member, *Datu Laukku’*, by the fulfilling of the rites of the atonement offering, receive me as repayment, then the one with whom I am bound in one community, by the performing of the ritual of the cleansing offering, shall obtain me as recompense.”

“Then shall I become a source of continual strength for my group member, *Datu Laukku’*, then I shall be as steel for the one with whom I am bound in one community.”

*Datu Laukku*’ was steadfast in the marriage, she was constant in the union.

Then a sole fruit was born of the marriage, thereon came into the world a single gift of the union, well-shaped.

He reached maturity, his form developed fully.
507 Umposañami sañanna Manturino,
umpogantimi pa’gantiananna Datu muane.

508 Kammami la ma’dulu nene’ mendeatanna tedoñ,
dioñmi la sitinti gantian to dolo kapuñanna karambau.

509 Umbaliañanomi batu ba’tañña Menturino,
umbibi’mi karañan inaanna Datu muane.

510 Rumampanni kap’a tama to’ batu toñkon,
umpakulea’mi pa’sullean allo tama to’ tabañ tua.

511 Sirampanan kap’a Tumba’ Sulotabañ.

512 Manda’mi lan rampanan kap’a Menturino,
bintimmi lan pa’sullean allo Datu muane.

513 Dadimi buanna rampanan kap’a,
takkom kamaseanna pa’sullean allo.

514 Kasalle dadinna, lobo’ garaganna umposañami sañanna Tumba’
Bena’kumpañ,
umpogantimi pa’gantiananna Datu baine.

515 Narampananmi kap’a To Tanarañga,
napakulea’mi pa’sullean allo Datu muane.

516 Manda’mi lan rampanan kap’a,
bintimmi lan pa’sullean allo.

517 Dadimi buanna rampanan kap’a titanan tallu,
takkom kamaseanna pa’sullean allo samba’ batu lalikan.

518 Kasalle dadinna,
lobo’ garaganna,
pada umposañami sañanna,
pada umpogantimi pa’gantiananna.

519 Disañami Kundailañi’, diganti Datu baine,
disañami Kundaitetuk, diganti Datu baine,
disañami Kundaibubun, diganti Datu baine.

520 Madarañpa to ditampa tau natiro lindo Puañ Matua sola Arnañ dibatu
lan taññana lañi’,
matalantampa to sanda rañka’na natontoñi rupa To Kaubanan sola
Sulo Taroñko malia’.

508 *dioñmi* = it was with a small difference; literally, it was underneath.
510 *tabañ tua*: old dragon’s blood plant; it is the parallel of the large upright stone,
because usually a dragon’s blood plant was planted near such a stone.
511 *tumba’* is a variant of *tumbañ = to spring up; to tumbañ* is the term used to
denote the women who are in a state of tabu at the great *bua’* feast. *Tumba’* is
an honorific used before the names of the women who have become *to tumbañ*. The
initiation rites of the great *bua’* feast are performed for them, see strophe 565.
He received the name of *Manturino*, and his other name was *Datu Muane*.

He was all but the namesake of the divine progenitor of the buffalo, with only a small difference, he had the other name of the begetter, revered as a lord, of the kerbau.

*Manturino* brought his innermost being into movement, *Datu Muane* brought the kernel of his inwardness into action.

He concluded a marriage in a large upstanding stone, he entered into a union within the place of the old dragon’s blood plant.

He concluded a marriage with *Tumba’ Sulotaban*, *Manturino* was steadfast in the marriage, he was constant in the union.

Then the fruit of the marriage was born, thereon came into the world, the gift of the union.

She reached maturity, her form developed fully, her name was *Tumba’ Bena’ Kumpan*, and her other name was *Datu Baine*.

*To Tanaranga* concluded a marriage with her, *Datu Muane* entered into a union with her.

He was steadfast in the marriage, he was constant in the union.

Then there were born the fruits of the marriage, a trinity, thereon came into the world, the gifts of the union, a trio, well-shaped, like the stones of the hearth.

They reached maturity, their forms developed fully, each of them had a name, each received his other name.

The first was called *Kundailani’t*, and her other name was *Datu Baine*, the second was named *Kundaitetuk*, and her other name was *Datu Baine*, the third was called *Kundaibubun*, and her other name was *Datu Baine*.

*Puan Matua*, with *Arran Dibatu*, saw that the ones who were created as human beings were seldom in the centre of the firmament, *To Kaubanan*, and *Sulo Taronko Malia’t*, observed that the ones whose limbs were complete were still scarce.

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514 *bena’kumpan* = bending down *bena’* tree; it is a kind of ironwood tree.
519 The names of the three women mentioned in this strophe are all connected with the word *kundai* = woman’s sarong; cp. the Buginese word *makkunrai* = woman
521 Umaummta'o 'omi bate lentekna Puañ Matua rokko kalambunan allo, umpatirimbami pessoenanna To Kaubanan rokko kabotoan kull'a'.

522 Useno tingimi bulaan matasak dioŋ kalimbuaŋ boba, unnumboŋmi nane' taŋ karauan dioŋ to' mata uai.

523 Ponno sepu'nami Puañ Matua bulaan matasak, lempan karopi'nami To Kaubanan nane' taŋ karauan.

524 Suleomi Puañ Matua dioŋ mai kalambunan allo, tibalikmi To Kaubanan dioŋ mai kabotoan kull'a'.

525 Dibolloan barra'o'omi bulaan matasak tama sauan sibarrunŋ, dibaku amboranomi nane' taŋ karauan tama sulinŋ pada dua.

526 Dadiomi anakna sauan sibarrunŋ titanan annan, takkomi kamaseananna sulinŋ pada dua ganna' bilaŋanna.

527 Aunna to titanan annan nabuaŋmi Puañ Matua rekke ulunna laŋi', osinŋa to ganna' bilaŋanna napirikmi To Kaubanan rekke karopokna pandan matari' allo.

528 Tuomi kaju pitu taŋkena daa ulunna laŋi', lobo'mi kaju pitu daunna daa karopokna pandan matari' allo.

529 Kasalle dadinna to titanan annan, lobo' garaganna to ganna' bilaŋanna.

530 Pada umposaŋami saŋanna to titanan annan, pada umpogantimi pa'gantiannanna to ganna' bilaŋanna.

531 Buŋa'na disaŋami Pande Manaraŋ, diganti Datu muane. Ma'penduanna disaŋami Pande Paliuk, diganti Datu muane.

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531 *Pande Manaraŋ* = Master Carpenter.

531 *Pande Paliuk* = Extraordinarily Skilled.
Then *Puan Matua* rose to his feet and went downwards, to the place where the sun descends,
*To Kaubanan* swung his arms and went below, to the region where the shining one sinks down.

Then he sifted the pure gold, as though it were dark red beads, in the unfailing well,
he washed the unalloyed gold in the welling-up spring.

The sirdh pouch of *Puan Matua* was full of the pure gold,
The bag of *To Kaubanan*, made of the leaves of the sugar palm, was brimful with the unalloyed gold.

*Puan Matua* returned again from the place where the sun descends,
thereon *To Kaubanan* went back again from the region where the shining one sinks down.

The pure gold was again thrown, like unhusked rice, into the pair of bellows belonging together,
the unalloyed gold was again poured, like seed, in great quantity.

Then the six children of the pair of bellows belonging together, were born,
thereon came into the world the complete number of the gifts of the union of the two blow pipes of equal size.

*Puan Matua* threw the ashes of the six to the North, to the head of the firmament,
*To Kaubanan* shook the cinders of the complete number, northwards, to the upper part of that which lies stretched out, round, like the disc of the sun.

Then a tree with seven branches grew there in the North, at the head of the firmament,
luxuriantly shot up a tree with seven leaves, in the upper part of that which lies stretched out, round, like the disc of the sun.

All reached maturity,
the forms of the complete number developed fully.

Each of the six had a name,
each of the complete number received another name.

The first was called *Pande Manaran*,
his other name was *Datu Muane*.

The second was called *Pande Paliuk*,
and his other name was *Datu Muane*.
532 Ma’pentallunna disañami Pande Pandita, diganti Datu muane.
Ma’penna’pa’na disañami Pande Patañja’, diganti Datu muane.

533 Ma’pellimanna disañami Pande Nunu, diganti Datu muane.
Ma’pennannanna disañami Kambunolanji’, diganti Ta’duñ Kaissanan.

534 Malemi To Tanaranga rekke ulunna lañ’i ulleleñ kaju pitu tañkena, pitu daunna, unnuaseimi kaju pantan rupa daa karopokna pandan matari’ allo.

535 Soñkami kaju pitu tañkena, pitu daunna, tiboñso’mi rokko to’ mata uai.

536 Pusa’mi batu ba’tañña To Tanaranga, kalilimi karanan inaanna Datu muane.

537 Sulemi To Tanaranga daa mai ulunna lañ’i, tibalikmi Datu muane daa mai karopokna pandan matari’ allo.

538 Malemi mekutana londosñ lako Puan Matua, tibalik mekutinti masiañ lako To Kaubanan.

539 Nakua: Mañkamo’i, Puanj, ulleleñ kaju pitu tañkena, pitu daunna daa ulunna lañ’, apa tiboñso’ ia rokko liku mandalan, mañkamo’ unnuasei kaju pitu ma’laen rupa, apa tiranduk ia rokko to’ mata uai.

540 Ma’kadami Puanj Matua kumua:
La tañ tiboñso’raka rokko liku mandalan, natae’ nariai tañkean suru’, ma’tundu malesomi To Kaubanan kumua:
La tañ tirandukraka rokko to’ mata uai, natae’ nasaladann tetañan lindo sara’ka’.

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532 *Pande Patañja’* = The One Who Is Capable of Skilful Planning.
533 *Pande Nunu* = The One Who Can Observe Well.
*Kambunolanji’* = Sunshade of the Firmament; the name of the ancestor of the *to minaa* = leaders at the offerings and the people who know the *adat* prescriptions. There are other names which, like *Kambunolanji’*, give their possessors demigod status in the firmament, for example, *Arunlanji’* = King of the Firmament; *Lai’ Datulanj’* = Queen of the Firmament. Other titles express a relationship with the sun, thereby indicating the prominent status of a person whose ancestors descended from heaven, for example, *Saroonaljo’* = Hat of the Sun; *Ranteallo* = Plain of the Sun.
*Ta’duñ Kaissanan* = Renowned Hat.

According to another informant coming from the *Salu* group in the Kesu’ territory, *Tañdiino’*, who travelled northwards after the disaster at *Rura*, had four carpenters with him; *Pon Kalotok* (who appeared out of a tree top), *Pon*
The third was called Pande Pandita, and his other name was Datu Muane. The fourth was called Pande Patannya', and his other name was Datu Muane.

The fifth was called Pande Nunu, and his other name was Datu Muane. The sixth was called Kambunolans'. and his other name was Ta'dun Kaissanan.

To Tanaranga went to the North, to the head of the firmament, and hacked down the tree with the seven branches and the seven leaves, he felled the tree in the North, which had different forms, in the upper part of that which lies stretched out, round, like the disc of the sun.

Then the tree with the seven branches and the seven leaves fell down, thereon it slid into the deep pool beneath, and took root in the spring below.

To Tanaranga was bewildered in his innermost being, the kernel of the inwardness of Datu Muane was confused.

To Tanaranga returned from the North, from the head of the firmament, Datu Muane came back from the northward, from the upper part of that which lies stretched out, round, like the disc of the sun.

Then he proceeded to put the question to Puan Matua, thereon he turned round and asked continually of To Kaubanan, until it was clear:

“Lord, I have hacked down the tree with the seven branches and the seven leaves in the North, at the head of the firmament, but it has slid into the deep pool beneath,
I have felled the tree with the seven different forms, but it has taken root in the spring below.”

Then said Puan Matua:

“Has it not slid into the pool beneath, because it has not been cared for by the fulfilling of the rites of the atonement offering?”

Thereon spoke To Kaubanan, loud and clear:

“Has it not taken root in the spring below, because it has not been cherished by the performing of the ritual of the cleansing offering?”

Bulukuse = Lord Marsupial Hair; Poy Pusa'bannahna = Lord Whose Threads are Disarranged, and Poy Lamemme' = Lord Gentle One. Poy Lamemme' could make a long beam short at a single blow. He was killed by the other three. He then laid a curse on the trees that a plague of woodworm and wasps that attack trees would infest them.
Natiro biasa ia naria taŋkean suru',
mabaŋko ia nasaladan tetaŋan lindo sara'ka'.

Ma'kadami To Tanaraŋa kumua:
Na umbamo te ba'teŋ la kupoba'teŋ,
na umba te inaa la kupoinaa?

Nakuamo Puaŋ Matua:
Su'pimi ampo anakna Puaŋ Maro,
alami mimi' kandaurena ri'тик,
iamo manuk ma'bulu tingi.

Ammu pasiindo'i likaran bian dio to'na kaju pitu taŋkena, pitu daunna,
ammu pasisaladanni kolikan tille tanete sola pioŋ marapuan.

Siindo'mi likaran bian,
sisaladanmi kolikan tille tanete.

Nariami taŋkean suru',
nosaladanmi tetaŋan lindo sara'ka'.

Lindaŋmi patoŋkon a'pa' dioŋ mai liku mandalan,
unnaaŋmi lenoŋ ganna' bilaŋanna dioŋ mai to' mata uai.

Dibaami daa mai ulunna laŋi' patoŋkon a'pa',
dirantemi buntu karua,
dilappa'imi tanete ganna bilaŋanna.

Marantemi buntu karua,
lappa'mi tanete ganna' bilaŋanna.

Dipabendantmi patoŋkon a'pa' dao buntu karua,
dipatunannaŋmi lenoŋ ganna' bilaŋanna dao tanete siannanan.

Bendantmi patoŋkon a'pa',
tunannaŋmi lenoŋ ganna' bilaŋanna.

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543 _su'pimi_ = chip it; take it from it.
_ampo anak_ = grandchildren, children.
544 _tille:_ a kind of reed with a soft inside (_Andropogon halepensis_ Stapf.).
“It will be in order when it is cared for by the fulfilling of the rites of the atonement offering, it will go well with it when it is cherished by the performing of the ritual of the cleansing offering.”

Then said To Tanaranga:
“What thoughts should I have in my innermost being, what should I think in my heart?”

Puaŋ Matua replied:
“Take two or three of the progeny of Puaŋ Maro, fetch the speckled one of his illustrious descendants, the fowl with the feathers like dark red beads.”

“Then will it be united with the small offering basket constructed of the interwoven leaves of four reed stalks, at the place of the tree with seven branches and seven leaves, it will be bound to the small offering basket made of the entwined leaves of the stalks of the mountain reed, together with the many bamboos of cooked rice.”

Then was it united with the small offering basket constructed of the interwoven leaves of four reed stalks, then it was bound to the small offering basket made of the entwined leaves of the stalks of the mountain reed.

Then was it cared for by the fulfilling of the rites of the atonement offering, then it was cherished by the performing of the ritual of the cleansing offering.

And the four poles rose up out of the deep pool, the supports, complete in number, emerged out of the spring.

The four poles were brought from the North, from the head of the firmament, eight mountains were made flat, the hills, complete in number, were levelled out into a smooth terrain.

The eight mountains were flattened, the hill, complete in number, became level land.

The four poles were erected on the eight mountains, the supports, complete in number, were set up on the hills.

Then the four poles stood upright, the supports rose up, complete in number.
THE MEROK FEAST OF THE SA’DAN TORADJA

552 Apa baruŋ-baruŋ maa’pa ade’ tipamulanna lan taŋana laŋi’,
garu’ga’ doti laŋi’pa ade’ buŋa’na lan masuŋana to paŋanan.
553 Uŋkandemi ade’ taŋ torakna api bu’tu ibatu,
untimbu’mi taŋ lupa’ tarunona kalamban-lamban.
554 Pada umpokalo’mi kalo’ kadaaŋna,
ditollo’imi uainna Poŋ Pirik-pirik.
555 Kasalonoŋ-saloŋmi ade’ To Tanarangga tama rampe matallo,
lumiŋka-miŋkami Datu muane tama kadellekan kull’a.
556 Naraŋimi ade’ paŋlaa tesoŋ nene’ mendeatanna bai lanmai batu lauluŋ,
tolloŋ kasube rara’na,
natandiŋ taŋiŋami ade’ paŋkambi’ karambau meniŋyi lanmai kumila’
    kalle-kallean to dolo kapuaŋanna bonde massongo bisara,
tiumba’ kaluŋkuŋ buļaanna.
557 Napaŋiroaŋmi ade’ To Tanarangga.
558 Naalaami ade’ To Tanarangga lanmai batu lauluŋ nene’ mendeatanna bai,
    nakala’pami Datu muane to dolo kapuaŋanna bonde massongo bisara.
559 Nagaragammi ade’ paŋkuŋ malona’na dao patoŋkon a’pa’,
narandukkami bontoŋ malolaŋan dao lentoŋ ganna’ bilaŋanna.
560 Makamban marapuammi lan paŋkuŋ malona’na, umbia’ ra’tuk,
    masirri manapa’mi lan bontoŋ malolaŋan, lo’dok kano tuak.
561 Narampanannimi kapa’ Kambunolaŋi’ Kundailaŋi’,
napakulea’imi pa’sullean allo Ta’duŋ Kaisanan Datu baine.
562 Narampanannimi kapa’ Pande Pataŋŋa’ Kundai Tetuk,
napakulea’imi pa’sullean allo.
563 Narampanannimi kapa’ Pande Paliuk Kundai Bubun,
Pande Nunu rumampan kapa’ tama padaŋ di Illin.

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552 garu’ga’ = rocky hollow.
554 uainna Poŋ Pirik-pirik = the liquid of Poŋ Pirik-pirik; i.e. the rain.
563 ma’llin = moist.
552 But, so we are told, at first it was a booth of old short wide woven cloths that stood in the centre of the firmament, it was, so it was said, in the beginning, a dwelling place of old short wide fabrics with a cross motif on them, which was there in the highest part of the all-covering roof.

553 The fire emanating from the stone ate that which it had not itself obtained, it partook of that which was not the produce of its fingers, it took that which belonged to another, regarding it as its portion.

554 Each one took as his channel in the field [as his boundary mark] the appropriate furrow, sprinkled with the fluid of Pon Pirik-pirik.

555 To Tanaranga, so we are told, went on and on towards the East, Datu Muane walked constantly in the direction of the place where the shining one ascends.

556 Then, so we are told, a buffalo herdsman heard the divine progenitor of the pig coming forth out of the stone of basalt; thereon its glorious snout appeared, then, so it is said, the ears of a herder of kerbau caught the sound of the squealing of the begetter, revered as a lord, of the swine, with neck hair suitable for the adat-performances, issuing out of the miraculous rock; thereon its golden hoof became visible.

557 He showed it to To Tanaranga, so we are told.

558 Then To Tanaranga took the divine progenitor of the pig out of the stone of basalt, thereon Datu Muane grasped the begetter, revered as a lord, of the swine with neck hair suitable for the adat-performances.

559 And he made a roomy sty for it on four struts, he put up a large pen for it on poles, complete in number.

560 Then there came into being a huge family in the roomy sty, a quantity that multiplied, white spotted, like roasted rice grains, thereon it became a vast host, appearing like the white lees of palm wine.

561 Kambunolanji' concluded a marriage with Kundailani', Ta'dun Kaisanan entered into a union with Datu Baine.

562 Pande Patanya' concluded a marriage with Kundaitetuk, he entered into a union with her.

563 Pande Palu concluded a marriage with Kundabubun, Pande Nunu entered into a union in the Land of Illin.
Iamo uŋkande sesanna siulu'na,
iamo untimbu' ra’dak bərokonə le'to lolona.

Rumampan ia kapa' tama padaŋ di Illin,
sirampanan kapa’ Tumba’ Bollan, to ponto litakan, to gallaŋ karauan.

Dadimi anakna saŋajoka tedoŋ,
takkomi kamaseanna pa’sullean allo saŋbassee samban.

Kasalle dadinna, lobo’ garaganna,
umpsana saŋanna, umpoganti pa’gantiananna.

Bunga’na disaŋami Datu Bakka’, diganti Datu muane,
ma’penduanna disaŋami Poŋ Malaleon, diganti Datu muane.

La dibajuimi baju sielle’na patoŋkon a’pa’,
ladidocoimi dodo sankalamma’na lentoŋ ganna’ bilaŋanna.

Alukna papa dirassa, beloŋ-beloŋanna tarampak ditonoranni.

Dilau’ eranmi paŋalukan na patoŋkon a’pa’,
dipasitanke pelalanmi saŋka’ beloŋ-beloŋanna lentoŋ ganna’ bilaŋanna.

Dilando lalannimi tallaŋ ma’lampa rara’,
dilaka pa’taunanni ao’ ma’buku bulaan.

Dilando lalannimi bane’ sumomba matallo,
dialami daun sumomba lu rekke.

Dilando lalannimi bolu kaju sitammu ura’na,
dialami kalosi ponno issinna, kapu’ ma’lumpa bumbuŋan.

Dilando lalannimi pusuk,
dialami daun induk.

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564 le’to lolona = part of their umbilical cord; belonging to their umbilical cord, born of the same mother. In the Sanalla' territory, the term sile’to = brother, sister.

565 Armbands of clay and anklets of alloy are worn by women who have the status of slaves, see strophes 657 and 697.

566 to gallaŋ karauan = he who wears an anklet of alloy.

568 bakka’ = bewildered.

