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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 ŋ, for example, lanjɪ' not langi'; tanyə not tangŋa.

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.

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CONTENTS

I. DESCRIPTION OF THE FEAST .................................................. 1

II. THE OFFERTORIES AND THE INVOCATION SPOKEN AT THE CONSECRATION OF THE BUFFALO .......................................................... 10
   Introduction to the benedictory prayer (Text A) .............. 11
   Introduction to the invocation spoken at the consecration of the buffalo (Text B) .............. 11
   Introduction to texts C-J ................................................. 15
   A. Mebala kolloŋ, the benedictory prayer ...................... 16
   B. Passomba tedoŋ, the consecration invocation ........... 18
   C. Ma'pallin, the prayer at the rite for the warding off of evil forces ......................................................... 156
   D. Likaran biaŋ, 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 ........................................... 158
   E. Maŋrambu laŋi', the prayer at the offering to cover up guilt ................................................................. 164
   F. Maŋrimpunŋ, the prayer at the communal to the ancestors ............................................................... 166
   G. Ma'bubunŋ, the prayer when the ridge covering of flattened-out bamboo culms is laid on the roof ........... 168
   H. Kada dipaupu', ke umpatorroi paŋan susite, the concluding words spoken when the offering of sirih-pinang is laid down ................................................................. 180
   I. Kada dipaupu', ke umpatorroi pesuŋ, the concluding words when the leaves with the offering meal on them are laid down ................................................................. 182
   J. Ma'tambuli, the invocation at the ma'tambuli = to dig a hole in the ground with a pointed object ........... 184

III. LIST OF SOUTH TORADJA WORDS .................................... 191
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 dipatalluŋ boni, the dipaliman boni, and the dirapa'i. At the dipatalluŋ boni, the rites are completed in three days and a minimum of three buffaloes must be slaughtered. At the dipaliman boni, 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 pesumna = 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 Bataviasch 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-Toradjaaschet)-Nederlandsch Woordenboek written by the author, published by Martinus Nijhoff, The Hague, 1940.

Verh. dl. 45
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 freedman, *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.³ *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 offertory, 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, *Puan Maro* = Lord who is Frenzied, (see strs. 461/466 of the text on the consecration of the buffalo, B).

When the aim of this feast is to drive away 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 mananta' = 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 mananta' 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, manimbo, 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, uan, 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 manambu 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 *maŋrimpuŋ* = 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 *maŋrambu lanji*, see II E.

The sixth rite is the *ma'budung* = 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, *maŋkaro budung*, 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 laalan 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 *manallí 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 komboŋ* = 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 *manallí 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 *lanŋan 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 *pattuŋ* (Bahasa Indonesia: *bêtut*). They 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 gandaŋ*.

On the day following, the rite is performed which is called *ma’pasan tedoŋ* = 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 gandaŋ* = 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'kollog* *gandany* = 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-galao* *gandany* = 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 *tal'lu basina* = 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, *pion*.

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 tedon. 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 manyrande london = 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,allonamo kaperauakan, the day of the merok feast: it is also called matanna kaperauakan = 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 strewed 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' pa'antaran* = 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 *pandu'y 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'pesuyn* = the one who sets down; *pesuyn* is derived from *paisuyn*, a *pa*-form of *isuyn* = 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
DESCRIPTION OF THE FEAST

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 tallai* = 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 *sokkop bayu* = the neck of the jacket. The *adat* chief next in rank to him is the chief who consecrates the buffalo, *to usomba toden*. 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 pesu*, 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 kollon: the benedictory prayer.

B. Passomba tedon: the consecration invocation for the buffalo.

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

D. Likaran bian: 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. Manyambu lanji: the prayer at the offering to cover up guilt.

F. Manyrimpun: the prayer at the communal offering to the ancestors.

G. Ma'bungun: the prayer when the ridge covering of flattened-out bamboo culms is laid on the roof.

H. Concluding words at the ma'bungun when the offering of the sirihpinang is laid down.

I. Concluding words at the ma'bungun 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.
OFFERTORIES AND INVOCATION

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 kolloŋ = (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:

Pot) Tulakpadan, Pot) Bangairante and Gauntikemboŋ.

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

Pot) Tulakpadan is the Lord of the world under the earth.

Pot) Bangairante is the Lord of this world, the middle world.

Gauntikemboŋ 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.

Gauntikembonj 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 Simbolo 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 Simbolo Manik, was born Puan Matua. He also made the cleansing offering and then united in marriage with a woman called Arra 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.1 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,2 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, Poń 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 Poń 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 Toradja 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, Gauntikembo, from whose floating rib sprang the father of Puan Matua, is said to have the alternative name of Puan Ambo-amboan, and Usuk Sanhamban, 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. Bijleveld, 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.
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 ma’lika’ bia’. At the offering that follows, a pig is offered on a small offering table erected on bamboo struts; this offering is called massura’ talla’. 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’ pada’. 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 Tumban,
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).\(^4\)

**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 sõŋkaŋ sikaŋkan doke diremak.
   Tumannaŋmo’ te pedeken panaaran sitoe induk disila bannaŋ.

2 Apa baŋunpa’ la mekutana londoŋ lako te to ma’rapu tallaŋ.
   Diospa’ aku la metinti masiaŋ lako te to ma’kaponan ao’,
   kumua: Sundunraka mitoean kada, rapa’ midemme’ batu eranku?
   Upu’raka mitoean teŋko situru’, mikala’pai tampak pelalanku?

3 kumua: Sundunraka mitoean kada, rapa’ midemme’ batu eranku?
   to diranduk paŋləa padəŋ.

4 Apa ma’kada te ma’rapu tallaŋ,
   kumua: Maŋkamo kitoean kada ra’pa’
   sola to ditanan indo’,
   to diranduk paŋləa padəŋ.

5 Maŋka dukamo kitoean teŋko situru’
   sola toŋkonan bara’
   na esuŋan sanda kalando,
   kikala’pai tampak pelalanmu.

6 Melomo te kutirandukki usserek bannaŋ nene’ mendeatanna titamin
   tallu.
   Maballomo te kutirandukki la umbille pantasi to dolo kapuaŋanna
   samba’ batu lalikan.

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1 induk disila bannaŋ = sugar palm cleft along the prescribed line; it is the
   poetical parallel of the word lance.

2 mekutana londoŋ = “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 masiaŋ = constantly to give a clear call; the parallel expressions are:
   mekutinti sauŋan = 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.
   teŋko 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’ padəŋ
   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 toŋkonan = the place where one is seated. Bara’ (Mal. barat) = great, powerful;
   to bara’ = powerful adat chief; toŋkonan bara’: clan-house which holds the
   most prominent position in the adat community.

6 usserek bannaŋ = 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."

*titanan tallu* = to be set (planted) as a trinity; i.e., a trinity belonging together = the buffalo, the pig, and the cock which are killed on the great day of the feast and of which the blood is mixed. "that belonging together like the three stones of the hearth”; i.e., the buffalo, the pig and the cock.

*umbile pantasi* = 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.

Verh. dl. 45
Kurre!! kurre!! kurre!!
Kurre sumaŋa'na te padaŋ tuo balo',

2 maŋkamo nasampa' rara' nene' mendeatanna
te to ma'rapu tallaŋ nabaŋunni banua.

3 Saba' parajanna te tana tumbo kulau',
napata bulaan to dolo kapuaŋanna
te to ma'kaponan ao' umpate'daŋi a'rirî sanda pați'na.

4 Kurre sumaŋa'na te takinan pia,
saba' parajanna te selleran loton ulu.

5 Kurre sumaŋa'na te uan mabilan,
saba' parajanna te pa'komboŋ to Balanda.

6 Kurre sumaŋa'na te banua dilindo puŋ, nanii bendan boŋana gau'.
saba' parajanna te sondoŋ dirupa 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. sēmaŋat) 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 puŋ = 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; kapuaŋan = having the status of a god or lord; it also means bearing
the title of puŋ, 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.
loton ulu = the black-haired one; this is the poetical expression for mankind.

5 "old money" = uan: 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 matambuli 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 puang: 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 puaj, 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.
bonga: having white patches on the head; buffaloes with such patches have an
especial worth. In the poetical language bonga = 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: bonya gau’ means the most splendid of the feasts, i.e.,
the merok feast.
bisara (from the Buginese bitjara) = 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 suman'na te sarita to lamban,
saba' parajanna te ma' to unnoron.
8 Kurre suman'na te gajañ ditarapañj,
saba' parajanna te kandaure salombe'.
9 Kurre suman'na te tonapa londoñna,
saba' parajanna te indo' simañkoro.
10 Dipandan bara' dao banua unnarranni sañiananna,
dipamamma' doti lani' dao tananan samba' uñkorok sañpa'duananna.
11 Kurre suman'na te dedekan gandañ,
saba' parajanna te rembañan karonjan.
12 Kurre suman'na te sella' mabusa baba'nà,
saba' parajanna te sa'pañ mapute lette'na.
13 Kurre suman'na te bai ma'bulu aluk,
saba' parajanna te bonde' massolgo bisara.
14 Kurre suman'na te tedoñ ma'bulu aluk,
saba' parajanna te karambau massolgo bisara.
15 Kurre suman'na te sendana sugi',
saba' parajanna te kaju mentanke ianan.

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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.
tarapan = saranàn = large gold kris.
9 te tonapa londoñna = this sword, its maleness; tonapa is the name of a short sword shaped like a large chopping knife.
te Indo' Simañkoro = this Mother Klewang; a simañkoro 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 Mamasà country for a spotted buffalo. In the Ma'kale country, bai doti = spotted pig. Doti lani' = the name of the cross motif in wood carving. Ma' = 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 lani' = the dots of the firmament.
tananan samba': the erected poles; the poetical designation for the house.
ujkorok = to cackle, to crow.
pà'duanan = that which is one of two associated objects.
7 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.

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

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

10 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.

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

12 Hail tot 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.

13 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.

14 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.

15 Hail tot 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 tedoŋ = buffalo.
15 sendana sugi' = rich tjendana. This tjendana, usually called sendana bonə, 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 bonə was planted when the alliance was concluded with Bone during the time of Arun Palakka, see strophe 659. Another kind of tjendana, called sendana donka, with a heartwood which is greener in colour, is used when offerings are made to the ancestors: donka 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 bambalu todin, 
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 tedoŋ, 
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 eteŋna.
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 suamaŋa'na te alaŋ dibando rara', 
saba' parajanna te landa' siajoka.

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 eteŋna: 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.

27 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.
28 siayoka = 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'te' tallu ete na.  

30 La nari kki simboloŋ manik,  
lala naala lokkon loerara'.  

31 Anna pebusarunŋui panampa to Bone,  
napetirimba bupaŋdenni pa'komboŋ to Balanda.  

32 Napebusarunŋui to ma'puduk mundan,  
napebukaju-aukki to ma'illoŋ karumisik.  

33 Narandanni petaa mammi' simboloŋ manik,  
nabiriŋi lala' sanda marasa lokkon loerara'.  

34 Kurre sumaŋa'na te bolu kaju sitammu ura'na,  
saba' parajanna te kalosi ponno issinna sola kapu' ma'lumpa bumbunjan.  

35 Kurre sumaŋa'na te tuak massari dadik,  
saba' parajanna te tagari saŋjun.  

36 Sundunmo kukurre sumaŋa' mintu' la napapake surasan tallaŋ,  
upu'mo kupole paraa roŋka-roŋkana ra'buŋ diangilo, nasielleran  
karidisan panduŋ balo.  

37 Apa denpi manii kusala kukurre sumaŋa',  
denpi manii kulenda kupole paraa.  

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30 simboloŋ 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
enchanting 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'buŋ (Mal. rébun) = old bamboo shoots which are no longer eatable. In the
poetical language, ra'buŋ is the parallel of tallam = 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’ mellao laŋi’
    inde barira banuanna to ma’rapu tallaŋ,
    umbai tasikmo to dolo kapuaŋanna to maŋanna saŋka’ inde rampe
    matampu’.
39 La kupa’buŋaŋ sanda randanna, ke den kusala kukurre sumaŋa’,
    la kupa’kolakanni sanda biriŋna, ke den kulenda kupole paraa.
40 Anna nene’ maŋanna saŋka’mo umpasirundunan buloi,
    anna to dolo lentenan panikuan umpasitete malaa’i.
41 Limboŋ dukamo Puaŋ Matua lan rampe matallo,
    la kupa’buŋaŋ sanda biriŋna,
    tasikmo To Kaubanan lan kabu’tuau kulla’,
    la kupa’kolakki sanda randanna.
42 Puaŋ Matuamo la umpasirundunan buloi,
    To Kaubanan la umpasitete malaa’i.
43 La kubalik bomaŋmo te randan pudukku sule maŋkali oto’,
    la kupasule uaimo te dara’ leŋko lilaku tibalik ma’poŋja parompoŋ.
44 E, Puaŋ e! e Puaŋ e! e Puaŋ e!
    Puaŋ Matua dao taŋjana laŋi’,
45 To Kaubanan dao ma-suŋgana to paŋyanan,
    Puaŋ Bassi-bassian, Puaŋ Ambo-amboan!
46 Deata taŋjana laŋi’,
    puaŋ barrena allo.
47 Deata kitiro tuka’,
    puaŋ kimanta lu laŋjan.

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 biriŋna** = 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 **ullentenan panikuau**: the turning over of the shuttle in the loom.
    **umpasirundunan buloi**: 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 batinj**: 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  *Puan 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  *Puan Matua* put it in order in the proper manner, *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!

45  *Puan Matua* in the centre of the firmament!

46  *To Kaubanan* in the highest part of the all-covering roof, *Puan Bassi-bassian, Puan Ambo-amboan*!

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

48  The god whom we see ascending,

lord whom we behold rising upwards.

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

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

43  *lenko lila*= words spoken in regular order.

45  *to paonanan*= that which shades, covers; it is the parallel of *lani*= firmament.

For remarks on *Puan Bassi-bassian* and *Puan Ambo-amboan*, see the introduction to the consecration invocation for the buffalo.
48 Deata napabuŋa’ toŋkon nene’ mendeataŋki, ke bendanni kapemalaran,
puaŋ tipamulanna napauannesuŋ to dolo kapuanaŋki, ke tunannaŋi
kapa’urande-randean.
49 Deata umpasisuka’ bọshi allo,
puaŋ umpasikararoan tanda malillin masiaŋ.
50 Deata umpatunjan padaŋ,
puaŋ umballa’ rante kalua’.
51 Deata uŋgaraga uma ma’kambuno lumu’,
puaŋ uurrante panompok doke-dokean.
52 Deata untanan pesuŋan bannen sirenden,
puaŋ unnosok pa’tagarian.
53 Deata lumumbaŋ laŋi’,
puaŋ sumonŋko’ to palulluŋan.
54 Deata tumari’ allo,
puaŋ lumepoŋ bulan.
55 Deata tumampa tau,
puaŋ kumomboŋ to sanda raŋka’na.
56 Deata uŋkalumpeŋa sadaŋ,
unuŋomboŋ mata malotoŋ.
57 Deata tumampa to ma’puduk mundan,
puaŋ kumomboŋ to ma’illoŋ karumisik.
58 Deata tumampa pare tallu bulinna,
puaŋ kumomboŋ ke’te’ tallu eteŋa.
59 Deata tumantan gaun,
puaŋ rumembon salebu’, umpabe’dan koro-koro.

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 umpatunjan = 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 bannen = the place on the ricefield where the offerings are laid for
   the new plantation.
48 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.

49 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.

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

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

52 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.

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

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

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

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

57 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.

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

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

53 *lumbo* = to bend forward.
*sumo* = to make as a covering: for example, a roof.
*sonko* = head covering.
*to palulluman* = that which envelopes; here it is the parallel of *lori* = firmament.
55 *to sanda ranaka* = *to ganna* *tarunona* = the ones whose fingers are complete; both are poetical expressions for human beings.
56 *mata maloto* = the black [of the] eye.
*mata mabusa* = the white [of the] eye.
Deata rumapa guntu',
puaŋ rumanda galugu.

Deata umbango tindak sarira,
puaŋ unna'ta' taraue.

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

Deata rume'pe' Buŋə',
puaŋ uŋkalumpetə Sadəŋ.

Deata undandan Lemba,
puaŋ umbato' Tallusituru'.

Deata tumoke' manukna Lapandek,
puaŋ unnaŋinni londongna Puŋ Tulaŋdidi'.

I amo kitiro tuka' lan dannari lambe',
ke umparokkokan banne malapu'.

I amo kimanta lu lanșan lan paseko malillin,
ke ussearaŋkan ka'do sama lele.

Kipopentaunan taŋ balle,
kipoŋaŋkanan taŋ pele-pele.

Deata saŋpapa'na pole laŋj, lanșan,
puaŋ duŋ papa'na laŋj'.

Deata talluŋ papa'na pole laŋj',
puaŋ a'pa'na papa'na laŋj'.

Deata limanna papa'na laŋj',
puaŋ annanna papa'na laŋj'.

Deata pitunna papa'na laŋj',
puaŋ karuanna papa'na laŋj'.

Deata kaseranna papa'na laŋj',
ganna' saŋpulo duanna papa'na laŋj'.

Taŋ dilambi'na,
taŋ didete'na.

62 tasak = ripe.
63 Buŋə' = 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.
I do not know to which constellation Sadəŋ refers: sadəŋ = mouth.
64 lemba = a carrying pole; the pole has a load hung on each end and it is carried across the shoulder.
"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 Tulanidi.'
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.

65 "The Fowl of Lapandek" and "The Cock of Pon Tulanidi'", are the names of a mythical creature. This cock was struck by Pon Tulanidi' and he then flew up into the sky. He is said to hang on the moon. See, H. van der Veen, "Sa'dan-Toradja'se Volksverhalen", Verhandelingen Bataviaasch Genootschap van Kunsten en Wetenschap, Vol. 62, Part 2, p. 63-70.
67 paseko = sap wood of a tree; the layer of wood surrounding the heartwood.
68 dan'kan = a span; dan'kanan = measure of the size of a span.
75 Ma'guluŋ-guluŋanna,
pidun-pidunanna, saliuŋanna.

76 Massaloko batunna, massondoŋ kandaurena,
ma’tampak pelole’na.

77 Taŋ nalambi’ randan dipudukna,
taŋ sipolili’ki nakambio santuŋ.

78 Taŋ nadete’ ia dara’ leŋko lilana,
taŋ sipogontiŋki nako’bi’ riti bulaan.

79 Randan pudukki kami ullambi’i
nakambio santuŋ.

80 Dara’ leŋko lilaki kami undete’i
nakobi’ riti bulaan.

81 Ma’lолok didinna pole lanjan, ma’eru’ balusunna,
ma’tampak telo-telona.

82 Deata toŋkon lan bilikna dao,
puan unneseŋ lan kulambunna.

83 Deata ma’rindirŋ maa’,
puan ma’kulambu doti lanjį.

84 Deata disura’ toŋkonanna,
puan dieroŋ sissareanna.

85 Dibulintoŋ esuŋ-eseŋanna.
Iamo Puaŋ Matua to, iamo To Kaubanan.

86 Iamo Puaŋ Bassi-bassian,
iamo Puaŋ Ambo-amboan.

87 Buŋka’komī ba’ba manikmi la dieranni kapuran paŋan,
killanjang komi pentiroan bulaanmi la dipelalanni pelambaran dibaulu.

88 Pa kamumo deata mamase,
 kamumo puan 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 eroŋ = 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.

sissarean = that which one leans against.
In his sublimity he is not to be beheld,  
he is in blue haziness, in thin mists.

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.

The tips of the lips of the ones who do not belong to our region, fingering the strumming instrument, do not reach unto him.

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.

But the tips of our lips, fingering the strumming instrument, do reach unto him.

All the words spoken by us, in their regular order, plucking the golden strings, do penetrate unto him.

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.

God who dwells in his abode on high,  
lord who is seated behind his curtain.

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.

God on whose clan house designs are cut,  
lord whose wall is adorned with carving, like that on a wooden chest for the dead.

His throne is decorated with the carving of a young frog.

That is Puan Matua, that is To Kaubanan,  
that is Puan Bassi-bassian, that is Puan Ambo-amboan.

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.

For thou art a merciful god,  
thou art a lord great of compassion.

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87 dieranni = it was provided with a step.  
baolu is the old poetical form of bolu = betel.  
Verh. dl. 45
Aŋku tundan saŋdeatammi dioŋ kalambunan allo, deata sanda karua, kurujaŋ saŋkapuaŋjammi dioŋ kabotoan kulla', puaŋ ganna' bilaŋ-bilaŋanna.

Deata sanda karua lo' enškokna padaŋ, puaŋ ganna' bilaŋanna lo'.

Deata sanda karua lan matallona lanji', puaŋ ganna' bilaŋanna lan kadellekan kulla'.

Deata sanda karua daa ulunna lanji', puaŋ ganna' bilaŋanna daa karopokna pandan matari' allo.

Deata sanda karua lan tarŋana lanji', puaŋ ganna' bilaŋanna lan masuŋgana to paŋanan.

Pa kamumo puaŋ sa'pala buda, silelemokomi kupaliliŋ kanan kukambio sántufi, upu'mokomi kutamben bala teedoŋ kuko'bi' riti bulaan.

Pa denpakomi manii nasala te randan dipudukku, pa ganda'ka maparek tannun? denpakomi manii nalenda te dara leŋko lilaku, pa dioŋra'ka matintian kala?

Apa Puaŋ Matuamo la kupa'buani sanda randanna, To Kaubananmo la kupa'kolakanni sanda biriŋna.

Kamumo randan to mamma' sitamban saŋdeatammi, ke denpi kusala buntummi, kamumo To Kaubanan kupairieŋ to matindo sikorok londoŋ saŋka-puaŋammi, ke denpi kulaŋkun ma'tanetemi.

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89 *kulla'* = shining, glittering; the poetical designation for the sun.

90 *enškokna padaŋ*: the back part of the earth, the most southerly part; *enško* = tail

91 Strophe G 49 of the offering prayer at the ma'bubuŋ 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 *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, fingering 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 forgotten 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 co-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.

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87 *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 awoken by this invocation and are invited to proceed with their gifts (blessings) to the offering place and to sit down on the tijendana tree (str. 122), are the gods.

*randan* = edge.

*buntummi* = thy mountain.
98 Apa silelemokomi kupaliliŋ kanan kukambio santuŋ, upu'mokomi kutamben kalumbassik kuko'bi' riti bulaan.