573 bane’ sumomba matallo = the banana leaves that are pointed respectfully towards the East; these are the leaves upon which are placed the offering meal to the gods who reside in the North-East; the offering meal for the gods is laid down facing a north-easterly direction.
564 He ate the rest of his brothers, he partook of that which remained of the throats of the ones who were born of the same mother.
565 He concluded a marriage in the Land of Illin, he married Tumba' Bollan, the one who wore an armband of clay, the one who had an anklet of alloy as an ornament.
566 Then a set of children were born to them, thereon came into the world, as gifts of the union, a pair belonging together, like the ones over which the rope of the yoke is hung.
567 Then they reached maturity, their forms developed fully, each had his name, and each received his other name.
568 The first was called Datu Bakka', and his other name was Datu Muane, the second was named Pon J Malaeon, and his other name was Datu Muane.
569 The four poles were to be clothed in the jackets befitting them, the supports, complete in number, were to be arrayed in the skirts suitable to them.
570 The offering rites for the closely-laid roof covering, the required adat performances for the regularly placed edge of the roofing.
571 The acts of making the offering for the four poles were performed gradually, step by step, the required adat performances for the supports, complete in number, were carried out, piece by piece, each following on the other, like the rungs of a ladder.
572 A long journey was made, in order to obtain the thin bamboo with the glorious internodes, a distant tour was undertaken, lasting some seasons, with the object of acquiring the thick bamboo with the golden nodes.
573 A long journey was made, in order to fetch the banana leaves that point respectfully towards the East, the leaves were brought back which bend in reverence to the North.
574 A long journey was made, in order to obtain the betel leaves with the nerves that come together, well-filled areca nuts were acquired, and lime, like bubbling cream on milk.
575 A long journey was made, in order to fetch the young unfolded leaves of the sugar palm, the leaves of the sugar palm were brought back.
Diosokmi osokan oṣan,
dipabendanmi kaju tañ dipelolokki.
Dilando lalannimi sarita to lamban,
dilaka pa'taunanni maa' to unnoroŋ.
Dilando lalannimi gajaŋ ditarapaŋi,
dilaka pa'taunannimi kandaure salombe'.
Dilando lalannimi ian nan sanda rupanna,
dilaka pa'taunannimi barañ apa mintu' sola nasanŋ.
Randukmi disu'pi ampo anakna bai bu'tu ibatu,
dialami mimi' kandaurena bonde ombo' rikumila'.
Dirarami patoŋkon a'pa',
diterakmi lentoŋ ganna' bilaŋanna.
Sundunmi rekke lolokna alukna papa dirassa,
up'uri laŋjan pendaunanna saŋka' beloŋ-beloŋanna tarampak
ditonoranni.
Apa baruŋ-baruŋ maa'pa ade' tipamulanna lan taŋjanan laŋi',
garu'ga' doti laŋi'pa lan una'na to palullünan.
Umbaliarıanmi ade' batu ba'taŋna Puaŋ Matua lan taŋjanan laŋi',
ungibib'imi karaŋan inaananna To Kaubanan lan masuŋgan a na paonanan.
Dilando lalannimi ade' Pande Pataŋna', Pande Paita,
dilaka pa'taunannimi Pande Manaraŋ, Pande Paliuk.
Lindomi sanda lindona Pande Manaraŋ, Pande Paliuk,
tasikmi batu rupanna Pande Paita, Pande Pataŋna'.

\*paita = seer; a person who can read all kinds of things from the constellations, who knows what the future will bring. In Buginese and Mamasase, ita = to see; in Sa’danese, it is kita.\n\*lindomi sanda lindona = the faces of all of them showed themselves.
\*tasikmi batu rupanna = together their faces were like the sea.
576 The fronds for shade were stuck in the ground, 
branches with the leaves on were set upright.

577 A long journey was made, in order to obtain the old long narrow blue 
woven cloth with the design of men fording a river, 
a distant tour was undertaken, lasting some seasons, with the object 
of acquiring the old short wide fabric with the pattern of swimming 
men.

578 A long journey was made, in order to fetch the kris of great size, 
a distant tour was undertaken, lasting some seasons, with the object 
of bringing back the piece of beadwork with the cords hanging low.

579 A long journey was made, in order to obtain precious things of all 
kinds, 
a distant tour was undertaken, lasting some seasons, with the object 
of acquiring all the possessions together.

580 Then they took some of the progeny of the pig which had come forth 
out of the stone, 
thereon they fetched the glorious offspring of the swine that had 
appeared out of the rock.

581 The four poles were then smeared with blood, 
the supports, complete in number, were then daubed with gore.

582 The offering rites for the closely-laid roof covering were completed, 
right to the top, 
the required adat performances for the regularly placed edge of the 
roofing, were performed, to the highest one.

583 But at the start, so we are told, it was a booth of old short wide woven 
cloths that stood in the centre of the firmament, 
it was, in the beginning, so it is said, a dwelling place covered with 
old short wide fabrics with a cross motif on them, that stood there 
in the zenith of the all-enfolding.

584 Then Puang Matua brought his innermost being into movement in the 
centre of the firmament, 
thereon To Kaubanan brought the kernel of his inwardness into action 
in the highest part of the all-covering roof.

585 Then, so we are told, a long journey was made in order to summon 
Pande Patanya' and Pande Paita, 
thereon a distant tour was undertaken, lasting some seasons, with the 
object of calling Pande Manaran and Pande Paliuk.

586 Then Pande Manaran and Pande Paliuk both appeared, 
thereon the forms of Pande Paita and Pande Patanya' came into view 
together.
587 Ma’kadami Puan Matua kumua:
La unggaragi’i banua bassi inde tanjana laji’,
la umpabendanki’ a’riri bonga ura’na lan una’na to palullunan.
588 Dipabendanmi ade’ banua bassi lan tanjana laji’,
dipatumannanmi ade’ a’riri bonga ura’na lan una’na to palullunan.
589 Mas’kami banua bassi lan tanjana laji’,
sundunmi a’riri bonga ura’na lan una’na to palullunan.
590 Umpatuka’omi pa’ba’tanjan Puan Matua lan tanjana laji’,
umpasolo’mi pa’inaan To Kaubanan lan masuangana to paojanan.
591 Diranteimi ade’ buntu karua lan tanjana laji’,
dilappa’imi tanete ganna’ bila’anna lan masuangana to paojanan.
592 Dialanmi kalo’ daa mai ulunna laji’,
ditebakkami palempa’ daa mai karopokna pandan matari’ allo.
593 Marantemi buntu karua,
lappami tanete ganna’ bila’anna.
594 Kombo’umi uma ma’kambuno lumu’,
marantemi panompok doke-dokean.
595 Disa’ama Tandu Siulunna Lajii’,
digantimi Mina’aa To Palullunan.
596 Ditekomi Tandu Siulunna Lajii’,
dibatakannimi Mina’aa To Palullunan.
597 Apa mennuaka’mi ade’ tama Tandu Siulu sendana sugi’,
memparompo’ mi ade’ tama Mina’aa To Palullunan kaju menta’ke ianan.
598 Ussanga’mi ade’ te’ko bulaan uaka’ barinni’na sendana sugi’,
urrupukmi batakan rau-rau umparompo’na kaju menta’ke ianan.
599 Randukmi ade’ dia’ka’ lanjan kalanda’na buntu nene’ mendeatanna
sendana sugi’,
tipamulannami ade’ disakka’ lanjan patioranna tanete kaju menta’ke
ianan.

592 dialanmi kalo’ = a ditch was led away. Among the South Toradja, the usual
method of levelling a hillock is to direct a flow of water over it.
596 dibatakannan = dite’ko = it was ploughed up.
597 memparompo’ = to sit with the lower part in the ground.
598 umparompo’na = its sitting with its root stock in the ground.
umparompo’ is an um-form used substantively; cp., strophe 604.
599 kalanda’na buntu = the height of the mountain.
587 Said Puan Matua:
"Let us build an iron house here, in the centre of the firmament,
let us erect the poles with strong fibres, here at the zenith of the
all-enfolding."

588 Then, so we are told, the iron house was built in the centre of the
firmament,
thereon, so it is said, the poles with strong fibres were erected at the
zenith of the all-enfolding.

589 When the iron house in the centre of the firmament had been prepared,
when the poles with strong fibres stood ready at the zenith of the
all-enfolding,

590 Puan Matua let his thoughts rise on high in the centre of the firmament,
To Kaubanan let the reflections in the highest part of the all-covering
roof, sink down.

591 Then eight mountains in the centre of the firmament were made flat,
thereon the hills, complete in number, in the highest part of the all-
covering roof, were levelled out into a smooth terrain.

592 From the North, from the head of the firmament, a ditch was led away,
from the upper part of that which lies stretched out, round, like the
disc of the sun, a channel was dug.

593 Then the eight mountains were flattened,
thereon the hills, complete in number, became level land.

594 A wet ricefield was created there, with duckweed as a sunshade,
a dyked sawah was formed there, full of water plants, flat and level.

595 It was called „The field lying at the head of the firmament‟,
its other name was „The water pool of the all-enfolding‟.

596 The field lying at the head of the firmament was ploughed up,
furrows were made in The water pool of the all-enfolding.

597 Now, so we are told, the richly laden tjendana tree took root in The
field lying at the head [of the firmament],
the tree whose branches are full of precious things, burrowed its roots
into The water pool of the all-enfolding.

598 The fine roots of the richly laden tjendana tree damaged, so we are
told, the golden plough,
the root stock of the tree whose branches are full of precious things,
dented the pole of gold mixed with silver.

599 Then, so we are told, people set about taking the divine parent of the
richly laden tjendana tree on high, to the top of the mountain,
then, it was, so it is said, that they began to carry the tree whose
branches are full of precious things, to the crown of the hill.
Apa taŋ kasallemi ade’ dadinna dao kalandona buntu,
taŋ lobo’mi garaganna dao patioranna mata tanete.

Ma’kadami ade’ kumua:
Taŋ kasallerno dadiŋki inde kalandona buntu,
taŋ lobo’mo garagaŋki inde patioranna tanete.

Nakua: Pasulemokan rokko tampona limboŋ,
padionŋokan tymopokna minaŋa tua.

Kipoli’mora kaleki, andi’ kilendu’ tama uma ma’kambuno lumu’ uaka’
barinni’ki,
tembomora malempanŋ tama panompok doke-dokean umparompompoŋki.

Namalolomora rokko maririnna litak uaka’ barinni’ki,
namalambu’mora rokko to kebi’bi’ umparompompoŋki.

Naolai kalimbuaŋ bobo,
napolallanni’ to’ mata uai.

Pa iamo la susu mammi’nna una ma’kambuno lumu’ tu kalimbuaŋ bobo,
iamo panoran kasallena panompok doke-dokean tu to’ mata uai.

Kendekmi ade’ burana Tandum Siulu,
laŋanmi ade’ lupa’na Minaŋa To Palulluŋan.

Apa taŋ ponno suka’nna ade’ burana Tandum Siulu,
taŋ lepan kararona ade’ lupa’nna pananda uai.

Randukomi umbaliŋan batu ba’taŋa Puan Matua,
dioŋomi umbi’bi’ kararang inanaanna To Kaubanan.

Ulando lalanniomi bulaan matasak rokko kalambuan allo,
ullaka pa’taunanni nane’ taŋ karauan rokko kaboŋoŋa kull.”

603 kipoli’mora kaleki = we shall brush ourselves out of the way.
607 bura = foam.
608 kararo = coconut shell; used as a cubic measure for the measuring of dry commodities; and see 49.
pananda uai = the regulator of the water; it is the poetical description of a flooded ricefield.
600 But, so we are told, it did not take root on high, on the top of the mountain, it did not develop well on the crown of the hill.

601 Then, so we are told, it said:
"I do not take root here on high, on the top of the mountain, my form does not develop well here, on the crown of the hill."

602 It said:
"Take us back to the dyke of the pool, place us beneath it, on the sheet-pile of the old water pond."

603 "We shall stay there, out of the way, and take care that we do not allow our fine roots to go near the ricefield which has duckweed as a sunshade, we will see that our root stock does not stray into the dyked sawah, full of water plants."

604 "Our fine roots shall go straight down into the yellow layer of the earth, our root stock, without straying, shall go downwards into the underworld."

605 Then it took the unfailing well as its path, thereon its way became the welling-up spring.

606 The unfailing well, it will be the delicious breast for the wet ricefield, with duckweed as a sunshade, the welling-up spring shall be the great udder of the water-filled sawah, full of water plants.

607 Then, so we are told, the produce of The field lying at the head [of the firmament], sprang up, thereon grew the harvest of The water pool of the all-enfolding.

608 But, so we are told, the produce of The field lying at the head [of the firmament], did not reach its full quantity, the harvest of the richness of the sawah, dyked to keep the streaming water in bounds, was below its measure.

609 Then Puan Matua again brought his innermost being into movement, To Kaubanan, there below, again brought the kernel of his inwardness into action.

610 He made a long journey to the place where the sun descends, in order to obtain the pure gold, he undertook a distant tour, lasting some seasons, to the region where the shining one sinks down, with the object of acquiring the unalloyed gold.
611 Naseno tingimi dioñ kalimbuañ boba bulaan matasak, naemboñ pinamasak dioñ to’ mata uai nane’ tañ karauan.
612 Ponno sepu’ñami Puañ Matua bulaan matasak, lempan karopi’nami To Kaubanan nane’ tañ karauan.
613 Lumokkonmi lalanna, tumetemi ta’guliñanna.
614 Dibolloan barra’omi tama sauuan sibarruñ bulaan matasak, dibaku amboranomi tama sulinj pada dua nane’ tañ karauan.
615 Dadiomi anakna sauuan sibarruñ sanajoka teدو, takkomi kamaseanna sulinj pada dua sanjassean samban.
616 Kasalle dadinna, lobo’ garaganna, umposañami sananna, umpogantimi pa’gantiananna.
617 Disañami Datu Meñkamma’ misa’, disaña Karaññ Ma’loko-loko misa’.
618 Usñkambirammi pemali sanda saratu’ Tanduñ siulu, unniñkorammi sañka’ aluk penduan riuf Minañña to palulluñan.
619 Ponno suka’nami pole burana Tanduñ siulu, lempan kararonami lupa’ña Minañña to palulluñan.
620 Iamo nene’na to ditanan indo’ to’o, iamo to dolo kapuañanna to diranduk pañlaa padañ.
621 Umbalianjammi batu ba’tañña Puañ Matua lan taññaña laññ’, umbi’ bi’mi karañan inaanna To Kaubanan lan masuàñgana to paññanan.
611 Then he sifted the pure gold, as though it were dark red beads, in the unfailing well, thereon he washed the unalloyed gold, as if it were as precious as dark yellow beads, in the welling-up spring.

612 The sirih pouch of Puanţ Matua was full of the pure gold, the bag of To Kaubanan, made of the leaves of the sugar palm, was brimful with the unalloyed gold.

613 Then he retraced his way, thereon he went back along his path.

614 The pure gold was thrown, like unhusked rice, into the pair of bellows belonging together, the unalloyed gold was poured, like seed, in great quantity, into the two blow pipes of equal size.

615 Again two children were born to the pair of bellows belonging together, thereon came into the world, the gifts of the union of the two blow pipes of equal size, a pair of children, well-shaped, belonging together, like the ones over which the rope of the yoke is hung.

616 They reached maturity, their forms developed fully, each had his name, and each received his other name.

617 The one was called Datu Menkamma', the other was named Karanţ Ma'loko-loko.

618 They watched over the complete number of a hundred prohibitions for The field lying at the head [of the firmament], they guarded the twice a hundred thousand ritual prescriptions for The water pool of the all-enfolding.

619 Then the produce of The field lying at the head [of the firmament], reached its full quantity, thereon the harvest of The water pool of the all-enfolding overflowed its measure.

620 They are the ancestors of the ones who are placed as guardians over the soil, they are the forefathers, revered as lords, of the ones who are set as keepers of the ground.

621 Puanţ Matua brought his innermost being into movement in the centre of the firmament, To Kaubanan brought the kernel of his inwardness into action in the highest part of the all-covering roof.
La dirundunan bulomo paŋalukanna banua bassi, dipasilau’ eran, dipasitete mala’a’mo san’ka’ beloŋ-beloŋanna a’riri boŋa ura’na, dipasitanke pelalan.

Randukomi disu’pi ampo anakna manuk, diala mimi’ kandaurena raŋka’ dipeanšla’.

Randukomi disu’pi ampo anakna bai bu’tu ibatu, diala mimi’ kandaurena bonde ombo’ rikumila’.

Randukomi pole disu’pi ampo anakna teďoŋ ma’bułu aluk, diala mimi’ kandaurena karambau massoŋgo bisara.

Dilandlo lalannimi sarita to lamban, dilaka pa’taunannimi maa’ to unnoroŋ.

Dilandlo lalannimi gajaŋ ditarapaŋi, dilaka pa’taunannimi kandaure salombe’.

Dilandlo lalannimi patoko ma’dandan, dilaka pa’taunannimi rara’ tiku ikolloŋ.

Dilandlo lalannimi pole tallaŋ ma’lampa rara’, dilaka pa’taunannimi ao’ ma’buku bulaan.

Dilandlo lalannimi bane’ sumomba matallo, dialalami daun sumomba rekke.

Dilandlo lalannimi bolu kaju sitammu ura’na, dialalami kalosi ponno issinna, kapu’ ma’lumpa bumbuŋan, tagari saŋujun.

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622 *bulo* = thin bamboo; with long straight internodes.
*dipasilau’ eran* = it is done from one step to the other; *dipasitanke pelalan* = it is held from one rung of the ladder to the other; *lau’ eran* = step of a stair.

623 *raŋka’ dipeanšla’* = the feet that are examined with care; the scales on the feet of the fowls that are to be offered are examined to see if their form makes them a suitable offering.
In order to perform the ritual for the iron house, from start to finish, step by step, in the right order, with the object of effecting the required adat performances for the poles with strong fibres, in regular order, following on each other, like the rungs of a ladder.

Then they again took some of the descendants of the fowl, thereon were fetched the illustrious family of the ones whose feet are carefully examined.

Then they again took some of the progeny of the pig which had come forth out of the stone, thereon were fetched the glorious offspring of the swine that had appeared out of the rock.

Then they took some of the descendants of the buffalo with skin befitting the offering rites, thereon were fetched the illustrious family of the kerbau with neck hair suitable for the adat performances.

Then a long journey was made, in order to fetch the old long narrow blue woven cloth with the design of men fording a river, a distant tour was undertaken, lasting some seasons, with the object of bringing back the old short wide fabric with the pattern of swimming men.

A long journey was made, in order to obtain the gold kris of great size, a distant tour was undertaken, lasting some seasons, with the object of acquiring the piece of beadwork with the cords hanging low.

Then a long journey was made, in order to fetch the gold covered beads strung in a row, a distant tour was undertaken, lasting some seasons, with the object of bringing back the chain that circles the neck.

A long journey was also made, in order to obtain the thin bamboo with the glorious internodes, a distant tour was also undertaken, lasting some seasons, with the object of acquiring the thick bamboo with the golden nodes.

A long journey was made, in order to fetch the banana leaves that point respectfully towards the East, and the leaves were brought back which bend in reverence to the North.

A long journey was made, in order to obtain the betel leaves with the nerves that come together, well-filled areca nuts were acquired, and lime, like bubbling cream on milk, and bunches of fragrant grass.
632 Dilando lalannimi bambalu todin, dilaka pa’taunannimi tualle samara.
633 Dilindo lalannimi tallu baso’na, dilaka pa’taunannimi pusuk.
634 Bendarimi osokan ogan, tunanana’mi kaju taw dipelolokki.
635 Tipandanmo lanjan, bendarmo ao’ disulela.
636 Randukmi diboro’ganni nene’na manuk, diegnmi dikadaaxi to dolo kapuananna kanuku diarru’.
637 Ia loto’h, suru’na rampe matampu’ dio to diponene’, sipopatu patu boro’nna, sipokalo’ kalo’ kadaaxna.
638 Ia karuru'n, suru’na ma’bala tedo’n, sara’ka’na ma’bonto’n karambau, sipopatu patu boro’nna, sipokalo’ kalo’ kadaaxna.
639 Ia rame tasik, suru’na telean tempa, ia sella’ mabusa baba’na sikambi’ kalando na buntu dio to ditanan indi’.
640 Ia koro, manukna to pekolox kuse, napoparamae lako tutunna lalan, ke den manuk-manuk nakamalini.
641 Ia uran-uran, suru’na kombo’on marapanu, ia bullau, iamo napopakuli ura’ to makuju laqkan.
642 Ia pute, iamo sirondo’n lumbaa laqjan, ke bendarini paranxka dialuk.

lanjan is a kind of roasting spit consisting of a bar of wood or bamboo laid on small poles placed crosswise against each other.

manuk-manuk nakamalini = they are perturbed because of the actions of the birds; bad omens are deduced from the flight of birds, or the sounds they make.
A long journey was made, in order to fetch a thick liana with streaks on it,
a distant tour was undertaken, lasting some seasons, with the object of bringing back a kind of liana with long white stains.
A long journey was made, in order to obtain rattan, and the unfolded young leaves of the sugar palm were acquired.
Then the fronds for shade were stuck in the ground, branches with the leaves on were set upright.
Then the bar was stretched out on the small poles, thereon the pieces of thick bamboo, laid crosswise on each other, were set up.
And they allotted to the progenitors of the fowls the various adat performances in which they were to be used, they assigned the proper tasks to the forefathers, revered as lords, of the ones whose claws are trimmed with a small knife.
The black fowl, it is the atonement offering for the West, for the ones who are regarded as ancestors, it was duly assigned the charge proper to it, it was allotted the task suitable to it.
The black fowl with white spots, it is the atonement offering for the stalling of the buffaloes, the cleansing offering for the stabling of the kerbau, it was duly assigned the charge proper to it, it was allotted the task suitable to it.
The yellow-brown fowl, it is the atonement offering for the cultivation of the ricefields, the brown cock with a white tip on its ear lobes, is associated with the top of the mountain, and is offered by the ones who are appointed as leaders of the rice cultivation.
The white fowl flecked with black, it is the fowl for the ones who carry on their backs the skin of the marsupial, they always use it on their journey if they are perturbed by the behaviour of the birds.
The black fowl with white spots, it is the atonement offering for the plantation of the clan members, the grey fowl, it is used as medicine for the muscles of the ones who are exhausted.
The white fowl, it is associated with the bamboo erected heavenwards, when the stake, at which the ritual is performed, is set upright.
643 Ia buri', iamo napatakini panampa to Darru', anak dipajući napopaniošan, iamo dipaselle'i pa'komboj to Balanda dio anak dipajući, napoparamae.
644 Randukomi diborošanji nene' mendeatanna bai bu'tu ibatu, diorošomi dikadaašanji to dolo kapuašanana bonde ombo' dikumila'.
645 Ia bai bu'tu ria mambu, ia bonde ombo' to' tille malulun,
646 tojaš ade' tondonnara lalan to'o, sambali' ade' mata kalambanan.
647 Apa la tojaşraka, nala pusa borošna, la sambalinraka, nala ompon kadaašna?
648 Ia ade' bai urundu' paŋkalo' puča, ia ade' umpašloša baan pamuso' deata.
649 Iamo bai peբurkakan, iamo bonde pekarakkan, tojaš tondonna lalan, sambali'na mata kalambanan.
650 Taš la kumpaš tama kapemalaran, taš la kumbaš' tama kapa'urande-randešan.
651 Biša la nabusak to mendaun sugi', malute la natapai to mentaške ianaš.
652 Ia bai bu'tu ibatu, iamo ia kumpaš tama kapemalaran, ia bonde ombo' rikumila', iamo kumbaš' tama kapa'urande-randešan.
653 Randukomi diborošanji nene'na teđoš, dirošmi dikadaašanji to dolo kapuašanana kambau.