99 Garagakomi sanda silili' iti' taŋana laŋi', tampamokomi sanda sigontiŋ lan masuatiŋana to paŋanan.

100 Ammi garaga saŋkederaŋ, ammi tampa saŋtiŋkaraŋ.

101 Ammi sipadolo-dolomi, ammi sipataŋna-taŋami, sipaundi-undimmi.

102 Apa da mima'kambelanŋ-belanŋ, da mima'bantala-tala.

103 Paŋagasai to' taŋjammi, paturrukkı lamba' beluakmi.

104 Ammi pokinallo ilalan takinan pia, ammi pobokoŋ dilambanan selleran lotoko ulu.

105 Ammi pokinallo ilalan ma'bala tedaŋ, mipobokoŋ dilambanan ma'paŋkuŋ karambau.

106 Ammi pokinallo ilalan pare tallu bulinna, ammi pobokoŋ dilambanan ke'te' tallu eteŋa.

107 Ammi pokinallo ilalan sarita to lamban, ammi pobokoŋ dilambanan maa' to unnoroŋ.

108 Ammi pokinallo ilalan doti laŋi' tuo balo', ammi pobokoŋ dilambanan seleŋ tumbo kulau'.

109 Ammi pokinallo ilalan gaŋaŋ ditarapāŋi, ammi pobokoŋ dilambanan kandaure salombe'.

110 Ammi pokinallo ilalan patoko ma'dandan, ammi pobokoŋ dilambanan rara' tikui kolloŋ.

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'kambelanŋ = 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.

107 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.
98 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.

99 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.

100 Arrange a start complete, from a united departure.

101 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.

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

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

104 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.

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

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

107 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.

108 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 selon motif on it.

109 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.

110 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.
Ammi pokinallo ilalan lola’ tuo balo’, ammi pobokoŋ dilambanan indo’na ianan.

Ammi pokinallo ilalan tindo maelo, ammi pobokoŋ dilambanan mamma’ makatoŋan-toŋan.

Ammi pokinallo ilalan lindo masakke, ammi pobokoŋ dilambanan rupa maradindįŋ.

Ammi pokinallo ilalan mendaun sugi’, ammi pobokoŋ dilambanan mantaŋke ianan.

Mintu’ to la napoinaa te to ma’rapu tallan la mipokinallo ilalan, makalima’na to la napoba’teŋ te to ma’kaponan ao’ la mipobokoŋ dilambanan.

Kamumo deata mamase, kamumo puŋ sa’pala buda.

Buŋka’mokomi ba’bana lanį’, killanįmokomi pentiroanna to paoŋanan.

Ammi boaŋsoran eran manikmi lan di Kesu’, ammi randukan kalisuan bulaanmi lan di Beloara’.

Ammi ma’lalan tindak sarira, ammi ma’lambanan tarauė.

Apa da milempaŋ to minda-to minda, dapa mima’lalan tau laen.

La rampo lembaŋkomi inde tiŋo banuanna to ma’rapu tallan, la tu’ūn koli-kolikomi indete paŋrante manikna to ma’kaponan ao’.

Ammi torro bulaan dao sendana sugi’ ma’paŋan-paŋan, ammi unnesų batan-batan dao kaju mantaŋke ianan ma’damerak-merak.

Ammi paŋan bolu sitammu ura’na, kalosi ponno issinna, kapu’ ma’lumpa bumbaŋan.

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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.

112 *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’.

118 The clan house for which the *merok* feast is held is in the *Kesu’* territory, in the *Rantepao* country. The founders of this clan house are, according to tradition, descendants of *Puŋ riKesu’* = The Heaven Born, who descended onto the *Kesu’* rocks. *Beloara’* is a region abutting onto the *Malenoŋ* 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.

*batan-batan* = tiny round gold beads; for example, the small beads between the large beads of the *rara*', 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.
Apa kamumo deata mamase,
kamumo puaŋ sa’pala buda.

Apa tumanan rampa’pokomi taliŋa duammi,
apa lumidan maja-majapokomi suliŋ patomalimmi.

Apa denni manii te kupasibekoan,
denni manii te kupasikairian.

Denni manii dolona kupaundinna,
denni manii undinna kupadolona.

Kamupa la kupa’buaŋi sanda randanna la umpasirundunan buloi,
kamupa la kupa’kolakanni sanda birĩŋna la umpasitete malaa’i.

Ammi bulo saŋlampam to tumampaku,
ammī talaŋ taŋ kelesoan puaŋ to mangaraganiku,

umbaqunnu ada’ randan pudukku,
la usserek bannaŋ nene’ mendeatanna titaŋan tallu.

Ammi motokki lila pa’pakilala leŋko lilaku,
lamibille pantasi to dolo kapuanjian samba’ batu lalikan.

Ammi baŋunnu duandatorya te to ma’rapu tallaŋ,
siria bongana gau’.

Mimotokki lila pa’pakilala te to malimbo kaluku,
sisaladan samara bisara.

Apa denni manii alukna boŋana gau’ sibekoan,
den manii saŋka’ beloŋ-beloŋanna te samara bisara sikairian.

Den manii dolona dipaundinna,
den manii undinna dipadolona.

Kamupa la dibuaŋi sanda randanna la umpasirundunan buloi,
kamupa la dipa’kolakanni sanda birĩŋna la umpasitete malaa’i.

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125 *suliŋ* = flute, pipe; it is the parallel for ear.
129 *bulo saŋlampam* = straight internode of thin bamboo; here it means: straight as an internode of thin bamboo.
130 *talaŋ 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; *saman* = a collection of something; for example, a stool of bamboo culms.
OFFERTORIES AND INVOCATION

124 For thou art merciful gods,
thou art lords great of compassion.
125 Bend now thine ears sympathetically,
incline thy flutes on either side in a friendly way.
126 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.
127 If I have put the first one last,
if I have placed the last one first.
128 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.
129 So that thou, my creator, in the correct order,
so that thou, Lord, my maker, without irregularity,
130 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.
131 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 pro-
genitors, revered as lords, of the ones that belong together, like the
three stones of the hearth.
132 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.
133 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.
134 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.
135 It may be that the first one has been put last,
perhaps the last one has been placed first.
136 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.
The Merok Feast of the Sa’dan Toradja

137 Namasalossok te boñana gau’ mitarima pala’,
anna matinuru’ te samara bisara misarande paraja.
138 Natontoñ te kapemalaran sisompo lu laññan dio to ma’rapu tallañ,
nasalaññan-laññanna mendaun sugi’ urñkallo taññana lañi’.
139 Natu’tun sakendek-kendekna sipembuleanan pa’urande-randean, dio
tondon to batañña to malimbo kaluku,
sakendek-kendekna mentañke ianan usse’pa’ barrena allo.
140 Apa la kubalik bombañño te randan dipudukku sule mañkali oto’,
la kupasule uaimo te dara’ lenko lilaku tibalik ma’poñka parompoñ.
141 Añku tundan sañdeatatammi inde dioñ maririnna litak,
kuruñjañ sañkapuñamammi inde dioñ mañapi’na tana.
142 Deata dibañunni banua rokko,
puañ diosokki a’iri sanda pati’na.
143 Deata sipatu botto ulunna dipolalan dioñ mai,
puañ sidara’ pa’barusanna diolai.
144 Deata patulak tua’,
puañ pasarande paraja.
145 Deata parande pala’,
puañ pasarande taruno.
146 Deata pasali-sali,
puañ patuma’bakan.
147 Deata umpasisuka’ boñi allo dioñ,
puañ umpasikararoan tanda malillin masiñ.
148 Deata umpatuñara padoñ,
puañ umballa’ tana kalua’.
149 Deata ungaraña uma ba’kambuno lumu’,
puañ urrante panompok doke-dokean.

141 maririnna litak = the yellowness of the soil.
This expression refers to the natural large holes or clefts in the ground.
mañapi’na tana = the layers of the earth lying on each other. Both these expres-
sions 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 dibañunni banua rokko = god upon whom the houses are built; i.e., Poñ
Tulakpadan = Lord Who Supports the Earth; he who lives under the earth.
unnosok = to stick in a hole; to plant.
143 pa’barusan = 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.
137 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, unhamppered,
this most precious adat performance.

138 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.

139 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.

140 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.

141 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.

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

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

144 The god who is the support of prosperity,
lord who carries the welfare [of people] on the palms of his hands,

145 God who holds the protecting [of people] on the flat of his hands,
lord who spread out his fingers as a floor beneath mankind.

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

147 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.

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

149 God who formed the wet ricefields, with duckweed as a sunshade,
lord who spread out level the dyked sawahs, full of water plants.
150 Deata untanan pesunan banne sirenden, puaŋ unnosok pa’tagarian.
151 Deata lumumbaŋ laŋi’ rokko, puaŋ sumoŋko’ to palullunan.
152 Deata tumari’ allo, puaŋ rumimba’ bulan.
153 Deata tumampa tau, puaŋ kumomboŋ to sanda raŋka’na.
154 Deata tumampa to ma’puduk mundan, puaŋ kumomboŋ to ma’illoŋ karumisik.
155 Deata tumampa pare tallu bulinna, puaŋ kumomboŋ ke’te’ tallu eteŋa.
156 Deata tumantan gaun, puaŋ rumembon salebu’.
157 Deata rumapa guntu’, puaŋ rumanda galugu.
158 Deata umbaŋko tindak sarira, puaŋ unna’ta’ taraue.
159 Deata unnambo’ bintoen tasak, puaŋ ussearan asi-asi dannari.
160 Deata rume’pe’ Buŋa’, puaŋ ūŋkaluperŋa Sadaŋ.
161 Deata untoke’ manukna Lapandek, puaŋ unnaŋinni londoŋna Poŋ Tulaŋdidi’.
162 Deata mamase, puaŋ sa’pala buda.
163 Deata saŋpapa’na rokko, puaŋ duŋi papa’na rokko.
164 Deata tallunna papa’na rokko, puaŋ a’pa’na papa’na rokko.
165 Deata limanna papa’na rokko, puaŋ annanna papa’na rokko.
166 Deata pitunna papa’na rokko, puaŋ karuanna papa’na rokko.
167 Deata kaseranna papa’na rokko, puaŋ ganna’ saŋpulo duanna papa’na rokko.
168 Ma’lolok didinna rokko, ma’eru balusunna.

159 “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 Poŋ Tulaŋdidi*.
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 Tulakpadan to,
    iamo puŋ parande padudung.
171 Iamo deata mamase,
    iamo puŋ sa’pala buda.
172 Deata sanda karua diŋ kalambunan allo,
    puŋ ganna’ bilaŋanna.
173 Deata sanda karua lo’ enŋkona padaŋ diŋ,
    puŋ ganna’ bilaŋanna.
174 Deata sanda karua lan rampe matallo,
    puŋ ganna’ bilaŋanna.
175 Deata sanda karua daanna lu,
    puŋ ganna’ bilaŋanna.
176 Deata sanda karua lan taŋana padaŋ,
    puŋ ganna’ bilaŋanna.
177 Silelemokomi kupaliliŋ kanan kukambio santuŋ, deata to kenŋkok,
    upu’mokomi kutamben bala tetoŋ kuko’bi’ riti bulan, puŋ to kebalibi’i’.
178 Denkomi manii nasalapa te randan dipudukku,
    denkomi manii naldendapa te dara’ leŋko lilaku.
179 Kamumo kamu, Poŋ Tulakpadan,
    randan to mamma’ sitamban saŋdeatammi.a)
193 Mintu’ to la napoinaa te to ma’rapu tallan,
    mintu’ to la napba’teŋ te to ma’kaponan ao’.
194 Ammi pabendan eran manikmi,
    mipate’daŋ kalisuan bulaanmi.
195 Ammi ola kalimbuan boba,
    ammi polalan 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 kenŋkok from to keenŋkok = the ones with tails.
    to kebalibi’i’ = the ones with fins.
169 It goes to a sharp point, like the tip of a lance.
170 That is Poní 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,
    fingering 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, Poní Tulakpadan, as the first in the row of the
    sleeping ones, now call thy co-gods from here and from there?
183 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.
184 Wilt thou erect thy step of beadwork?
    Wilt thou set up thy golden stairs?
185 In order to take the unfailing well as thy way,
    with the object of treading the welling-up spring as thy path.
186 Wilt thou make thy way on the field,
    wilt thou open a path through the broad plain.
187 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 tallerŋ, ammi tu’tun koli-koli indete paŋante manikna te to ma’kapoonan ao’.
199 Ammi toŋkon dao sendana sugi’ sitammu saŋdeatammi ma’paŋan-paŋan, ammi unnesuŋ dao kaju menantaŋke ianan sirompa’ saŋkapuaŋammi ma’damerak-merak,
200 Ammi metaa mammi’, ammi melale’ sandy marasa.
Pa kamumo deata mamase, kamumo puaŋ sa’pala buda.
201 Apa la umbalik bombaŋmo’ randan dipudukku sule maŋkali oto’, la umpasule uaimo’ dara’ leŋko lilaku tibalik ma’poŋka paromboŋ.
202 Aŋku tundan saŋdeatammi lan kapadaŋanna, kuruŋaŋ saŋkapuaŋammi lan kapajan-pajananna.
203 Iamo deata kisanjo’koran, iamo puaŋ kisanTesuŋan.
204 Iamo deata kitimba bubunna, puaŋ kisiok mengulilinga.
205 Deata kilelden kajunna, puaŋ kiala tanan-tananana, kikalette’ utan malunanna.
206 Deatanna pole padaŋ di Kesu’, puaŋna pole padaŋ di Beloara’.
207 Iamo deata napabuŋa’ toŋkon nene’ mendeataŋki lan kapadaŋanna ke bendanni kapemalaran,
 iamo puaŋ tipamulanna napaunnesuŋ to dolo kapuaŋaŋki, ke tunannahi kapu’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, puaŋna 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, Anin-anin 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 cauls 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 Malenon region, the Lord of the district of Konkan.
210 Deata lembaŋna pole padaŋ di Alanabatu,
puaŋna pole padaŋ di Bualajuk.

211 Deata lembaŋna pole padaŋ di Banjuku,
puaŋna pole padaŋ di Lebaŋi'.

212 Deata lembaŋna pole padaŋ di Buntuasa,
puaŋna padaŋ di Likudeata.

213 Deata lembaŋna padaŋ di Sitodo',
puaŋna padaŋ di Ranjgala'bi'.

214 Deata lembaŋna padaŋ di Leatun,
puaŋna padaŋ di Mankaraŋa.

215 Deata lembaŋna padaŋ di Patua',
puaŋna padaŋ di Mila'.

216 Deata lembaŋna padaŋ di Buntao',
puaŋna padaŋ di Paniki.

217 Deata lembaŋna padaŋ di Rantea',

218 Deata lembaŋna padaŋ di Pedamaran,
puaŋna padaŋ di Taŋdanun.

219 Deata lembaŋna padaŋ di Pantilaŋ,
puaŋna padaŋ di Sumalu.

220 Deata lembaŋna padaŋ di Palopo,
puaŋna padaŋ ditana Luwu'.

221 Deata lan tasik kalua',
puaŋ lan bombaŋ malolaŋan.

222 Deata dio randanna lanji',
puaŋ dio lelean uran.

223 Deata lembaŋna padaŋ di Nangala,
puaŋna padaŋ di Bosokan.

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211 Banjuku is a region on the spur of Mt. Kesu', near the village of Ba'tan.
Lebaŋi' 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 Leatun is a complex in the north-east of the Sangalla' territory.

215 Patua' is a region on the declivity of Mt. Bebo, in the above mentioned Leatun complex.
Mila' is a village close to the above mentioned village of Patua'.

216 Buntao' from Buntu ao' "The Mountain where there is much thick bamboo", is a territory in the south-east of the Rantepao country.
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 Bankudu region, the Lord of the district of Lebani'.
212 And further, the God of the territory of the Buntuasa region, the Lord of the district of Likudeata.
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 Leautu region, the Lord of the district of Mankarana.
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 Bunto 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 Tanadanun.
219 The God of the territory of the Pantilay 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 Bunto region: it is on the declivity of Mt. Rayi.
217 Ranteea' is a region near the village of Tandum, in the La'bo' complex; Tandum 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. Tanadanun lies on the declivity of Mt. Pedamaran, in the Bunto region.
219 Pantilay 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 Pantilay adat community has the title of "isson 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 lamban'na padaŋ di Paŋa',
puaŋna padaŋ di Sitodon.
225 Deata lembaran'na padaŋ di Tondon,
puaŋna padaŋ di Batulobo'.
226 Deata lemsan'na padaŋ di Balusu,
puaŋna padaŋ di Bontoŋ.
227 Deata lemsan'na padaŋ di Sa'dan,
puaŋna padaŋ di Bori'.
228 Deata lemsan'na padaŋ di Paŋli,
puaŋna padaŋ di Malakiri.
229 Deata lemsan'na padaŋ di Talluŋlipu,
puaŋna padaŋ di Tagari.
230 Deata lemsan'na padaŋ di Kandeapi,
puaŋna padaŋ di Parindiŋ.
231 Deata lemsan'na padaŋ di Barana',
puaŋna padaŋ di Tikala.
232 Deata lemsan'na padaŋ di Batukamban,
puaŋna padaŋ di Riu.
233 Deata lemsan'na padaŋ di Pamabi',
puaŋna padaŋ di Salusule.
234 Deata lemsan'na padaŋ di Lempo,
puaŋna padaŋ di Akuŋ.
235 Deata lemsan'na padaŋ di Sesean,
puaŋna padaŋ di Lindotau.
236 Deata lemsan'na di Buntukarua,
puaŋna padaŋ di Pa'padanunan.
237 Deata lemsan'na padaŋ di Baruppu',
puaŋna padaŋ di Bettuaŋ.

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.
Malakiri is a village in the Balusu territory.
229 Talluŋlipu is a village in the south-east of the Tikala territory.
Tagari is a village in the west of the Balusu territory.
230 Kandeapi is a hamlet belonging to the village of Barana' in the Tikala territory.
Parindiŋ is a village of the Bori' complex.
231 Tikala is a territory in the north of the Rantepao country.
224 The God of the territory of the Panya' 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 Bontoŋ.
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 Panji region, the Lord of the district of Malakiri.
229 The God of the territory of the Tallunu'lipu region, the Lord of the district of Tagari.
230 The God of the territory of the Kandeapi region, the Lord of the district of Parindaŋ.
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 Buntukarua region, the Lord of the district of Pa'padanunan.
237 The God of the territory of Baruppupu' region, the Lord of the district of Bettuṃ.
238 Deata lembañña padañ di Pañala', puañña padañ di Kattun.
239 Deata lembañña padañ di Sereale, puañña padañ di Lolai.
240 Deata lembañña padañ di Pemanikan, puañña padañ di Kondoñan.
241 Deata lembañña padañ di Ba'lele, puañña padañ di Pañrantane.
242 Deata lembañña padañ di Solo', puañña padañ di Tampak.
243 Deata lembañña padañ di Mariri, puañña padañ di Maruañ.
244 Deata lembañña padañ di Siñki', puañña padañ di Pañkalo' Puan.
245 Deatanna padañ di Pao, puañña padañ di Eranbatu.
246 Deata lembañña padañ di Kadunduñ, puañña padañ di Kanuruan.
247 Deata lembañña padañ di Salu, puañña padañ di Kalinduñan.
248 Deata lembañña padañ di Sopai, puañña padañ di Tanñirrandan.
249 Deata lembañña padañ di Piñan, puañña padañ di Napo.
250 Deata lembañña padañ di Lañda, puañña padañ di Madandan.

238 Pañala' is a territory in the north-west of the Rantepao country. Kattun is a village in the Lolai complex in the Pañala' 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. Kondoñan 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, 243 Pañrantane, Solo', Tampak, Mariri and Maruañ are all villages of the NonorJan complex on the right bank of the River Sa'dan. NonorJan was originally the name of the clan-house of Manaek, the daughter of Pabane' and Ambun diKesu'. Ambun diKesu' was a daughter of Puan rikesu', the heavenly being who descended onto the Kesu'.
244 Siñki' is a rock to the west of the capital, Rantepao. Pañkalo' Puan is another name for the Salusule River; the Pañkalo' Puan 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 noble birth,
238 The God of the territory of the Pañala' region, the Lord of the district of Kattun.
239 The God of the territory of the Sereale region, the Lord of the district of Lolai.
240 The God of the territory of the Pemanikan region, the Lord of the district of Kondonan.
241 The God of the territory of the Ba'lele region, the Lord of the district of Panšante.
242 The God of the territory of the Solo' region, the Lord of the district of Tampak.
243 The God of the territory of the Mariri region, the Lord of the district of Maruan.
244 The God of the territory of the Siniki' region, the Lord of the district of Pankalo' Puan.
245 The God of the territory of the Pao region, the Lord of the district of Eranbatu.
246 The God of the territory of the Kadundun region, the Lord of the district of Kanuruan.
247 The God of the territory of the Salu region, the Lord of the district of Kalindunan.
248 The God of the territory of the Sopai region, the Lord of the district of Tandirandan.
249 The God of the territory of the Pionan region, the Lord of the district of Napo.
250 The God of the territory of the Anda 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.

246 Kadundun and Kanuruan are villages in the Nonojan complex, in the Kesu' territory.

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

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

249 Pionan 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.

250 Madandan is a territory in the south of the Rantepao country. Anda is a village in the Madandan territory.
251 Deata lemban'na padañ di Tina',
puan'na padañ di Padañirin.
252 Deata lemban'na padañ di Lambun,
puan'na padañ di Baña.
253 Deata lemban'na padañ di Malimboñ,
puan'na padañ di Ulusalu.
254 Deata lemban'na padañ di Massila,
puan'na padañ di Ledo.
255 Deata padañ di Rampoanbaba',
puan'na padañ di Sapan Deata.
256 Deata lemban'na padañ di Sado'ko',
puan'na padañ di Sarapiañ.
257 Deata lemban'na padañ di Buakaju,
puan'na padañ di Rano.
258 Deata lemban'na padañ di kalambunan allo,
puan'na padañ di kabotoan kulla'.
259 Deata lemban'na padañ di Simbuañ,
puan'na padañ di Bau.
260 Deata lemban'na padañ di Gasiñ,
puan'na padañ di Paño-paño.
261 Deata lemban'na padañ di Bañkele,
puan'na padañ di Gandasñbatu.
262 Deata lemban'na padañ di Duri,
puan'na padañ di Malua'.
263 Deata lemban'na padañ di Bamba Puan,
puan'na padañ di Rura.