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646 The meaning of this strophe is that these pigs cannot be used for the offerings. 
648 *pamuso'*= that which is shaken; i.e., the kapok from which the seeds are removed by shaking it. 
“that agitated by the gods”, and “the channel in the field dug by the lords”, 
are the rivers which were dug by the gods. 
“like a parakeet”, refers to the habit of parakeets of flocking together. 
650 *kumbaš'=to swish to and fro; like the branch of a tree. 
kapa'urande-randešan here means the place where the gifts are offered on the flat of the hand; in strophe 48 the meaning is the holding of the gifts on the flat of the hand.
The light-brown cock with white spots, it is the cock to which the young people of high rank attach that shaped by the people of Darru’, in order to play, that is the one to which the youths of exalted station fasten that made by the Dutch, with the object of enjoying themselves.

Then they allotted to the divine progenitor of the pig which had come forth out of the stone, the various adat performances in which it was to be used, they assigned the proper task to the forefather, revered as a lord, of the swine that had appeared out of the rock.

The pig which comes out of the alam-alam grass, is black and woolly, the swine that comes forth from the reeds, is sway-backed.

It is, so we are told, far from the edge of the path, it stays, so it is said, on the opposite side of the main way.

But, because it is so far, would that which has been allotted to it be unfair? Because it is on the opposite side, would that assignment be unjust?

The pig which, so we are told, follows the channel of the lords, that, so it is said, scours that shaken by the gods, like a parakeet.

That is the pig which always searches for crabs, it is the swine that goes for crayfish, it is far from the edge of the path, it is on the opposite side of the main way.

It shall not turn aside to the offering places, it shall not swerve aside to the places where the gifts to the gods are offered.

The ones whose wealth is as abundant as leaves, usually dry its flesh in the sun for meat, the ones whose possessions are like the branches of the trees, have the skill to dry it over a fire.

The pig which came forth out of the stone, that is the one that turns aside to the offering place, the swine that appeared out of the rock, that is the one which swerves aside to the place where the gifts to the gods are offered.

They also allotted to the progenitors of the buffaloes the various adat performances in which they were to be used, they assigned the proper tasks to the forefathers, revered as lords, of the kerbau.
654 Ia tanduk bibañ, iamo suru’na rampe matampu’ dio to diponene’, disañkin bambilu tesek, dila’ka’ tualle matua dio sendana donka.
655 Ia sambo ra’tuk, tedoñna ia burake manakka, nasurusan batañ dikalena.
656 Ia tanduk tiñe’, tedoñna to peduduñ tanduk, karambaunna to perande sàlan’ka’, nasurusan batañ dikalena.
657 Ia sambao’, iamo tedoñna to punto litakan, natidakan batañ dikalena, anna dundu pindan, nairu’i suke bulaan, nasule sañsali soñle’ lani’ kalua’na.
658 Ia todi, tedoñna datu Itan diPalopo, nasurusan batañ dikalena.
659 Ia boña tasak, tedoñna puañ, nasurusan batañ dikalena, sìrondoñ sendana laloñ dioñ rampe matampu’, sìrondoñ sendana boña lan rampe matallo.
660 Ia pundu paresa’, tedoñna to kandean bassi, ia tedoñ ma’lila tabañ.

654 This buffalo is slaughtered at the mafomataua or ma’nenæ, or mañeke’, the offering to the ancestors taken to the neighbourhood of the rock grave.
655 burake: priestess who officiates at the la’pa’ feast.
   In the Western territories, it is the women who fill this priestly office, the succession being hereditary.
   In some territories in the east, male hermaphrodites who are ‘possessed’ clothe themselves in women’s clothes and then act as burake; see “De Toradjia’s van de Sa’dan-, Masuppu’- en Mamasardervieren”, T.B.G. LXIII, Part 2, pp. 391-401. It is a privilege of the burake that such a white spotted buffalo is offered when she holds the merok feast.
   sambo ra’tuk = covered with roasted rice grains; as they burst open the white inner part becomes visible.
656 tïñe’: round thin wooden splints on the spinning wheel; these enable the threads of cotton to be properly twisted together.
   “the ones who wear horns on their heads”, are the to menani = leaders at the la’pa’ panañ feast and also of the song accompanying the feast which is held to ensure a fruitful harvest. The horns worn by the to menani on their heads are made of the ribs of the leaves of the sugar palm. These horns are mockingly referred to as tanduk pesæle baí = horns like the scoops with which the pigs’ food is ladled out, because they are notched like the scoop.
   The basket in which to catch fish is called salakk’a and da’dak. It has a small neck and widens towards the bottom.
   At the la’pa’ panañ feast, the offering gifts of one of the offerings are laid on this basket by the to menani.
657 sañsali soñle’ lani’ kalua’na = having the same elevated floor of their wide sky, i.e., of their masters.
   “they use it as the offering animal for themselves”, = to buy themselves out of slavery; this adat performance is called ma’talla’. It required that buffaloes, pigs, eating dishes and other objects, totalling 100, must be offered. The figure of 100
The ones which have horns like a splinter from a cooking pot, they are
the atonement offering for the West, for the ones who are revered as
ancestors,
they are bound with an old liana, they are fastened by an old thin
climbing plant to the tjendana tree whose heartwood has green spots.
The buffalo with white patches, it is the buffalo for the skillful *burake*,
they use it for the offerings for themselves.
The one with thin horns, it is the buffalo for the ones who wear horns
on their heads,
the kerbau for the ones who hold on their palms the basket in which to
catch fish,
they use it for the offerings for themselves.
The grey buffalo, it is the buffalo for the ones who wear an armband
of clay,
they use it as the offering animal for themselves,
so that they can eat out of the same dish, and drink out of the small
golden containers; so that they can revert to being on the same
elevated level as the wide sky.
The buffalo with the white patch on its head, it is the buffalo of
*Datu Itan* in *Palopo*,
he uses it as the offering for himself.
The buffalo with a completely white patch on the head, it is the buffalo
of the *puan*, he uses it as the offering for himself,
it stands by the big tjendana tree in the West,
it is placed beside the white spotted tjendana in the East.
The buffalo with short blunt horns, it is the buffalo for the ones who
were nourishment for the iron,
it is the kerbau of the ones whose tongues were a leaf of the dragon's
blood plant.

was symbolic; usually 6-10 buffaloes and pigs were offered. The freedman could
then eat out of the same dishes as his ex-master and drink out of the same
drinking utensils. The *ma'talla'* could only be effected by a freeman of pure
blood or of mixed blood who had become a slave. Hence the reference in this
strophe to reverting to the same elevated status, being like the wide sky.
*dundu* = to hold to the mouth.
The most valuable buffalo is one with a completely white patch on its head.
*paresa'*, I could not get an explanation of this word.
"the ones who were nourishment for the iron", are people killed in battle by
the spear or the sword. "the ones whose tongues were a dragon's blood leaf",
are people out of whose mouths blood has flowed.
661 Disaṅkin lako simbuaṅ lanco’ lan rante kalua’.
662 Nasisimboį to panoto ba’taŋ lan rante kalua’,
nasibain-bauenanni to disedanan gandaŋ paraŋka sadaŋa lan tanduŋ
kalonaran.
663 Anna tibuŋka’ mata bubunna to kandeán bassi,
natikillaŋ tordon turunanna to timbusan mata pinai.
664 Ia taranga masiak, disaṅkin lako simbuaŋ induk lan rante kalua’,
ke den to mendaun sugi’ nalambi’ sumpu matua.
665 Iamo ia dila’ka’ lako lambari tessek,
ke den to mentaŋke ianen nadete’ banu’ karuruŋan.
666 Apa sundunno kupasipatu patu boreŋa,
upu’mo kupasikalo’-kalo’ kadaŋaŋa.
667 Apa den manii kupasibekoan,
den manii kupasikairian.
668 Den manii dolona kupauundinna,
den manii undinna kupadolona.
669 Kamupi Puaŋ Matua, la kubuaŋi sanda randanna la umpasirundunan
buloi,
kamupa To Kaubanan, la kupa’kolakanni sanda biriŋna la umpasitete
malaa’i.

661 The planting of a lansat tree near the great stone at the place where the
buffaloes are slaughtered, was part of the ritual for the dead man when he had
been killed in battle.
The lansat (Lansium domesticum) is the same as the Indonesian lansat or lansap
tree; it has small yellow fruit.
662 When a member of a clan has been killed in battle, his fellow clan members
improvise strophes of a sarcastic and derogatory nature about his slayer, which
they recite to the buffalo that is to be slaughtered. These strophes contain a
prayer that the death of the slain man may be speedily avenged.
simbon is the name usually given to the chorus which is sung at the la’pa’ feast,
and at the great maro feast.
“the ones in whose jaws a drum hangs”, are people who are skilled in speaking.
Gandaŋ = drum; it is the figurative description of the to minaa = those who
know the offering ritual and can recite the offering prayers.
paraŋka = forked branch; paraŋka sadaŋ = the forked branch of the mouth.
When the song is transmitted, the second to minaa gives the explanation of
the improvisation spoken by the first to minaa.
663 Owing to the magical influence that emanates from a person who has been
killed in battle, his well is under the control of the death-sphere and is, as it
were, tightly shut. Both these parallels express the desire that the slain man
may be speedily avenged and the control of the death-sphere removed. Before
a slain person has been avenged the death ritual cannot be held.
661 It is bound to the great stone, 
at the side of which a *lansat* tree is planted on the great field.
662 To it, the ones on the wide field whose spirits can touch the heart, 
recite in turn diverse derogatory strophes, 
speaking to it, the ones on the broad plain in whose jaws a drum 
hangs, pass the song to each other.
663 So that the mouth of the spring of the nourishment of the iron, may 
be opened, 
in order that the rim of the well of the food of the blade of the sword, 
may be cut open.
664 The impetuous buffalo, with the upward curving horns, it is the one 
that is bound to the trunk of the sugar palm on the wide plain, 
when the one who is as rich as the leaves, has passed the outermost point 
of his life.
665 It is the buffalo that is bound to the very old sugar palm of the monkeys, 
when the one whose possessions are like the branches of the tree, has 
arrived at the ultimate point of his life, durable as the hard heartwood 
of the sugar palm.
666 Now have I finished allocating to each one of them the charge proper 
to it, 
I have now come to the end of assigning to each one the task suitable 
to it.
667 Perchance I have been at fault regarding the mutual relationships, 
mayhap I have been incorrect in respect of the mutual connections.
668 It may be that I have mentioned last the one who should be first, 
it may be that I have said first the one who should be last.
669 Let me then surrender it to thee, *Puan Matua*, from the beginning to 
the end, so that thou canst put it in order in the proper manner, 
let me cast it before thee, *To Kaubanan*, from start to finish, in order 
that thou mayest arrange everything in the right way.

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664 *simbuang*: that which is set up for the purpose of tying up the buffaloes which 
are to be slaughtered at the death feast; the *simbuang batu* are the great monoliths 
erected for a deceased person of high rank. Small tree trunks are set in the 
ground beside these monoliths and the buffaloes are tied to them; for example, 
*simbuang kalosi* = consisting of the trunk of an areca palm.

"the wide plain", is the place of the feast where the second part of the death 
feast is held and where the buffaloes are slaughtered.
670 The buffalo with a yellow skin is the buffalo that is consecrated and offered at the merok feast. The word pate could not be explained to me. I have read the word pati for it and have used it in the translation.

674 "the blood of the trinity", is the blood of the fowl, the pig and the buffalo. At the merok feast held on earth, the buffalo is tied to a tjendana tree of which the sap is red.

676 Datu Bakka: the ancestor of slaves; he was born of slaves. The bristles of the pig that has been slaughtered as the offering animal are burned on the roasting spit mentioned in this strophe. This task, like sticking the palm fronds for shade in the ground, is work for slaves.

677 "group members" in this instance means someone who is descended from the same ancestor, who came forth from the pair of bellows belonging together, with the ancestor of Datu Bakka.
670 The one then that was the descendant of the yellow-haired one, 
the one that was the progeny of the one whose skin was well-proportioned.

671 The buffalo with skin befitting the offering rites, 
the kerbau with hair suitable for the adat performances.

672 That is the one before which Kambunolan’ placed himself, holding 
the shaft of the lance, 
wearing as a head cloth an old short wide woven cloth, a bamboo 
container in his hand.

673 That is the one in front of which Ta’dun Kaissanan drew himself up, 
holding in his hand the wood of the sugar palm, cleft along the 
prescribed line, 
with a band, decorated with a design, on his head, grasping a small 
.bamboo container.

674 The iron house was smeared with the blood of the trinity, but, so we 
are told, it was at that time a fig tree to which the buffalo with 
skin befitting the offering rites, was bound, 
it was then, so it is said, the tree with sap white as milk, to which the 
kerbau with neck hair suitable for the adat performances, was tied.

675 The offering rites for the closely-laid roof covering were completed, 
right to the top, 
the required adat performances for the regularly laid edge of the 
roofing were brought to an end, to the highest one.

676 Then Datu Bakka’ stiffened his back, and would not hack down the 
.bamboo for the roasting spit, 
then the backbone of Pon Malaleon was unbending, and he would not 
stick in the ground the fronds for shade.

677 They desired to conclude a marriage with their group members, 
they wished to enter into a union with the ones with whom they were 
bound in one community.

678 Their group members did not wish to do so, 
the ones with whom they were bound in one community, refused.

679 Then said Datu Bakka’:
"Why dost thou not wish that I conclude a marriage with thee, 
for our divine forefathers came into the world together, out of the pair 
of bellows belonging together?"

680 Then Pon Malaleon spoke, loud and clear: 
"Why is it that thou refusest that I should enter into a union with thee, 
for the placenta of our forefathers, revered as lords, came forth from 
the same pair of blow pipes of equal size?"
681 Ma'kadami saŋserekanna kumua: Təŋən ia naŋətibussanan to dolo kapuaŋanta lanmai suliŋ pada dua, apa ma'lanə ba'qan iko to dolo kapuaŋammu.
682 Rumampan kapə tama padaŋ di Illin, urrampanni kapə to ponto litakan, sipakuleasan pa'sullean allo to gallaŋ karauan.
683 Nokami dipotedoŋ todoŋ uma Datu Bakka', taŋ ma'dinmi dipokarambau tempe' Poŋ Malaleoŋ.
684 Dioŋ bangmo ia matoro pondok, nenne'mo ia mauataŋ kaju boko'.
685 Bendanni tarian pempitu lan taŋana laŋi', tunannəŋmi pandan dipamaroson lan una'na to paŋanan.
686 Siukkunan, ditalo Datu Bakka' sola Poŋ Malaleoŋ, taŋ nasanə duka, sipakoko, ditalo Datu Bakka' sola Poŋ Malaleoŋ, taŋ nasanə.
687 Dipato'doi uai, ditalo, taŋ nasanə, dipadioan bamba nasanək', taŋ nasanə.
688 Silondeŋan, ditalo, taŋ nasanə, randukmi dipa'paran tekken to ditanan gulin.
689 Bendanni tutuŋan dama', tunannəŋmi tendanan ma'lanə-lana.
690 Buntu sitarru'mi sulle to gandaŋ, gulinəŋmi Tarasu iLaŋi'.
691 Siparakusammi allo melambi' lan kapararian.

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683 This strophe says that Datu Bakka' and Poŋ Malaleoŋ would not do the work of slaves.
685 The sevenfold rules contained the regulations concerning the six trials which constituted the ordeal. In not accepting the result of the trials, the judgement had to be determined by the final trial — war. In olden times, these trials were not infrequent.
687 dipadioan bamba maŋi'ki = a strict condition was placed upon them; i.e., a very severe oath was laid upon them whereby they had to swear, pointing to their throats as they did so, and if they spoke an untruth, their breath would choke them. The proof of the trial by spilling water onto the palms of each of the parties seeking justice, was that right was on the side of the one whose hand remained dry.
689 The lighting of the torch of resin was taken as a signal that war would break out.
690 "Then the deputy of the to minaa, like a mountain, came between them", refers to the intermediary who intervenes in the quarrel and who has contact with each of the parties.
Then said the group members:
“It is true that our forefathers, revered as lords, came forth from the pair of blow pipes of equal size, but thou, thy forefather, revered as a lord, went his own way when he concluded a marriage.”

“He went into the Land of Ilin and concluded a marriage with one who wore an armbranid of clay, he entered into a union with one who had an anklet of alloy as an ornament.”

Datu Bakka’ would not be treated like a buffalo used for work on the ricefield, Pon Malaleon refused to be handled like a kerbau used for labour on the sawah.

He remained there, sitting, his back stiff, he stayed there, his back unbending.

Then a sevenfold decree was pronounced, in the centre of the firmament, thereon was it affirmed in a solemn pronouncement, in the highest part of the all-covering roof.

Then they performed the ordeal of diving, with their opponents, Datu Bakka’ and Pon Malaleon were defeated, but they did not acknowledge it, thereon they stuck their hands in boiling water, with their adversaries, Datu Bakka’ and Pon Malaleon were vanquished, but they did not accept it.

Then water was poured into their hands; they were defeated, but they did not acknowledge it, thereon the most severe oath was laid upon them; they did not accept it.

Cocks were set fighting against each other; they were defeated, but they did not acknowledge it, thereon the staff of the one who acted as an intermediary was flattened for them.

Then the torch of resin was taken up to be kindled, thereon the container with the high-flaming gum, to be held aslant, came into being.

Then the deputy to minaa, like a mountain, came between them, thereon Tarasu iLanji’ went to mediate.

Then the morning of the battle was decided upon.
692 Dialami lan allo melambi' tinaunna Datu Bakka' sola Poŋ Malaleoŋ, 
dirintakmi lan kulla' kamammuran.
693 Naballakmi 'Tarasu iLaŋi' sanda salunna, 
nasareseimi ta'pa' malesona.
694 Lumbanji pole lan ta'ka' Datu Bakka' sola Poŋ Malaleoŋ, 
dipotenedoŋ tedaŋ uma, dipokarambau tempe'.
695 Umbaliananomi batu ba'taŋna Puaŋ Matua lan taŋñana laŋi', 
umbibi'ni karajan inaanna To Kaubanan lan masuangana to paoñanan.
696 Belanna tae'mo la narampanni kapa' Datu Bakka', 
taŋ denmo la napakulea'i pa'sullean allo Poŋ Malaleoŋ.
697 Uŋgaragami tau-tau litak Puaŋ Matua lan taŋñana laŋi', 
antampami Potto Kalembaŋ To Kaubanan lan masuangana to 
paoñanan.
698 Apa baŋunmi taŋ ma'kada-kada tau-tau litak, 
dioŋmi taŋ ma'ulelean Potto Kalembaŋ.
699 Undurukmi manuk-manuk lan taŋñana laŋi' Puaŋ Matua, 
umpasirampunami garente-garente lan masuangana to paoñanan To 
Kaubanan.
700 Ma'kadami manuk-manuk kumua:
Apamo te ba'ba' salaki, anki dirampunmo lan taŋñana laŋi'? 
Ma'tundu malesomi garente-garente kumua:
Tiapamo te kikamaliŋi, Puaŋ, anki didurukmo garente-garente lan 
una'na to palullunan?
701 Ma'kadami Puaŋ Matua kumua:
Tae'ra to mukamaliŋi. 
Ma'tundu malesomi To Kaubanan kumua. 
Taŋ denda to mukatumaŋai.

693 naballak = he cut open.
697 Potto Kalembaŋ = He Whose Armband Is of Clay; to ponto litakan = he who wears an armband of clay. This is the poetical description of slaves, see 568 and strophe 657.
699 garente-garente = to make trilling, piercing, scraping sounds; in this strophe it is the parallel of manuk-manuk = birds.
In the early morning, the men of Datu Bakka' and Ponγ Malaleonγ were fallen upon, at the time of the day when men are touched by warmth, they were severely wounded.

Tarasu iLanγi' decided entirely according to what was right, he testified to that which was clearly and distinctly the truth.

Then Datu Bakka' and Ponγ Malaleonγ, completely exhausted, bowed their bodies, thereon they were treated like buffaloes used for work on the ricefields, they were handled like kerbau used for labour on the sawahs.

Then Puanγ Matua brought his innermost being into movement in the centre of the firmament, thereon To Kaubanan brought the kernel of his inwardness into action in the highest part of the all-covering roof.