251 Tina', Padañirin and Lambun are villages in the Tapparan territory.
252/253 Baña and Malimboñ 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 Pionañ 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 Tamborolan', the ancestor of the puaj lineages who descended from heaven, rose from the river.
256 Mt. Sado'ko' is in the south-west of the Ma'kale country.
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 Simbuañ is a territory in the south-west of the Ma'kale country. In language and adat usages, it conforms to the territories of Tandalajan in the Mamasa country, which lie on the right bank of the River Masuppu'. 
The God of the territory of the Tina' region,  
the Lord of the district of Pada'irim.

The God of the territory of the Lambun region,  
the Lord of the district of Ba'na.

The God of the territory of the Malimbon region,  
the Lord of the district of Ulusalu.

The God of the territory of the Massila region,  
the Lord of the district of Ledo.

The God of the territory of the Rampoa'baba' region,  
the Lord of the district of Sapan Deata.

The God of the territory of the Sado'ko' region,  
the Lord of the district of Sarapi'an.

The God of the territory of the Buakayu region,  
the Lord of the district of Rano.

The God of the region where the sun descends,  
the Lord of the region where the shining one sinks down.

The God of the territory of the Simbuafj region,  
the Lord of the district of Bau.

The God of the territory of the Gasifj region,  
the Lord of the district of Pano-pano.

The God of the territory of the Bankele region,  
the Lord of the district of Gandanbatu.

The God of the territory of the Duri region,  
the Lord of the district of Malua'.

The God of the territory of the Bamba Puan region,  
the Lord of the district of Rura.

Mt. Gasif is south of the capital, Ma'kale.  
Pano-pano is a village on the declivity of Mt. Gasif; it lies south of the capital, Ma'kale.

Bankele is the name of a group of villages belonging to the Gandanbatu complex in the Menkendek territory.

Duri is the name of a community of three territories, namely, Alla', Malua' and Buntubatu belonging to the Masenrempulu Federation, southward of the Ma'kale country.

Mt. Bamba Puan = “The Region of the Gods”, is north of the capital, Enrekan. 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 lembaŋa padaŋ di Sinadi, puangña padaŋ di Se'ke'.
265 Deata lembaŋa padaŋ di Uluwai, puangña padaŋ di Simbuang.
266 Deata lembaŋa padaŋ di Batualu, puangña padaŋ di Tokesan.
267 Deata lembaŋa padaŋ di Marindinj, puang padaŋ di Menkendek.
268 Deata lembaŋa padaŋ di Sarimbano, puangña padaŋ di Banua Puan.
269 Deata lembaŋa padaŋ di Teñan, puangña padaŋ di Kandora.
270 Deata lembaŋa padaŋ di Kaero.
271 Deata lembaŋa padaŋ di Dañle', puangña padaŋ di Burake.
272 Deata lembaŋa padaŋ di Aa'kamban, puangña padaŋ di Ma'kale.
273 Deata lembaŋa padaŋ di Tarokko, puangña padaŋ di Buñin.
274 Deata lembaŋa padaŋ di Mendetek, puangña padaŋ di Lion.
275 Deata lembaŋa padaŋ di Lemo, puangña padaŋ di Senja'.

264 Sinadi, in the south-east of the Ma'kale country, is a spur of Mt. Latimodjol'j. Se'ke' is a region in the Sanalla' territory.
265 Uluwai is a complex in the south-east of the Sanalla' territory. Simbuang is a complex in the Sanalla' territory, to the south of the Batualu complex. It is not to be confused with the Simbuang 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 Marindinj 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 Gandal'batu complex, in the Menkendek territory. Banua Puan is the clan-house in Marindinj: 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 Teñan is a village in the Menkendek territory, where the oldest clan-house of the puang lineages of Menkendek was erected. Kandora is a rock in the Ma'kale territory where the ancestor of the puang lineages of Sanalla', Ma'kale and Menkendek, called Tamborolani', descended.
The God of the territory of the Sinadi region, the Lord of the district of Se'ke'.
The God of the territory of the Uluwai region, the Lord of the district of Simbauan.
The God of the territory of the Batualu region, the Lord of the district of Tokesan.
The God of the territory of the Marindin region, the Lord of the district of Menykendek.
The God of the territory of the Sarimbano region, the Lord of the district of Banua Puan.
The God of the territory of the Tenan region, the Lord of the district of Kandora.
The God of the territory of the Kaero region.
The God of the territory of the Danle' region, the Lord of the district of Burake.
The God of the territory of the Aa'kamban region, the Lord of the district of Ma'kale.
The God of the territory of the Taronko region, the Lord of the district of Bunjin.
The God of the territory of the Mendetek region, the Lord of the district of Lion.
The God of the territory of the Lemo region, the Lord of the district of Senja'.

These three small kingdoms, governed by a puas, are called collectively Tallu lembonan = The Three States.
Mt. Kaero is in the Sanjalla' territory: the mother-clan house of the puas of Sanjalla' was erected there.
Mt. Danle' is in the Ma'kale territory.
Burake is a village to the north of the capital, Ma'kale.
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.
Taronko is a village in the north of the Ma'kale territory.
Bunjin is a complex in the north of the Ma'kale territory.
Mendetek is a complex in the north of the Ma'kale territory.
Lion is a village in the above mentioned Mendetek complex.
Lemo is a complex in the north of the Ma'kale territory.
Senja' 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 Tarna'membase.
278 Deata lembaŋna padaŋ di Rorre,
puaŋna padaŋ di Tilaaŋga'.
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' Kalimbuaŋ.
283 Silelemokomi deata kapadaŋanna kupaliŋ kanaan kukambio santuŋ,
upu'mokomi puang kapajan-pajananna kutamben bala tedeŋ kuko'bi'
riti bulaan.
284 Pa denkomi manii nasalapa te randan dipudukku,
denkomi manii nalandapa te dara' leŋko lilaku.
285 Apa silelemokomi kutamben bala tedeŋ kukambio santuŋ.
286 Deata iKesu'mo randan to mamma' sitambah saŋdeatanna,
Puaŋ di Beloara'mo biriŋ to matindo sikoŋ londoa saŋkapuaŋanna.
287 Garagamokomi sanda siili' deata kapadaŋanna,
tampamokomi sanda sigontiŋ puang kapajan-pajananna.
288 Garagakomi sanke'deran,
tampakomi sanțiaŋkaran.

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276 **Bebo'** is a complex in the north of the *Sanalla'* territory, on the eastern side of the *Sarira* rocks.

*Bokko* is a village in the north of the *Sanalla'* territory.

277 **Bubusan** is a village in the south-east of the *Kesu'* territory, to the west of the *Sarira* rocks.

278 **Rorre** is a village belonging to the *Mendetek* complex, in the north of the *Ma'kale* territory.

*Tilamya'* 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 *Aŋin-ŋjin*, to the Tallutolo community.

*Tallutolo'* is the name of the most prominent clan-house of *Saŋbua'* of which the *puang 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 Tanmembase.

The God of the territory of the Rorre region,
the Lord of the district of Tilanja’.

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

The God of the territory of the Tadonkon region,
the Lord of the district of Taraene.

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’ Kalimbuang.

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 for­
gotten 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, Puuñ 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’ Kalimbuang, “the place of the spring”, is the parallel of To’ Kamiri.
289 Misipadolo-dolomi, sipataŋa-taŋami, sipaundi-undimmi.
290 Apa da mima’kambelaŋ-belaŋ, da mima’bantala-tala.
291 Pamagasai to’ taliŋammi, paturukki lamba’ beluakmi.
292 Lendu’komi ala roŋko’na Duabontik lan di Duri, kala’pakomi batu lappa’na Tallutopoŋna lan di Malua’.
293 Alakomi roŋko’na pekapuaŋan lan di Saŋalla’, kala’pakomi batu lappa’na to kabarre-alloan lan di Ma’kale.
294 Alakomi roŋko’na Tutu’baka lan di Buntao’, kala’pai batu lappa’na Kajok lan di Umakalua’.
295 Alakomi roŋko’na Tandukminna’ lan di Pantilaŋ, kala’pakomi batu lappa’na Pundusarai lan di Sumalu.
296 Alakomi roŋko’na Batulobo’ lan di Tondon, kala’pai batu lappa’na.
297 Alakomi roŋko’na Matabulaan lan di Kondoŋan, kala’pai batu lappa’na.
298 Alakomi roŋko’na Bakasiroe lan di Madandan, kala’pai batu lappa’na.
299 Alakomi roŋko’na Tannuntaŋmaŋka lan di Nononan, kala’pai batu lappa’na.

292 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 Taŋdilino’ and Buenmanik. Taŋdilino’ was the descendant of Londoŋ di Rura, the ancestor who evaded the destruction wrought at the feast place in Rura, see strophe 263.

batu lappa’: the scale on the foot of a fighting cock; its presence presages prosperity.
The Tallutopoŋna is a fighting weapon with three broad points; topoŋ = broad end. The Tallutopoŋna is the parallel of the Duabontik.

For Malua’, see str. 262.

293 For Saŋalla’, see str. 269.

For Ma’kale, see str. 269. The Illustrious One in Ma’kale, is the puang of the Ma’kale territory. Pekapuaŋan = he who is addressed as puang, 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 Paronye, 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 Tallutoponja in Malua'.

Bring the good fortune of the ones who are called puan in Sanalla', 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 Pantilan, 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 Kondenan, 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 TannuntaJmanka in Nononan, 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' is 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 Puang 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 Dokepedullu = The lance that points at; anyone at whom it pointed, died.

TannuntaJmanka = The unfinished weaving; it is the name of a piece of tjindai cloth. It was woven by Manaek while she was sitting on a hill called Nononan, on a loom that stood on Mt. Kesu' and which spanned the Sa'dan river. Manaek married Puang Tambulibuntu, a grandson of Tamborolanyi', the ancestor of the puang lineages.
300  Apa kamumo deata mamase,
kamumo puaŋ 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 nasarŋ.
309  Tindo maelo,
mamma’ makatoŋan-toŋan.
310  Lindo masakke, rupa madarindiq,
     mendaun sugi’, mentaŋke ianan.
311  Mintu’ to la napoinaa,
     makalima’na to la napoba’teŋ.
312  Apa da milempaŋ to minda-to minda,
     da mima’lalan tau sena’.
313  La rampo lembaŋankomi indete tiŋo banuanna to ma’rapu tallaŋ,
     la tu’tun koli-kolikomi inde paŋrante manikna to ma’kaponan ao’.
314  La toŋkonmokomi dao sendana sugi’,
     ma’paŋan-paŋan sitammu sanđeataŋami tilanana tallu.
315  Unnesuŋmokomi dao kaju mentaŋke ianan,
     ma’damerak-merak sirompa’ sanjkapuŋanami samba’ batu lalikan.

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

311  The “their” and the “they”, mean the gods.
314  sanđeataŋami tilanana 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 tjendana 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.
Ammi bolloan barra'i rokko rianna to ma'rapu tallaŋ, ianan sanda rupanna sola lindo masakke.

Ammi baku amboranni rokko suleŋka rara'na te to ma'limbo kaluku, baraŋ apa mintu' sola nasaŋ sola rupa madarindiŋ.

Apa la sulepa' te maŋkali oto', la tibalikpa' te ma'poŋka parompoŋ.

Apa ia ade' tonna silopakpa laŋi' tana kalua', pusa'pa ade' sangsa mairi', ia ade' tonna sikandepa to palullunan lipu daenan, kalilipa ade' mintu' sola nasaŋ.

Taŋ pajaŋpa rante kalua', taŋ sombopa pa'buntu-batuan, taŋ tibori'pa paŋkalo' puañ.

Apa sisarak ade' laŋi' tana kalua', simanta mambela ade' lipu daenan to palullunan.

Pajanmo ade' rante kalua', tibori'mo ade' paŋkalo' puañ.

Dadimo ade' anakna laŋi', anakna tana kalua' titanan tallu, takkomae ade' kamaseanna to paŋanan, lipu daenan samba' batu lalikan.

Kasalle dadinna anakna laŋi', anakna tana titanan tallu, lobo' garaganna boşsunna to paŋanan, lipu daenan samba' batu lalikan.

Disañami Poŋ Tulakpadanŋ, disañami Poŋ Baŋgairante, disañami Gauntikemboŋ.

Umbaliaŋammi batu ba'taŋna titanan tallu, umbibim mi karaŋna pasiruanna samba' batu lalikan.

Upu'mi ma'taŋna'-taŋna' titanan tallu, sundunmi ma'inaa-naa samba' batu lalikan.

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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, Tallulŋlipu, in the Ranteŋno country, which means the three hamlets.

320 *paŋkalo' puañ* = 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.

322 *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 Tulakpadanŋ = Lord who Supports the Earth. *bangai* = tall; said of thin things. In the Bare'e language the word is *bøŋke*. Poŋ Baŋgairante = Lord Whose Plain is Large; he is the god of the earth.
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, Pon Tulakpadan, Pon 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.

*Gauntikembon = Self-Expanding Cloud; he is one of the gods of the upper world, see introduction to B, p. 12 and 13.*
328 Uŋgaragami ade' liku lambe'na komboŋ kalua' titanan tallu,
untampami ade' tinimbo malambe' samba' batu lalikan.
329 Uŋgaragami ade' allo,
ųŋkomboŋ arraŋ sama lele.
330 Uŋgaragami bulan,
ųŋkomboŋ sulo taroŋko malillin.
331 Uŋgaragami ade' bintoen tasak,
ųŋkomboŋ asi-asi dannari.
332 Napaunnolami ade' manete rara'na laŋi' allo, namasian lan ka-
padananna,
napopa'lalanmi ade' pata' buaanna to palulluŋan arraŋ sama lele,
anna masero lan kapajan-pajananna.
333 Napaunnolami taŋñana laŋi' bulan,
anna masian lan taŋñana bori.
334 Napopa'lalanmi sisamanna to palulluŋan bintoen tasak,
namasero lan paseko malillin.
335 Ma'kadami Poŋ Tulakpadaŋ kumua: La malemo' aku rokko maririnna
litak,
la diŋmo' maŋapi'na tana.
336 Anna den nakamaliği to sanda raŋka'na,
aku ųŋkalampi' tanan-tanananna.
337 ke tae' nasiria peŋkalosoran maŋaku kumba',
ke tae' nasisaladan saŋka' peŋkalaoan maŋore tanda darandaŋ.

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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;
untete = to go over a bridge.
kapayan-payananna = visible.
337 nasiria = nasisaladan = they hold each other on the lap, they cherish each other.
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 (Onocosperma filamentosum
Bl.), the nibuŋ 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 Pon 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."

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

338 Lanmi ade’ kapadañanna Poñ Bañgairante, sirampanan kapa’ Tallo’ mañkä kalena,
sipakuleasan pa’sullean allo Datu baine.

339 Dadimi ade’ buanna rampanan kapa’ sanda karua,
takkomi kamaseanna pa’sullean allo ganna’ bilañanna.

340 Kasalle dadinna to sanda karua, lobo’ garaganna to ganna’ bilañanna,
pada umposañña saññanna, pada umpoganti pa’gantiananna.

341 Disañami ade’ Saripibulaan,
diganti Datu muane.

342 Disañami ade’ Puañ Radeñ,
diganti Datu muane.

343 Disañami ade’ Timbajokila’,
diganti Datu muane.

344 Disañami ade’ Poñ Tulañdenna,
diganti Datu muane.

345 Disañami Tandiminañña,
diganti Datu muane.

346 Disañmi Poñ Lalondoñ,
diganti Datu muane.

347 Disañami Indo’ Pare’-pare’,
diganti Datu baine.

348 Disñami Indo’ Samadenna,
diganti Datu baine.

349 Malemi ade’ lako randanna laññi’ 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’ Mañkë Kalëna = 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 Lani’ = Princess of the Firmament; Pata’ Datu = Royal Lengthwise Beam.

puañ also means God, spirit, lord.

341 Datu Muane = God.

342 Puañ Radeñ = Lord Who Leans Sitting Against Something.

344 Poñ Tulañdenna = 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
OFFERTORIES AND INVOCATION

338 *Pon Bangairante*, so it is said, established himself on earth and concluded a marriage with *Tallo' Manka 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 called, 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 *Tandimina'*, 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 *Tandimina'*= 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 *Tulanididi'* 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 Bataviasch Genootschap van Kunsten en Wetenschappen*. Vol. LXV, 2nd part, pp. 63-70. Compare strophes 65-68. There are apparently two stories in circulation about these characters.
Malemi ade’ lako tetukna lanj’ Puaŋ Radeŋ.
Malemi ade’ tama batu Timbajokila’,
lanmi kumila’ kalle-kalean Datu muane.
Malemi ade’ rokko paŋkalo’ puaŋ Pøŋ Tulaŋdenna.
Malemi Tandiminaŋ tama tasik kalua’,
lanmi bombaŋ malolaŋan.
Naden nakamaliŋi to sanda raŋka’na, natae’ namamma’ rokko rianna
peŋkalossoran maŋaku kumba’,
aku pabaŋun ada’ umbaliaŋan lembaŋ lan tasik.
Nakuami Pøŋ Lalondøŋ: La malemo’ tama Puja,
aŋku peotiriŋi to mempuru’ lampak.
Ussialaiemi ade’ unuran bulaan Indo’ Pare’-pare’, Indo’ Samadenna,
namallai tama allo Indo’ Pare’-pare’, namallai tama bulan Indo’
Samadenna.
Malemi ade’ Gauntikemboŋ lanj’anan taŋjana lanj’, umpokaa’ ambe’
to kumomboŋna,
malemi ade’ Datu muane lanj’anan masuanjiŋana to palulluŋan, umpaŋlola
baan to mendadianna.
Saŋbua bannaŋmi ade’ lan taŋjana lanj’ Gauntikemboŋ,
saŋkaju lolimi lan masuanjiŋana to palulluŋan Datu muane.
Umbaliaŋami ade’ batu ba’taŋna lan taŋjana lanj’,
bambi’mi kaaraŋan pasiruanna lan masuanjiŋana to palulluŋan.
Umpatuka’mi pa’ba’taŋan,
umpasolo’ pa’inaan.

"the channel in the fields dug by the lords", must here mean a large river,
see str. 320.

Puya = Land of the Souls; it is situated in the south of the Toradja country
in the neighbourhood of Mt. Bamba Puaŋ (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 Puaŋ,
umpetoŋi = to cut off; otini = the extreme point of a sword.
ullampak = to cut off; lampak = the allotted span of life, the duration of one’r
life.

saŋbua bannaŋ = a single thread; this expression indicates that Gauntikemboŋ
was unmarried.
saŋkaju loli: 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.
OFFERTORIES AND INVOCATION

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  *Tandiminang* 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 Lalondo* 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  *Gauntikembo* 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  *Gauntikembo* was a man who stood alone in the centre of the fir-
   mament,
   *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'ta*) = the stone of his innermost being.
   *kara')an 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.
361 Umпатианж’амеде’ бате лентекна лан танш’ана лаши’ ундака’ сандеатанна ла нарампани капа’, умпатиримбами аде’ песоенанна лу рокко лу тами каделелкан алло уннутун сандзkapuащanna ла накуплева’и па’суллень алло.
362 Апа тае’ аде’ сандеатанна натиро линдо ла нарампани капа’, тань ден аде’ сандзkapuащanna натонтонжи рупа калау’ ла накуплева’и па’суллень алло.
363 Сулеми аде’ ма’иннаа-наа, тибалкми аде’ ма’таньа’-таньа’.
364 Unnalами аде’ усук пандакна, накомбо’нг тосандиа каруа, усантаккими аде’ буку тань паламб’на, наньомбо’ нто пантан тарунона.
365 Kasаллеми омбо’на, лобо’ми гараганна, умпосанями сананна, умпогантими па’гантянаанна. Дисанями Usук санубан.
366 Umпатука’ми па’ба’тащан Usук санубан лан ба’тащна лаши’, умпасоло’ми аде’ па’инаан Datu муане лан масуангана.
367 Tipандду’-дайуми аде’ лу рокко лу тами ундака’ сандеатанна ла нарампани капа’, тпандиу-дйуми лан масуанганна тосаньанан лу рекке лу сав’ уннутун сандзkapuащanna ла накуплева’и па’суллень алло.
368 Тае’ми аде’ сандеатанна натиро линдо, тань ден аде’ сандзkapuащanna натонтонжи рупа калау’.
369 Пуса’ми бату ба’тащна, калилими каранан инанна.
370 Umпатука’ми аде’ па’ба’тащан Usук санубан, умпасоло’ми аде’ па’инаан Datu муане.

361 бате лентекна = his manner of going; bate lentek originally meant footprints.
362 сандеатанна = his co-god.
366 Usuk Sanубан = The One Special Rib; baman = to protrude above something; with usuk = rib it is the classifying numeral; sanuban = a protruding piece.
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.
Umpatia'Ika'mi ade' bate lentekna sumaloŋ-maloŋ tama rampe matallo, umpatirimbami ade' passoenanna lumĩŋka-mĩŋka tama kadellekan kulla'.

Urraŋji mide' Simbolon manik metaa mammi' lan batu lauluŋ, untandiŋ taliŋami ade' Lokkon loerara' melale' sanda marasa lanmai kumila' kalle-kallekan.

Randukmi ade' Usuk sanjambban membo'boke tama batu lauluŋ, tipamulami ade' Puaŋ Bassi-bassian menniso burinda tama kumila' kalle-kallekan.

Siŋkali' ade' tae' natiro lindo Simbolon manik lan batu lauluŋ, taŋ denmi ade' natontoŋi rupa kalua' Lokkon loerara' lan kumila' kalle-kallekan.

Sulemi ade' umparra uai mata budanna Usuk sanjambban, Tibalikmi ade' Puaŋ Bassi-bassian ussebokan sakkie malinona, kumua: Liiŋna' te buntu bojo' membo'boke tama batu lauluŋ, natae' kutiro lindo Simbolon manik, tikuna' te tanete malupu' menniso burinda tama kumila' kalle-kallekan, nataŋ den Lokkon loerara' kutontoŋi rupa kalua'.

Apa bulo sanlampama ade' Simbolon manik lan batu lauluŋ, tallaŋ taŋ kelesoan ade' Lokkon loerara' lan kumila' kalle-kallekan.