Because there was no one there with whom Datu Bakka' could conclude a marriage, for there was nobody there with whom Ponγ Maleleonγ could enter into a union.

Puanγ Matua fashioned a puppet of clay in the centre of the firmament, To Kaubanan created Potto Kalembanγ in the highest part of the all-covering roof.

But the puppet of clay stood there, without speaking, Potto Kalembanγ was there, without saying anything.

Then Puanγ Matua collected together the birds in the centre of the firmament, thereon To Kaubanan gathered together trilling songsters, in the highest part of the all-covering roof.

Then said the birds:

"What offence have we committed that we have been collected together in the centre of the firmament?"

Thereon spoke the trilling songsters, loud and clear:

"In what way have we offended, Lord, that we trilling songsters have been gathered together in the zenith of the all-enfolding?"

Then said Puanγ Matua:

"There is nothing in which thou hast offended."

Thereon spoke To Kaubanan, loud and clear:

"There is nothing about which thou needst be dismayed."
Apa ungaragara’ tau-tau litak, nabānjun ia taŋ ma’kada-kada, untampera’ Potto Kalembaŋ nadioŋ taŋ ma’ulelean.

La milando lalananna’ datunna anjın dio randanna laŋi’ dao kalandona buntu’, la milaka pa’taunananna’ ma’dika darindiq dio lelean uran dao lajukna tanete.


Malemi kalumpini’ rante lako randanna laŋi’, diomi lelean uran pirik kaănleon.

Kammami la saŋtaun barri dio randanna laŋi’, diomína la saŋpealloan dio lelean uran, tae’ sia la naalanna datunna anjın.

Digaragammi pole bunde papurrú’ lan taŋana laŋi’, diananan dalla’ paiimbakan lan una’na to paoṣanan.

Ditanannimi bunde papurrú’ dao kalandona buntu dio randanna laŋi’, dirandukkimi dalla’ paiimbakan dao patioranna tanete dio lelean uran.

Timummu’mi datunna anjın tama bunde papurrú’, tidukunmi tama dalla’ paiimbakan ma’dika darindiq.

Ma’kadami datunna anjın kumua: Apamo te ba’ba salaki, ammi tanannikan bunde papurrú’, kalumpini’ rante, tiapamo te kikatumañai, ammi randukkikan dalla’ paiimbakan, pirik kaănleon?

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704 *kalumpini’ rante*: a swallow with a yellow breast which builds its nest in all kinds of places.

706 *barri*: a kind of red rice; *taun barri* = the agricultural year, the time elapsing between the very first start of the work of cultivating the rice and the final rites for the rice after the harvest. The usual term for the agricultural year is *taun pare*.

707 *tipurrú* = to be caught in a knot; *purrusan* = a sack which is closed by pulling a drawstring.

709 *timummu’mi* = to go into something with a crowd.
“But I have fashioned a puppet of clay which stands upright, without speaking.
I have created *Potto Kalemban*, and she is there, without saying anything.”

“Wilt thou make a long journey for me, in order to seek the Prince of the Wind at the edge of the firmament, at the top of the mountain?”
“Wilt thou now undertake a distant tour, lasting some seasons, for me, with the object of searching for the Lord of Coolness, on the crown of the hill at the place from whence the rain moves?”

Then said the birds:
“That we cannot do, Lord.”
The birds spoke:
“Except the swallow of the fields, except the bird of the high part that reaches right to the edge of the firmament, that goes right to the place from whence the rain moves.”

Then the swallow of the field went to the edge of the firmament, the bird of the high part was at the place from whence the rain moves.

For almost a rice-year it was at the edge of the firmament, it was for a period of the dry season at the place from whence the rain moves, but it could not seize the Prince of the Wind.

Then, in order to catch him, a landing net, which could be drawn in tightly, was made in the centre of the firmament, thereon a casting net, which could catch many, was woven, with the object of trapping him in the highest part of the all-covering roof.

Then, the landing net, which could be drawn in tightly, was placed on the top of the mountain at the edge of the firmament, thereon the casting net, which could catch many, was put on the crown of the hill, at the place from whence the rain moves.

Then the host of the Prince of the Wind went into the landing net which could be drawn in tightly, thereon the group of the Lord of Coolness entered the casting net which could catch many.

Then said the Prince of the Wind:
“What offence have we committed, swallow of the field, that thou hast placed for us a landing net which can be drawn in tightly?”
“What frightful things have we done, bird of the high part, that thou hast put for us a casting net which can catch many?”
Ma'kadami kalumpini' rante kumua:
Tae' kami nakami ma'lalan ba'taṣ.
Ma'tundu malesomi pirik kaŋlekan kumua:
Tae' kami nakami ma'tutu inaa.

Puŋ Matua kami umpatudukan lanlan,
To Kaubanan kami umpatetekan mata kalambanan.

Dakopa kamu misitiro lindo Puŋ Matua,
dakopa kamu misitontoŋan rupa To Kaubanan.

Rampomi lan taŋana lan' datunna aŋin sola kalumpini' rante,
tidukunmi lan masuaŋgana to paoŋanan ma'dika darindĩŋ sola pirik
kaŋlekan.

Ma'kadami datunna aŋin kumua:
Apa te kikamaliŋi, kiditananni bunde papurrț dao kalandona buntu,
tiapa te ba'ba salaki, kidirandukki dalla' paimbakan dao patioranna
tanete?

Ma'kadami Puŋ Matua kumua:
Tae'ra te mukamaliŋi.
Ma'tundu malesomi To Kaubanan kumua:
Taŋ dendo to ba'ba salamu.

Apa ungargarara' tau-tau litak, nabaŋun taŋ ma'kada-kada,
tuntampera' Potto Kalembaraŋ, nadione taŋ ma'ulelean.

La kupalendu'ko tama bataŋ dikalena tau-tau litak,
la kupatinumbuko tama tondon to bataŋna Potto Kalembaraŋ.

Ma'kadami datunna aŋin kumua:
Nokakan kami lenu' tama bataŋ dikalena tau-tau litak.
Ma'tundu malesomi ma'dika darindĩŋ kumua:
Taŋ ma'dinkan kami la tinumbu tama tondon to bataŋna Potto
Kalembaraŋ.

Apa nokakan kami la kandean ullî',
taŋ ma'dinkan kami la pintokan olaŋ-olaŋ.

Ma'kadami Puŋ Matua kumua:
Taindo' basse kasalle.
Ma'tundu maleso To Kaubanan kumua:
Taambe' pandan dipamaroson.

Diindo'mi basse kasalle,
diambe' pandan dipamaroson, kumua:

kupatinumbuko = I make thee push towards; I make thee touch.
taindo' = we care for as a mother, we answer for as a mother.
taambe' = we care for as a father, we answer for as a father.
OFFERTORIES AND INVOCATION

711 Then said the swallow of the field:
"We are not the one in whose innermost being it arose."
Thereon spoke the bird of the high part, loud and clear:
"We are not the one whose heart had the thought."
712 "Puan Matua showed us the way,
To Kaubanan directed us on the path."
713 "Presently thou goest to meet Puan Matua,
soon thou goest to see To Kaubanan."
714 "Thereupon, the Prince of the Wind and the swallow of the field
reached the centre of the firmament,
thereon the Lord of Coolness and the bird of the high part arrived at
the highest part of the all-covering roof.
715 Then said the Prince of the Wind:
"In what way have we misbehaved that a landing net, which can be
drawn in tightly, was placed for us on the top of the mountain,
in what way have we offended, that a casting net, which can catch
many, was put for us on the crown of the hill?"
716 Then said Puan Matua:
"Thou hast not misbehaved."
Thereon spoke To Kaubanan, loud and clear:
"Thou hast committed no offence."
717 "But I have fashioned a puppet of clay, which stands there upright,
without speaking,
I have created Potto Kalemban, who is there, without saying anything."
718 "I desire thee to pass into the body of the puppet of clay,
I wish thee to enter into the form of Potto Kalemban."
719 Then said the Prince of the Wind:
"We do not wish to pass into the body of the puppet of clay."
Thereon spoke the Lord of Coolness, loud and clear:
"We refuse to enter into the form of Potto Kalemban."
720 "We do not wish to become food for the worms,
we refuse to be pecked at by repulsive birds."
721 Then said Puan Matua:
"We take a severe oath upon ourselves."
Thereon declared To Kaubanan, loud and clear:
"We vouch for a solemnly sworn avowal."
722 Then the responsibility for the severe oath was assumed,
thereon the solemnly sworn avowal was vouched for, as follows:
Ianna lambi’i sumpu suka’na, tassu’ko laŋŋan botto ulunna tau-tau litak,
mumale sola saŋserekammu lako randanna laŋŋi’ dao kalandona buntu.
Ianna dete’i tandan garaganna, tileakko laŋŋan passaroŋanna,
mutibalik lako lelean uran sola saŋpa’duanammu dao patioran tanete.
Lumbanŋmo pole lan ta’ka’ Datu Bakka’ sola Poŋ Malaleoŋ,
dipopepandanan laŋŋan, dipopeosok oŋan.
Narandanomi saki unnanga’ Bannobulaan lan taŋŋana laŋŋi’,
nabirinmi rammun ma’posaŋa-saŋa Datu baine lan masuŋgana to paŋanan.
Umbaliaŋanomi batu ba’taŋna Puaŋ Matua,
umbibi’ karanŋan inaanna To Kaubanan lan una’na to palulluŋan.
Dilando lalannimi Indo’ Belo Tumbaŋ rekke ulunna laŋŋi’,
dilaŋŋa mambelamli Indo’ Buŋa Sampa’ rekke karopokna pandan matari’ allo.
Pa ia sikambi’ pedampi to tiaŋ,
ja siŋko’ petamba’ to lakaan.
Umpatiaŋka’mi bate lentekna Indo’ Belo Tumbaŋ sibaa pedampi ma’burra,
umpatirimbi pessoenanna Indo’ Buŋa Sampa’ sikaloli’ tamba’ ma’pakuli-kuli.
Rampomi lan taŋŋana laŋŋi’ Indo’ Belo Tumbaŋ,
tidukunmi lan masuŋgana to paoŋanan Indo’ Buŋa Sampa’.
Ma’paŋan-paŋanmi sola Puaŋ Matua, Puaŋ Bassi-bassian, Puaŋ Ambo-amboan,
sundunmi ma’paŋan-paŋan, upu’mi ma’damerak-merak,
ma’kadami Indo’ Belo Tumbaŋ kumua:

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724 garagan = manufactured article, build, form.
725 passaroŋan = that part of the head covered by the sun hat.
726 “the spit for their lords”, is the roasting spit on which the bristles of the pig to be offered by their lords, are to be burnt.
726 saki unnanga’ = sickness that deliberately attacks a person.
728 Indo’ Belo Tumbaŋ = Mother Ornament of People in a State of Trance.
    Indo’ Buŋa Sampa’ = Benevolent Mother Blossom.
729 petamba’ = styptic; in this context it is used as the parallel of pedampi = medicine.
    lakaan: I could not get an explanation of this word; it is translated as the parallel of to tiaŋ = the ones who are treated at the maro rites.
730 ma’burra = spitting. At the maro feast the sick are spat upon by the physician, the to ma’dampi, beaten with flames and subjected to the magical power of iron.
"When she reaches the end of her span of life, then thou shalt go
upwards, out of the crown of the head of the puppet of clay,
and take thy departure, with thy group members, to the edge of the
firmament at the top of the mountain.

"When she comes to the absolute point of her physical life, then shalt
thou rise up, out of her skull,
and return to the crown of the hill, to the place from whence the
rain moves, with the ones with whom thou art bound in one com-
munity."

Then Datu Bakka' and Pon Malaleon were bowed, they lay themselves
down in complete submission,
they were ordered to set up the roasting spit [for their lords],
they were commanded to stick in the ground the fronds for shade.

Then the plague of sickness attacked Banno Bulaan in the centre of
the firmament,
thereon a disease, increasing in violence, ravaged Datu Baine in the
highest part of the all-covering roof.

Then Puan Matua brought his innermost being into movement,
thereon To Kaubanan brought the kernel of his inwardness into action
in the zenith of the all-enfolding.

Then someone was sent on a long journey to the head of the firm-
ament, in order to call Indo' Belo Tumboń,
thereon somebody was despatched on a distant tour, to the North, to
the upper part of that which lies stretched out, round, like the disc of
the sun, with the object of summoning Indo' Buña Sampá'.

Because she is the guardian of the medicine for the ones who are
treated at the maro rites,
she is the one who looks after the remedies for the ones for whom
the maro feast is held, in order to cure them.

Then Indo' Belo Tumboń rose to her feet, taking with her the medicine
that is spat upon people,
thereon Indo' Buña Sampá' swung her arms, carrying with her the
remedy that brings recovery.

Indo' Belo Tumboń reached the centre of the firmament,
Indo' Buña Sampá' arrived at the highest part of the all-covering roof.

Then they chewed the betel quid with Puan Matua, Puan Bassi-bassian
and Puan Ambo-amboan,
after they had chewed the betel quid,
when they had finished making their mouths red,
Indo' Belo Tumboń said:
733 Indomokan sibaa pedampi ma’burra, apa pusa’ te batu ba’taņki, Puaņ, kalili karanan inaņki.
734 Siintikkan unnola paņala’ tamman,
dionkan la umpolalan to’ kurra manapa’.
735 Ta’e nalo’baŋ lalan kipolalan,
tae’ namaindan mata kalambanan kipokalambanan.
736 Ma’kadami Puaņ Matua kumua:
Umba nakita batu ba’taņmu, Indo’ Belo Tumbaŋ,
tiapa natontonji karanaŋ inaammu, Indo’ Buņa Sampa’?
737 Nakua: Lando lalanniri Kambunolaŋ’,
laka pa’taunanni Ta’duŋ Kaissanan.
738 Anna kendek disondoŋ inde banua bassi tumankaŋ suru’ ma’rebońan didi,
anna laŋyan dipalanta’ inde a’rirī bongga ura’nna tumetaŋ lindo sara’ka’
ma’serekkan tuju rante.
739 Randukmi sapean tabaŋ lan banua bassi,
tipamulannami rabekan tańke lassigi lan a’rirī bongga ura’nna.
740 Umpale’ke’mi pedampi ma’burra Indo’ Belo Tumbaŋ,
umpalakomi tamba’ ma’pakuli-kuli Indo’ Buņa Sampa’.
741 Kendekmi laŋyan tampona limboŋ Bannoobulaan, ma’kadoja lussu’,
tińka’mi laŋyan sapanna minaŋa Datu baine ma’manuk dirampanan.
742 Umpotampami tampa rapa’nna,
umpokombonj kombonj sirurunna.

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736 Umba nakita batu ba’tańmu = Where does the glance of the kernel of thy innermost being direct itself?
738 ma’rebońan didi = to count by breaking off pieces of the leaf ribs of the sugar palm. This method of counting out is used when tallying up the number of transgressions committed by a sick person. The consequent atonement offering is determined by divination, by the splitting of reed stalks.
739 "the tearing off of the leaves of the dragon's blood plant", refers to the opening rite of the maro feast when the leaves of the dragon's blood plant, which are used at this feast, are torn off the bush.
OFFERTORIES AND INVOCATION

733 "Here we are with the medicine, in order to spit it out, but our innermost being is bewildered, the kernel of our inwardness is confused."

734 "It is as though we are going into an impenetrable forest, it is as if the path we are taking is in thick undergrowth."

735 "It is no open path on which we are going, it is no way free of undergrowth, upon which we walk."

736 Then said Puan Matua:
"With what are thy thoughts occupied, Indo' Belo Tumban?"
"On what does the kernel of thy inwardness always meditate, Indo' Buna Sampa?"

737 They replied:
"Let a long journey be made, in order to call Kambunolanj, let a distant tour be undertaken, lasting some seasons, with the object of summoning Ta'dun Kaissanan."

738 "Let him climb here, to the front room of the iron house and fulfil the rites of the atonement offering, breaking in pieces the leaf ribs of the sugar palm, let him go upwards here, to the front space of the poles with strong fibres, and perform the ritual of the cleansing offering, splitting the rushes of the field."

739 Then began the tearing off of the leaves of the dragon's blood plant, in the iron house, thereon started the pulling off of the foliage of the croton plant, before the poles with strong fibres.

740 Indo' Belo Tumban applied thereto the treatment of spitting, Indo' Buna Sampa' employed thereon the remedy that brings recovery.

741 Then Banno Bulaan mounted to the edge of the water pool, like a crow alighting unhampered, thereon Datu Baine ascended to the dyke of the sheet of water, like a fowl that has been released.

742 She was then healthy, she had become hale.

741 The expressions "mounted to the edge of the water pool", and "ascended to the dyke of the sheet of water", mean figuratively that the dangerous period of the sickness has passed. While a person is sick he is in a fast flowing river; during the crisis period he is in the middle of the rapids, or in the middle of the river.
minana = mouth of a river.
Verh. dl. 45
THE MEROK FEAST OF THE SA’DAN TORADJA

743 Bendanmi bate manurun,
tunannaŋmi bandera diaŋinni.
744 Napon dok Puaŋ Matua lan taŋana laŋi’,
napamaŋka salaga To Kaubanan lan una’na to paoŋanan.
745 Taŋ mempue sekke’mi pedampi ma’burra,
taŋ messombo berada’mi tamba’ ma’pakuli-kuli.
746 Salondo sa’danmo pedampi ma’burra,
sa’dan bone-bonemo tamba’ ma’pakuli-kuli.
747 Torro pareami lan taŋana laŋi’,
unnesuŋ pasaladanmi lan una’na to paoŋanan.
748 Urria mellolo tau,
ussaladan to sanda raŋka’na.
749 Urria ma’bala tedoŋ,
ussarande kaeran ma’paŋkuŋ karambau.
750 Urria pare tallu bulinna,
ussaladan ke’te’ tallu eteŋa.
751 Urria ianan sanda rupanna lan taŋana laŋi’,
ussaladan baraŋ apa mintu’ sola nasanŋ.
752 Umpataku’omi pa’batanjan Puaŋ Matua,
umpasolo’omi pa’inaan To Kaubanan sola Arraŋ dibatu.
753 Umballa’mi taŋdo’ kalua’ dao banua bassi,
ungaragaimi inan masea-sea dao a’riri boŋga ura’na.
754 Umpakendekmi to disalampe manikki.
755 Dilando lalannimi burake manakka,
dilaka pa’taunannimi biŋsu mapato.

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743 *bate manurun*: a long bamboo stake to which a long red cloth is attached. It is erected at the final rite on the last day of the great maro feast. The rite is conducted on a field outside the village. A lesser kind of maro feast is concluded with the mendio’ = the bathing in the river, when a smaller cloth is tied to a bamboo stake called *bate uai*.

744 *napamaŋka salaga* = he completed it with a harrow; as a field is worked with the harrow and is then ready for the planting, so is something definitely agreed and ready to be executed.

745 *sekke’*: a bird with a large head and light blue feathers.

746 *berada’*: a small bird with white and greyish feathers.

753 *taŋdo’ kalua’* = broad platform; this is the platform that is erected before the house where the great la’pa’ feast is to be held.
OFFERTORIES AND INVOCATION

743 Then the great standard stood upright,
the banner stood flapping in the wind.

744 Puan Matua stood fast in the centre of the firmament,
To Kaubanan was fixed firmly in the highest part of the all-covering roof.

745 So that the treatment of spitting would not be of short duration, like a sekke’ bird,
that the remedy that brings recovery should not sit on the shoulder,
like a berada’ bird.

746 So that the treatment of spitting would be like a river flowing in spate,
that the remedy that brings recovery would be like a stream swollen by heavy rain.

747 There it remained, cherishing, in the centre of the firmament,
it stayed there, protecting, in the highest part of the all-covering roof

748 Cherishing the birth of mankind,
protecting the ones whose limbs are complete.

749 It cherishes the stalling of the buffaloes,
it protects carefully the stabling of the kerbau.

750 Cherishing the three-eared rice,
protecting the cut one, branched in three.

751 Cherishing the precious things of all kinds, in the centre of the firmament,
protecting all the possessions together.

752 Puan Matua caused thoughts to arise,
To Kaubanan made the reflections sink down.

753 Then he extended the large platform to the iron house,
thereon he made the broad place before the poles with strong fibres.

754 He permitted the ones who had been dressed with a beaded scarf to be borne above.

755 Then a long journey was made, in order to fetch the skilled burake,
a distant tour was undertaken, lasting some seasons, with the object of bringing back the priestess with supernatural power.

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754 A salampe is a scarf, an old woven cloth, which is worn aslant over the body.
At the great la’pa’ feast, the women who perform a function at this feast wear the salampe on their heads.

755 bisu = priestess; it is the older form of bisu. In various territories of Upper Binañ (Mamasa) and Pitu Ulunna Salu she officiates at the melamj’ feast which is held in those regions. The bisu at the court of Bone was the guardian of the state regalia.
756 Dilando lalannimi to peduduŋ tanduk, 
dituŋka mambelami to perande salarŋka'.
757 Dipalanŋanmi to dibohoŋ bulaannya, 
simboloŋ manik, lokkon loerara'.
758 Narundunan bulomi burake manakka dao lisu anqan alukna baine 
to tumban, 
napasitete malaa'mi biŋsu mapato dao taŋqana sondoŋ saŋka' 
beloŋ-belooŋanna to unnisuŋ to malaŋi'.
759 Ullaambil mi ianan sanda rupanna to menani, 
untambaimi baraŋ apa mintu' sola nasarŋ to peduduŋ tanduk.
760 Dilando lalannimi mintu' la napopake tananan bua', 
dilaka pa'taunannimi mintu' roŋka-roŋkana randukan balinono.
761 Dirantemi rante dibunna', 
dilappa'imi padaŋ ditallu raraŋ.
762 Bendanmi goranŋ bulaanna, 
tunannyaŋmi pataŋdo bulaan.
763 Sumomba'ni to tumban tama rante dibunna' situŋ pake, 
situru' to kaijaŋanmi to dibohoŋ bulaannya tama padaŋ ditallu raraŋ 
sitonda parea.
764 Bendanmi lumbaŋ laŋi', 
tunannyaŋmi paraŋka dialuluk.