Ma'kada toŋanmi Simbolon manik lan batu lauluŋ, ma'tiundu malesomi Lokkon loerara' lan kumila' kalle-kallekan.

Bulo sanlampami Simbolon manik lan batu lauluŋ, tallaŋ taŋ kelesoan Lokkon loerara' lan kumila' kalle-kallekan.

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untandiŋ taliŋa is the parallel of urraŋ = to hear; to incline the ears.
kumila' = steep hanging wall of rock.
menniso burinda is a qualitative compound of which the literal translation is: to bore like a grindstone.
menniso is a variant of merriso.
umparra uai mata budanna = he squeezed his many tears.
ma'tiundu is used here instead of ma'tiundu: it is an unusual form of tiundu = to nod assent.
banu' = positively; literally, as hard as the heartwood of a tree.
taŋkean suru' = the act of bringing an offering after confessing to a transgression; suru' = comb; figuratively, it means cleansing offering.
ta'guliŋa = path on which one goes to and fro.
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 Simbolon 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 Simbolon 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 Simbolon 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, Simbolon Manik in the stone of basalt was upright, Lokkon Lo-erara’ in the miraculous rock was true of heart.

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

Simbolon 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. tetel'an 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.
380 Ma'kadami Simboloŋ manik kumua:
Iammi la banu' rumampan kapa' tama batu laulun, Puaŋ Bassi-bassian, lumokkondakomi lalanmi, ammi pamatanna lalan taŋkean suru' tama batu laulun.
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.

381 Apa to nariakan kami taŋkean suru',
to nasadalankan kami tetaŋan lindo sara'ka'.

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

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

384 Ammi sule daa mai ulunna laŋ' sibaa lonno',
lelleŋkomi tallaŋ baine, sembaŋkomi uraso randanan.

385 Ammi nanai mamioŋ saŋlamp, ammi pamata lalanna pioŋ saŋlamp tama batu laulun,
ammu pabotta'na mata kalambanan pesuŋ saŋdaun tama kumila' kalle-kallean.

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

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383 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, riee 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.
384 tallaŋ baine = female bamboo.
385 pioŋ = rice or meat cooked in a bamboo container; pioŋ saŋlamp = one inter-node 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 sañbamban rekke ulunna lanji’, ullaka pa’taunannimi lonno’ Puan Bassi-bassian rekke karopokna pandan matari’ allo.
388 Sulemi daa mai ulunna lanji’, ullelerenmi tallan baine, ussembañmi uraso randanan, nanai mamioñ sañlampampa.
389 Anna pamata lalanna pioñ sañlampampa tama batu lauluñ, anna pabotta’na mata kalambanan pesuñ sañdaun tama kumila’ kalle-kallean.
390 Tibua’ tenkomi Simboloñ maniñ lanmai batu lauluñ, tañsu batakanmini Lokkon loerara’ lanmai kumila’ kalle-kallean.
391 Turu-turu mamma’mi lan rampanan kapa’ Usuk sañbamban, lenda’ penamilemi lan pa’sullean allo Puan Bassi-bassian.
392 Dadimi buanna rampanan kapa’ sañbua banañ, takkomi kamaseanna pa’sullean allo sañkaju loli.
393 Kasalle dadinna, marumbo garaganna.
394 Disañami Puan Matua, digantimi To Kaubanan, disañami Puan Bassi-bassian, Usuk sañbamban, disañami Puan Ambo-amboan, Gauntikemboñ.
395 Umpatuka’omi pa’ba’tañan Puan Matua, umpaso’omi pa’inaan To Kaubanan.
396 Kasaloñ-saloñmi lan taññana lanji’, undaka’ sañdeatanna la narampananni kapa’, tipandaju-dajumi lan masuñgana to pañanan, untuntun sañkapuanñanna la napakulea’i pa’sullean allo.
397 Apa tae’ sañdeatanna natiro lindo, tañ den sañkapuanñanna natontoñi rupa kalua’.
398 Umbaliñanomi batu ba’tañña Puan Matua, umbibi’mi karañan inaanna To Kaubanan.

390 tibua’ tenko = pushed as one would push a plough.
batakan = pole of a plough, and see 596.
tañsu batakan = to protrude like the pole of a plough.
391 turu-turu is a kind of centipede which, when touched, rolls itself up into a small ball.
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.

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.

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.

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

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

He reached maturity, his form developed fully.

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

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

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.

But he could catch 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.

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 saŋserekammī lan batu lauluŋ la kurampanni kapa'? Denparaka saŋpa'duanammi lan kumila' kalle-kallean la kupakulea'i pa'sullean allo?
403 Apa liliŋmo' bunto bojo' undaka' saŋdeatanta la kurampanni kapa', natae' kutiro lindo,
tikumo' tanete malupu' untuntun saŋkapuanda', anna taŋ den kutonotǒj rupa kalua'.
404 Ma'kada toṣanmi indo' kumomboŋna kumua: Denpa saŋserekanta lan saŋsapa'na batu,
apa to naria taŋkean suru', ma'tundu malesomi to kumomboŋna kumua: Denpa saŋpa'duananta lan saŋkalanda'na kumila' kalle-kallean,
apa to nataranak tetansan lindo sara'ka'.
405 Ma'kadami Puat Matua kumua: Apa to disaŋa taŋkean suru', apa to puša'pa batu ba'⁵taŋku?
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 saŋserekane = 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 endeavouring 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 Puam\textsuperscript{a} 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?"
406 Nakuami indo’ to kumomboŋna: Susiko ambe’ to kumomboŋmu; lando lalanniko ba’tan rekke ulunna laŋi’, laka pa’taunanniko lonno’ rekke karopokna pandan matari’ allo.

407 Musule daa mai ulleleŋ tallaŋ baine, ussembaŋ uraso randanan.

408 Munai mamioŋ saŋlampba ba’tan, ammu pamata lalanna pioŋ saŋlampba tama batu lauluŋ, ammu pabotta’na mata kalambanan pesuŋ saŋdaun tama kumila’ kalle-kallean.

409 Iamo disaŋa taŋkean suru’ to, iamo diganti tetanjan lindo sara’ka’.

410 Umpamata lalannami pioŋ saŋlampba Puaŋ Matua tama batu lauluŋ, umpabotta’nami mata kalambanan pesuŋ saŋdaun To Kaubanan tama kumila’ kalle-kallean.

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

412 Disaŋami Arraŋ dibatu, diganti Sulo taraŋko malia’.

413 Turu-turu mamma’ni lan rampanan kapaa’ Puaŋ Matua, lena’ penamilemi lan pa’sullean allo To Kaubanan.

414 Umpatuka’mi pa’batajan Puaŋ Matua sola Arraŋ dibatu lan taŋana laŋi’, umpasolo’mi pa’inaan To Kaubanan sola Sulo taraŋko malia’ lan masuaŋgana to paortanan.

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

416 Belanna madaraŋpa to sanda raŋka’na, matalantanka to ganna’ tarunona.

412 *Arraŋ Dibatu* = The Radiance in the Stone.

*Sulo Taronjko 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 Arran Dibatu,
and her other name was Sulo Taroniko 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 Arran Dibatu, caused thoughts to arise in the centre
of the firmament,
To Kaubanan, with Sulo Taroniko 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.
86 THE MEROK FEAST OF THE SA’DAN TORADJA

417 Ma’kadami Arrañ dibatu kumua: Lando lalannikomi bulaan matasak rokko kalambunan allo, Puañ Matua!
Laka pa’taunannikomi nane’ taŋ karauan rokko kabotoan kulla’,
To Kaubanan!

418 Umpatiaŋška’ mi bate lentekna Puañ Matua male rokko rampe matampu’, umpatirimbami pessoenanna To Kaubanan male rokko kabotoan kulla’.

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

420 Sulemi Puañ Matua dioŋ mai,
tibalikmi To Kaubanan.

421 Ma’kadami Arrañ dibatu kumua: Umbami bulaan matasak?
Ma’tundu malesomi Sulo taroŋko malia’ kumua: Umbami nane’ taŋ karauan?

422 Ma’kadami Puañ Matua kumua: Tae’ aku kutiro lindo, taŋ den aku kutontoŋi rupa kalua’.

423 Ma’kadami Arrañ dibatu kumua:
Sulekomi rokko kalambunan allo, dioŋ ia kalimbuat boba nanii bulaan matasak la miseno tingi.
Ma’tundu malesomi Sulo taroŋko malia’ kumua:
Tibalikkom rokko kabotoan kulla’, pa dioŋ ia to’ mata uai nanii nane’ taŋ karauan, la miembroŋ pinamasak dioŋ to’ mata uai nane’ taŋ karauan.

424 Sulemi Puañ Matua rokko kalambunan allo, tibalikmi To Kaubanan rokko kabotoan kulla’.
Naseno tingimi dioŋ kalimbuat boba bulaan matasak, naembroŋ pinamasakmi dioŋ to’ mata uai nane’ taŋ karauan.

425 Ponno sepun’ami Puañ Matua bulaan matasak,
lempan karopi’nami To Kaubanan nane’ taŋ karauan.

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 Arraŋ Dibatu:

"Go on a long journey, Puaŋ 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 Puaŋ Matua rose to his feet and went towards the West, To Kaubanan swung his arms in the direction where the shining one sinks down.

Puaŋ 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.

Puaŋ Matua returned from there, To Kaubanan went back.

Then said Arraŋ Dibatu:

"Where is the pure gold?"

Then said Sulo Taronko Malia', loud and clear:

"Where is the unalloyed gold?"

Puaŋ Matua replied:

"I caught no sight of it, nowhere did I behold it."

Then said Arraŋ 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 Puaŋ 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 Puaŋ 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.
Sulemi dion mai kalambunan allo, tibalikmi dion mai kabotoan kulla'.

Rampomi lan tanjana laji', tidukunmi lan masuangana to paonanan.

Umbaliajanomi batu ba'tanja Puaŋ Matua lan tanjana laji' sola Arraŋ dibatu, umbibi'mi karaan inaanna To Kaubanan sola Sulo taroko malia' lan una'na to paonanan.

Digaragammi kurin-kurin batu bulaan matasak, ditampammi gusi malia' nane' taŋ karauan.

Dipabendanmi sauān sibarrun lan tanjana laji', dipatunannāmī sulīŋ pada dua lan masuangana to paonanan.

Dibolloan barra'mi bulaan matasak tama sauān sibarrun, dibakā amborammi nane' taŋ karauan tama sulīŋ pada dua.

Dadimi to sanda karua lanmai sauān sibarrun, anakna sauān sibarrun, takkomi to ganna' bilaŋanna lanmai sulīŋ pada dua, bonsunna sulīŋ pada dua.

Didandan bulaanmi to sanda karua dio salianna sauān sibarrun, dibato' bata-batanmi to ganna' bilaŋanna dio birīŋa sulīŋ pada dua.

Kasallemi to sanda karua, lobo'mi garaganna to ganna' bilaŋanna.

Apa nene'ta manna Datu Laukku' ma'rupa tau.

Pada umposaŋami saŋanna to sanda karua, pada umpogantimi pa'gantiananna to ganna' bilaŋanna.

Disaŋami Datu Laukku', diganti Datu baine, disaŋami Allo tiranda, nene'na ipo.

Disaŋami Lauŋku, nene'na kapa', disaŋami Pọŋ 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 paonanan = the centre of the all-covering roof, the zenith of the firmament.

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

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

Pọŋ Pirik-pirik = Lord Small Windmill; pirik-pirik is a small windmill used to drive away the paddy birds from the ricefields, and see 554.
426 Then he returned from the place where the sun descends,
thereon he went back from the region where the shining one sinks down.
427 He reached the centre of the firmament,
he arrived forthwith at the highest part of the all-covering roof.
428 Puwâ Matua, with Era 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.
429 A utensil like an earthen cooking pot was made for the pure gold,
a basin of hard earthenware was shaped for the unalloyed gold.
430 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.
431 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.
432 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.
433 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.
434 They reached maturity,
the forms of the ones whose number was complete, developed fully.
435 But only our ancestress, Datu Lauku', had the form of a human being.
436 Each of the eight had a name,
each of the ones whose number was complete, received his other name.
437 The first was called Datu Lauku', and her other name was Datu
Baine,
the second was named Allo Tiranda, he was the creator of the tree of
poison.
438 The third was called Lauñku, he was the parent of the cotton,
the fourth was named Pûrîk-pûrîk, he was the creator of the rain.
439 Disanjam Menturiri, nene’na manuk,
disanjam Manturini, nene’na tedoŋ.
440 Disanjam Riako’, nene’na bassi,
disanjam Takkebuku, nene’na bo’bo’.
441 Aunna to sanda karua naambo’ Puaŋ Matua rokko tikallebona lombok,
osĩŋna to ganna’ bilaŋanna nasioran To Kaubanan rokko tikallebona
tanete.
442 Sanda boŋinna tuo nasanmo disanjamna kaju,
lobo’ nasanmo tanan-tananan.
443 Denmo nene’na talaŋ, denmo nene’na kalosi, denmo nene’na punti,
denmo nene’na induk sia mintu’na den nasanmo lan kapadaŋanna.
444 Nene’ mendeatanta Datu Laukku’ naulaŋ rampanan kapa’ tama to’
ben’ kumpaŋ,
nabalajanni pa’sullean alo tama to’ kulo’.
445 Lanmi to’ kaluku siajun sirampanan kapa’ Bonga Laŋi’na,
sipakuleasan pa’sullean alo Datu muane.
446 Mentambenmi Allo tiranda lako kaju todiŋ,
umpakulea’mi pa’sullean alo lako kaju lando samara.
447 Nakua: Nakasalle dadiŋku dio kaju todiŋ,
nalobo’ garaganŋku dio kaju lando samara.
Anna te’bakki liteku Datu Laukku’, napatamai tambila tua,
anğku direre’ sola lempuŋan api, anna kalonŋdai boba, anğku dipale’ke’
giu-giu.
448 Napatajanan bataŋ dikalena saŋseraŋku Datu Laukku’,
naparandanan bataŋ dikalena saŋseraŋku Datu Laukku’, ke den to
la pateŋko lulu’.
449 Napatajanan tondon to bataŋna saŋpa’duanaŋku Datu Laukku’,
ke la den salaga mennopaŋ.

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439 In strophe 466 the progenitor of the fowl is called *Puaŋ Maro* = Lord Who Is
Frenzied; *maro* = mad; the frenzy of animals; *maro-maro* = 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.

440 Riako’ also *Datu Diako’* = the progenitor of iron.
*Takkebuku* = Having no Kernel; comes from *tangkebuku* = having no core.

444 nabalayanni = he bound her with a liana; *balayan: a moderately thick liana.

446 mentamben = to lay one’s leg over someone.

447 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 Puafj 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 Lanj'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."

*saiaga mennopan* = harrow that breaks things down.
Nakuannamo Launjku:
La mentambenmo' aku tama randanna bela' umpokaa' malompona padaŋ.

Anna kasalle dadiŋku, nalobo' garagaŋku,
arksu kendek membua gaun, aŋku laŋjan menta'bi salebu'.

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

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

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

Aŋku lan baka disura' unnarranni saŋiananŋku,
aŋku lan tumballan diangilo uŋkorok saŋpa'duanaŋku.

Naalami sambo boko'na saŋserekaŋku Datu Laukku',
naalami rindiŋ tiŋajona saŋpa'duanaŋku.

Narindinari datiuna aŋin,
natampaŋan maa'đika darinari.

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

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

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

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

Dipalumokkonmi lalanna tama sauau sibarruŋ,
dipatuetemeta ta'guliŋanna tama sulin pada dua.

454 maa' 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 *Launku* 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.”

“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.”

“My group member, *Datu Laukku*, 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.
94

THE MEROK FEAST OF THE SA’DAN TORADJA

463 Sule lanmai sauan sibarruŋ,
tibalik lanmai sulin pada dua, ma’kadami kumua:
464 Dendaka kitaŋ katotok-totok, Puaŋ!
465 Moi penduanaŋkan sule tama sauan sibarruŋ,
moi pessaŋajokakan tibalik tama sulin pada dua,
dendaka kitaŋ katotok-totok,
dendaka kitaŋ katambuli-buli!
466 Disaŋami Puaŋ Maro:
Nakuamo Puaŋ Maro:
La metambenmo’ aku lanjan taŋkena lamb’a, sipentambenan manuk
bu’tu iliku, Landokolloŋ,
lå umpakulea’mo’ pa’sulleen allo lanjan lolosu poriŋan, sipakuleasan
pa’sulleen allo Landobaroko.
467 Dadimi tallo’ siannanan dao taŋkena lamb’a,
komboŋmi amburaŋ sanda karua dao lolosu poriŋan.
468 Dadimi pantan ma’laen bulu dao taŋkena lamb’a,
komboŋmi ma’rupa-rupa dao lolosu poriŋan.
469 Ia uainna lotoŋ: suru’na rampe matampu’,
sara’ka’na kabotoan kull’a dio to diponene’.
470 Rame tasak: suru’na tetean tampo,
sara’ka’na pesunagan banne sirenden.
471 Ia karuruŋ: suru’na ma’bala tedoŋ,
sara’ka’na ma’paŋkuŋ karambau.
472 Anna makamban marapuan tedoŋ dipotulak bala,
anna masirri manapa’ tedoŋ dipotandi kala’ka’.
473 Ia koro, iamo ia suru’na to pekoloŋ kuse lako tutunna lalan,
iamo ia Sara’ka’na pande bualan napoparamae.

466 Landokolloŋ = She Who Has a Long Neck.
Landobaroko = She Who Has a Long Throat.
467 amburaŋ = spawn of a fish.
468 tetean tampo = the act of going across the dyke of a ricefield.
470 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 stabiling the buffaloes.
473 to pekoloŋ 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.
napoparamae = with which they play; paramae is a variant of paramai, cp.,
Malay pêrmai.
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, Landokollon, 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 komboŋ 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 Maŋkamma’, san’ka’ beloŋ-beloŋanna ke’te’ tallu eten̄na, nakendek membua rara’, nalaŋjan menta’bi bulaan.
Ia uainna busa’ sikambi’ lumbaa laŋi’, ke bendanni paraŋka dialuk.
Ia bullau napopakuli ura’ to makaju laŋkan, napopetaŋka’ ura’ to maossa’ manuk-manuk.
Ia buri’, iamo napaniŋoi anak dipayuŋi, napatakinni tampa to Darru’, napaselle’i pa’komboŋ to Balanda.
Ia dukamo urra’ta’ kasembaŋanna lan taŋana laŋi’, iamo ullaŋkanni sanda salunna lan masuaŋgana to paoŋanan.
Nakuamo Riako’:
La mentambenmo’ tama batu lauluŋ, la umpakulea’mo’ pa’sullean allo tama kunila’ kalle-kallean.

kombon marapuan = the extensive cultivation; it refers to the cultivated area belonging collectively to the whole clan house.
masirri = dreadful, frightful.
indo’: the full form is to 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.
Datu Maŋkamma’ is the name of the ancestor of the leaders of the rice cultivation; he is also called Karaen Ma’loko-loko = Silent Lord. Both ma’loko-loko and kamma’ mean to be silent. The Makassarese word Karaen occurs occasionally in South Toradja proper names, for example, Karaen Dua, Ne’ Karaen. Makaraen, the parallel of ma datu, means noble, illustrious.
lumbaa laŋi’ = bamboo erected heavenwards. At the bua’ 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.
to makuyu laŋkan = 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.
napaniŋoi anak dipayuŋi = with which the young people of high rank play; this refers to cock fighting: anak dipayuŋi = 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 Mankamma', 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.”

The idea in this strophe is of judgement arrived at by a cock fight; urra'ta' kasembanganna = settling finally by means of a trial.
Anna kasalle dadinya lan batu laulu, nalobo' garagaŋku lan kumila' kalle-kallean.

Anku tilu'bak sisama rinding, kutili'bak ten usuk penamile.

Kusule tama sauan sibarrun, kutibalik tama suliŋ pada dua.

Kukomboŋ tonapa londoŋna, kudadi indo' simanhkoro.

Manturini mentamben laŋsan kalandon buntu sipentambenan Laelo', umpakulea'ni pa'sullean allo laŋsan patioranna tanete.

Dadimi Tandukuaka', dadimi Tandukpaku.

Anna makamban marapuan dao kalandon 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 eterŋa.

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

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

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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."

Mantzurini 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."
Apa ma'kada Takkebuku kumua:
Tae' nala lobo' garagan'ku lan tumballan diangilo.

Ma'kadami Puaŋ Matua kumua:
Na umbamo la munii mentamben nakita inaammu?

Nakua: La mentambenmo' rokko randanna limboŋ, kusitaranak lombu masakka' ,
la umpakulea'mo' pa'sullean allo rokko tetukna minaŋa, aŋku sisaladan tana madarindirìj.

Aŋku taŋ tipodo' lolo,
aŋku taŋ sumpu uaka' .

Anna sumarre lobo'ku,
ma'kaŋda-kaŋda daunku.

Anna boka' mainnakina' Poŋ Pirik-pirik dio mai taŋkena gaun,
anna balubu taŋ sore-soreina' Landolentek dio mai kurapakna taŋke salebu' .

Apa iamo susu mammi'ku,
iamo panoran kasalleku.

Aŋku dendek membua rara' makamban marapuan,
aŋku laŋnan menta'bi bulaan masirri manapa' .

Anna popakkanna' taŋkean suru' dio sānserekāngku Datu Laukku' ,
naposumallan'na' tetaŋan lindo sara'ka' dio sānpa'duanaŋku.

Anna popamuntu marendēn'na' sānserekāngku Datu Laukku' ,
anna pobajak sae lakona' sānpa'duanaŋku.

Manda'mi lan rampanan kapā' Datu Laukku' ,
bintinmi lan pa'sullean allo.

Dadimi buanna rampanan kapā' sānbua bannaŋ,
takkomī kamaseanna pa'sullean allo sānkaju loli.

Kasalle dadinnā,
lobo' garaganna.

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498 *sumarre* = luxuriant as *sērai* grass: it is a *um-form* of *sarre* = *sērai* 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. 

503 *anna popamuntu marendēn'na' Datu Laukku'* = then shall I be as a piece of durable, magical hard iron of a roasting dish for *Datu Laukku'; pamuntu* = piece of wrought iron. 