"the ones whose partings are adorned with gold", are the to tumbanŋ = young 
girls and women who are in a state of tabu at the great la'pa' feast.
758 lisu anqan = centre part over which the wind blows: it is the platform before 
the house.
sondoŋ: in many regions of the Ranteŋaño country, it means a small room on the 
north side of the house and which is slightly higher than the platform.
to malaŋi' = those who sing and dance; it is another description of the to 
tumbanŋ. The word malaŋi' is a derivation of laŋi' = the firmament; it also 
means belonging to the sphere of the upper world; cp. melani' the name for 
the bissu feast in the Upper Binuan country, see 755.
759 The enumerating of the names of valuable things of all kinds contains the wish 
to acquire them.
762 goranŋ: a platform on high poles erected on the feast place of the la'pa' feast 
and to which the to minaa mount in order to speak their blessings from a 
height.
pataŋdo: the trunk of a casuarina tree which is fastened across the breadth 
of the house to the rafters near the anak dara. These anak dara consist of four 
pieces of bamboo bound together in a bundle with the leaves of the sugar 
palm and other plants, and attached, with a shield and a sword, to the north 
side of the centremost main pole of the house.
A long journey was made, in order to fetch the men who wear horns on their heads, a distant tour was undertaken, lasting some seasons, with the object of bringing back the ones who hold on the palms of their hands the baskets in which fish are caught.

Then the ones whose hair partings are adorned with gold, were taken on high, the ones who have knots of hair, shining like beads, who have rolls of hair, hanging down, like golden neck ornaments.

The skilled burake regulated in good order, from the beginning to the end, the rites of the women, the to tumban, on the centre part over which the wind blows, the priestess with supernatural power, ordered in a proper manner, in the middle of the front space, the required adat performances of the ones who were placed there as dancers.

The to menani called the names of the precious things of all kinds, the ones who wear horns on their heads, summoned all the possessions together.

A long journey was made, in order to fetch that which was to be used as an adornment at the performing of the bua’ feast, a distant tour was undertaken, lasting some seasons, with the object of bringing back all the ornaments for the holding of the procession at the la’pa’ feast.

The place of the feast, where the digging stick was to be stuck, was made flat, the field that was to be covered with three kinds of blood, was levelled.

The high golden platform stood upright, the splendid casuarina trunk stood on end.

The to tumban went in procession to the place of the feast, where the digging stick was to be stuck, robed in festival clothing, the ones whose hair partings are adorned with gold, went like a cortege to the field that was to be covered with three kinds of blood, making dancing movements, in festival attire.

Then the thick bamboo stood upright, the ritual stone, set in the ground before the house of the feast, stood on end.

paranja: the stone which, together with a tjendana tree and magically powerful plants (dragon’s blood and sirri-sirri (Cordyline frutuosa)) is set in front of the house where the la’pa’ feast is held.
765 Randukomi Kambunolaŋi' bendan ma’tali maa’,
petoe soŋkaŋ, sikaŋkan doke diremak.
766 Umpasirundunan bulo nene’ mendeatanna titanan tallu,
nene’na manuk, nene’na bai, nene’na tedaŋ.
767 Tipamulannaomi Ta’duŋ Kaissanan tunan naït ma’tompu masura’,
pedeken panaaran, sikaŋkan induk disila bannaŋ.
768 Umpasitete malaa’ to dolo kapuaŋanna, samba’ batu lalikan.
769 Sundunmi rekke lolokna alukna kalaparan lan taŋana lanji’,
upu’mi laŋnan pendaunanna saŋka’ beloŋ-beloŋanna tananan bua’ lan
masuŋgana to paoŋanan.
770 Torro pariami lan taŋana lanji’,
pasarande kaeraŋmi lan una’na to paoŋanan.
771 Urriami mellolo tallu,
ussaladanmi sibidaŋ tauninna.
772 Ti’a’danomi ade’ burana Tanduŋ Siulu,
taŋ ponno suka’namo lupa’na pananda uai.
773 Umbaliŋanomi batu ba’taŋna Puŋ Matua,
umbibi’omi karaŋan inaanna To Kauбанan.
774 Bendanmi ade’ raukan tedaŋ lan tampona Tanduŋ Siulu,
tunan naïtmi ade’ tokonan karambau lan toppokna Minaŋa To
Palulluŋan.

774 tokon = to strike directly beneath with a lance.
765 Then began the custom of *Kambunolanj* rising to his feet wearing as a head cloth an old short wide woven cloth, a bamboo container in his hand, holding a lance on which an areca nut had been stuck.

766 In regular order, he mentioned the divine progenitors of the ones that are established as a trinity, the begetter of the fowl, the begetter of the pig, and the begetter of the buffalo.

767 Then *Ta’dun Kaisanan* stood there for the first time, wearing a band, decorated with a design, on his head, grasping a small bamboo container, holding in his hand the wood of the sugar palm, cleft along the prescribed line.

768 One by one, he mentioned, in the correct manner, the lords, revered as the progenitors of the trinity belonging together, like the three stones of the hearth.

769 The rites of the *la’pa* feast were completed, right to the top, in the centre of the firmament, the adat performances required at the holding of the *bua*’ feast, were brought to an end, to the topmost one, in the highest part of the all-covering roof.

770 There it remained, cherishing, in the centre of the firmament, protecting carefully, in the zenith of the all-enfolding.

771 Cherishing the birth of the trinity, protecting the ones whose placenta belong together, like strips of woven cloth.

772 Then it was, so we are told, that the produce of The field lying at the head [of the firmament] did not reach its full quantity, it was then that the harvest of the sawah, dyked to keep the streaming water in bounds, was below its measure.

773 *Puan Matua* again brought his innermost being into movement, *To Kaubanan* again brought the kernel of his inwardness into action.

774 Then, so we are told, the stabbing of the buffalo took place on the dyke of The field lying at the head [of the firmament], thereon, so it is said, the spearing of the kerbau happened on the dam of The water pool of the all-enfolding.
Dilando lalannimi mintu' la napopake surasan tallaŋ, dituŋka mambelami mintu’ roŋka-roŋkana ra’buŋ diangilo, nasielleran karidian panduŋ balo.

Randukomi Kambunolaŋi’ bendan petoe soŋkaŋ, ma’tali maa’, sikaŋkan doke makabomboŋan,
tipamulannami Ta’duŋ Kaisanan sikaŋkan pasoan baŋi’.

Unnalami ade’ Puaŋ Matua sendana lanmai tampona limboŋ, nakala’pami ade’ To Kaubanan lanmai tempokna minaŋa tua kaju ma’rara tau.

Nakua: Indemo sendana sugi’ la taniiussaŋkin tedoŋ ma’bulu aluk, apa iamo kaju ma’rara tau, indemo kaju mentaŋke ianan la tanii ulla’ka’ karambau massongo bisara,
iamo kaju ma’lomba’ to lino.

Dipamulannami sendana sugi’ diniiussaŋkin tedoŋ ma’bulu aluk, buŋa’na kaju mentaŋke ianan dinii ulla’ka’ karambau massongo bisara.

Sunduni rekkololokna raukan tedoŋ lan tampona Tanduŋ siulu, upu’mi laŋan pendaunanna tokonan karambau lan tempokna minaŋa tua.

Torro paria, unnisuŋ pasaladan, sakendek-kendeknami burana Tanduŋ Siulu,
salaŋjan-laŋjanannami lupa’na Minaŋa To Palulluŋan.

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775 The kapok on the leaf ribs of the sugar palm is smeared with blood and these ribs are then attached to the outer ends of the bamboo struts of the small offering table.

776 As in the rite of the ma’tambuli, where the to minaa performs the symbolic act of digging a hole in which to plant the tjendana tree to which the buffalo that is to be slaughtered, is tied, so in the rite referred to in this strophe, he holds in his hand a lance with a small scoop at the end.

777 “a tree with the blood of a human being”, is a poetical description of a tjendana tree with red wood.
Then a long journey was made, in order to fetch everything to be used at the offering on the small offering structure of bamboo struts on which a design is cut, a distant tour was undertaken, lasting some seasons, with the object of bringing back all the things with which the bamboo with incised lines is adorned, to which must be attached the leaf ribs of the sugar palm wrapped round with small pieces of blood-smeared kapok.

Then began the custom of Kambunolany rising to his feet, wearing as a head cloth an old short wide woven cloth, a bamboo container in his hand, holding a lance with a small scoop fixed on the end, there stood for the first time Ta’dun Kaissanan, in his hand the shaft of a lance, on which was a spoon-shaped object.

Puan Matua, so we are told, fetched a tjendana tree from the dyke of the water pool, To Kaubanan, so it is said, brought the tree with the blood of mankind, from the dam of the old sheet of water.

He said:

"Here is the richly laden tjendana tree to which we shall bind the buffalo with skin befitting the offering rites, for this is the tree with the blood of mankind, herewith is the tree whose branches are full of precious things, to which we shall tie up the kerbau with neck hair suitable for the adat performances, the tree with the life-fluid of the people of the earth."

Then began the custom of binding the buffalo with skin befitting the offering rites, to the richly laden tjendana tree, for the first time, the kerbau with neck hair suitable for the adat performances, was tied to the tree whose branches are full of precious things.

The conducting of the feast of the stabbing of the buffalo was completed, right to the top, on the dyke of The field lying at the head [of the firmament], the feast of the spearing of the kerbau was brought to a complete end, to the highest point, on the dam of the old sheet of water.

There it remained as a cherishing force, there it stayed as a protection, then the produce of The field lying at the head [of the firmament] grew in abundance, the harvest of the old sheet of water of the all-enfolding, increased more and more.
Sirampananmi kapa' Kundailangi Kambunola'i, 
sipakulaasammi pa'sullean allo 'Ta'dun Kaissanan Datu beine.

Manda'omi lan rampanan kapa', 
bintinmi lan pa'sullean allo.

Dadiomi buuma rampanan kapa' saabua bimana, 
takkombi kamaseanna pa'sullean allo saakaju loli.

Kasallemi dadinna, lobo' garaganna, 
umposanam saannaa, umpoganti pa'gantiananna.

Disaanam Sambirala'i, 
diganti Datu muane.

Umbalisamumi buu bu'naa Sambirala'i, 
umbii' karajan inaanna Datu muane.

Randukumi rumampan kapa' lako bineen tasak, 
sipakulaasammi pa'sullean allo ratauk buji'.

Manda'omi lan rampanan kapa' Sambirala'i', 
bintinmi lan pa'sullean allo Datu muane.

Dadiomi buuma rampanan kapa', 
takkombi kamaseanna pa'sullean allo.

Kasallemi dadinna, 
lobo' garaganna, 
umposanam saannaa, umpoganti pa'gantiananna. 
Disaanam Buralahi', diganti Datu muane.

samhina - piece of split wood,
ratauk buji': roasted rice grain of the firmament; a roasted rice grain, when it splits open, shows its white shining inner part. It is the parallel of bintu-en = sting.
Kundailanî concluded a marriage with Kambunolanî, Ta'dun Kaissanan entered into a union with Datu Baine.

They were steadfast in the marriage, they were constant in the union.

Then a single fruit was born of the marriage, thereon came into the world a sole gift of the union, well-shaped.

He reached maturity, his form developed fully, and he received his name, and was given his other name.

He was called Sambiralanî, and his other name was Datu Muane.

Sambiralanî brought his innermost being into movement, Datu Muane brought the kernel of his inwardness into action.

And he concluded a marriage with a yellow-shining star, he entered into a union with a roasted split open rice grain of the firmament.

Sambiralanî was steadfast in the marriage, Datu Muane was constant in the union.

Then again a fruit was born of the marriage, there came into the world a gift of the union, well-shaped.

He reached maturity, his form developed fully, and he received his name, and was given his other name, he was called Buralanî, and his other was Datu Muane.

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Buralanî = Foam of the Firmament, Fruit of the Firmament.
C. MA’PALLIN

1 Nalambi’mo te allo maelo,
sikabu’tuammo te kulla’ mapia dadi.
2 Aŋki siindo’mo te tananan pallin inde rampe matampu’,
aŋki sisaladanmo randukan passaleaŋan.
3 Apa to nasanjindoran tananan pallin,
apa to nasanjamberan randukan passaleaŋan?
4 Den manii rapu indukki sala dioŋ ballaran ampa’,
den manii kikatumaŋai dioŋ rantean tuju.
5 Mintu’na tu salaki, makalima’na to kikatumaŋai,
iamoto aŋki siindo’ tananan pallin, aŋki sisaladan randukan passaleaŋan.

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1 In the Mamasa district (Upper Binuan), the word mapia is the colloquial term for good, beautiful; in the Sa’dan territory, it is a poetical word.
2 sisaladan: to hold each other on the lap.
randukan: the action of sticking it in the ground.
3 sanjamberan: to have the same father.
C. THE PRAYER AT THE RITE FOR THE WARDING OFF OF EVIL FORCES

1. This good day has come,
   this radiant one, beautiful of being, is shining on us.
2. So that we together may undertake the performing of the *pallin* offering,
   at the western side,
   in order that we, each one with the other, may concern ourselves with
   the holding of the expiatory offering.
3. What is the significance of our undertaking together the performing of
   the *pallin* offering,
   what is the meaning of our concerning ourselves, each one with the
   other, with the holding of the expiatory offering?
4. It may be that one of the members of our lineage, numerous as the
   leaves of the sugar palm, has committed an offence, after the unrolling
   of the mat,
   perhaps we have transgressed, after the spreading out flat of the rushes.
5. For all the offences, for everything in which we have transgressed, do
   we undertake together the performing of the *pallin* offering,
   do we concern ourselves, each one with the other, with the holding of the
   expiatory sacrifice.

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4. "has committed an offence, after the unrolling of the mat", and "have trans-
gressed, after the spreading out flat of the rushes", both refer to sexual offences,
especially extra marital sexual relations with a closely related member of the
family.
D. LIKARAN BIA\i

1 Nalambi'mo te allo maelo,
   nadete'mo te kulla' mapia dadi.
2 A\i ki tundan to mamma'komi, Pua\i Matua, dao ta\i yanana lan\i',
   a\i ki ruja\i to matindokomi, To Kaubanan, dao una'n to palullu\u0101nan.
3 Anna Pua\i Bassi-bassian,
   anna Pua\i Ambo-amboan,
4 deata ta\i yanana lan\i',
   pua\i barrena allo,
5 kamu deata mamase,
   kamu pua\i sa'pala buda,
6 lumba\i petiro aluk,
   lukku pemanta bisara.
7 Mintu' deata ila\i',
   makalima'nua pua\i to palullu\u0101nan.
8 Pua\i Matua ia siko\o ro londo\u00e7 sa\u0161deatanna,
   To Kaubanan ia sititian baan mintu' deata ila\i',
9 makalima'nua pua\i to palullu\u0101nan.
10 Tae' salianna rindi\u0101,
   tae' leko'na mana\u0161ya banua.a)
15 Pokinallokomi mellolo tau,
   poboko\o dilambana\o komi to sanda ran\u0101ka'n.
16 Pokinallokomi to ma'puduk mundan,
   poboko\o dilambana\o komi to ma'illo\o karumisik.
17 Pokinallokomi pare tallu bulinna,
   poboko\o dilambana\o komi ke'te' tallu ete\u0101na.

a) Strophes 11 to 14 are similar to strophes 99 to 102 of B, and are therefore not included.

2 When the person reciting the invocation calls upon the gods to descend in order to accept the offering meal, he is calling upon deities who are considered to be sleeping. He therefore uses the words "awaken" and "arouse" - strophes B 89, 141, 202; D 2, 28, 41; G 48a, 80, 130. When the gods are requested to invite their co-gods, the words "summon" and "call" are used - strophes B 97, 208; D 8, 33. When the reciter says that he has invited the gods from the four quarters, when he says in the 'a' line "fingering the strumming instrument", and in the 'b' line "plucking the golden strings", he uses the words "summon" and "call" - strophes B 94, 177; G 52, 108. 
10 salianna rindi\u0101: that remaining outside the wall. 
   leko'na mana\u0161ya banua: that which is on the wrong side (the outside) of the
D. THE PRAYER AT THE RITE AT WHICH THE OFFERING MEAL, PLACED IN A SMALL BASKET MADE OF INTERWOVEN LEAVES OF A REED, IS LAID DOWN

1 This good day has come, this radiant one, beautiful of being, has dawned.
2 So that now we awake thee, Puaŋ Matua, there above, in the centre of the firmament, as one who sleeps, we arouse thee, To Kaubanan, above, in the zenith of the all-enfolding as one who slumbers.
3 And also Puaŋ Bassi-bassian, and Puaŋ Ambo-amboan.
4 The gods of the centre of the firmament, the lords of the shining sun.
5 Thou merciful gods, thou lords great of compassion.
6 Who bendest forward, in order to look down upon the offering rites, who stoopest down, with the object of observing the adat performances.
7 All the gods in the firmament, the lords of the all-enfolding, complete in number.
8 Puaŋ Matua calls his co-gods together, as a cock gathers the hens by crowing,
   To Kaubanan summons all the lords in the firmament to assemble together, as a parakeet shrieks the call to foregather.
9 The lords of the all-enfolding, complete in number.
10 There are none there who stand aside, not one of them there is excluded.
15 As sustenance for the journey, take the birth of human beings, as provisions on the way, take the ones whose limbs are complete.
16 As sustenance for the journey, take the ones with lips like those of the wild duck, as provisions on the way, take the one whose nose is like that of a small wild duck.
17 As sustenance for the journey, take the three-eared rice, as provisions on the way, take the cut one, branched in three.

broad posts where the wooden panels of the house are placed.
15 mellolo tau: the coming forth of the umbilical cord of a human being.
tambanan: the place where people cross.
18 Pokinallokomi paŋkuŋna bai, 
pobokoŋ dilambananŋkomi bujanna manuk. 
19 Mipokinallo ilalan tindo maelo, 
mipobokoŋ dilambanan mamma’ makatoŋan-toŋan. 
20 Mipokinallo ilalan mendaŋ sugi’, 
umpobokoŋ dilambanan menta’bi ianan. 
21 Mintu’ to la dipoinaa, 
makalima’na to la dipoba’taŋ. 
22 Ammi buŋka’ baba’na laŋi’, 
ammi killaŋ pentiroan to palullunan. 
23 Ammi boŋsoran eran manikmi, 
ammi randukan kalisuan bulaanmi. 
24 Ammi ma’lalan tindak sarira, 
ammi ma’lambanan taraue. 
25 Ammi rampo lembaŋ inde paŋaŋ tuo balo’, 
ammi tu’tun koli-koli inde tana tumbo kulau’.
26 Ammi ma’paŋan-paŋan massola nasaŋ, 
ammi ma’damerak-merak sanga mairi’. 
27 Mimetaa mammi’, 
mimelale’ sanda marasa. 
28 Aŋku tundano saŋdeatammi inde dioŋ maririnna litak, 
aŋku rujaŋo saŋkapuaŋammi dioŋ maŋapi’na tana. 
29 Deata dibaŋunni banua rokko, 
diosokki a’iri sanda pati’na. 
30 Deata patulak annan, palaŋda’ karua, 
parande pal’a’, pasarande taruno. 
31 Deata mamase, 
puŋ sa’pala buda. 
32 Mintu’ deata to keŋkok, 
makalima’na puŋ to kebali’bi’. 
33 Puŋ untulak padaŋ sitamban saŋdeatanna, 
puŋ to kebali’bi’ sikorok londoŋ saŋkapuaŋanna. 
34 Ammi garaga saŋke’deran, 
ammi tampa saŋtianŋkaran.

30 “the six supporting gods”, and “the eight who prop up”, are the gods who live under the earth and upon whom the earth rests.
OFFERTORIES AND INVOCATION

18 As sustenance for the journey, take the pigs' sty, as provisions on the way, take the perches on which the fowls sit.
19 As sustenance for the journey, take an auspicious dream, as provisions on the way, take a pregnant nocturnal vision.
20 As sustenance for the journey, take a quantity of possessions, numerous as the leaves of the tree, as provisions on the way, take precious things, abundant as flowers.
21 Everything that people have in their thoughts, all the things of which people are mindful.
22 And shall the door of heaven be opened, and shall the window of the all-enfolding be thrown open.
23 Shall thy stairs of beadwork be lowered, shall thy golden steps be let down.
24 Let the rainbow then be thy path, thou shalt make thy way along the arch of the sky.
25 So that thou arrivest at this blessed region, like the coming of a prau, in order that thou comest to this blissful land, like a small boat bumping [against the landing stage].
26 All shall then chew betel, together, then, shall all of thee make thy mouths red.
27 And thou shalt laugh in a friendly way, and smile thy sweetest smiles.
28 Let me also awaken thy co-gods here below, in the clefts of the earth, let me arouse the ones who, with thee, are revered as lords, here in the depths of the layers lying on each other.
29 Gods upon whom the houses are built, upon whom the poles, that are cut to their correct size, are erected.
30 The six supporting gods, the eight gods who prop up, the ones who hold [the earth] on the flat of their hands, who bear [the earth] on their fingers.
31 Merciful gods, lords great of compassion.
32 All thou gods of the underworld, all thou lords of the subterranean region.
33 Let the gods who support the earth, call together their co-gods, let the lords of the subterranean region summon all the ones who, with them, are revered as lords, as a cock gathers the hens, by crowing.
34 Arrange a complete start, form a united departure.

Verh. dl. 45
35 Sipadolo-dolomi, sipataŋŋa-taŋŋami, sipaundi-undimi.
36 Apa da ammi ma’kambelang-belaŋ, da ammi ma’bantala-tala.
37 Pokinallokomi ianan sanda rupanna, pobokoŋ dilambanaŋŋkomi baraŋ apa mintu’ sola nasan.
38 Ammi pabendan eran manikmi, ammi pate’dar kalisan bulaanmi.
39 Ammi bille lolokna riu, ammi poli’ tanke luana.
40 Ammi sitammu saŋdeatammi ma’paŋan-paŋan, ammi sirompa’ saŋkapuaŋammi ma’damerak-merak.
41 Anku tundanopa saŋdeatammi lan kapadaŋjanna, kurujajopa saŋkapuaŋammi lan kapajan-pajananna.
42 Deata kambi’na te padaŋ tuo balo’, puan taranakna te tana tumbo kulau’.
43 Deata kisajŋo’koran, puan kisaŋisurjan.
44 Deata kitimba bubunna, kisiok mengulilinja.
45 Deata kilellec’ kajunna, kile’tok tanan-tanananna, kikalette’ utan malunanna.
46 Deatanna pole padaŋ diKesu’, puan na padaŋ diBeloara’.
47 Deata napobuŋŋa’ toŋkon nene’ mendeataŋŋki, puan tipamulanna napaunnišuŋ to dolo kapuaŋaŋki.
48 Deata malute pakorok londoŋ lako saŋdeatanna, puan mabanoko patiti ambaan lako saŋkapuaŋanna.
49 Garagamokomi sanke’deran, tampamokomi sanšiaŋkaran.
50 Ammi pokinallo baraŋ apa sanda rupanna, ammi pobokoŋ dilambanana ianan sanda makamban.

— napaunnišuŋ = they sat themselves down.
Let the ones who stand in front go together and lead the way, the ones in the middle go together in the centre group, and the ones who are last go together at the end.

But thou shalt not go empty-handed, thou shalt not be without anything.

As sustenance for the journey, take now all kinds of possessions, as provisions on the way, take everything that is precious.

Shall thy stairs of beadwork then be erected, shall thy golden steps be raised.

Separate the heads of the grass, push aside the stalks of the luana grass.

Come to meet thy co-gods at the chewing of the betel, come with the ones who, with thee, are revered as lords, and together make thy mouths red.

Let me now also awaken thy co-gods on the earth, let me now also arouse the ones who, with thee, are revered as lords of the open fields.

Thou gods who guard this blessed region, thou lords who watch over this blissful land.

Gods among whom we sit together, lords with whom we take our places.

Gods from whose wells we scoop, lords from whose bubbling [wells] we draw.

Gods whose timber we cut down, whose plantations we harvest, lords whose lush verdure we pluck.

God of the Kesu' territory, lord of the district of Beloara'.

God whom our divine ancestors requested to be the first to sit down with us, lord whom our forefathers, revered as lords, begged to be the first to take a seat here.

Gods who, in a fluent way, call thy co-gods together, as a cock gathers the hens, by crowing, lords who summon in a skilled manner the ones who, with thee, are revered as lords, as a parakeet shrieks its call.

Arrange a complete start, form a united departure.

As sustenance for the journey, take all kinds of possessions, as provisions on the way, take the greatest possible quantity of precious things.
51 Ammi rampo lemaŋ
inde te panaŋ tuo balo'.
52 Sitammu saŋdeatammi ma’panaŋ-panaŋ,
ammi sirompa’ saŋkapuanaŋammi ma’damerak-merak.

E. MAJRAMBU LAJNI'

1 Puŋ Matua dao taŋana laŋi',
Puŋ To Kaubanan dao masuŋana to palulluŋan.
2 Puŋ Bassi-bassian, Puŋ Ambo-amboan,
Puŋ Poŋ Tulakpaŋaŋ inde dioŋ, puŋ parandjo paduduŋ.
3 Deata iKesu',
puŋ Beloara'.
4 Mintu' deata nasambo laŋi',
narande tana kalu'.'
5 Siindo'mokan rambuan laŋi',
sisaladanmokan oroan to palulluŋan.
6 Tumbai ammu siindo' rambuan laŋi',
tiapai ammu sisaladan oroan to palulluŋan?
7 Iamo kisiindo' rambuan laŋi',
denkan manii ma’rapu talaŋ ma’iŋ dioŋ ballaran ampa',
denkan manii to ma’limbo kaluku leaga dioŋ rantean tuju.
8 Iamo kisiindo' rambuan laŋi',
iamo kisalisadan oroan to palulluŋan.
9 Sanda to kundun la kiperumpaŋi dio ma’rapu talaŋ,
upu' to pakalubamban la kipetalatai dio to ma’limbo kaluku.

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9 to kundun: that which sticks out above a flat object, e.g. a mat, and causes trouble.
to pakalubamban: that which sticks out lengthwise over a flat object and impedes.
So that thou arrivest here at this blessed region like the coming of a prau.

In order to meet thy co-gods at the chewing of the betel, with the object of uniting with the ones who, with thee, are revered as lords, while making thy mouths red.

E. THE PRAYER AT THE OFFERING TO COVER UP GUILT

1 Puan Matua in the centre of the firmament, To Kaubanan in the zenith of the all-enfolding.

2 Puan Bassi-bassian, Puan Ambo-amboan, Lord Pon Tulakpadan here below, lord who holds on his hand and bears on his head.

3 God of the Kesu',
Lord of Beloara'.

4 All the gods over whom the heaven arches, whom the wide earth bears on her hands.

5 We, together, suffer the firmament to be veiled with smoke, we, each one with the other, permit the bringing of impure air to the all-enfolding.

6 Why dost thou, together, suffer the firmament to be veiled with smoke, for what reason dost thou, each one with the other, permit the bringing of impure air to the all-enfolding?

7 Here is the reason that we, together, suffer the firmament to be veiled with smoke, it may be that we, who are a lineage, multitudinous as bamboo culms, have committed an offence, after the unrolling of the mat, it could be that we, who are as numerous as coconut palms standing together, have transgressed, after the spreading out of the rushes.

8 That is the reason that we, together, suffer the firmament to be veiled with smoke, that is why we, each one with the other, permit the bringing of impure air to the all-enfolding.

9 Everything that disturbs the good order of the arrangements, we desire to remove from the lineage, multitudinous as bamboo culms growing together on a stool, all the things that conflict with the adat prescriptions, we wish to cut out from the family, numerous as coconut palms standing together.
F. MAṆRIMPUIJ

1 Kamu to diponene',
   kamu to dipotomatuia.
2 Nene' buṣa' mellao laŋi',
   to dolo tipamulaŋki turun dibintoën.
3 Nene' silau' eran,
   to dolo sitaŋke pelalan.
4 Nene' maŋanna saŋka',
   to dolo pa'palumpunan dibisara.
5 Nene' dolo, nene' tarŋa, nene' undi,
   pakapaka to pada tindo.
6 Mintu' to kiporara rarana,
   makalima'na to kipolomba' lomba'na.
7 La ma'paŋan-paŋanmokomi,
   la ma'damerak-merak.
8 Mibur'a'kan lindo masakke,
   mipi'pikkikan rupa madadindig.

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"thou who hadst the same kind of dream", are the ancestors who, in olden times, in the war against Bone, against Arum Palakka, had agreed at the lighting of fires on the top of the mountains to assemble at the Sarira rocks and from there to march against the advancing people of Bone; these ancestors are also called to ma'pas'a' boni = the ones who held a market at night.
F. THE PRAYER AT THE COMMUNAL OFFERING TO THE ANCESTORS

1 Thou who art our ancestors, 
thou who art our forefathers.
2 The ancestors, the first descending from heaven, 
our forefathers from the time beyond memory, who came down from 
the stars.
3 Ancestors, following each other, like the steps of a stair, 
forefathers, succeeding each one after the other, like the rungs of a 
ladder.
4 Ancestors who guarded the arrangements, 
forefathers who provided us with the adat prescriptions.
5 Ancestors from the time beyond memory, the middle period, and the 
later time, 
above all, thou who hadst the same kind of dream.
6 All of thee who art our blood kinsmen, 
everyone of thee whose blood is ours.
7 Come now and chew betel, 
now make thy mouths red.
8 Sprinkle us with an auspicious face, 
let a benevolent countenance drip down upon us.

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6 mintu' to kiporara rarana and to kipolomba' lomba'na mean: whose blood we have as blood.
G. MA’BUBUŊ

*Kada napokada to minaa, ke umpatorromi paŋan.*

1. Nalambi’mo te allo maelo,
   nadete’mo te kulla’ mapia dadi.
2. Aŋki patundan to mamma’ mati’ 对企业 clan laŋi’,
   aŋki parujaŋ to matindomo mati’ inanna to palulluŋan.
3. Apa kamu, Puaŋ Matua, kitundan to mamma’,
   kieranni kapuran paŋan.
4. Kamu, To Kaubanan, kirujaŋ to matindo,
   kipelalanni te lambaran baolu.
5. Kamu, Puaŋ Bassi-bassian,
   kamu, Puaŋ Ambo-amboan.
6. Kamu lumbaŋ petiro aluk,
   lukku pemanta bisara.
7. Kamu deata mamase,
   puang sa’pala buda.

*Kada napokada to minaa, ke ma’pesuŋi.*

8. E puang! e puang! e puang!
   Puaŋ Matua dao taŋjana laŋi’,
   To Kaubanan dao masuŋgana to palulluŋan!
9. Puaŋ Bassi-bassian,
   Puaŋ Ambo-amboan.
10. Deata taŋjana laŋi’,
    puang barrena allo.
11. Deata kitiro tuka’,
    puang kimanta lu laŋyan.
12. Deata napabuŋa’ toŋkon nene’ mendeataŋku,
    puang tipamulanna napauunisũŋ to dolo kapuaŋaŋku.
13. Deata umpasisuka’ boŋi na allo,
    puang umpasikararoan tanda malillin na masiaŋ.
OFFERTORIES AND INVOCATION

G. THE PRAYER WHEN THE RIDGE COVERING OF FLATTENED-OUT BAMBOO CULMS IS LAIRED ON THE ROOF

The words spoken by the to minaa as he lays down the sirih-pinang.

1. This good day has come,
   this radiant one, beautiful of being, has dawned.

2. It is for this reason that we awaken thee as sleeping ones, there in the centre of the firmament,
   that we arouse thee as slumbering ones, there at the place of the all-enfolding.

3. Thou, Puan Matua, we awaken as a sleeping one,
   and begin the dusting of the betel quid with lime, as a step to thee.

4. Thou, To Kaubanan, we arouse as a slumbering one,
   and start the laying down of betel leaves, as a ladder to thee.

5. Thou, Puan Bassi-bassian,
   thou, Puan Ambo-amboan.

6. Thou, who bendest and lookest down on the offering rites,
   thou, who stoopest to observe the adat performances.

7. Thou, merciful gods
   thou, lords great of compassion.

The words spoken by the to minaa when he offers the offering meal.

8. O Lords! O Lords! O Lords!
   O Puan Matua in the centre of the firmament!
   O To Kaubanan in the zenith of the all-enfolding!

9. O Puan Bassi-bassian!
   O Puan Ambo-amboan!!

10. Gods of the centre of the firmament,
    lords of the shining sun.

11. Gods whom we see ascending,
    lords whom we behold rising upwards.

12. God whom my divine ancestors requested to be the first to sit down with us,
    lord whom my forefathers, revered as lords, begged to be the first to take a seat here.

13. God who balanced the period of the night and the day against each other,
    lord who marked out the mutual relation of the dark and the light time.
14 Iamo deata umpatuṣara padañ,  
    iamo puañ umbrella' rante kalua'.
15 Iamo deata uŋgaraga uma ma'kambuno lumu',  
    iamo deata uŋkomboŋ panompok doke-dokean.
16 Deata umpakalolo tetean tampo,  
    puañ unnarta' pananda uai.
17 Deata untanan pesuñan banne sirenden,  
    puañ unnosok pa'tagarian.
18 Deata lumumbañ lañi',  
    puañ sumoŋko' to palulluñan.a)
30 Deata mamase,  
    puañ sa'pala buda.b)
36 Tañ nalambi' randan pudukna tañ sipolili'ki,  
    tañ nadete' dara' leŋko lilana tañ sipogontiŋki.
37 Randan pudukki kami ullaŋbi' nakambio santuŋ,  
    dara' leŋko lilaki kami undete'i nako'bi' riti bulaan.
38 Tañ dilambi'na,  
    tañ didete'na.
39 Ma'guluŋ-guluŋanna,  
    pidun-pidunanna.
40 Massaloko batunna, massondon kandaurena,  
    ma'tampak pelole'na, ma'lolok didinna lañan.
41 Ma'ero' balusunna lañan, ma'tampak telo-telo.c)
48 La kutundanomo saŋdeatammi dioŋ kalambunan allo,  
    deata sanda karua dioŋ, puañ ganna' bilaŋanna.
49 Deata sanda karua lo' enŋkot bulaanna lañi',  
    puañ ganna' bilaŋanna.
50 Deata sanda karua daa ulunna lañi',  
    puañ ganna' bilaŋanna.

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a) Strophes 19—20 are identical with strophes 54—55 of B, and are therefore not included.
Strophes 21—29 are identical with strophes 57—65 of B, and are therefore not included.
b) Strophes 31—35 are identical with strophes 69—73 of B, and are therefore not included.
c) Strophes 42—47 are identical with strophes 82—88 of B, and are therefore not included.
14 He is the god who laid out the ricefields,  
    he is the lord who spread out the broad plain.  
15 He is the god who made the ricefields, with duckweed as a sunshade,  
    he is the lord who formed the dyked sawahs, full of water plants.  
16 God who stretched out straight the line of dykes of the ricefields,  
    who extended the dams of the sawahs, that keep the streaming water in  
    bounds.  
17 God who delineated the offering places, one after the other, in the  
    ricefields,  
    lord who marked out the places on the ground where the fragrant  
    grass is burnt.  
18 God who arched the firmament downwards,  
    lord who curved the all-enfolding as the covering roof.  
30 Merciful gods,  
    lords great of compassion.  
36 The tips of the lips of the ones who do not belong to our region, do  
    not reach unto them,  
    all the words spoken, in their regular order, by the ones who are not  
    of our fixed territory, do not penetrate unto them.  
37 The tips of our lips, fingerling the strumming instument, do reach unto  
    them,  
    all the words spoken by us, in their regular order, plucking the golden  
    strings, do penetrate unto them.  
38 They are inaccessible,  
    they are unapproachable.  
39 In their sublimity they are not to be beheld,  
    they are in blue haziness.  
40 Their zenith goes to a point and is tipped with a stone,  
    it is wide-based and narrow at the top, like a piece of beadwork,  
    its point is like the sharp rolled young leaves of the sugar palm,  
    its tip, rising upwards, is like that of the leaf ribs of the sugar palm.  
41 It tapers to a thin end, like an armband of white shell, its summit  
    is at infinity.  
48 Let me now awaken all thy co-gods where the sun descends,  
    the lords, all eight of them, there below, complete in number.  
49 The gods, all eight of them in the South, at the golden back of the  
    firmament,  
    the lords, complete in number.  
50 The gods, all eight of them in the North, at the head of the firmament,  
    the lords, complete in number.
Deata sanda karua lan taŋana laŋi',
puas gaŋna' bilaŋanna.

Silelekomoi kupališi kanan, kukambio santuŋ,
upi'omokomi kutamben bala tedoŋ, kuko'bi' riti bulaan.d)

Nasakendek-kendekna mendaun sugi' te to ma'rapu tallaŋ,
našaŋnaŋ-našanna mentaŋke ianan te to ma'kapoonan ao'.

Nakallo taŋana laŋi',
nase'pa' barrena allo.

Natonton ma'lamba' lajuk lan taŋana tondok,
nanne' ma'baraŋa' paŋanan.

Napentionganni baka direŋge',
napelalundunmi košonan disari tei kaman.e)

Ammi bolloan barra' ianana sanda ruŋanna rokko rianna te to ma'rapu
tallaŋ,
ammi baku amboran baraŋ apa mintu' sola nasan' rokko salenka rara'na

to ma'kapoonan ao'.

Apa kamumo deata mamase,
kamumo puas sa'pala buda.

Aŋku tundanopa sasdeatammi dioŋ maririnna litaŋ,
ŋku ruŋanopa sasquaŋammi dioŋ maŋapi'na tana.

Deata diŋunni banua rokko, diŋukki sanda pati'na,
deata sipatu botto ulunna diolai dioŋ mai.

Deata parande pal',
pasali-sali pasarande taruno.

Deata patulak annan,
palaŋda' karua.

Deata umpasisuka' boŋi allo dioŋ,
puaŋ umpasikararoan tanda malilin na masiaŋ.

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d) Strophes 53—68 are similar to strophes 99—115 of B, with the exception of
strophe 111 of B, which does not occur in G; they are not included here.

e) Strophes 73—77 are similar to strophes 117—122 of B, but strophe 120 of B does
not occur in G; they are not included here.

70 usse'pa': to cut through quickly, at once.
71 lamba': a tall broadly spreading tree with large shiny leaves, a kind of fig
Figuratively, the meaning of lamba' is a powerful lord, the guide of the adat
community.
72 baka direŋge': a carrying basket carried on the back and held by a band passing
across the forehead. It is a figurative term for the ordinary people; they are
also called the to direŋge' = those who are carried, i.e., by the pareŋge' =
those who bear the responsibility for the adat community, who guide it. The
ordinary man is also termed to kaman = the great mass.
koloŋan disari: that which is carried on the back by means of a band passing
diagonally across the shoulders.
51 The gods, all eight of them in the centre of the firmament,
the lords, complete in number.

52 Round thee now have I gone from the right, fingering the strumming
instrument, summoning thee,
I have now come to the end of calling thee, plucking the golden
strings, from low unto high.

69 So that the clan members, numerous as bamboo culms, may always
increase in wealth, in quantity like the leaves,
in order that the branching of the precious things of the ones whose
group always increases like a bamboo stool, may continue to swell
still more.

70 May they almost reach to the centre of the firmament,
may they cross the shining disc of the sun.

71 May they continually stand in the middle of the village, like a fig tree,
rising on high,
may they always be like sheltering waringin trees.

72 May the ordinary people have a place of shelter beneath them,
may the ones whose guidance rests on their shoulders, find protection
with them.

78 Then shall all kinds of precious things be poured forth onto the laps
of the clan members, numerous as bamboo culms, as men scatter rice,
shall all sorts of possessions be spread on the splendidly crossed legs
of the ones whose group always increases, as men cast seed.

79 Because thou art merciful gods,
thou art lords great of compassion.

80 Let me now awaken thy co-gods here below, in the clefts of the earth,
let me now arouse the ones who, with thee, are revered as lords, here
below, in the dephts of the layers of the earth lying on each other.

81 Gods here below, upon whom the houses are built, upon whom the
poles, that are cut to the correct size are erected,
lords over whose heads it is fitting to walk.

82 Gods who carry [the earth] on the flat of the hands,
who hold under us thy outstretched fingers as a floor.

83 The six supporting gods,
the eight propping up gods.

84 God who balanced the period of the night and the day against each
other, there below,
lord who determined the mutual relation of the dark and the light
time.
85 Deata umpatuŋara padaŋ,
puaŋ umballa' rante kalua'.
86 Deata uŋgaraga uma ma'kambungo lumu',
puaŋ urranте panompok ma'ta'duŋ doke-doke.
87 Deata umpakalolo tetean tampo, unna'ta' pananda uai,
deata untanan pesuŋan banne sirenend.
88 Deata lumumbaŋ laŋi' rokko,
puaŋ sumọŋko' to palulluŋan.
89 Deata tumari' allo dioŋ,
puaŋ lumepoŋ bulan.
90 Deata tumamp a tau,
kumomboŋ to sanda raŋka'na.
91 Deata tumamp a to ma'puduk mundan,
kumomboŋ to ma'illoŋ karumisik.
92 Tumampa pare tallu bulinna,
kumomboŋ ke'te' tallu eteŋa.
93 Deata unnambo' bintoen tasak,
ussearan asi-asi.
94 Deata rume'pe' Buŋa',
puaŋ uŋkalumpeŋa Sadan.
95 Deata undandan Lemba,
umbato' Tallu Situru'.
96 Deata tumoke' manukna Lapandek,
unnaŋinni londoŋna Poŋ Tulanđidi'.
97 Deata mamase,
puaŋ sa'pala buda.
98 Deata sanŋpapa'na rokko,
puaŋ duaŋ papa'na.
99 Deata tallunna papa'na rokko, a'pa'na, limanna papa'na rokko,
puaŋ annanna papa'na, pitunna, karuanna papa'na rokko.
100 Deata kaseraŋna papa'na rokko,
ganna' sanpulo duanna.
101 Taŋ dilambi'na, ma'lolok didinna rokko,
ma'tampak tambulinna.
85 God who laid out the ricefields,  
    lord who spread out the broad plain.

86 God who formed the wet ricefields, with duckweed as a sunshade,  
    lord who created the dyked sawahs, like a plain, with a parasol of water plants.

87 God who stretched out straight the line of dykes of the ricefields,  
    who extended the dams of the sawahs that keep the streaming water in bounds.

88 God who arched the firmament downwards,  
    lord who curved the all-enfolding as the covering roof.

89 God who fashioned the sun, here below, as a disc,  
    lord who cut out the moon as a circle.

90 God who created mankind,  
    lord who formed the ones whose limbs are complete.

91 God who fashioned the one with lips like those of the wild duck,  
    who created the one whose nose is like that of a small wild duck.

92 God who formed the three-eared rice,  
    who shaped the cut one, branched in three.

93 God who scattered the yellow-shining stars,  
    lord who spread abroad the lights of the night.

94 God who made the Pleiades to stand close together,  
    lord who fashioned the curve of the constellation shaped like a mouth.