504 *bayak* = the part of the steel of the blade of a knife or a sword that is slightly whiter.
494 But Takkebuku said:
“My form will not develop well in the carrying basket on which a wave-shaped pattern is cut.”

495 Then said Puang Matua:
“What are thy thoughts as regards entering into a marriage?”

496 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.”

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

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

499 “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.”

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

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

502 “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.”

503 “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.”

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

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

506 He reached maturity, his form developed fully.
Umposaṇami sa̱ṇanna Manturino,
umpogantimi pa’gantiananna Datu muane.

Kammami la ma’dulu nene’ mendeatanna teko̱nj, 
dio̱ṃi la sitinti gantian to dolo kapua̱ṇanna karambau.

Umbalia̱ṇomoni batu ba’ta̱ṇ̣na Menturino,
umbibi’mi kara̱ṇan inaanna Datu muane.

Rumampanni kapa’ tama to’ batu to̱jkon,
umpakulea’mi pa’sullean allo tama to’ taba̱ṇ tua.

Sirampanan kapa’ Tumba’ Sulotaba̱ṇ.

Manda’mi lan rampanan kapa’ Menturino,
bintinmi lan pa’sullean allo Datu muane.

Dadimi buanna rampanan kapa’,
takkomi kamaseanna pa’sullean allo.

Kasalle dadinna, lobo’ garaganna umposaṇami sa̱ṇanna Tumba’
Bena’kump̣ṇ, 
umpogantimi pa’gantiananna Datu baine.

Narampananmi kapa’ To Tanara̱ṇga,
napakulea’mi pa’sullean allo Datu muane.

Manda’mi lan rampanan kapa’,
bintinmi lan pa’sullean allo.

Dadimi buanna rampanan kapa’ titanan tallu,
takkomi kamaseanna pa’sullean allo samba’ batu lalikan.

Kasalle dadinna,
lobo’ garaganna,
pada umposaṇami sa̱ṇanna,
pada umposaṇimi pa’gantiananna.

Disa̱ṇami Kundaila̱ṇi’, diganti Datu baine,
disa̱ṇami Kundaitetuk, diganti Datu baine,
disa̱ṇami Kundaibubun, diganti Datu baine.

Madara̱ṇpa to ditampa tau natiro lindo Pua̱ṇ Matua sola Arra̱ṇ dibatu 
lan taŋ̣na laṇi’,
matalantarpa to sanda raŋ̣ka’na natontoŋi rupa To Kaubanan sola 
Sulo Taroŋ̣ko malia’.

508 dio̱ṃi = it was with a small difference; literally, it was underneath.
510 taba̱ṇ 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 tumba̱n = to spring up; to tumba̱ṇ 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 tumba̱n. 
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’ Kumpaan, and her other name was Datu Baine.

To Tanarangga 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, 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 Tarotjko Malia’, observed that the ones whose limbs were complete were still scarce.

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bena’kumpaan = bending down benz tree; it is a kind of ironwood tree.

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
Umpatiaŋka'omi bate lentekna Puaŋ Matua rokko kalambunan allo, umpatirimbami pessoenanna To Kaubanan rokko kabotoan kulla'.

Usseno tingimi bulaan matasak dioŋ kalimbuŋ boba, unnemboŋi nane' taŋ karauan dioŋ to' mata uai.

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

Suleomi Puaŋ Matua dioŋ mai kalambunan allo, tibalikmi To Kaubanan dioŋ mai kabotoan kulla'.

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

Dadiomi anakna sauan sibarrunŋ titanan annan, takkomi kamaseanna suliŋ pada dua ganna' bilaŋanna.

Aunna to titanan annan nabuanyi Puaŋ Matua rekke ulunna laŋi', osiŋña to ganna' bilaŋanna napirikmi To Kaubanan rekke karopokna pandan matari' allo.

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

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

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

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

_531 Pande Manaraŋ_ = Master Carpenter.
_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 sirih 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.

Then 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.
Ma’pentallunna disaŋami Pande Pandita, diganti Datu muane.
Ma’penna’pa’na disaŋami Pande Pataŋa’, diganti Datu muane.

Ma’pellimanna disaŋami Pande Nunu, diganti Datu muane.
Ma’pennannanna disaŋami Kambunolaŋi’, diganti Ta’duŋ Kaissanan.

Malemī To Tanarangga rekke ulunna lan’i ulllelę kaju pitu taŋkena, pitu daunna, unnuaseimi kaju pantan rupa daa karopokna pandan matari’ allo.

Soŋkami kaju pitu taŋkena, pitu daunna, tiboŋso’mi rokko to’ mata uai.

Pusa’mi batu ba’taŋna To Tanarangga, kaliili karaŋā inaanna Datu muane.

Sulemi To Tanarangga daa mai ulunna lan’i, tibalikmi Datu muane daa mai karopokna pandan matari’ allo.

Malemī mekutana londoŋ lako Puaŋ Matua, tibalik mekutinti masiaŋ lako To Kaubanan.

Nakua: Maŋkamo’, Puaŋ, ulllelę kaju pitu taŋkena, pitu daunna daa ulunna lan’, apa tiboŋso’ ia rokko liku mandalan, maŋkamo’ unnuasei kaju pitu ma’laen rupa, apa tiranduk ia rokko to’ mata uai.

Ma’kadami Puaŋ Matua kumua:
La taŋ tiboŋso’raka rokko liku mandalan, natae’ nariai taŋkean suru’, ma’tundu malesomi To Kaubanan kumua:
La taŋ tirandukraka rokko to’ mata uai, natae’ nasaladanni tetaŋan lindo sara’ka’.

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532 Pande Pataŋa’ = The One Who Is Capable of Skilful Planning.
533 Pande Nunu = The One Who Can Observe Well.
Kambunolaŋi’ = 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 Kambunolaŋi’, give their possessors demigod status in the firmament, for example, Aruŋlaŋi’ = King of the Firmament; Lai’ Datulaŋi’ = 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, Saroŋallo = Hat of the Sun; Ranteallo = Plain of the Sun.
Ta’duŋ Kaissanan = Renowned Hat.

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

533 The fifth was called *Pande Nunu*, and his other name was *Datu Muane*. The sixth was called *Kambunolani'*, and his other name was *Ta'dün Kaissanan*.

534 *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.

535 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.

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

537 *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.

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

539 "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."

540 Then said *Puq̤ 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?"

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*Bulukuse* = Lord Marsupial Hair; *Poq Pusa'banannya* = Lord Whose Threads are Disarranged, and *Poq Lamemme' = Lord Gentle One. *Poq 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 tāŋkean suru', mabaŋko ia nasaladan tetaŋan lindo sara'ka'.

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

Nakuamo Puaŋ Matua:
Su'pimi ampo anakna Puaŋ Maro, alami mimi' kandaurena rī'tik, iamo manuk ma'bulu tīngi.

Ammu pasiindo'i likaran biaŋ dio to'na kaju pitu tāŋkena, pitu daunna, ammu pasiadaladanni kolikan tille tanete sola pioŋ marapuan.

Siindo'mi likaran biaŋ, sisaladanmi kolikan tille tanete.

Nariami tāŋkean suru', nasaladanmi tetaŋan lindo sara'ka'.

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

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

Maran temi buntu karua, lappa’mi tanete ganna’ bilaŋanna.

Dipabendaranmi patoŋkon a’pa’ dao buntu karua, dipatunannanŋmi lentōŋ ganna’ bilaŋanna dao tanete siannanan.

Bendaranmi patoŋkon a’pa’, tunanannanŋmi lentōŋ ganna’ bilaŋanna.

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?”

Puañ Matua replied:
“Take two or three of the progeny of Puañ 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 masuangana to paŋanan.
553 Uŋkandemi ade’ taŋ torakna api bu’tu ibatu,
untimbu’mi taŋ lupa’ tarunona kalamban-lamban.
554 Pada umpokalo’mi kalo’ kadaaŋna,
ditolloimi uainna Poŋ Pirik-pirik.
555 Kasalonoŋ-saloŋmi ade’ To Tanaranγa tama rampe matallo,
lumiŋka-miŋkami Datu muane tama kadellekan kulla’.
556 Naraŋimi ade’ paŋlaa tedoŋ nene’ mendeatanna bai lanmai batu lauluŋ,
tolloŋ kasube rara’na,
natandiŋ taliŋami ade’ paŋkambi’ karambau meniŋji lanmai kumila’
kalle-kallean to dolo kapuaŋanna bonde massongo bisara,
tiumba’ ka luŋkuŋ bulaanna.
557 Napatiroanni ade’ To Tanaranγa.
558 Naalami ade’ To Tanaranγa 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’,
narandukkammi bontoŋ malolaŋan dao lenoŋ 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’ Kambunolali’ Kundailaqi’,
napakulea’imi pa’sullean allo Ta’duŋ Kaisanan Datu baine.
562 Narampanannimi kapa’ Pande Pataŋja’ Kundai Tetuk,
napakulea’imi pa’sullean allo.
563 Narampanannimi kapa’ Pande Paliuk Kundai Bubun,
Pande Nunu rumampan kapa’ tama padaŋ di Illin.

552 garu’ga’ = rocky hollow.
554 uainna Poŋ Pirik-pirik = the liquid of Poŋ Pirik-pirik; i.e. the rain.
563 maillin = 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 Poŋ 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'duŋ Kaisanan entered into a union with Datu Baine.

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

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

565 Rumaman iâ kapa' tama padaŋ di Ilin,
sirampanan kapa' Tumba' Bollan, to ponto litakan, to galled karauan.

566 Dadimi anakna saŋajoka tedoŋ,
takkomi kamaseanna pa'sullean allo saŋbasseean samban.

567 Kasalle dadinna, lobo' garaganna,
umposaŋa saŋanna, umpoganti pa'gantananna.

568 Bunga'na disaŋami Datu Bakka', diganti Datu muane,
ma'penduanna disaŋami Poŋ Malaleoŋ, diganti Datu muane.

569 La dibajuimi baju sielle'na patoŋkon a'pa',
là didodoimi dodo saŋkalama'na lentoŋ ganna' bilaŋanna.

570 Alukna papa dirassa, beloŋ-beloŋanna tarampak ditonoranni.

571 Dilau' eranmi paŋalukanna patoŋkon a'pa',
dipasiteŋke pelalanmi saŋka' beloŋ-beloŋanna lentoŋ ganna' bilaŋanna.

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

573 Dilando lalannimi bane' sumomba matallo,
dialami daun sumomba lu rekke.

574 Dilando lalannimi bolu kaju sitammu ura'na,
dialami kalosi ponno issinna, kapu' ma'lumpa bumbuljan.

575 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 Saŋalla' territory, the term siel'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.

to galled 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.
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.

He concluded a marriage in the Land of Ilin, he married Tumba' Bollan, the one who wore an armband of clay, the one who had an anklet of alloy as an ornament.

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.

Then they reached maturity, their forms developed fully, each had his name, and each received his other name.

The first was called Datu Bakka', and his other name was Datu Muane, the second was named Pong Malaeon, and his other name was Datu Muane.

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.

The offering rites for the closely-laid roof covering, the required adat performances for the regularly placed edge of the roofing.

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.

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.

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.

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.

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 ojan,
dipabendanmi kaju tan dipelolokki.

Dilando lalannimi sarita to lamban,
dilaka pa'taunanni maa' to unnoroŋ.

Dilando lalannimi gajaŋ ditarapaŋi,
dilaka pa'taunannimi kandaure salombe'.

Dilando lalannimi ianann sanda rupanna,
dilaka pa'taunannimi baraŋ apa mintu' sola nasarŋ.

Randukmi disu'pi ampo anakna bai bu'tu ibatu,
dialami mimi' kandaurena bonde ombo' rikumila'.

Dirarami patoŋkon a'pa',
diterakmi lentoon ganna' bilaŋanna.

Sundunmi rekke lolokna alukna papa dirassa,
upu'mi laŋŋana pendaunanna saŋga' beloŋ-beloŋanna tarampak
ditonorranni.

Apa baruŋ-baruŋ maa'pa ade' tipamulanna lan taŋŋana laŋi',
garu'ga' doti laŋŋi'pa lan una'na to palulluŋan.

Umbaliyananmi ade' batu ba'taŋna Puani Matua lan taŋŋana laŋi',
umbibi'mi karaŋan inaananna To Kauбанan lan masuŋangana to paŋsanan.

Dilando lalannimi ade' Pande Patarŋa', Pande Paita,
dilaka pa'taunannimi Pande Manaran, Pande Paliuk.

Lindomi sanda lindona Pande Manaran, Pande Paliuk,
tasikmi batu rupanna Pande Paita, Pande Patarŋa'.

585 païta = seer; a person who can read all kinds of things from the constellations, who knows what the future will bring. In Buginese and Masasase, ita = to see; in Sa'danese, it is kita.

586 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 Puan 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.
Ma'kadami Puan Matua kumua:
La ungara'aki' banua bassi inde tan'ana la'ni',
la umpabendanki' a'iri bong'a ura'na lan una'na to palullu'nan.

Dipabendanmi ade' banua bassi lan tan'ana la'ni',
dipatunannanmi ade' a'iri bong'a ura'na lan una'na to palullu'nan.

Ma'kami banua bassi lan tan'ana la'ni',
sundunmi a'iri bong'a ura'na lan una'na to palullu'nan.

Umpatuka'omi pa'ba'tan'an Puan Matua lan tan'ana la'ni',
umpasolo'omi pa'inaan To Kaubanan lan masu'angana to pao'anan.

Diranteimi ade' buntu karua lan tan'ana la'ni',
dilappa'imi tanete ganna' bila'annya lan masu'angana to pao'anan.

Dialammi kalo' daa mai ulunna la'ni',
ditebakammi palempaq daa mai karopokna pandan matari' allo.

Marantemi buntu karua,
lappami tanete ganna' bila'annya.

Kombo'omi uma ma'kambuno lumu',
marantemi panompok doke-dokean.

Disan'ami Tandu Siulunna La'ni',
digantimi Mina'ja To Palullu'nan.

Dite'komi Tandu Siulunna La'ni',
dibatakannimi Mina'ja To Palullu'nan.

Apa mennuaka'mi ade' tama Tandu Siulu sendana sugi',
memparompo'omi ade' tama Mina'ja To Palullu'nan kaju mentan'ke ianan.

Ussang'a'omi ade' tenko bulaan uaka' barinni'na sendana sugi',
urrupukmi batakan rau-rau umparompo'na kaju mentan'ke ianan.

Randukmi ade' dia'ka' lan'nan kalanda buntu nene' mendeatanna sendana sugi',
tipamulannami ade' disakka' lan'nan patioranna tanete kaju mentan'ke ianan.

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592 *dialammi 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 *dibatakanan =* dite'k =* 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.
599 *kalandona buntu =* the height of the mountain.
587 Said Puaŋ 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 Puaŋ 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, padionmokan tmpokna minaŋa tua.

Kipoli'mora kaleki, andi' kilendu' tama uma ma'kambuno lumu' uaka' barinni'ki,
tembomora malempaŋ tama panompok doke-dokean umparompoŋki.

Namalolomora rokko maririnna litak uaka' barinni'ki, namalambu'mora rokko to kebali'bi' umparompoŋki.

Na:lai kalimbuŋ boba,
napolalanni to' mata uai.

Pa iamo la susu mammi'na uma ma'kambuno lumu' tu kalimbuŋ boba, iamo panoran kasallena panompok doke-dokean tu to' mata uai.

Kendekmi ade' burana Tanduŋ Siulu, laraŋanmi ade' lupa'na Minaŋa To Palulluŋan.

Apa taŋ ponno suka'na ade' burana Tanduŋ Siulu, taŋ lempaŋ kararona ade' lupa'na pananda uai.

Randukomi umbaliöan batu ba'taŋna Puaŋ Matua, diojomi umbi'bi' karaŋan inaanna To Kaubanan.

Ulando lalanniomi bulaan matasak rokko kalambuan allo, ullaka pa'taunammi nane' taŋ karauan rokko kabotoan kull'.

kipoli'mora kaleki = we shall brush ourselves out of the way.
bura = foam.
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.
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.

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."

It said:

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

"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."

"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."

Then it took the unfailing well as its path, thereon its way became the welling-up spring.

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.

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.

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.

Then Puan Matua again brought his innermost being into movement, To Kaubanan, there below, again brought the kernel of his inwardness into action.

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 tiŋgimi diọŋ kalimbuaŋ boba bulaan matasak, naemboŋ pinamasak diọŋ to' mata uai nane' taŋ karauan.
612 Ponno sepu'nami Puaŋ Matua bulaan matasak, lempan karopi'nami To Kaubanan nane' taŋ karauan.
613 Lumokkonmi lalanna, tumetemi ta'guliananna.
614 Dibolloan barra'omi tama sauan sibarruŋ bulaan matasak, dibaku amboranomi tama sulir pada dua nane' taŋ karauan.
615 Dadiomi anakna sauan sibarruŋ saŋajoka tedoŋ, takkomi kamaseanna sulir pada dua saŋbasseean samban.
616 Kasalle dadinna, lobo' garaganna, umposaŋami saŋanna, umpogantimi pa'gantiananna.
617 Disaŋami Datu Meŋkamma' misa', disaŋa Karaŋ Ma'loko-loko misa'.
618 Ŭŋkambirammi pemali sanda saratu' Tanduŋ siulu, unniŋkorammi saŋka' aluk penduan riu Minaŋa to palulluŋan.
619 Ponno suka'nami pole burana Tanduŋ siulu, lempan kararonami lupa'na Minaŋa to palulluŋan.
620 Iamo nene'na to ditanan indo' to'o, iamo to dolo kapuanchanna to diranduk paŋlaa padaŋ.
621 Umbalianammi batu ba'taŋa Puaŋ Matua lan taŋjana laŋi', umbi'bi'mi karangan inaanna To Kaubanan lan masuaŋgana to paŋjanan.
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 Puaj 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 Karaen 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 Puaj 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 pañalukanna banua bassi, dipasilau’ eran, dipasitete malaa’mo sanña’ beloñ-beloñanna a’riri bönga ura’na, dipasitenke pelalan.

Randukomi disu’pi ampo anakna manuk, diala mimi’ kandaurena ränka’ dipeañla’.

Randukomi disu’pi ampo anakna bai bu’tu ibatu, diala mimi’ kandaurena bonde ombo’ rikumila’.

Randukomi pole disu’pi ampo anakna tedeñ ma’buļu aluk, diala mimi’ kandaurena karambau massongo bisara.

Dilando lalannimi sarita to lamban, dilaka pa’taunannimi maa’ to unnoroŋ.

Dilando lalannimi gajañ ditarapaji, dilaka pa’taunannimi kandaure salombe’.

Dilando lalannimi patoko ma’dandan, dilaka pa’taunannimi rara’ tiku ikolloŋ.

Dilando lalannimi pole tallaŋ ma’lampara rara’, dilaka pa’taunannimi ao’ ma’buku bulaan.

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

Dilando lalannimi bolu kaju sitammu ura’na, dialami kalosi ponyo issinna, kapu’ ma’lumpa bumbuña, tagari sañujun.

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622 *bulu* = thin bamboo; with long straight internodes.

623 *dipasitenke pelalan* = it is held from one rung of the ladder to the other; *dipasilau’ eran* = it is done from one step to the other; it is done gradually. *(lau’ eran)* = step of a stair.

623 *ränka’ dipeañla’* = 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 Dilando lalannimi tallu baso'na,  
dilaka pa'taunannimi pusuk.
634 Bendanmi osokan o'san,  
tunannam'ni kaju ta'n dipelolokki.
635 Tipandanmo lannya,  
bendanmo ao' disulela.
636 Randukmi diboro'anni nene'na manuk,  
dio'ni dikadaan'ni to dolo kapananna kanuku diarru'.
637 Ia loto', suru'na rampe matampu' dio to diponene',  
si popatu patu boro'na, sipoko'lo' kalo' kadaan'na.
638 Ia karurut, suru'na ma'bala te do',  
sara'ka'na ma'bono' karambau,  
si popatu patu boro'na, sipoko'lo' kalo' kadaan'na.
639 Ia rane tasik, suru'na teteran tampo,  
ai sella' mabusa baba'na sikambi' kalanda buntu dio to ditanan indo'.
640 Ia koro, manukna to peko'on kuse,  
napoparamae lako tutunna lalan, ke den manuk-manuk nakamali'ni.
641 Ia uran-uran, suru'na kombo'n marapuan,  
ia bullau, iamo napopakuli ura' to makju lannya.
642 Ia pute, iamo sirondo'n lumbaa laji',  
ke bendanmi para'ka dialuk.

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635 *lannya* is a kind of roasting spit consisting of a bar of wood or bamboo laid  
on small poles placed crosswise against each other.
640 *manuk-manuk nakamali'ni =* they are perturbed because of the actions of the  
birds; bad omens are deduced from the flight of birds, or the sounds they make.
632 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.

633 A long journey was made, in order to obtain rattan, and the unfolded young leaves of the sugar palm were acquired.

634 Then the fronds for shade were stuck in the ground, branches with the leaves on were set upright.

635 Then the bar was stretched out on the small poles, thereon the pieces of thick bamboo, laid crosswise on each other, were set up.

636 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.

637 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.

638 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.

639 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.

640 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.

641 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.

642 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 napatakinni panampa to Daru', anak dipajuŋi napopaniŋoan, iamo dipaselle'i pa'komboŋ to Balanda dio anak dipajuŋi, napoparamae.

644 Randukomi diboroŋannini nene' mendeatanna bai bu'tu ibatu, dioŋomi dikadaaŋannini to dolo kapuaŋanna bonde ombo' dikumila'.

645 Ia bai bu'tu ria mambu, ia bonde ombo' to' tille malulun,

tojaŋ ade' tandonnara lalan to'o, sambali' ade' mata kalambahanan.

646 The meaning of this strophe is that these pigs cannot be used for the offerings.

647 Apa la tojaŋraka, nala pusa boroŋna, la sambalinraka, nala ompon kadaaŋna?

648 Pamuso' = that which is shaken; i.e., the kapok from which the seeds are removed by shaking it.

648 "that agitated by the gods", and "the channel in the field dug by the lords", are the rivers which were dug by the gods.

648 "like a parakeet", refers to the habit of parakeets of flocking together.