95 God who set the stars of the Great Bear in a row,  
    who placed in a line the three that follow each other.

96 God who hung up the Fowl of Lapandek,  
    who let the wind to blow over the Cock of Poŋ Tulandidi'.

97 Merciful gods,  
    lords great of compassion.

98 God of the first layer thereof downwards,  
    lord of the second layer thereof.

99 God of the third layer thereof downwards, of the fourth, of the fifth layer thereof downwards,  
    lord of the sixth layer thereof, the seventh, the eighth layer thereof downwards,

100 God of the ninth layer thereof downwards,  
    of the twelfth, in completeness.

101 They are unreachable, they have a summit like that of the ribs of the leaves of the sugar palm beneath,  
    they have a point like the tip of a lance.
102 Iamo puan' untulak padaŋ,  
puan' parande paduduŋ.
103 Deata sanda karua dioŋ,  
puan' ganna' bilaŋanna.
104 Deata sanda karua lo'na lu,  
puan' ganna' bilaŋanna.
105 Deata sanda karua lan rampe matalona,  
puan' ganna' bilaŋanna.
106 Deata sanda karua daanna lu,  
puan' ganna' bilaŋanna.
107 Deata sanda karua lan una'na padaŋ,  
puan' ganna' bilaŋanna.
108 Silelekom ko kupališi kanan,  
upu'mokom ko kukambio santuŋ.
109 Silelekom ko kutamben bala tedaŋ,  
upu'mokom ko kuko'bi' riti bulaan.
110 Garagamokom ko sanda siliši',  
tampamokom ko sanda sigontiš.\(^f\)
114 Pokinallokom ko sanda ran'ka'na,  
pobokoŋ dilambanaŋkomi ko pantan tarunona.
115 Pokinallokom ko ma'puduk mundan,  
pobokoŋ dilambanaŋkomi ko ma'illog karumisik.\(^g\)
122 Mintu' to dipošnaa,  
makalima'na to dipoba'teŋ.\(^h\)
128 Iamo padaŋ tiampa' seleš,  
iamo tana tiampallen doti laŋi'.
129 Ammi torro bulaan dao sendanan sugi' sitammu saŋdeatammi  
ma'paŋan-paŋan,  
ammi unnesuŋ batan-batan dao kaju mentaŋke ianana ma'damerak-merak sirompa' saŋkapuŋammi,  
ammi metaa mammi',  
melale' sanda marasa.
130 Aŋku tundanopa saŋdeatammi lan kapadaŋanna,  
aŋku rujaŋopa saŋkapuŋammi lan kapajan-pajananna.

\(^{f}\) Strophes 111—113 are identical with 100—102 of B, and are therefore not included.
\(^{g}\) Strophes 116—121 are identical with strophes 106, 107, 109, 112, 113 and 114 of B, and are therefore not included.
\(^{h}\) Strophes 123—127 are similar to strophes 194—198 of B, and are therefore not included.
He is the lord who supports the earth,
the lord who holds on his hand and bears on his head.

Thou gods, all eight of thee, below,
lords, complete in number.

Thou gods, all eight of thee, in the South,
lords, complete in number.

Gods, all eight of thee, in the East,
lords, complete in number.

Gods, all eight of thee, over there in the North,
lords, complete in number.

Gods, all eight of thee, in the innermost part of the earth,
lords, complete in number.

Round thee now have I gone from the right, fingering the strumming
instrument, and have summoned thee from first to last.

Round thee have I gone, from low unto high,
I have called thee, plucking the golden strings, from the beginning
to the end.

Arrange a complete start consisting of all of thee,
form a united departure in which all are included.

As sustenance for the journey, take the one whose limbs are complete,
as provisions on the way, take the one whose members are entire.

As sustenance for the journey, take the one with lips like those of a
wild duck,
as provisions on the way, take the one whose nose is like that of a
small wild duck.

Everything that people have in their thoughts,
all the things of which people are mindful.

It is the ground, spread out like an old woven cloth with a selen motif,
it is the soil laid out like an old short wide fabric with a cross motif on it.

Then shalt thou, glittering like gold, remain on the richly laden tjendana
tree and there meet thy co-gods, while chewing the betel quid,
then, shining like tiny gold beads, shalt thou sit on the tree whose
branches are full of precious things, together with the ones who, with
thee, are revered as lords, while making thy mouths red,
and laugh in a friendly manner,
smiling sweetly.

Let me now awaken thy co-gods on the earth,
let me now arouse the ones who, with thee, are revered as lords, in
the open fields.
131 Deata kambi'na te padañ tuo balo',
puanŋ taranakna te tana tumbo kulaŋ.'
132 Iamo deata kṣaŋpo'korn, 
iamo puauŋ kṣaŋjesuñan.
133 Iamo deata uŋkambi'kan keallo keboñi, 
iamo puauŋ ullaaikan te kulla' ke marassan.
134 Iamo deata kitimba bubunna, 
iamo puauŋ kiala tondon turunanna.
135 Iamo deata kileleñ kajunna, 
deata kikalette' utan maluanna.1)
176 Silelemokomi kupaliliñ kanañ kukanɔ bie aagio saniñ, 
upu'mokomi kutamben bala tedorŋ kuko'bi' riti bulan.
177 Da ammi lumiñka to belaŋ, 
da ammi ke'de' to bantala-tala.
178 Lendu'komi kali roşko' Duabontik ilan diDuri, 
su'bakk biatu lappa'na Tallutopoŋna ilan diMalua'.
179 Lendu'komi ala roşko'na pekapuañan ilan diSaŋalla', 
su'bakk biatu lappa'na ma'ðika matasak ilan diMa'kale.
180 Miala roşko'na Tutu'baka lan diBuntao', 
Mikala'pa biatu lappa'na Kajok lan diUmakalua'.
181 Miala roşko'na Matabulaan ilan diKondoñan, 
miala roşko'na Bakasiroe' ilan diMadandan.
182 Miala roşko'na Tannuntaŋmanaŋa ilan diNonoŋan.
183 Mipasituru'i takinan pia, selleran lotoŋ ulu, 
ma'bal a tedorŋ, ma'parŋkuñ karambau.
184 Mipasituru'i bai makianaken, 
raŋka' dipeañla'i.

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i) The place names in the strophes 136—175 all occur in strophes 206—282 of B. 
There are a number of regions mentioned in B and whose gods are summoned but 
which do not occur here. 
This offering prayer, G, contains the names of some regions which do not 
occur in B, namely, Saruran, Manya', Tallulolo, Ganday Tuan, To' Sendana, 
Lebannu', Sangkanji', Mamasa and Raya. 
Saruran = water conduit, is an area near the village of Toŋa in the Kesu' 
territory; Manya' is a village lying to the north of the Ma'kale territory; 
Tallulolo: the three drains issuing from different points of a ricefield, is the 
name for a group of villages, Tadonkon, Sanbua' and Anin-anin, which form a
Thou gods who guard this blessed region,
lords who watch over this blissful land.

Those are the gods among whom we sit down together,
they are the lords with whom we take our places.

Those are the gods who guard us by day and by night,
you are the lords who watch over us during this day that shines on us.

Those are the gods from whose wells we scoop,
you are the lords from the rim of whose well head we fetch water.

Those are the gods whose timber we cut down,
you are the lords whose lush verdure we pluck.

Round thee now have I gone from the right, like someone fingerling
the strumming instrument, summoning thee,
from low unto high have I called thee, as though plucking the golden
strings, from the first to the last.

Thou shalt not go empty-handed,
thou shalt not be without anything.

Call to Duri and dig up the good fortune of the Duabontik,
unearth the prosperity of the Tallutoponya in Malua'.

Call to Sanalla' and fetch the good fortune of the ones called puan,
dig up the prosperity of the noblemen of pure blood in Ma'kale.

Bring the good fortune of the Tutu'baka in Buntao',
take hold of the prosperity of the Kayok in Umakalua'.

Bring the good fortune of the Matabulaan in Kondonan,
fetch the prosperity of the Bakasiro-e in Madandan.

Bring the good fortune of the Tannunta'manįka in Nononan.

Provide that it results in the carrying of offspring on the hip, the bearing
of a human being at the waist,
the stalling of the buffalo, the stabling of the kerbau.

Provide that it results in the sows farrowing plentifully,
and the toes that men always examine.
185 Mipasitur'î pare tallu bulinna,
sarita to lamban, maa' to unnoroŋ.

186 Mipasitur'î gajaŋ ditarapaŋi, kandaure salombe',
doti laŋi' tuo balo', maa' taŋ mate lu'pi'na.

187 Ammi mendaun sugi', mentaŋke ianan,
imuntu' to dipoinaa, makalima'na to la dipoba'teŋ.

188 Anna rampo lembaŋ inde tarampak banuanna to ma'rapu tallaŋ,
iamo padaŋ tiampa' seleŋ,
anna tu'tun koli-koli inde paŋrampa' bulan'na to ma'kaporan ao',
iamo tana tiampallen doti lanj'i.

H. KADA DIPAUPU', KE UMPATORROI PAṈAN SUSITE:

1 Ammi torro bulan dao sendana sugi' ma'paŋan-paŋan titanan tallu:
Puaŋ Matua, Poŋ Tulakpadaŋ na deata lan kapadaŋanna!

2 Unnisuŋ batan-batanmokomi dao kaju mentaŋke ianan ma'damerak-
merak samba' batu lalikan,
sitammu saŋdeatatami,
sirompa saŋkapuaŋammi.
185 Provide that it results in the three-eared rice,
the old long narrow blue woven cloth with the design of men fording
a river,
the old short wide fabric with the ones who are swimming.

186 Provide that it results in the gold kris of great size,
the piece of beadwork with the cords hanging low,
the old short wide woven cloth with a cross motif on it,
which has a blessed length of life, the old short wide fabric,
to whose folding-up there is no end.

187 So that thou mayest possess wealth in quantity, like the leaves,
mayest have precious things, numerous as the branches of the tree,
everything that people have in their thoughts,
all the things of which people are mindful.

188 So that they arrive here, at the forecourt of the house of the clan
members, numerous as bamboo culms, like the coming of a prau;
that is the ground that lies stretched out, like an old woven cloth
with a selen motif,
in order that they come to the golden court of the ones whose group
always increases like a bamboo stool, like a small boat bumping
[against the landing stage]; that is the soil which lies spread out, like
an old short wide woven cloth with a cross motif on it.

H. THE CONCLUDING WORDS SPOKEN WHEN THE OFFERING OF SIRIH
PINANG IS LAID DOWN

1 Mayest thou, thou trinity, in golden magnificence, remain on the richly
laden tjendana tree, while chewing the betel quid,
Puŋ Matua, Puŋ Tulakpadan, God of the Earth!

2 Then, shining like tiny small gold beads, shalt thou, the three belonging
together, like the stones of the hearth, sit on the tree whose branches
are full of precious things, in a meeting with thy co-gods, in a
gathering with the ones who, with thee, are revered as lords, whilst
making thy mouths red.
I. KADA DIPAUPU', KE UMPATORROI PESUIJ

1. Ammi torro bulaan dao surasan tallaŋ,
ammi unnesuŋ batan-batan dao ra’buŋ diangilo.
2. Sirondoŋ karidisan panduŋ balo, sitammu saŋdeatamm, sirompa’ saŋkapuaŋammi.
3. Mimembo sarinna kanan,
mima’kaseroan bu’tu kalimbutuŋ, uai taŋ dilamban, sa’dan taŋ disareŋgai.
4. Kamupi unnola boŋji,
kamupi sarese dannaarii, nadilamban, nadasareŋgai.
5. La kumademomoki sanda mammi’ titanan tallu,
lata mimbu’mokomi sanda marasa samba’ batu lalikan.
6. Mintu’na deata ilaŋi’
makalima’na puauŋ to palullan, mintu’ deata to kenkoko, makalima’na puauŋ to kebai’bi’,
mintu’ deata nasambo ilaŋi’;
makalima’na puauŋ narande tana kalua’.
7. Mikande bai taŋ sala’ sampan,
tañ sala’ kiki’.
8. Miiru’ tuak taŋ lelaŋan,
tañ panikian.
9. Taŋ disari boŋji,
tañ diambu malillin.
10. Pamba’ta to melo aluk,
passari to melo bisara.

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3 sa’dan in the poetical language means water. In the western territories of the Tana Toradja country, sa’dan = great river. The large river in the country of the South Toradja is called the Sa’dan, and the people of the Tana Toradja, the Ma’kale and the Rantepeao countries are often called Sa’dan Toradja.
5 The trinity, the ones who are three belonging together, are; Puaŋ Matua, God of the Upper World; Poh Tulakpadan, God of the Underworld; and the God Who Lives on the Earth.
6 The gods who are covered by the firmament and whom the earth carries on her hands, are the gods of the earth.
8 lelaŋan: occupied by a brown lizard; these often crawl into the palm wine containers.
panikian: occupied by a large bat.
I. THE CONCLUDING WORDS WHEN THE LEAVES WITH THE OFFERING MEAL ON THEM ARE LAID DOWN

1. Shalt thou, in golden magnificence, remain on the small offering table, shalt thou, shining like fine gold beads, sit on the bamboo structure adorned with incised lines.

2. Near the place of the twisted leaf ribs of the sugar palm, wrapped round with kapok, smeared with the blood of the offering animals, at a meeting with thy co-gods, in a gathering with the ones who, with thee, are revered as lords.

3. Shalt thou now wash thy hands in the cream of the water of the bluish ground, shalt thou cleanse thy hands in that which springs forth from the well, water in which no one has trodden, the flowing one in which no person has set his foot.

4. Shalt thou now tread there in the night, shalt thou now place thy feet therein, before the dawn of the day, then shall it be trodden in, then shall it be water in which a foot has been set.

5. Shalt thou, thou trinity, now eat of the most delicious foods, shalt thou, the ones who are three, who belong together like the stones of the hearth, now partake of the most delightful dishes.

6. Thou gods of the firmament, all of thee, all the lords of the all-enfolding, complete, all thou gods of the underworld, thou lords of the ones who have fins, complete, all thou gods who are covered by the firmament, thou lords who are borne by the earth on her hands, complete.

7. Shalt thou eat the pig that is cut in pieces, without fault, which is divided into small portions, without error.

8. Shalt thou now drink the palm wine, in which no brown tree lizard is to be found, which no great bat has drunk.

9. Where no one has stolen any of it by night, where nobody has touched it at all in the darkness.

10. Which is tapped by someone who follows the correct rites, that is taken by somebody who has regard for the right adat performances.
11 Lindo masakke randan to mamma', rupa madadindinț iriț to matindo, ra'pak-ra'pak puarș, passakke deata.

12 Nasusi Duabantik te randan pudukku, napopekadaț roșko' te to ma'rapu tallaț, naten Tallutopoțna te dara' leșko lilaku, napopetamba ianan te to ma'kaponan ao'.

13 Nasakendek-kendekna mendaun sugi', salaŋŋan-laŋŋanna mentaŋke ianan, naala toŋlona sugi', ma'lolosunns ianan.

11 "the first in the row of the sleeping ones", and "the foremost of the slumbering ones", are the sleeping gods.

12 "be as the Duabantik", and "be as the Tallutopoțna", the magically powerful swords, means to be full of magical force.

J. MA'TAMBULI

1 Tamban manii bulu saŋlamba'mu, te padaŋ tuo balo', la kutambuli bajak, tike'ken manii a'do sariummu, te tana tumbo kulau', la kusu'bak pekali bassi.

2 Tempon dinene'mu, tempon dinene'ki mudisu'bak pekali bassi, ke bendanni boŋana gau', turan to dolomu mudilent'a kabomboŋan rara', ke tunannaŋi samara bisara.

3 Kurre sumanja'!
   kurre sumanja'!
   kurre sumanja'na!

1 a'do: small hairs of the rice ear.
ma'tambuli = to dig a hole in the ground with a pointed object.
usu'bak = to pick at something, to dig at something.
2 bendan and tunannaŋ = to stand on end, to stand upright.
11 May there be a benevolent countenance on the first in the row of the sleeping ones,
may there be a beneficial appearance from the foremost of the slumbering ones.

12 May the tips of my lips be as the Duabontik, which the clan members,
numerous as bamboo culms, may use as a hook, in order to acquire prosperity,
may the words that flow from my lips, in their regular order, be as the Tallutoponna, which the group that always increases like a bamboo stool, may employ as a means of summoning precious things.

13 So that they may continually increase in wealth, in quantity like the leaves,
in order that the branching of the precious things may continue to swell still more,
so that they may reach the pinnacle of wealth,
in their possessions, achieving the absolute peak.

J. THE INVOCATION AT THE MA'TAMBULI = TO DIG A HOLE IN THE GROUND WITH A POINTED OBJECT

This text is recited at the ma’tambuli rite. The to minaa makes a hole in the ground near the tjendana tree to which the buffalo that is to be slaughtered, is tied. Before doing this, the to minaa speaks the following, holding a digging stick in his right hand:

1 It may be that one of thy hairs will be frightened, O soil rich with blessings, where I shall stick the iron into it,
perhaps a thousand of thy small fibres will be alarmed, O prosperity-bringing ground, where I shall make a hole with the iron digging stick.

2 From the time of thy ancestors, from the time of our forefathers, a hole is made in thee with an iron digging stick, when the feast of feasts is to take place,
from the time when one generation of thy ancestors followed each other, a small splendid shovel is stuck in thee, when the most illustrious of the rites is about to be performed.

3 Hail!
Hail!
Hail to thee!
4 Kurre sumanja'na te padaŋ tuo balo’! Iamo padaŋ seleŋ,
saba’ parajana te tana tumbo kulau’! Iamo tana tiampallen doti laŋi’.
5 Mankamo napapali’ manuk nene’ mendeatanna te to ma’rapu talaŋ
nabanànni banuu,
upu’mo napebatu lappa’ tanda sauŋan to dolo kapuanjanna te to
ma’kaponan ao’ napatedekki a’riri sanda pati’na.a)
8 Kurre sumanja’na te uaj mabilaŋan,
saba’ parajana te panampa to Bone.
9 Kurre sumanja’na te ianan sanda rupanna,
saba’ parajana te baraŋ apa mintu’ sola nasan,b)
16 Kurre sumanja’na te pusuk loloŋ dilajii,
saba’ parajana te daun induk turun dibintoen.c)
20 Kurre sumanja’na te to matutu,
saba’ parajana te to mapato inaa.d)
22 Kurre sumanja’na te manuk sampe membuja,
saba’ parajana te kanuku diaruu.e)
24 Kurre sumanja’na uma ma’kambuno lumu’,
saba’ parajana panompok ma’ta’dun doke-doke.
25 Kurre sumanja’na pare tallu bulinna,
saba’ parajana ke’te’ tallu ekeŋna.
26 Kurre sumanja’na patuku ma’dandan,
saba’ parajana te lampo’ sieloŋan.
27 Kurre sumanja’na te allaŋ disura’ maa’,
saba’ parajana te landa’ dilekko busirrin.

a) Strophes 6 and 7 are identical with strophes 6 and 4 of B, and are therefore not
   included.
b) Strophes 10, 11, 12, 13, 14 and 15 are identical with strophes 10, 8, 7, 15, 16 and 17
   of B, and are therefore not included.
c) Strophes 17—19 are identical with strophes 12—14 of B, and are therefore not
   included.
d) Strophe 21 is the same as strophe 19 of B, and is therefore not included.
e) Strophe 23 is the same as strophe 18 of B, and is therefore not included.

5 pali’ manuk = long unbroken scale of a fowl; the derived verbal form is
napapali’ manuk = they observe the long unbroken scale of the fowl, i.e. as a
sign. The form napebatu lappa’ is derived in the same manner.
20 In strophe 21 of B there is a variation in the South Toradjia text; the a line
reads: Kurre sumanja’na kaunan matutu, “Hail to the dutiful slaves”, the b line
reads: saba’ parajana runanap papatu inaa, “abundant be the blessing upon the
obedient members of the house.”
4 Hail to this soil, rich with blessings! It is soil spread out like an old woven cloth with selery motifs, abundant be the blessings upon this prosperity-bringing ground! It is stretched out like an old short wide fabric with cross motifs on it.

5 After the divine ancestors of these clan members, numerous as bamboo culms, had marked the long unbroken scale of the fowl, they built the house, when the forefathers, revered as lords, of these members, whose group always increases like a bamboo stool, had noted the scale of the fighting cock, they erected the poles, cut to the correct size.

8 Hail to the vast quantity of old money, abundant be the blessing upon that shaped by the people of Bone.

9 Hail to these precious things of all kinds, abundant be the blessing upon all the possessions together.

16 Hail to these unfolded young leaves of the sugar palm, which have descended from heaven, abundant be the blessing upon this foliage of the sugar palm, which has come down from the stars.

20 Hail to this dutiful one, abundant be the blessing upon this obedient one.

22 Hail to these fowls here, who thrive on the perch, abundant be the blessing upon the ones whose claws are trimmed with a small knife.

24 Hail to the wet ricefields, with duckweed as a sunshade, abundant be the blessing upon the dyked sawah which has a parasol of water plants.

25 Hail to the three-eared rice, abundant be the blessing upon the cut one, branched in three.

26 Hail to the stacked bunches of rice, placed in rows, abundant be the blessing upon these heaps of rice, set up twisted and sloping to a point.

27 Hail to the rice granary, adorned with a carved design, like that on old short wide woven cloths, abundant be the blessing upon the storehouse of the rice, ornamented with an undulating pattern, like that on a fabric with the ant motif.