649 Iamo bai pebuŋkaŋan, iamo bonde pekarakkaŋ, tojaŋ tondonna lalan, sambali'na mata kalambahanan.

650 Taŋ la kumpaŋ tama kapemalan, taŋ la kumbaa' tama kapa'urande-rande-an.

651 Biasa ia nabuŋak to mendaun sugi', malute ia natapai to mentaŋke ian.

652 Ia bai bu'tu ibatu, iamo ia kumpaŋ tama kapemalan, ia bonde ombo' rikumila', iamo kumbaa' tama kapa'urande-rande-an.

653 Randukomi diboroŋannini nene'na tedoŋ, dioŋmi dikadaaŋannini to dolo kapuaŋanna karambau.
643 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.

644 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.

645 The pig which comes out of the alang-alang grass, is black and woolly, the swine that comes forth from the reeds, is sway-backed.

646 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.

647 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?

648 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.

649 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.

650 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.

651 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.

652 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.

653 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.
Ia tanduk bibaŋ, iamo suru'na rampe matampu' dio to diponene', disaŋkin bambalu tesek, dila'ka' tualle matua dio sendana døŋka.

Ia sambo ra'tuk, tedaŋna ia burake manakka, nasurusun bataŋ dikalena.

Ia tando̱̱k tĩŋke', tedaŋna to peduduṉ̱ tanduk, karambaunna to perande salaŋka', nasurusun bataŋ dikalena.

Ia sambao', iamo tedaŋna to ponto litakan, natidakan bataŋ dikalena, anna dundu pindan, nairu'i suke bulaan, nasule saŋsali sone' laŋi' kalua'na.

Ia todi, tedaŋna datu Itan diPalopo, nasurusun bataŋ dikalena.

Ia boŋa tasak, tedaŋna puaŋ, nasurusun bataŋ dikalena, sirondoŋ sendana laŋoŋ dioŋ rampe matampu', sirondoŋ sendana boŋa lan rampe matallo.

Ia pundu paresa', tedaŋna to kandean bassi, ia tedaŋ ma'lila tabaŋ.

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This buffalo is slaughtered at the ma'tomatua or ma'nene', or maŋeka', the offering to the ancestors taken to the neighbourhood of the rock grave.

**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 Toradja’s van de Sa’dan-, Masuppu'- en Mamasa-rivieren”, 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.

**tĩŋke’:** 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' padan 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 tando̱̱k pesaŋle bai = 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 salaŋka’ and da'dak. It has a small neck and widens towards the bottom.

At the la'pa' padan feast, the offering gifts of one of the offerings are laid on this basket by the to menani.

**saŋsali sone’ laŋi’ 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.

Verh. dl. 45
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. *GandOY* = drum; it is the figurative description of the *to minaa* = those who know the offering ritual and can recite the offering prayers. *para�KA* = forked branch; *para�KA sada�* = 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.
It is bound to the great stone,
at the side of which a *laŋsat* tree is planted on the great field.

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.

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.

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.

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.

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.

Perchance I have been at fault regarding the mutual relationships,
mayhap I have been incorrect in respect of the mutual connections.

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.

Let me then surrender it to thee, *Puaŋ 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'.
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.

The buffalo with skin befitting the offering rites, the kerbau with hair suitable for the adat performances.

That is the one before which Kambunolanj', 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.

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.

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.

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.

Then Datu Bakka stiffened his back, and would not hack down the bamboo for the roasting spit, then the backbone of Pon Malaleonj was unbending, and he would not stick in the ground the fronds for shade.

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.

Their group members did not wish to do so, the ones with whom they were bound in one community, refused.

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?"

Then Pon Malaleonj 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?"
Ma'kadami sañserekanna kumua:
Toñan ia nasaritibussanan to dolo kapuañanta lanmai suliñ pada dua,
apa ma’lalan ba’tan iko to dolo kapuañammu.

Rumampan kapa’ tama padañ di Illin, urrampanni kapa’ to ponto
litakan,
sipakuleasan pa’sullean allo to gallañ karauan.

Nokami dipotedoñ todoñ uma Datu Bakka’,
Tañ ma’dinmi dipokarambau tempe’ Poñ Malaleoñ.

Dioñ bangmo ia matoro pondok,
enne’mo ia mauatañ kaju boko’.

Bendammi tarian pempiñu lan tañana lañi’,
tunannañmi pandan dipamaroson lan una’na to pañanan.

Siukkunan, ditalo Datu Bakka’ sola Poñ Malaleoñ, tañ nasaña duka,
sipakoko, ditalo Datu Bakka’ sola Poñ Malaleoñ, tañ nasaña.

Dipato’doi uai, ditalo, tañ nasaña,
dipadioan bamba masiñki’, tañ nasaña.

Silondoñan, ditalo, tañ nasaña,
randukmi dipa’paran tekken to ditanan guliñ.

Bendammi tutuñan dama’,
tunannañmi tendanan ma’lana-lana.

Buntu sitarru’mi sulle to gandañ,
guliñmi Tarasu iLañi’.

Siparakusammi allo melambi’ lan kapararian.

683 This strophe says that Datu Bakka’ and Poñ Malaleoñ 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
hat to be determined by the final trial — war. In olden times, these trials were
not infrequent.
687 dipadioan bamba masiñki’ = 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 Ilpin and concluded a marriage with one who wore an armband 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 iLani' went to mediate.

Then the morning of the battle was decided upon.
Dialami lan allo melambi’ tinaunna Datu Bakka’ sola Poŋ Malaleoŋ, dirintakmi lan kulla’ kamammuran.

Naballakmi Tarasu iLaŋi’ sanda salunna, nasareseimi ta’pa’ malesona.

Lumbanŋi pole lan ta’ka’ Datu Bakka’ sola Poŋ Malaleoŋ, dipotedoŋ teñoŋ uma, dipokarambau tempe’.

Umbaliananomini batu ba’tañna Puaŋ Matua lan taŋhana laŋi’, umbibi’mi karañan inaanna To Kaubanan lan masuñgana to pañoñanan.

Belanna ta’e’mo la narampanni kapa’ Datu Bakka’, taŋ denmo la napakulea’i pa’sullean allo Poŋ Malaleoŋ.

Ungaragami tau-tau litak Puaŋ Matua lan taŋhana laŋi’, untampami Potto Kalembaŋ To Kaubanan lan masuñgana to pañoñanan.

Apa baŋunmi taŋ ma’kada-kada tau-tau litak, diongmi taŋ ma’ulelean Potto Kalembaŋ.

Undurukmi manuk-manuk lan taŋhana laŋi’ Puaŋ Matua, umpasirampunmi garente-garente lan masuñgana to pañoñanan To Kaubanan.

Ma’kadami manuk-manuk kumua:
Apamo te ba’ba’ salaki, aŋki dirampunmo lan taŋhana laŋi’?
Ma’tundu malesomi garente-garente kumua:
Tiapamo te kikamaliŋi, Puaŋ, aŋki didurukmo garente-garente lan una’na to palullulan?

Ma’kadami Puaŋ Matua kumua:
Tae’ra to mukamaliŋi.
Ma’tundu malesomi To Kaubanan kumua.
Taŋ denda to mukatumaŋai.

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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 Puaŋ 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.

Puaŋ Matua fashioned a puppet of clay in the centre of the firmament, To Kaubanan created Potto Kalembaŋ in the highest part of the all-covering roof.

But the puppet of clay stood there, without speaking, Potto Kalembaŋ was there, without saying anything.

Then Puaŋ 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 Puaŋ 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.”
Apamangaragara' tau-tau litak, naba’un ia taŋ ma’kada-kada, untampera' Potto Kalemban naidioŋ taŋ ma’ulelean.

La milando lalananna' datunna aŋin dio randanna laŋi' dao kalandona buntu', la milaka pa’taunanan' ma’dika darindin' dio lelean uran dao lajukna tanete.

Ma’kadami manuk-manuk kumua:
Tae' kibelai, Puaŋ.
Ma’kadami manuk-manuk kumua:
Saŋadi ke kalumpini' rante, boko' ia ke pirik kaanlelean, nalamb’i' ia tu randanna laŋi', nadete' ia tu lelean uran.

Malemi kalumpini' rante lako randanna laŋi', diomi lelean uran pirik kaanlelean.

Kammami la saŋtaun barri dio randanna laŋi', diomi la saŋpealloan dio lelean uran, tae' sia la naalanna datunna aŋin.

Digaragammi pole bunde papurruru' lan taŋana laŋi', diananan dalla' paimbakan lan una'na to paŋanan.

Ditanannimi bunde papurruru' dao kalandona buntu dio randanna laŋi', dirandukkimi dalla' paimbakan dao patoranna tanete dio lelean uran.

Timummu'mi datunna aŋin tama bunde papurruru', tidukunmi tama dalla' paimbakan ma’dika darindin'.

Ma’kadami datunna aŋin kumua:
Apamo te ba’ba salaki, ammi tanannikan bunde papurruru', kalumpini' rante,
tiapamo te kikatumaŋai, ammi randukkikan dalla' paimbakan, pirik kaanlelean?

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 tipururu' = to be caught in a knot; purrusan = a sack which is closed by pulling a drawstring.
709 timummu' = 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'taŋ.
Ma'tundu malesomi pirik kaŋšleen kumua:
Tae' kami nakami ma'tutu inaa.

Puŋ Matua kami umpatudukan lalan,
To Kaubanan kami umpatetekan mata kalambanan.

Dakopa kamu misitiro lindo Puŋ Matua,
dakopa kamu misitontoŋan rupa To Kaubanan.

Rampomi lan taŋšana lanši' datunna aŋin sola kalumpini' rante,
tidukunmi lan masuaŋgana to paoŋanan ma'dika darindiŋ sola pirik
kaŋšleen.

Ma'kadami datunna aŋin kumua:
Apa te kikamaliŋi, kiditananni bunde papurru' dao kalandona buntu,
tiapara 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 denda to ba'ba salamu.

Apa ungagaraga' tau-tau litak, nabaŋun taŋ ma'kada-kada,
untampera' Potto Kalembaŋ, nadioŋ taŋ ma'ulelean.

La kupalendu'ko tama bataŋ dikalena tau-tau litak,
la kupatinumbuko tama tondon to bataŋna Potto Kalembaŋ.

Ma'kadami datunna aŋin kumua:
Nokakan kami lendu' tama bataŋ dikalena tau-tau litak.
Ma'tundu malesomi ma'dika darindiŋ kumua:
Taŋ ma'dinkan kami la tinumbu tama tondon to bataŋna Potto
Kalembaŋ.

Apa nokakan kami la kandean ulli',
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,
diaambe' pandan dipamaroson, kumua:

718 kupatinumbuko = I make thee push towards; I make thee touch.
721 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.
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."

"Puafj Matua showed us the way,
To Kaubanan directed us on the path."

"Presently thou goest to meet Puafj Matua,
soon thou goest to see To Kaubanan."

"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.

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?"

Then said Puafj Matua:
"Thou hast not misbehaved."
Thereon spoke To Kaubanan, loud and clear:
"Thou hast committed no offence."

"But I have fashioned a puppet of clay, which stands there upright,
without speaking,
I have created Potto Kalembafj, who is there, without saying anything."

"I desire thee to pass into the body of the puppet of clay,
I wish thee to enter into the form of Potto Kalembafj."

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 Kalembafj."

"We do not wish to become food for the worms,
we refuse to be pecked at by repulsive birds."

Then said Puafj Matua:
"We take a severe oath upon ourselves."
Thereon declared To Kaubanan, loud and clear:
"We vouch for a solemnly sworn avowal."

Then the responsibility for the severe oath was assumed,
thereon the solemnly sworn avowal was vouched for, as follows:
723 Ianna lambi'i sumpu suka'na, tassu'ko laŋţan botto ulunna tau-tau litak, mumale sola saŋşerekammu lako randanna laŋţ dao kalandona buntu.

724 Ianna dete'i tandan garaganna, tileakko laŋţan pasarorňananna, mutibalik lako lelean uran sola saŋpa'duanammu dao patioran tanete.

725 Lumbaŋţmo pole lan ta'ka' Datu Bakka' sola Poŋ Malaleon, dipopepandanann laŋţan, dipopeosok oŋan.

726 Narandanomi saki unnaŋga' Bannotulaan lan tanŋţana laŋţ, nabirinmi rammun ma'posaŋa-saŋa Datu baine lan masuŋgana to paoŋanann.

727 Uambaŋţanomni batu ba'taŋna Puaŋ Matua, umbibi' karang inaan To Kaubanan lan una'na to palullahan.

728 Dilando lañannimi Indo' Belo Tumbaŋ rekke ulunna laŋţ, dilarka mambelami Indo' Buŋa Sampa' rekke karopokna pandan matarī' allo.

729 Pa ia sikambi' pedampi to tiaŋ, ia siŋko' petamba' to lakaan.

730 Umpatiaŋţka'mi bate lenteke Indo' Belo Tumbaŋ sibaa pedampi ma'burra, umpatirimbami pessoasann Indo' Buŋa Sampa' sikaloli' tamba' ma'paku-li-kuli.

731 Rampomi lan tanŋţana laŋţ Indo' Belo Tumbaŋ, tidukunmi lan masuŋgana to paoŋanann Indo' Buŋa Sampa'.

732 Ma'paŋ-an-pan'anmi sola Puaŋ Matua, Puaŋ Bassi-bassian, Puaŋ Ambo-amboan, sundunmi ma'paŋ-an-pan'an, upu'mi ma'damerak-merak, ma'kadami Indo' Belo Tumbaŋ kumua:

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724 garagan = manufactured article, build, form.

725 pararorţan = 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.

727 saki unnaŋga' = sickness that deliberately attacks a person.

728 Indo' Belo Tumbaŋ = Mother Ornament of People in a State of Trance.

729 petamba' = styptic; in this context it is used as the parallel of pedampi = medicine.

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 community."

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 firmament, in order to call Indo' Belo Tumban, 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 Sampa'.

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 Tumban rose to her feet, taking with her the medicine that is spat upon people, thereon Indo' Buña Sampa' swung her arms, carrying with her the remedy that brings recovery.

Indo' Belo Tumban reached the centre of the firmament, Indo' Buña Sampa' 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 Tumban said:
733 Indomokan sibaa pedampi ma’burra, apa pusa’ te batu ba’taŋki, Puaŋ, kalili karaŋan inaanŋki.
734 Sitintikan unnola paŋala’ tamman, dioŋkan la umpolalan to’ kurra manapa’.
735 Tae’ nalo’baŋ lalan kipolalan, tae’ nameindan mata kalambanan kipokalambanan.
736 Ma’kadami Puaŋ Matua kumua:
Umba nakita batu ba’taŋmu, Indo’ Belo Tumbaŋ, tiapa natontonji karaŋan inaammu, Indo’ Buŋa Sampa’?
737 Nakua: Lando laalamiri Kambunolaŋi’, laka pa’taunanni Ta’duŋ Kaissanan.
738 Anna kendek disondoŋ inde banua bassi tumaŋke suru’ ma’reboŋan didi, anna laŋyan dipalanta’ inde a’iri bonga ura’na tumetaŋ lindο sar’ka’ ma’serekan tuju rante.
739 Randukmi sapean tabaŋ lan banua bassi, tipamulannami rabekan taŋke lassigi lan a’iri bonga ura’na.
740 Umpale’ke’mi pedampi ma’burra Indo’ Belo Tumbaŋ, umpalakomi tamba’ ma’pakuli-kuli Indo’ Buŋa Sampa’.
741 Kendekmi laŋyan tampona limboŋ Bannobulaan, ma’kaŋoja lussu’, tiŋka’mi laŋyan sapanna minaŋa Datu baine ma’muŋuk dirampanan.
742 Umpotampami tampa rapa’na, umpokomboŋ komboŋ sirurunna.

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736 Umba nakita batu ba’taŋmu = Where does the glance of the kernel of thy innermost being direct itself?
Tiapa natontonji karaŋan inaammu = Upon what does the kernel of thy inwardness always look?
738 ma’reboŋan 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.
Tuyu rante is a kind of rush that grows on damp, flat ground. Splitting these rushes is also used as a method of tallying up the number of transgressions.
a’iri bonga ura’na “the poles with strong fibres”; these words are the parallel of “house”.
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.
“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.”

“It is as though we are going into an impenetrable forest, it is as if the path we are taking is in thick undergrowth.”

“It is no open path on which we are going, it is no way free of undergrowth, upon which we walk.”

Then said Puam Matua:

“With what are thy thoughts occupied, Indo Belo Tumban?”

“On what does the kernel of thy inwardness always meditate, Indo Buna Sampa?”

They replied:

“Let a long journey be made, in order to call Kambunolani, let a distant tour be undertaken, lasting some seasons, with the object of summoning Ta’dun Kaissanan.”

“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.”

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.

Indo Belo Tumban applied thereto the treatment of spitting, Indo Buna Sampa employed thereon the remedy that brings recovery.

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.

She was then healthy, she had become hale.

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.

*mina* = mouth of a river.
146 THE MEROK FEAST OF THE SA'DAN TORADJA

743 Bendanmi bate manurun,
    tunannyaŋmi bandera diaŋinni.

744 Naponndok Puñ Matua lan tanŋana laŋi',
    napamanyaŋka salaga To Kaubanan lan una'na to paoŋanan.

745 Taŋ mempue sekke'mi pedampi ma'burra,
    taŋ messompo 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 tanŋana laŋi',
    unnesŋ pasaladanmi lan una'na to paoŋanan.

748 Urria mellolo tau,
    ussaladan to sanaŋa raŋka'na.

749 Urria ma'bała teđoŋ,
    ussarande kaeraŋ ma'paŋkuŋ karambau.

750 Urria pare tallu bulinna,
    ussaladan ke'te' tallu eteŋna.

751 Urria ianar sanaŋa rupanna lan tanŋana laŋi',
    ussaladan barar'apa mintu' sola nasarŋ.

752 Umpatuka'omi pa'baŋaŋ Puñ Matua,
    umpasoilo'omi pa'inaan To Kaubanan sola Arraŋ dibatu.

753 Umballa'mi tando' kalua' dao banua bassi,
    ungagaraimi inan masea-sea dao a'iri boŋga ura'na.

754 Umpakendekmi to disalampe manikki.

755 Dilando lalannimi burake manakka,
    dilaka pa'taunannimi biŋsu mapato.

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 napamanyaŋka 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.
berada': a small bird with white and greyish feathers.

753 tando' kalua' = broad platform; this is the platform that is erected before the house where the great la'pa' feast is to be held.
Then the great standard stood upright, 
the banner stood flapping in the wind.

Puan Matua stood fast in the centre of the firmament, 
To Kaubanan was fixed firmly in the highest part of the all-covering roof.

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.

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.

There it remained, cherishing, in the centre of the firmament, 
it stayed there, protecting, in the highest part of the all-covering roof

Cherishing the birth of mankind, 
protecting the ones whose limbs are complete.

It cherishes the stalling of the buffaloes, 
it protects carefully the stabling of the kerbau.

Cherishing the three-eared rice, 
protecting the cut one, branched in three.

Cherishing the precious things of all kinds, in the centre of the firmament, 
protecting all the possessions together.

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

Then he extended the large platform to the iron house, 
thereon he made the broad place before the poles with strong fibres.

He permitted the ones who had been dressed with a beaded scarf to be borne above.

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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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.

bissu = priestess; it is the older form of bissu. In various territories of Upper Binuanj (Mamasa) and Pitu Ulunna Salu she officiates at the melani' feast which is held in those regions. The bissu at the court of Bone was the guardian of the state regalia.
Dilando lalannimi to peduduŋ tanduk, dituŋka mambelami to perande salanŋa'.

Dipalanaŋanmi to diboboŋ bulaanmi, simboloŋ manik, lokkon loerara'.

Narundunan bulomi burake manakka dao lisu aŋinan alukna baine to tumbaŋ, napasitete malaa'mi binjung mapato dao tanŋana sondoŋ sanŋka' beloŋ-beloŋanna to unnisuŋ to malaŋi'.

Ullambaemi ianan sanda rupanna to menani, untambaimi baraŋ apa mintu' sola nasarŋ to peduduŋ tanduk.

Dilando lalannimi mintu' la napopake tananan bua', dilaka pa'auunnanni mintu' ronjkaka-ronjkana ranukan balinono.

Dirantemi rante dibunna', dilappa'imi padaŋ ditallu rarai.

Bendanmi gorauŋ bulaanmi, tunannaŋmi patando bulaan.

Sumomba'imi to tumbaŋ tama rante dibunna' situaŋ pake, situru' to kaijaŋanmi to diboboŋ bulaanmi tama padaŋ ditallu rarai sitonda parea.

Bendanmi lumbaa laŋi', tunannaŋmi paraŋka dialuk.

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757 "the ones whose partings are adorned with gold", are the to tumbaŋ = young girls and women who are in a state of tabu at the great la'pa' feast.

758 lisu aŋinan = centre part over which the wind blows: it is the platform before the house.

sondoŋ: in many regions of the Rantepao country, it means a small room on the north side of the house and which is slightly higher than the platform. to malaniŋ = those who sing and dance; it is another description of the to tumbaŋ. The word malaniŋ is a derivation of laniŋ = the firmament; it also means belonging to the sphere of the upper world; cp. melaniŋ' 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 gorauŋ: 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.

patando: 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.
756 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.

757 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.

758 The skilled burake regulated in good order, from the beginning to the end, the rites of the women, the to tumbaŋ, 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.

759 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.

760 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.

761 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.

762 The high golden platform stood upright, the splendid casuarina trunk stood on end.

763 The to tumbaŋ 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.

764 Then the thick bamboo stood upright, the ritual stone, set in the ground before the house of the feast, stood on end.

764 parayka: the stone which, together with a tjendana tree and magically powerful plants (dragon's blood and sirri-sirri (Cordylina fructuosa)) is set in front of the house where the la' pa' feast is held.
Randukomi Kambunolaŋi' bendan ma'tali maa',
petoe soŋkaŋ, sikaŋkan doke diremak.
Umpasirundunan bulo nene' mendeatanna titanan tallu,
nene'na manuk, nene'na bai, nene'na tedoŋ.
Tipamulannaomi Ta’duŋ Kaissanan tunanŋaŋ ma’tompu masura',
pedeken panaaran, sikaŋkan induk disila bannaŋ.
Umpasitete malaŋ to dolo kapuaŋanna, samba' batu lalikan.
Sundunmi rekke lolokna alukna kalaparan lan taŋana laŋi',
upu’mi laŋjan pendaunanna saŋka' beloŋ-beloŋanna tananan bua' lan
masuaŋgana to paoŋanan.
Torro pariamì lan taŋana laŋi',
pasarande kaeranmi lan una'na to paoŋanan.
Urriami mellolo tallu,
ussaladanmi sibidaŋ tauninna.
Tia’danomi ade' burana Tanduŋ Siulu,
taŋ ponno suka'namo lupa'na pananda uai.
Umbaliŋanomi batu ba’taŋna Puŋ Matua,
umbibi’omi karaŋan inaanna To Kaubanan.
Bendanmi ade' raukan tedoŋ lan tampona Tanduŋ Siulu,
tunanŋami ade' tokonan karambau lan tompokna Minaŋa To
Palulluŋan.

774 tokon = to strike directly beneath with a lance.
Then began the custom of *Kambunolot* 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.

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.

Then *Ta'dun Kaissanan* 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.

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.

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.

There it remained, cherishing, in the centre of the firmament, protecting carefully, in the zenith of the all-enfolding.

Cherishing the birth of the trinity, protecting the ones whose placenta belong together, like strips of woven cloth.

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.

*Puan Matua* again brought his innermost being into movement, *To Kaubanan* again brought the kernel of his inwardness into action.

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.
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.

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.

"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 Kambunolanji 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'dун 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.
782 Sirampananmi kapa' Kundailaŋi Kambunolaŋi,
sipakulasummi pa'sullean allo Ta'dun Kaisanan Datu buine.
783 Manda'omi lan rampanan kapa',
bintinmi lan pa'sullean allo.
784 Dadioni buanna rampanan kapa' sanyuk buunan,
takkomi kamaseanna pa'sullean allo sanyku loli.
785 Kasallemi dadinna, lobo' garaganna,
umposanu sañanna, umpoganti pa'gantiananna.
786 Diaanami Sambiraŋi',
diganti Datu muane.
787 Umbalasummi Datu bu'aŋa Sambiraŋi',
umbibi' kanayan inaanna Datu muane.
788 Randukmi rumampan kapa' lako binteen tasak,
sipakulasummi pa'sullean allo ra'tuk buji'.
789 Manda'omi lan rampanan kapa' Sambiraŋi',
bintinmi lan pa'sullean allo Datu muane.
790 Dadioni buanna rampanan kapa',
takkomi kamaseanna pa'sullean allo.
791 Kasallemi dadinna,
lobu' garaganna,
umposanu sañanna, umpoganti pa'gantiananna.
Disanami Buralaŋi', diganti Datu muane.

786 *sambira* - piece of split wood,
788 *ra'tuk 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* = sun.
Kundailani' concluded a marriage with Kambunolanji',
Ta'dunji 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 Sambiranji',
and his other name was Datu Muane.

Sambiranji' 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.

Sambiranji' 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 Buralani', and his other was Datu Muane.

Buralani' = 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 nasaŋindoran tananan pallin,  
apa to nasaŋamberan 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 Binuaŋ*), 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 *saŋamberan*: 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 BIAJ

1 Nalambi'mo te allo maelo, nadete'mo te kulla' mapia dadi.
2 Aŋki tundan to mamma'komi, Puaŋ Matua, dao taŋdana laŋi', aŋki rujan to matindokomi, To Kaubanan, dao una'na to palullunan.
3 Anna Puaŋ Bassi-bassian, anna Puaŋ Ambo-amboan, deata taŋdana laŋi', puaŋ barrena allo, kamu deata mamase, kamu puaŋ sa'pala buda, lumbaŋ petiro aluk, lukku pemanta bisara.
4 Mintu' deata ilangi', makalima'na puaŋ to palullunan. Puaŋ Matua ia sikorok londoŋ saŋdeatanna, To Kaubanan ia sititian baan mintu' deata ilangi', makalima'na puaŋ to palullunan.
5 Tae' salianna rindiŋ, tae' leko'na manaŋna banua.a)
6 Pokinallokomi mellolo tau, pobokoŋ dilambanaŋkomi to sanda raŋka'na.
7 Pokinallokomi to ma'puduk mundan, pobokoŋ dilambanaŋkomi to ma'illoŋ karumisik.
8 Pokinallokomi pare tallu bulinna, pobokoŋ dilambanaŋkomi ke'te' tallu eteŋa.

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 rindiŋ: that remaining outside the wall.
leko'na manaŋna banua: that which is on the wrong side (the outside) of the wall.
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 awaken 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 stoopst 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.
lambanan: the place where people cross.
18 Pokinallokomi paŋkuŋna bai,
pobokoŋ dilambanaŋkomi bujanna manuk.
19 Mipokinallo ilalan tindo maelo,
mipobokoŋ dilambanan mamma’t 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 palulluŋan.
23 Ammi boŋsoran eran manikmi,
ammi randukan kalisuan bulaanmi.
24 Ammi ma’lalan tindak sarira,
ammi ma’lambanan taraue.
25 Ammi rampo lembaŋ inde padaŋ tuo balo’,
ammi tu’tun koli-koli inde tana tumbo kulau’.
26 Ammi ma’paŋan-paŋan massola nasan,
ammi ma’damerak-merak sanga mairi’.
27 Mimetaa mammi’,
mimelale’ sanda marasa.
28 Aŋku tundano saŋdeatammi inde dioŋ maririnna litak,
əŋku rujaŋo saŋkapuaŋammi dioŋ maŋapi’na tana.
29 Deata dibañunni banua rokko,
diosokki a’riri sanda pati’na.
30 Deata patulak annan, palaŋda’ karua,
parande pala’, pasarande taruno.
31 Deata mamase,
puaŋ sa’pala buda.
32 Mintu’ deata to keŋkok,
makalima’na puaŋ to kebalib’i’.
33 Puaŋ untulak padaŋ sitamban saŋdeatanna,
puaŋ to kebalib’i’ sikorok londoŋ saŋkapuaŋanna.
34 Ammi garaga saŋke’deran,
ammi tampa saŋtiankaran.

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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.
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.
35 Sipadolo-dolomi, sipatañña-taññami, sipaundi-undimi.
36 Apa da ammi ma’kambelan-belañ, da ammi ma’bantala-tala.
37 Pokinallokomi ianan sanda rupanna, pobokoñ dilambanaññkomi barañ apa mintu’ sola nasañ.
38 Ammi pabendan eran manikmi, ammi pate’dañ kalisuñ bulaami.
39 Ammi bille lolokna riñ, ammi poli’ tanke luana.
40 Ammi sitammu saññeatammi ma’paññan-paññan, ammi sirompa’ saññkapuaññammi ma’damerak-merak.
41 Añku tundanopa saññeatammi lan kapadaññanna, kurujaññopa saññkapuaññammi lan kapajñ-pajananna.
42 Deata kambi’na te padañ tuo balo’, puañ taraññkna te tana tumbo kulau’.
43 Deata kisañño’kornan, puañ kisaññisuñjan.
44 Deata kitimba bubenuna, kisiok menguliliñña.
45 Deata kilellë kajunna, kile’tok tanan-tanananna, kikalette’ utan malunanña.
46 Deatanna pole padañ diKesu’, puañña padañ diBeloara’.
47 Deata napobuñña’ tonñkon nene’ mendeatæññki, puañ tipamulanna napauunnisuñ to dolo kapuaññañki.
48 Deata malute pakorok londoñ lako saññeatanna, puañ maññko patiti ambañ lako saññkapuaññana.
49 Garagamokomi saññke’deran, tampamokomi saññiaññkaran.
50 Ammi pokinañno barañ apa sanda rupanna, ammi pobokoñ dilambanan ianan sanda makamban.

47 napauunnisuñ = they sat themselves down.
35 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.
36 But thou shalt not go empty-handed,
 thou shalt not be without anything.
37 As sustenance for the journey, take now all kinds of possessions,
as provisions on the way, take everything that is precious.
38 Shall thy stairs of beadwork then be erected,
 shall thy golden steps be raised.
39 Separate the heads of the grass,
push aside the stalks of the luana grass.
40 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.
41 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.
42 Thou gods who guard this blessed region,
thou lords who watch over this blissful land.
43 Gods among whom we sit together,
lords with whom we take our places.
44 Gods from whose wells we scoop,
lords from whose bubbling [wells] we draw.
45 Gods whose timber we cut down, whose plantations we harvest,
lords whose lush verdure we pluck.
46 God of the Kesu' territory,
 lord of the district of Beloara'.
47 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.
48 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.
49 Arrange a complete start,
form a united departure.
50 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 lembang
    inde te padaŋ tuo balo’.
52 Sitammaŋ sâŋdeatammi ma’paŋan-paŋan,
    ammi sirompa’ sâŋkapuaŋammi ma’damerak-merak.

E. MAJRAMBU LAJNI’

1 Puaŋ Matua dao taŋana laŋi’,
   Puaŋ To Kaubanan dao masuâŋgana to palullulan.
2 Puaŋ Bassi-bassian, Puaŋ Ambo-amboan,
   Puaŋ Poŋ Tulakpadaŋ inde dioŋ, puaŋ parande padudun.
3 Deata iKesu’,
   puaŋ Beloara’.
4 Mintu’ deata nasambo laŋi’,
   narande tana kalua’.
5 Siindo’moŋkan rambuan laŋi’,
   sisaladanmoŋkan oroan to palullulan.
6 Tumbai ammu siindo’ rambuan laŋi’,
   tiapai ammu sisaladan oroan to palullulan?
7 Iamo kisiindo’ rambuan laŋi’,
   denkan manii ma’rapu tallaŋ malïŋ dioŋ ballaran ampa’,
   denkan manii to ma’limbo kaluku leaga dioŋ rantean tuju.
8 Iamo kisiindo’ rambuan laŋi’,
   iamo kisisaladan oroan to palullulan.
9 Sanda to kundun la kiperumpaŋi dio ma’rapu tallaŋ,
   upu’ to pakalubamban la kipetalatai dio to ma’limbo kaluku.

\[9 to kundun: that which sticks out above a flat object, e.g. a mat, and causes trouble.
   to pakalubamban: that which sticks out lengthwise over a flat object and impedes.\]
51 So that thou arrivest here at this blesséd region like the coming of a prau.

52 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 doest thou, together, suffer the firmament to be veiled with smoke, for what reason doest 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. MAJRIMPUIJ

1 Kamu to diponene',
   kamu to dipotomatu.
2 Nene' buŋa' mellao laŋi',
   to dolo tipamulanŋi turun dibintoen.
3 Nene' silau' eran,
   to dolo sitanŋke pelalan.
4 Nene' maŋanna saŋka',
   to dolo pa'palumpunan dibisara.
5 Nene' dolo, nene' taŋa, 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 Mibura'kan lindo masakke,
   mipi'pikkikan rupa madadindig.

5 "thou who hadst the same kind of dream", are the ancestors who, in olden times, in the war against Bone, against Aruŋ 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'pasa' boŋi = 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, 
aver 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.

6 *mintu* to *kiporara rarana* and *to kipolomba' lomba'na* mean: whose blood we have as blood.
Kada napokada to minaa, ke umpatorromi pañan.

1 Nalambi’mo te allo maelo,
nadete’mo te kulla’ mapia dadi.
2 Aŋki patundan to mamma’ mati’ taŋana lanj’,
aŋki parujaŋ to matindomo mati’ inanna to palulluŋan.
3 Apa kamu, Puaŋ Matua, kitundan to mamma’,
kieranni kapuran pañan.
4 Kamu, To Kaubanan, kirujaŋ to matindo,
kipelalanni te lambaran baolu.
5 Kamu, Puaŋ Bassi-bassian,
kamu, Puaŋ Ambo-amboan.
6 Kamu lumbarŋ petiro aluk,
luku pemanta bisara.
7 Kamu deata mamase,
puaŋ sa’pala buda.

Kada napokada to minaa, ke ma’pesuŋi.

8 E puaŋ! e puaŋ! e puaŋ!
Puaŋ Matua dao taŋana lanj’,
To Kaubanan dao masuŋgana to palulluŋan!
9 Puaŋ Bassi-bassian,
Puaŋ Ambo-amboan.
10 Deata taŋana lanj’,
puaŋ barrena allo.
11 Deata kitiro tuka’,
puaŋ kimanta lu lanj’. 
12 Deata napabuŋa’ toŋkon nene’ mendeataŋku,
puaŋ tipamulanna napaunnisug to dolo kapuaŋaŋku.
13 Deata umpasisuka’ boŋi na allo,
puaŋ umpasikararoan tanda malillin na masiaŋ.
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, Puaŋ 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, Puaŋ Bassi-bassian,
   thou, Puaŋ Ambo-amboan.
6 Thou, who bendest and lookest down on the offering rites,
   thou, who stooppest 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 Puaŋ Matua in the centre of the firmament!
   O To Kaubanan in the zenith of the all-enfolding!
9 O Puaŋ Bassi-bassian!
   O Puaŋ 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 umpatuŋara pacaŋ, 
  iamo puas umballa’ rante kalua’.
15 Iamo deata ungagaraga uma ma’kambuno lumu’, 
  iamo deata uŋkomboŋ panompok doke-dokean.
16 Deata umpakalolo tetean tampo, 
  puas unna’ta’ pananda uai.
17 Deata untanan pesuŋan banne sirenden, 
  puas unnosok pa’tagarian.
18 Deata lumumbañ lanji’, 
  puas sumoŋko’ to palulluŋan.a)
30 Deata mamase, 
  puas sa’pala buda.b)
36 Taŋ nalambi’ randan pudukna taŋ sipolili’ki, 
  taŋ nadete’ dara’ lenko lilana taŋ sipogontiŋki.
37 Randan pudukki kamī ullambi’ nakambio santuŋ, 
  dara’ lenko lilaki kamī undete’i nako’bi’ riti bulaan.
38 Taŋ dilambi’na, 
  taŋ didete’na.
39 Ma’guluŋ-guluŋanna, 
  pidun-pidunanna.
40 Massaloko batunna, massondoŋ kandaurena, 
  ma’tampak pelole’na, ma’lolok didinna lanjan.
41 Ma’eru’ balusunna lanjan, ma’tampak telo-telo.c)
48 La kutundanomo saŋdeatammi dioŋ kalambunan allo, 
  deata sanda karua dioŋ, puas ganna’ bilaŋanna.
49 Deata sanda karua lo’ enšok bulaan lanji’, 
  puas ganna’ bilaŋanna.
50 Deata sanda karua daa ulunna lanji’, 
  puas ganna’ bilaŋanna.

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.
THE MEROK FEAST OF THE SA’DAN TORADJA

51 Deata sanda karua lan tanjana laŋi’,
puŋ ganna’ bilaŋanna.
52 Silelekomi kupalilį kanan, kukambio santuŋ,
upu’mokomi kutamben bala tedoŋ, kuko’bi’ riti bulaan.4)
59 Nasakendek-kendekna mendaun sugi’ te to ma’rapu tallan,
nasalanjan-lanjanna mentsaŋke ianam te to ma’kaponan ao’.
60 Nakallo tanjana laŋi’,
nase’pa’ barrena allo.
71 Natonton ma’lamba’ lajuk lan tanjana tondok,
nanenne’ ma’barana’ paonanan.
72 Napentioŋanni baka direŋge’,
napellalundunni koloŋan disariri tau kamban.e)
80 Ammi bolloan barra’ ianam sanda rupanna rokko rianna te to ma’rapu
tallan,
ammi baku amboran baraj apa mintu’ sola nasan rokko salegka rara’na
te to ma’kaponan ao’.
81 Apa kamumo deata mamase,
kamumo puan sa’pala buda.
88 Aŋku tundanopa sansdeatammi dioŋ maririnna litak,
auŋku rujaŋopa sanskapuanaŋammi dioŋ maŋapi’na tana.
81 Deata dibarunjuni banua rokko, diosokki sanda pati’na,
deata sipatu botto ulunna diolai dioŋ mai.
82 Deata parande pala’,
pasali-sali pasarande taruno.
83 Deata patulak annan,
palanda’ karua.
84 Deata umpasisuka’ boŋi allo dioŋ,
puan umpasikararoan tanda malillin na masiaŋ.

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 parenge’ =
those who bear the responsibility for the adat community, who guide it. The
ordinary man is also termed to kamban = the great mass.
koloŋan disariri: that which is carried on the back by means of a band passing
diagonally across the shoulders.
The gods, all eight of them in the centre of the firmament, the lords, complete in number.

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.

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.

May they almost reach to the centre of the firmament, may they cross the shining disc of the sun.

May they continually stand in the middle of the village, like a fig tree, rising on high, may they always be like sheltering wariging trees.

May the ordinary people have a place of shelter beneath them, may the ones whose guidance rests on their shoulders, find protection with them.

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.

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

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 depths of the layers of the earth lying on each other.

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.

Gods who carry [the earth] on the flat of the hands, who hold under us thy outstretched fingers as a floor.

The six supporting gods, the eight propping up gods.

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 umpatunara padaŋ, 
puañ umballa’ rantel kala’.

86 Deata ungaraga uma ma’kambuno lumu’, 
puañ urante panompok ma’ta’duŋ doke-doke.

87 Deata umpakalolo tetean tampo, unna’ta’ pananda uai, 
deata untanan pesuŋan bane sirenden.

88 Deata lumumbaŋ laŋi’ rokko, 
puañ sumøsiko’ to palullunə.

89 Deata tumari’ allo dioŋ, 
puañ lumeponŋ bulan.

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

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

92 Tumampa pare tallu bulinna, 
kumomboŋ ke’te’ tallu eteŋna.

93 Deata unnambo’ bintoen tasak, 
ussearan asi-asi.

94 Deata rumpe’ Buŋa’, 
puañ uskalumpeŋa Sadalan.

95 Deata undandan Lemba, 
umbato’ Tallu Situru’.

96 Deata tumoke’ manukna Lapandek, 
unnaŋinni londoŋna Poŋ Tulanđidi’.

97 Deata mamase, 
puañ sa’pala buda.

98 Deata saŋpapa’na rokko, 
puañ duaŋ papa’na.

99 Deata tallunna papa’na rokko, a’pa’na, limanna papa’na rokko, 
puañ annanna papa’na, pitunna, karuanna papa’na rokko.

100 Deata kaseranna papa’na rokko, 
ganna’ saŋpulo 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 Poñ Tulándidi'.
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 puaŋ untulak padaŋ,
puaŋ parande paduduŋ.
103 Deata sanda karua dioŋ,
puaŋ ganna’ bilananna.
104 Deata sanda karua lo’na lu,
puaŋ ganna’ bilananna.
105 Deata sanda karua lan rampe matallona,
puaŋ ganna’ bilananna.
106 Deata sanda karua daanna lu,
puaŋ ganna’ bilananna.
107 Deata sanda karua lan una’na padaŋ,
puaŋ ganna’ bilananna.
108 Silelekomi kupaliliŋ kanan,
upu’mokomi kukambio santuŋ.
109 Silelemokomi kutamben bala tedoŋ,
upu’mokomi kuko’bi’ riti bulaan.
110 Garagamokomi sanda siliŋi’,
tampamokomi sanda sigontiŋ.
114 Pokinallokomi to sanda raŋka’na,
pobokoŋ dilambanaŋkomi to pantan tarunona.
115 Pokinallokomi to ma’puduk mundan,
pobokoŋ dilambanaŋkomi to ma’illoŋ karumisik.
122 Mintu’ to dipoinaa,
makalima’na to dipoba’teŋ.
128 Iamo padaŋ tiampa’ seleŋ,
iamo tana tiampallen doti laŋji’.
129 Ammi toro bulaan dao sendanan sugi’ sitammu saŋdeatammi
ma’paŋaŋ-paŋaŋ,
ammi unnesuŋ batan-batan dao kaju mentaŋke ianan ma’damerak-
merak sirompa’ saŋkapuaŋammi,
ammi metaa mammi’,
melale’ sanda marasa.
130 Aŋku tundanopa saŋdeatammi lan kapadaŋanna,
aŋku rujaŋopa saŋkapuaŋammi lan kapaj-an-pajananna.

f) Strophes 111—113 are identical with 100—102 of B, and are therefore not included.

h) Strophes 123—127 are similar to strophes 194—198 of B, and are therefore not included.
102 He is the lord who supports the earth,  
the lord who holds on his hand and bears on his head.

103 Thou gods, all eight of thee, below,  
lords, complete in number.

104 Thou gods, all eight of thee, in the South,  
lords, complete in number.

105 Gods, all eight of thee, in the East,  
lords, complete in number.

106 Gods, all eight of thee, over there in the North,  
lords, complete in number.

107 Gods, all eight of thee, in the innermost part of the earth,  
lords, complete in number.

108 Round thee now have I gone from the right, fingering the strumming instrument, and have summoned thee from first to last.

109 Round thee have I gone, from low unto high,  
I have called thee, plucking the golden strings, from the beginning to the end.

110 Arrange a complete start consisting of all of thee,  
form a united departure in which all are included.

114 As sustenance for the journey, take the one whose limbs are complete,  
as provisions on the way, take the one whose members are entire.

115 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.

122 Everything that people have in their thoughts,  
all the things of which people are mindful.

128 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.

129 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.

130 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',
puan taranakna te tana tumbo kulau'.

132 Iamo deata kisarlo'koran,
iamo puau kisangesun'.

133 Iamo deata uñkambi'kan keallo keboñi,
iamo puau ullaaikan te kulla' ke marassan.

134 Iamo deata kitimba bubunna,
iamo puau kiala tondo turuanna.

135 Iamo deata kilelenj kajunna,
deata kikalla'te utan maluanna.1)

176 Silelemokomi kupalilij kankan kukuombo santuñj,
upu'mokomi kutamben bala teðoñ kuko'bi' riti bulaan.

177 Da ammi lumiñka to belañ,
da ammi ke'de' to bantala-tala.

178 Lendu'komi kali roñko' Duabontik ilan diDuri,
su'bakki batu lappa'na Tallutopõñna ilan diMalua'.

179 Lendu'komi ala roñko'na pekapuñan ilan diSañalla',
su'bakki batu lappa'na ma'dika matasak ilan diMa'kale.

180 Miala roñko'na Tutu'baka lan diBuntao',
Mikal'a'pa batu lappa'na Kajok lan diUmakalua'.

181 Miala roñko'na MATABulaan ilan diKondoñan,
miala roñko'na Bakasiroe' ilan diMadandan.

182 Miala roñko'na Tannuntañmanka ilan diNonoñan.

183 Mipasituru'i takinan pia, selleran lotoñ ulu,
ma'balà teðoñ, ma'pañkuñ karambau.

184 Mipasituru'i bai makianakan,
rañka' dipeañla'i.

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1) 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, Manña', Tallulolo, Gandan Tuan, To' Sendana, Lebannu', Sangalani', Mamasa and Raya.