26 lampo': large cone-shaped sack made of the leaf sheath of the sugar palm, covered with a banana leaf, in which rice is cooked. These sacks are heaped up at the offering place when the offering is made at the beginning of the rice harvest, the menammu pare = the greeting of the rice.
28 Nanii urriŋki' pare tallu bulinna simboŋ manik,
    nanii unnala ke'te' tallu eteŋna lokkon loerara'.f)
29 Kurre sumanja'na te osokan oŋan,
    saba' parajana te daun induk tan' dipelolokki.
30 Kurre sumanja'na te bane' sumomba matallo,
    saba' parajana te daun sumomba rekke.
31 Upu'mo te kukurre sumanja', mintu' la napopake surasan tallaŋ,
    sundunmo te kupole paraja rosko'na karidisan panduŋ balo, nasielleran
    ra'buŋ diangilo.
32 Denpa manii kusala kukurre sumanja',
    denpa manii kulenda kupole paraja.
33 Limboŋmo mendeatanna nene' maŋanna san'ka' inde rampe matampu',
    la umpasirundunan buloi, ke den kusala kukurre sumanja',
    tasikmo menkapuŋanna to ma'palumpun dibisara inde kabotoan kulla',
    la umpasitete malaa'i, ke denni kulenda kupole paraja.
34 Pakapaka to pada tindo,
    mintu' to sitinti paŋjimi.
35 Limboŋ dukamo Puaŋ Matua lan rampe matallo,
    tasikmo To Kaubanan lan kadellekan kulla',
    la umpasirundunan buloi, ke denni kusala kukurre sumanja',
    la umpasitete malaa'i, ke denni kulenda kupole paraja.

f) Strophes 29 and 30 are the same as strophes 31 and 32 of B, and are therefore not included.

35 mendeata = to turn and acquire a divine nature; this refers to the spirits of the ancestors who have become gods; the parallel term, menkapuŋanna = the ones who have become lords, also means the spirits of the ancestors who have become gods. The spirits of these ancestors whose souls have ascended to the firmament, are also designated to membalu puan = the ones who have become gods, lords.
28 The knot of hair, shining like beads, will pick up from it the three-eared rice, little by little, 
the roll of hair, hanging down like a golden neck ornament, will take 
from it the cut one, branched in three.
31 Hail to the sticking in the ground of the fronds for shade, 
abundant be the blessing upon the sugar palm with the leaves still on it.
32 Hail to these banana leaves which point respectfully towards the East, 
abundant be the blessing upon this foliage that bends in reverence to the 
North.
33 That is the completion of the things for which I invoke the blessing, 
everything used at the offering on the small offering table of bamboo 
struts on which a design is cut, 
completed are the prayers that I speak for the successful wrapping 
round of the leaf of the sugar palm with blood-smeared kapok, which 
must be attached to the bamboo with incised lines.
34 Perchance I have missed out something in the speaking of the invoca-
tion for blessing, 
mayhap I have omitted something in the invoking of the benediction.
35 Come together now, here in the West, ancestors whose spirits became 
gods, the guardians of the Rules, 
to put it in order in the proper manner, if there is something I have 
missed out in the speaking of the invocation for blessing, 
gather in great numbers here, at the place where the shining one 
descends, thou whose spirits became lords, the ones who watch over 
the adat performances, 
in order to arrange everything in the right way, if there is anything 
that I have omitted in the invoking of the benediction.
36 Thou, above all others, who hadst a dream of the same kind, 
all who dreamed with each other in concord.
37 Puan Matua, too, may then be together with them in the East, 
To Kaubanan, also, may then gather with a great multitude of them at 
the place where the shining one ascends, 
to put it in order in the proper manner, if there is something I have 
missed out in the speaking of the invocation for blessing, 
in order to arrange everything in the right way, if there is anything 
that I have omitted in the invoking of the benediction.
III. LIST OF SOUTH TORADJA WORDS

which are mentioned in the notes attached to the strophes.  

aluk = religious prescriptions, offering ritual, 13.
amburan = spawn of a fish, 467.
ampo anak = grandchildren, children, 543.
anak dipayuní = those over whom a sunshade is held, 480.
anna popamuntu marendeyna' Datu Lauku' = then shall I be as a piece of durable, magical hard iron of a roasting dish for Datu Lauku', 503.
Arraŋ Dibatu = The Radiance in the Stone, 412.
Bakasiro-e: a pusaka-object, 298.
bané sumomba matallo = the banana leaves that are pointed respectfully towards the East, 573.
bangai = tall, 325.
bani' = positively, 380.
baolu = bolu = betel, 87.
batanakan = pole of a plough, 390.
batan-batan = tiny round gold beads, 122.
bate lentekeina = his manner of going, 361.
batu ba'tan = The stone of the innermost being, 359.
batu lappa': the scale on the foot of a fighting cock, 292.
Batuolo'bo = Stone that swells of its own accord, 296.
bayak: the part of the steel of a knife or a sword that is slightly whiter, 503.
bīnyu = priestess, 755.
bisara: adat performances, see aluk, 13.
boba = large, stalwart, robust, 24.
bonde = large testicles, 13.
bona = having white patches on the head, 6.
bulo = thin bamboo, 622.
bulo samlampa = straight internode of thin bamboo, 129.
Buŋa' = First, Beginning, 63.
buntummi = thy mountain, 97.
bura = foam, 607.
burake: the priestess who officiates at the la'pa' feast, 655.
daykan = a span, 68; daykanan = measure of the size of a span, 68.
adarandaŋ = blood-smeared kapok, 337.
Datu = God, spirit, prince, 338.
Datu Baine = Goddess, 338.
Datu Bakka': the ancestor of slaves, 676.
Datu Lauku': the ancestress of mankind, 435.
Datu Menkamma': the ancestor of the leaders of the rice cultivation, 477.
Datu Muane = God, 341.
deata dibayunni banua rokko = god upon whom the houses are built, 142.
dialammi kalo' = a ditch was led away, 592.
dibatakanan = ditenko = it was ploughed up, 596.
dibato' batan-batan = they were arranged like small gold beads, 433.
dieranni = it was provided with a step, 87.
dionyi = it was underneath, 508.
dipalumokkon lalanna = his path was folded, 462.
dipasilau' eran = it is done from one step to the other, 622.
dipasitanke pelalan = it is held from one rung of the ladder to the other, 622.
dipotandi kala'ka' = they were used as supports for the lower beams on which the floor rests, 472.
diranduk = they were pricked into the ground, A4, C2.
donka: a kind of colacassia, 15.
doti lanji' = the dots of the firmament, 10.
Duabontik: name of a fighting weapon

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1 Only words that appear frequently in the strophes are given. The list is not compiled etymologically; the words are given in the form in which they occur in the notes.
The number of the strophe given is that in which the word or the term are first mentioned. Strophe numbers from all the texts A, C-J are preceded by the relevant letter. The B text, the Passomba tedoj, strophe numbers have the number only.
pointed at both ends, 292.

enkok = tail, 90.
enkokna padan = the back part of the earth, 90.
eron = wooden coffin, 84.
gan maparek tannun = as dense as woven cloth, 95.
gandan = drum, 662.
garu'ga' = rocky hollow, 552.
gau = acts, procedure, offering procedure, rite, 6.
Gauntsikembon = Self Expanding Cloud, 325.

Indo’ Belo Tumbo = Mother Ornament of People in a State of Trance, 728.
Indo’ Buna Sampa = Benevolent Mother Blossom, 728.
indo’ padan = the leader of the rice cultivation and the offerings attendant thereon, 476.
Indo’ Pare'pare = Mother Small Kind of Rice, 347.
Indo’ Sadenna = Mother Everything Is in Hand, 348.
Indo’na ianan = Mother of the Possessions, 111.
induk disila banna = sugar palm cleft along the prescribed line, A. 1.
kabarrre-alloa = illuminated by the shining disc of the sun, 293.
kalandonu buntu = the height of the mountain, 599.
Kambunolai = Sunshade of the Firmament, 533.
kumumu kupairi = I take thee as being the one on the extreme end of the row, 97.
kandra = piece of beadwork, 8.
kanuku diariu = the claws which are trimmed with a small knife, 20.
kapa'urande-rande = the act of holding something on the flat of the hand, 48; the place where the gifts are offered on the flat of the hand, 650.
kapayan-payanna = visible, 332.
kapawan = having the status of a god or a lord; bearing the title of puau, 3.
Karaen Maloko-loko = Silent Lord, 477.
karambau = buffalo, 14.
karaen pasiriranna = the alluvial gravel of his spiritual state, 359.
kararo = coconut shell, 608.
karopok = cranium, 92.
Kayok: name of a sword with magical power, 294.
Kayu auk = a kind of tree, 32.
Kayu todi = speckled tree, 446.
Kikalette = we cut off with the nail, 205.
Kipoli'mora kaleki = we shall brush ourselves out of the way, 603.
Kombo marapuan = the extensive cultivation, 474.
Kulla = shining, glittering, 89.
Kumba = the pith of the main leaf rib of the high palm with a ringed horny trunk, 337.
Kumila = steep hanging wall of rock, 372.
Kupa'kolakanni = I cast it before them, 39.
Kupatinumbuko = I make thee push towards; I make thee touch, 718.
Kurapakna tanke = the thick end of a branch where it joins the trunk, 458.
Kurre = a word used to call the chickens, 1.
Kutamben bala tedan = I stack up like the beams of the enclosure of the buffaloes' stall, 94.
Kutamben kalumbasi = I have laid thy ends across each other like the arcs of split bamboo, 98.
Laka = far, 383.
Lambe'na kombo kalua = the size of an extended plantation, 328.
Lando lalanni = go on a journey in order to fetch, 383.
Lampan = a kind of roasting spit, 635.
Lapande, a mythical person, 65.
Lemba = a carrying pole, 64.
Lenko lila = words spoken in regular order, 43.
Letlo lolona = a part of their umbilical cord, 564.
Limbo = pool; large fish pond, 38.
Lindo sara'ka = the front of the comb, 380.
Lindomi sanda lindona = the faces of all of them showed themselves, 586.
Lipu daenan = dwelling area, 319.
Lisu anjian = centre part over which the wind blows, 758.
Lokkon lo-erara = roll of hair, hanging down, like a golden chain, 30.
LIST OF SOUTH TORADJA WORDS

lola' = large armband, 111.
lonno': a kind of millet, 383.
lotoŋ ulu = the black-haired one, 4.
lumbaa lan'i = bamboo erected heavenward, 478.
mad = old woven cotton tjindai cloth, 10.
mad' tan mate lu'pi'na = cloth to whose folding up there is no end, 454.
ma'burra = spitting, 730.
ma'damerak-merak = colouring the mouth red, 122.
maillin = moist, 563.
mainnak = oil-bearing, 460.
ma'kambelan = naked, 102.
ma'kambuno lumu' = having duckweed as a sunshade, 23.
makatonoŋ-tonoŋ = actual, true 112.
malaa' = having long internodes, 40.
malimbo = gathered together in a circle, 133.
manaku kumba' = to confess guilt [with a heart] weak as the kapok on the rib of the leaf of the high palm with a ringed horny trunk, 337.
manapi'na tana = the layers of the earth lying on each other, 141.
mangore tanda darandam = to cease to do wrong [with a heart] weak as the plug of blood-smeared kapok, 337.
manete: a form of tet = bridge, 332.
Mantarini: the progenitor of the buffalo, 439.
manuk-manuk nakamaliŋi = they are perturbed because of the actions of the birds, 640.
mapia = beautiful, C. 1.
ma'ponka parompon = to turn over the ground by digging, 43.
ma'reboŋan didi = to count by breaking off pieces of the leaf ribs of the sugar palm, 738.
maro = mad, 439.
masari dedik = containing the fat of the milk, 35.
masiri = dreadful, frightful, 475.
mata kalambanan: the right place to cross a river, 380.
mata mabusa = the white [of the] eye, 56.
mata malotion = the black [of the] eye, 56.
Matabulaan = sword with a gold blade, 297.

Verh. dl. 45

ma'tambuli = to dig a hole in the ground with a pointed object, J. 1.
matari' = cut round; matari' allo = cut round like the disc of the sun, 92.
ma'tundu = tiundu = to nod assent, 378.
mekutana london = to call like a cock, A 2.
memparompon = to sit with the lower part in the ground, 597.
menniso burinda: to bore like a grindstone, 373.
mentamb = to lay on's leg over someone, 446.
metinti masian = constantly to give a clear call, A 2.
imana = mouth of a river, 741.
imeno tingi = thou must shake it about as though it were dark red beads, 423.
nablayanni = he bound her with a liana, 444.
nakambio = they flutter their finger tips and try to touch them, 79.
napabun = he causes himself to be the first, 207.
napaniŋo anak dipayun = that with which the young people of high rank play, 480.
napoparamae = with which they play, 473.
nasiria = nasiralan = they hold each other on the lap, they cherish each other, 337.
nene' mendeata = the forefathers who have the quality of gods, A 6.
pabarusan = the parting in the middle of the hair, 143.
paduanan = that which is one of two associated objects, 10.
paiia = seeer, 585.
pakkan = the weft thread, 502.
palempaŋ: the conduit through which the water leaves the ricefield, 25.
pamuntu = piece of wrought iron, 503.
pokalo puan = the channels in the fields dug by the lords, 320.
panda uai = the regulator of the water, 608.
pandan = determined by agreement, 92.
paseko = sap wood of a tree, 67.
apasullean allo = the changing of the activities of the day, 338.
pato = neck chain, 110.

13
patuma\'bakan = structure of slats laid
over the cross beams and on which
the floor rests, 145.
pekupuman = he who is addressed as
puan, 293.
pesun: the offering meal placed on a
banana leaf, 385.
pesuman banne = the place on the rice-
field where the offerings are laid for
the new plantation, 50.
pian = rice or meat cooked in a bamboo
container, 385.
pian sanlampa = one internode full of
cooked rice, 385.
Pon Bangairante = Lord Whose Plain is
Large, 325.
Pon Lalondon = the judge in the Land
of The Souls, 346.
Pon Malaleon = the ancestor of slaves,
683.
Pon Pirik-pirik = Lord Small Windmill,
438.
Pon Tulakpadon = Lord Who Supports
the Earth, 142.
Pon Tulandenna = Lord who Stays in a
Definite Place, 344.
Pon Tulandidi', a mythical person, 65.
Potto Kalembo = He Whose Armband
is of Clay, 697.
puan = God, Deity, Lord, 3.
Puan Ambo-amboan = Lord Whose Skin
Is Marked with Light Spots, B Intro-
duction p. 13.
Puan Bassi-bassian = Lord Covered with
the Spots of Old Age, B Introduction
p. 13.
Puan Maro = Lord Who Is Frenzied,
439.
Puan Matua = The Old Lord, 41.
Puan Rader = Lord Who Leans Sitting
Against Something, 342.
Puya = Land of The Souls, 355.
Pundusarai: small stone shaped like a
buffalo, 295.
ra\' bun = old bamboo shoots which are
no longer eatable, 36.
randan, edge, 97.
ra\'tuk ladj: white shining innerpart of a
roasted rice grain of the firmament,
which has split open, 788.
ra\'pa' = silent, satisfied, reconciled, A 3.
rara' = neck chain, 2.

Riako' also Datu Riako' = the pro-
genitor of iron, 440.
rendin, = wall, 456.
ru\'pa = form, shape, colour, external ap-
pearance, 362.
ru\'ranan: a person, or a family, boarded
in the house of another, 21.
sadan = mouth, 63.
sala\'ga mennope\'an = harrow that breaks
things down, 449.
samara; completely black buffalo with a
white patch on its head and a tail
with a white tip, 6.
sambo ra\'tuk = covered with roasted rice
grains, 655.
sampa': to recall in a ballad something
that happened previously, 2.
sa\'bu\'a banna\'n = a single thread, 358.
sa\'de\'atanna = his co-god, 362.
sa\'de\'atammi titan\'an tallu = thy co-gods
consisting of a group of three, 314.
sa\'kayu fi\'li: a single piece of wood
around which kapok or cotton has
been wrapped, 358.
sam\'se\'re\'kan = that which belongs to a
part torn off the main body, 402.
selle': to stick something between the
waist and the clothing, 4.
siapoka = joined together by a yoke, 28.
si\'bu\'an = that which is set up for pur-
pose of tying up the buffaloes which
are to be slaughtered at the death
feast, 664.
si\'bu\'an kalosi = si\'bu\'an consisting of
the trunk of an areca palm, 664.
si\'bo\'lo\'m manik: knot of hair, shining
like beads, 30.
si\'pu\'ku\'le\'asan = to transport by swimming,
338.
si\'po\'go\'ni\'nski = those who regard our
boundaries as theirs, 78.
si\'po\'li\'li\'kski = those who regard our region
as theirs, 77.
si\'ra\'ma\'nan ka\'pa': to conclude an agree-
ment to marry, 338.
si\'sa\'are\'an = that which one leans against,
84.
si\'do\'n = in many regions of the Rantepao
country it means a small room on the
north side of the house, 758.
si\'do\'n para: the three-cornered central
upper part of the front and back walls
of a house, 6.
LIST OF SOUTH TORADJA WORDS

sut̄ = flute, pipe, 125.
Sulo Taranjook Maloa = The Torch of
the Hard Rock, 412.
sumallan = the raised warp threads, 502.
sunamoa' = consciousness, spirit, soul, 1.
sunamar = luxuriant as sērai grass, 498.
sunampanyo = to make as a covering, 53.
su'pimi = chip it; take it from it, 543.
taban tua = old men's blood plant, 510.
Ta'duny Kaisanan = Renowned Hat,
333.
tagari: a kind of fragrant grass, 35.
ta'gulim = path on which one goes to
and fro, 380.
Takkebuku = Having No Kernel, 440.
takko: already robust and strong enough
to perform all kinds of work, 323.
tallang baine = female bamboo, 384.
tallang tong kelesoan = thin bamboo culms
without nodes, 129.
Tallo' Maŋka Kalena = Egg That Had
Come Into Being of Itself, 338.
tallu bulimna = that which has three
ears, 22.
tallu etonya = that which has three
branches, 22.
Tallutopoŋno = name of a fighting weapon
with three broad points, 292.
tambilu = container for the small arrows
of the blow pipe, 447.
tampa to Darru': the ironwork of the
people of Darru', 420.
tananan samba: the erected poles; the
poetical designation for the house, 10.
tanda tinaran = like the small arrow of
the blow pipe, 337.
Tandiminogya = The Support of the River
Mouth, 345.
tankean susur = the act of bringing an
offering after confessing to a transgres-
sion, 380.
tankeana gaun = branch of a cloud, 458.
tanyu' batakan = to protrude like the
pole of a plough, 390.
Tannunatenyanka = The unfinished
weaving, 299.
traraŋ = sararaŋ = large gold kris, 8.
tasak = ripe, 62.
tasik = sea, 38.
tasimni batau rupanna = together their
faces were like the sea. 360.
te Indo' Simarzoko = this Mother
Klewang, 9.
te tallu basono = that which is twisted
into three ropes, 17.
te tonapa lonymna = this sword, its
maleness, 9.
tedon = buffalo 14.
tenyo situru': the plough that goes in one
and the same direction, A 3.
tetan'yan = the act of holding it on the
hand, 380.
tetean tampo = the act of going across
the dyke of a ricefield, 470.
tibua' tenko = pushed as one would push
a plough, 390.
tille: a kind of reed with a soft inside,
544.
Tinbayokila = Flashing Lightning, 343.
tinke': round thin wooden splints on the
spinning wheel, 656.
tintian kala': the heddle to which the
warp threads are attached, 95.
titanan tallu' = to be set (planted) as a
trinity, A 6.
to ditanan indo' = those who are planted
as mothers, A 4.
to gallay karuan = he who wears an
anklet of alloy, 568.
To Kaubanan = The One Who Has
Grey Hair, B Introduction p. 13.
to kebalibii' = the ones with fins, 177.
to kentok = the ones with tails, 177.
to makuyu tan'ken = he who has the
dishevelled feathers of a [sick] harrier,
479.
to malangii' = those who sing and dance,
another description of the to tumban,
758.
to maossa' manuk-manuk = he who has
the ruffled feathers of a [sick] bird,
479.
to minda-minda = any people whatever,
120.
to pada tindo = those who had the same
kind of dream, F 5.
to paluull'engan = that which envelopes,
53.
to pooyanan = that which shades, 45.
to pekolum kuse = those who carry on
their backs a pouch made of the skin
of a marsupial, 473.
to ponto litakan = he who wears an arm-
band of clay, 697.
to sanda raŋka'na = to ganna' tarunona = the ones whose fingers are complete, 55.

to tumban = young girls and women who are in the state of taboo at the great la'pa' feast, 757.

tonkonan bara': the clan house which holds the most prominent position in the adat community, A 5.
	
	

tumba': an honorific used before the names of the women who become to tumban, 511.

turu-turu: a kind of centipede, 391.

Tutu'baka: name of a carrying basket with a lid on it, 294.

uainna Poŋ Pirik-pirik = the liquid of Poŋ Pirik-pirik, 554.

ullampak = to cut off, 355.

ullentenan panikuan: the turning over of the shuttle in the loom, 40.

umballa' = to unroll, 50.

umbille pantasi = to separate one by one threads that have been soaked in rice water, A 6.

umparompọŋna = its sitting with its root stock in the ground, 598.

umparra uai mata budanna=he squeezed his many tears, 375.

umpasikararoan = to weigh by using coconut shells as a measure, 49.

umpasirundunan buloi=to do as straight as an internode of thin bamboo, 40.

umpasitete = to put in proper order, 40.

umpatalen = to distribute, 19.

umpatunara = to lay something on its back, 50.

umpedotini = to cut off, 355.

una' = pith, marrow, soft heartwood, 428.

undedek = to beat, to strike a drum, 400.

unkor = to cackle, to crow, 10.

unnarranni = brooding over, 10.

unnosok = to stick in a hole, 142.

untakin = to bind something to the waist, 4.

untandin talina = to hear, 372.

urrata' kasembaŋanna = settling finally by means of a trial, 481.

usserek bannan = to draw apart one by one, A 6.

Usuk Sanbamban = The One Special Rib, 366.
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VOOR TAAL-, LAND- EN VOLKENKUNDE

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