Saruran = water conduit, is an area near the village of Tonä in the Kesu' territory; Manña' 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
OFFERTORIES AND INVOCATION

131 Thou gods who guard this blessed region,
lords who watch over this blissful land.
132 Those are the gods among whom we sit down together,
they are the lords with whom we take our places.
133 Those are the gods who guard us by day and by night,
they are the lords who watch over us during this day that shines on us.
134 Those are the gods from whose wells we scoop,
they are the lords from the rim of whose well head we fetch water.
135 Those are the gods whose timber we cut down,
the lords whose lush verdure we pluck.
176 Round thee now have I gone from the right, like someone fingering
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.
177 Thou shalt not go empty-handed,
thou shalt not be without anything.
178 Call to Duri and dig up the good fortune of the Duaboutik,
unearth the prosperity of the Tallutoponya in Malua'.
179 Call to Sjalla' and fetch the good fortune of the ones called puan,
dig up the prosperity of the noblemen of pure blood in Ma'kale.
180 Bring the good fortune of the Tutu'baka in Buntao',
take hold of the prosperity of the Kayok in Umakalua'.
181 Bring the good fortune of the Matubulaan in Kondo'an,
fetch the prosperity of the Bakasiro-e in Madandan.
182 Bring the good fortune of the Tannuntanja' ka in Nono'3an.
183 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.
184 Provide that it results in the sows farrowing plentifully,
and the toes that men always examine.

unit; Gandan is a village lying against the declivity of the Sarira Rocks in the
Kesu' territory; Tuan and To' Sendana are hamlets of the village of Tadonkon
in the Kesu' territory; Lebannu' is a hamlet of the village of To'ya in the Kesu'
territory; Sangalang lies in the Tondon territory, to the east of the capital,
Rantepao; Mamasa is the name of the territories lying on the Mamasa and
Masuppu Rivers, in the former division of Upper Binuan; Raya is an area in
the Kanna group, an adat community consisting of 15 tonkonan = clan-houses,
under the guidance of an adat chief called sembong kada, the one who speaks
the decisive words; this group lies in the mountainous regions, inhabited by the
Toradja, of the upper basin of the River Djennemaedja in the Palopo division.
THE MEROK FEAST OF THE SA’DAN TORADJA

185 Mipasituru’i pare tallu bulinna, sarita to lamban, maa’ to unnoroŋ.
186 Mipasituru’i gajaŋ ditarapaŋi, kandaure salombe’,
doti lanji’ tuo balo’, maa’ taŋ mate lu’pi’na.
187 Ammi mendaun sugi’, mentaŋke ianan,
mintu’ to dipoinaa, makalima’na to la dipoba’teŋ.
188 Anna rampo lembal} inde tarampak banuanna to ma’rapu tallaŋ,
iamo padaŋ tiampa’ seleŋ,
anna tu’tun koli-koli inde paŋrampa’ bulaanna to ma’kaponan ao’,
iamo tana tiampallen doti lanji’.

H. KADA DIPAUPU’, KE UMPATORROI PAQAN SUSITE:

1 Ammi torro bulaan dao sendana sugi’ ma’paŋan-paŋan titaŋan tallu:
Puaŋ Matua, Poŋ Tulakpadaŋ na deata lan kapadaŋanna!
2 Unnisuŋ batan-batannokomî dao kaju mentaŋke ianan ma’damerak-
merak samba’ batu lalikan,
sitammu saŋdeatammo,
sirompa saŋkapuaŋammo.
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.

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.

So that thou mayest possess wealth in quantity, like the leaves,
amayest 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.

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 selent 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,
Puã Matua, Puñ 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 DIPAUPO', KE UMPATORROI PESU'T

1 Ammi torro bulaan dao surasan tallaŋ, 
ammi unnesuŋ batan-batan dao ra'buŋ diangilo.
2 Sirondoŋ karidisan panduŋ balo, sitammu saŋdeatammi, 
sirompa' saŋkapuŋammi.
3 Mimbembeo sarinna kanan, 
mima'kaseroan bu'tu kalimbuaŋ, uai taŋ dilamban, sa'dan taŋ disareŋgai.
4 Kamupi unnola boŋji, 
kamupi sarese dannarii, nadilamban, nadiesareŋgai.
5 La kumandemokomi sanda mammi' titanan tallu, 
lautumbumu'mokomi sanda marasa samba' batu lalikan.
6 Mintu'na deata ilaŋi' 
makalima'na puaŋ to palulluŋan, 
mintu' deata to keŋkok, makalima'na puaŋ to kebalib'i', 
mintu' deata nasambo ilaŋi', 
makalima'na puaŋ narande tana kalua'.
7 Mikande bai taŋ sala' sampan, 
taŋ sala' kiki'.
8 Miiru' tuak taŋ lelaŋan, 
taŋ panikian.
9 Taŋ disari boŋji, 
taŋ diambe malilllin.
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 Rantepao 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; Ponŋ 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 madadindîn irîn to matindo,
ra'pak-ra'pak puang,
passakke deata.

12 Nasusi Duabontik te randan pudukku, napopekadaŋ roŋko' te to
ma'rapu tallaŋ,
naten Tallutopoŋna te dara' leŋko lilaku, napopetamba ianan te to
ma'kaponan ao'.

13 Nasakendek-kendekna mendaun sugi',
salaŋjan-laŋjananna 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 Duabontik", and "be as the Tallutopoŋna", the magically powerful
swords, means to be full of magical force.

J. MA'TAMBULI

1 Tamban maniij 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 mudilenta' kabomboŋan rara', ke tunannyaŋi samara
bisara.

3 Kurre sumaŋa'!
kurre sumaŋa'!
kurre sumaŋa'na!

1 a'endo: small hairs of the rice ear.
ma'tambuli = to dig a hole in the ground with a pointed object.
ussu'bak = to pick at something, to dig at something.
2 bendan and tunannyaŋ = 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 Tallutoponana, 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 seleng,
saba' parajana te tana tumbo kulau'! Iamo tana tiampallen doti laŋi'.

5 Maŋkamo napepali' manuk nene' mendeatanna te to ma'rapu tallaŋ
nabaŋunni banua,
upu'mo napebatu lappa' tanda sauŋan to dolo kapuaŋananna te to
ma'kaponan ao' napatedekki a'iri sanda pati'na.a)

8 Kurre sumanja'na te uŋ mabiliaŋ,
saba' parajana te panampa to Bone.

9 Kurre sumanja'na te ianan sanda rupanna,
saba' parajana te baraŋ apa mintu' sola nasang,b)

16 Kurre sumanja'na te pusuk loloŋ dilaiŋi',
saba' parajana te daun induk turun dibintoen.e)

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 diarru.e)

24 Kurre sumanja'na uma ma'kambuno lumu',
saba' parajana panompok ma'ta'duŋ doke-doke.

25 Kurre sumanja'na pare tallu bulinna,
saba' parajana ke'te' tallu eteŋa.

26 Kurre sumanja'na patuku ma'dandan,
saba' parajana te lampo' sieloŋan.

27 Kurre sumanja'na te alaŋ 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
napepali' 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 Toradja text; the a line
reads: Kurre sumanja'na kaunan matutu, "Hail to the dutiful slaves", the b line
reads: saba' parajana ruranaŋ 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 selef 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 menamumu pare = the greeting of the rice.
28 Nanji urriñki' pare tallu bulinna simboloŋ manik,
nanji unnala ke'te' tallu eteŋna lokkon loerara'.

31 Kurre sumanja'na te osoken oṣan,
saba' parajana te daun induk taŋ dipelolokki.

32 Kurre sumanja'na te bane' sumomba matallo,
saba' parajana te daun sumomba rekke.

33 Upu'mo te kukurre sumanja', mintu' la napopake surasan tallaŋ,
sundunmo te kupole paraja roṣko'na karidisan panduŋ balo, nasielleran
ra'buŋ diariŋilo.

34 Denpa manii kusala kukurre sumanja',
denpa manii kulenda kupole paraja.

35 Limboŋmo mendeatanna nene' maŋanna saŋka' inde rampe matampu',
la umpasirundunan buloi, ke den kusala kukurre sumanja',
tasikmo menkapuŋanna to ma'palumpun dibisara inde kabotoan kulli',
la umpasitete malaa'i, ke denni kulenda kupole paraja.

36 Pakapaka to pada tindo,
mintu' to siinti paniŋmpi.

37 Limboŋ dukamo Puŋ Matua lan rampe matallo,
tasikmo To Kaubanan lan kadellekan kulli',
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 membali puŋ = 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 Puang 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.
LIST OF SOUTH TORADJA WORDS

which are mentioned in the notes attached to the strophes. 1

aluk = religious prescriptions, offering ritual, 13.
amburaŋ = spawn of a fish, 467.
ampo anak = grandchildren, children, 543.
anak dipayuni = 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.
Arra Dibatu = The Radiance in the Stone, 412.
Bakasiro-e: a pusaka-object, 298.
ban'e sumomba matallo = the banana leaves that are pointed respectfully towards the East, 573.
bunga = tall, 325.
bau' = positively, 380.
baolu = bolu = betel, 87.
batakana = pole of a plough, 390.
batan-batan = tiny round gold beads, 122.
bate lenteke = 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.
Batulobo': the 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.
bayu = priestess, 755.
bisara: adat performances, see aluk, 13.
obba = large, stalwart, robust, 24.
obonde = large testicles, 13.
oboja = having white patches on the head, 6.
bulo = thin bamboo, 622.
bulo samlampa = straight internode of thin bamboo, 129.

Buna' = First, Beginning, 63.
buntummi = thy mountain, 97.
bura = foam, 607.
burake: the priestess who officiates at the la'pa' feast, 655.
danykan = a span, 68; danykanan = measure of the size of a span, 68.
darandany = 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 banu 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.
diojmi = it was underneath, 508.
dipalumokkon lalanna = his path was folded, 462.
dipasitake pelalan = it is held from one rung of the ladder to the other, 622.
dipotanid 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.
donica: a kind of colacassia, 15.
doti lanija' = the dots of the firmament, 10.
Duabontik: name of a fighting weapon

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. Strope numbers from all the texts A, C-J are preceded by the relevant letter. The B text, the Passomba tedon, strophe numbers have the number only.
pointed at both ends, 292.

*enjok* = tail, 90.

*enjokna padanj* = the back part of the earth, 90.

*ero* = wooden coffin, 84.

*gan maparek tannun* = as dense as woven cloth, 95.

*gan* = drum, 662.

*garu'ga' = rocky hollow, 552.

*gau* = acts, procedure, offering procedure, rite, 6.

*Gauntikembon* = Self Expanding Cloud, 325.

*Indo' Belo Tumbarj* = Mother Ornament of People in a State of Trance, 728.

*Indo' Bu'ya 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 bannanj* = sugar palm cleft along the prescribed line, A. 1.

*kabarre-alloan* = illumined by the shining disc of the sun, 293.

*kalandona buntu* = the height of the mountain, 599.

*Kambunolarji'* = Sunshade of the Firmament, 533.

*kapumu kupairin* = I take thee as being the one on the extreme end of the row, 97.

*kandaure* = piece of beadwork, 8.

*kanuku diarru':* the claws which are trimmed with a small knife, 20.

*kapa'urande-randeani* = 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-payananna* = visible, 332.

*kapu'an* = having the status of a god or a lord; bearing the title of *puan*, 3.

*Karaen Ma'loko-loko* = Silent Lord, 477.

*karambou* = buffalo, 14.

*karaen pasiuranna* = 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.

*kombon 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 te'do* = I stack up like the beams of the enclosure of the buffaloes' stall, 94.

*kutamben kalumbassi* = I have laid thy ends across each other like the arcs of split bamboo, 98.

*laka* = far, 383.

*lambe'na kombon 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.

*Lapandek*, a mythical person, 65.

*lemba* = a carrying pole, 64.

*lenko lila* = words spoken in regular order, 43.

*le'to lolona* = a part of their umbilical cord, 564.

*limbonj =* 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 anjinan =* 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

193

lola' = large armband, 111.
lono': a kind of millet, 383.
lotø ulu = the black-haired one, 4.
lumbaa lan' = bamboo erected heavenward, 478.
maa': old woven cotton tjindai cloth, 10.
maa' tø 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.
ma'kambelaf'j = naked, 102.
ma'kambuno lumu' = having duckweed as a sunshade, 23.
makatof'jancan = actual, true 112.
malaa' = having long internodes, 40.
malimbo = gathered together in a circle, 133.
maf'jaku 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.
maf'japi'na tana = the layers of the earth lying on each other, 141.
maf'jore tanda darandaf'j = to cease to do wrong [with a heart] weak as the plug of blood-smeared kapok, 337.
manete: a form of tete = bridge, 332.
Manturini: the progenitor of the buffalo, 439.
manuk-manuk nakamalif'j = they are perturbed because of the actions of the birds, 640.
mapia = beautiful, C. 1.
ma'ponka parompom = to turn over the ground by digging, 43.
ma'rebojan didi = to count by breaking off pieces of the leaf ribs of the sugar palm, 738.
maro = mad, 439.
masari dadik = containing the fat of the milk, 35.
masirri = dreadful, frightful, 475.
mata kalambanan: the right place to cross a river, 380.
mata mabusa = the white [of the] eye, 56.
mata maloton = 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 londø = to call like a cock, A 2.
memparompom = to sit with the lower part in the ground, 597.
menniso burinda: to bore like a grindstone, 373.
mentambu' = to lay on's leg over someone, 446.
metinti masian = constantly to give a clear call, A 2.
mimana = mouth of a river, 741.
miseno tingi = thou must shake it about as though it were dark red beads, 423.
nabalayanni = he bound her with a liana, 444.
nakambio = they flutter their finger tips and try to touch them, 79.
napabuna' = he causes himself to be the first, 207.
napanio anak dipayuni = that with which the young people of high rank play, 480.
napo paramae = with which they play, 473.
nasiria = nasisaladan = they hold each other on the lap, they cherish each other, 337.
nene' mendeata = the forefathers who have the quality of gods, A 6.
paburasan = the parting in the middle of the hair, 143.
paduanan = that which is one of two associated objects, 10.
paita = see, 585.
pakkan = the weft thread, 502.
palempam: the conduit through which the water leaves the ricefield, 25.
pamuntu = piece of wrought iron, 503.
pokkalopu = the channels in the fields dug by the lords, 320.
pandu uai = the regulator of the water, 608.
pandan = determined by agreement, 92.
paseko = sap wood of a tree, 67.
pasullean allo = the changing of the activities of the day, 338.
patoko = neck chain, 110.
Patuma'bakan = structure of slats laid over the cross beams and on which the floor rests, 143.

Pekapuaman = 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.

Pion = rice or meat cooked in a bamboo container, 385.

Pion sanlampapa = one internode full of cooked rice, 385.

Poñ Bangairante = Lord Whose Plain is Large, 325.

Poñ Lalondoñ = the judge in the Land of The Souls, 346.

Poñ Malaleon = the ancestor of slaves, 683.

Poñ Pirik-pirik = Lord Small Windmill, 438.

Poñ Tulakpadjan = Lord Who Supports the Earth, 142.

Poñ Tulandenna = Lord who Stays in a Definite Place, 344.

Poñ Tulandidi, a mythical person, 65.

Poto Kalebanañ = He Whose Armband Is of Clay, 697.

Puan = God, Deity, Lord, 3.


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.

Fundusarañ: small stone shaped like a buffalo, 295.

Ra'bun = old bamboo shoots which are no longer eatable, 36.

Randan, edge, 97.

Ra'tuk lantji: white shining innerpart of a roasted rice grain of the firmament, which has split open, 788.

Rapa' = silent, satisfied, reconciled, A 3.

Rara' = neck chain, 2.

Riako' also Datu Riako' = the progenitor of iron, 440.

Rindin, = wall, 456.

Rupa = form, shape, colour, external appearance, 362.

Ruranañ = a person, or a family, boarded in the house of another, 21.

Sadañ = mouth, 63.

Salaga mennopan = 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.

Sanbua bannañ = a single thread, 358.

Sandeatanna = his co-god, 362.

Sandeatammi tianan tallu = thy co-gods consisting of a group of three, 314.

Sankeyu loli: a single piece of wood around which kapok or cotton has been wrapped, 358.

Samserekan = that which belongs to a part torn off the main body, 402.

Selle': to stick something between the waist and the clothing, 4.

Siayoka = joined together by a yoke, 28.

Simbuañ = that which is set up for purpose of tying up the buffaloes which are to be slaughtered at the death feast, 664.

Simbuañ kalosi = simbuañ consisting of the trunk of an areca palm, 664.

Simbolon manik: knot of hair, shining like beads, 30.

Sipakuleasan = to transport by swimming, 338.

Sipogontik = those who regard our boundaries as theirs, 78.

Sipolilitik = those who regard our region as theirs, 77.

Sirampanan kapa': to conclude an agreement to marry, 338.

Sissarean = that which one leans against, 84.

Sondon = in many regions of the Rantepao country it means a small room on the north side of the house, 758.

Sondon para = the three-cornered central upper part of the front and back walls of a house, 6.
sulũŋ = flute, pipe, 125.
sumallon = the raised warp threads, 502.
sumaŋa' = consciousness, spirit, soul, 1.
sumarr = luxuriant as serai grass, 498.
sumoŋko' = to make as a covering, 53.
su' pimi = chip it; take it from it, 543.
tabə tua: = old dragons' blood plant, 510.
Ta'dut) Kaissanan = Renowned Hat, 533.
ta'gulũŋ = path on which one goes to and fro, 380.
takko: = already robust and strong enough to perform all kinds of work, 323.
tallat) baine = female bamboo, 384.
tallat) tat) kelesoan = thin bamboo culms without nodes, 129.
Tallo' Maŋka Kalena = Egg That Had Come Into Being of Itself, 338.
tallu bulinna = that which has three ears, 22.
tallu etenja = that which has three branches, 22.
Tallutopoŋna: name of a fighting weapon with three broad points, 292.
tambila: = container for the small arrows of the blow pipe, 447.
tampa to Darru': the ironwork of the people of Darru', 480.
tananan samba': the erected poles; the poetical designation for the house, 10.
tanda tinaran = like the small arrow of the blow pipe, 337.
Tandiminanja = The Support of the River Mouth, 345.
taŋkean suru' = the act of bringing an offering after confessing to a transgression, 380.
taŋkena gaum = branch of a cloud, 458.
taŋsu' batakan = to protrude like the pole of a plough, 390.
Tannuntayamŋa = The unfinished weaving, 299.
tarapan = sarapan = large gold kris, 8.
tasak = ripe, 62.
tasik = sea, 38.
tasikmi batu rupanna = together their faces were like the sea. 586.

\textbf{te Indo' Simaŋkoro = this Mother Klewang, 9.}
\textbf{te tallu basoŋna = that which is twisted into three ropes, 17.}
\textbf{te tonapa londonya = this sword, its maleness, 9.}
\textbf{tedoŋ = buffalo 14.}
\textbf{tenko situru': the plough that goes in one and the same direction, A 3.}
\textbf{tetanjan = the act of holding it on the hand, 380.}
\textbf{tetean tampo = the act of going across the dyke of a ricefield, 470.}
\textbf{tibua' tenko = pushed as one would push a plough, 390.}
\textbf{tille: a kind of reed with a soft inside, 544.}
\textbf{Timbayokila' = Flashing Lightning, 343.}
\textbf{tinke': round thin wooden splints on the spinning wheel, 656.}
\textbf{tintian kala': the heddle to which the warp threads are attached, 95.}
\textbf{titanan tallu = to be set (planted) as a trinity, A 6.}
\textbf{to ditanan indo'= those who are planted as mothers, A4.}
\textbf{to gallaŋ karauan = he who wears an anklet of alloy, 568.}
\textbf{To Kaubanan = The One Who Has Grey Hair, B Introduction p. 13.}
\textbf{to kebalii'bi' = the ones with fins, 177.}
\textbf{to kenykok = the ones with tails, 177.}
\textbf{to makuyu lanŋan = he who has the dishevelled feathers of a [sick] harrier, 479.}
\textbf{to malanji' = those who sing and dance, another description of the to tumban, 758.}
\textbf{to maossas' manuk-manuk = he who has the ruffled feathers of a [sick] bird, 479.}
\textbf{to minda-minda = any people whatsoever, 120.}
\textbf{to pada tindo = any people whatsoever, B 5.}
\textbf{to palullanjan = that which envelopes, 53.}
\textbf{to paonanan = that which shades, 45.}
\textbf{to pekolon kuse = those who carry on their backs a pouch made of the skin of a marsupial, 473.}
\textbf{to ponto litakan = he who wears an arm­­band of clay, 697.
to sanda ran'ka'na = to ganna' tarunona
   = the ones whose fingers are complete, 55.
to tumba': young girls and women who are in the state of taboo at the great la'pa' feast, 757.
ton'konan 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 tumba', 511.
turu-turu: a kind of centipede, 391.
Tutu'baka: name of a carrying basket with a lid on it, 294.
uan carn Po'N Pirik-pirik = the liquid of Po'N Pirik-pirik, 554.
ullampak = to cut off, 355.
ullentenan panikuan: the turning over of the shuttle in the loom, 40.
umpalla' = to unroll, 50.
umpille pantasi = to separate one by one threads that have been soaked in rice water, A 6.
umparompon'na = 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.
umpasinundunan buloi = to do as straight as an internode of thin bamboo, 40.
umpasitute = to put in proper order, 40.
umpatele' = to distribute, 19.
umpatutaka = to lay something on its back, 50.
umpetini = to cut off, 355.
una' = pith, marrow, soft heartwood, 428.
undedek = to beat, to strike a drum, 400.
un'korok = to cackle, to crow, 10.
unnarran = brooding over, 10.
unnosok = to stick in a hole, 142.
untakin = to bind something to the waist, 4.
untandil'talifja = to hear, 372.
uttara' kasemba'anna = settling finally by means of a trial, 481.
usserek bana = to draw apart one by one, A 6.
Usuk Sanhabban = The One Special Rib, 366.
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