

The Güli's  
[ Pronounced like "~~Allo~~"  
"Goo" (broad) ]

I send you all I have yet obtained. & the explanation for four ~~four~~ of them.

The Güli was in the time of the Puttows. Their book of illustration for matters at that time known only to the Puttows.

All their creed & story of the hereafter was engraved on Gülis. & I have reason to think much of their history also. but the great bulk of the Gülis have disappeared like their owners. A few are yet in possession of the Sna Toob's descendants & I am making strenuous efforts to secure them ere too late.

apart from their engraving they were used to hold the magic & medical ingredients of the puttows. a plug of wood or fibre acting as stopper at the open end.

As to what date this custom arose I can better tell you later. It is very difficult to find ~~men~~ <sup>who</sup> have any knowledge on the subject. Anyway it was prior to the degeneration of the Western men, though it is I think possible a ~~Gook~~ bamboo may been slightly altered in copying. if it comes from Western hands. which are not to be trusted. All those sent are pangghan (Eastern)

## "Gul" N<sup>o</sup> 1

Hold the Gul so that the end marked "A" is uppermost. The hole in the otherwise closed end of that side is made by a mouse & is not intentional. It would, in old times, be closed by a little resin being put over it. When I got the Gul, the hole was not there but the jungle mice eat into bamboos like this to make their nest inside one night. The little beast got at my Gul & made this hole.

You will see that the Gul is divided by K'ing or rings into spaces like the Goss. I have, with "Enamell's paint" painted a number against each figure, for you to refer to. But this number can, when you wish it, be washed off again by turpentine or other detergent.

1<sup>st</sup> Space

N<sup>o</sup> 1 figure. Is supposed to be AIEE (see further (Gul N<sup>o</sup> 3) but unfinished.

Whether unfinished by the cutter of this Gul, or whether it as existed on the original from which this Gul was copied is not known.

<sup>1<sup>st</sup> Space</sup> This space is called "KEN-NACHÖLE" (apparently in all the Guls.) The name refers to the situation or place of the space on the Gul, not to the figures themselves.

(NB) I am taking the figures <sup>in order</sup> from right to left. And each space from <sup>eastern</sup> East only. (not because I know of any rule or habit of the Semang to do the same)

Starting with this figure, not because it is the first one in Semang.



estimation but as taken traps hazard  
If there is any order in which  
the Semang took the figures, or  
whether the consecution <sup>for them</sup> ran from  
right to left or the reverse I have  
not yet found out.

all these figures represent  
appliances supposed to be hanging  
over "Kiee's" judgement seat.

Mr 2

N<sup>o</sup> 2 The starting figure in my interpretation  
(the numbers I have painted are in  
all cases on the right hand side of  
the figure it belongs to).

This represents "PINJOR" <sup>TADOOR</sup>  
(cloth) <sup>a flower</sup>  
of some kind

or "hanging tapestry". It is very difficult  
to ascertain what is meant by this  
in the Semang mind, as they do not  
use anything themselves of such a  
nature. My interpreters (Tame & Malay  
speaking Semang) endeavouring to  
explain, referred to the mosquito curtain  
I use when sleeping, but say the  
material of the "PINJOR" is different to  
anything I or the Malays use, or to  
the Dup or Goh bark cloth. Kiee  
only uses it & it is made, like his  
other possessions, by the "CHINNOY" or  
wandering people. (see traditions in  
sumptuous design book)

I think that the Semang men  
in early days have seen Oriental  
hangings of bright woven colors hanging  
over some big "rajalis" seat & in their

timid awe of him, indeed Kie's  
seat, with such mark of excited  
position. They do not know how to  
describe the hangings & the word  
"clott" is only a vague attempt at  
such description. The putthows  
not having said what the hangings  
were like, the Ova hoots did not  
know.

3 To this the Semang gives the word  
"KENIJE" a difficult word to translate  
exactly. on the coirbs it means the  
representation of the richers. My  
drawings of their designs. They called  
"Kenige" also. Though the designs they  
cut on bamboo & which I had copied  
are not known called such. A small  
looking glass (mirror) such as I  
gave them as "Trade exchange" is  
often called "Kenige". My bright tins  
of preserved meat were sometimes called  
so, & my little brass lamp. A bright  
sunrise or sunset also has the  
name given to it. I never wear any  
jewelry, of any description, disliking  
the practice. but happened to have, in  
my bag, a ring, given me somewhere,  
an opal set in gold. Seeing it one  
day the Semang passed it round  
among themselves in admiration of  
its play of color. & <sup>called it</sup> "KENIJE. KIEE" which  
would be translated. "copy or picture, of  
the lightning". "KIEE" being applied to both  
their supreme God & his lightning. Though  
"KELOS" is stated to be the really proper name  
for lightning.

From these & other reasons. I come to the conclusion that most probably the KENISE N° 3 of the Gule, was "gold" or "gilt" ornamentation, <sup>or carving</sup> at one time seen like the hangings of N° 2. on the seat of some Rajah or King before whom they had, at early period, been brought, & whom they likened to a God & from whom they borrowed the idea of Kices investments, a supposition strengthened by their depicting Kices with rotan mats below him sitting on wooden seat. a thing they very rarely do themselves, on account of scorpions, or ants or centipedes reaching them unseen. A Semang always clears, in the jungle, a space of ground, with his foot, when he wants to squat or sit. For this reason, I never see a fallen log to sit on though one be near him. They only use a floor of bamboos to lie on when the ground is wet, preferring the bare ground if it is warm & dry.

N° 4. SENI

There are rotan "whips" with which one of Kices attendants, called SENI also. thrashes the winds if they are not obedient to Kices orders. This attendant is a wind himself & invisible to all except Kice.

The instruments of punishment are not rotans or sticks, but "cords". the  
( See Exhibit & note 96. re name SENI )

word "TALI" being applied to them  
by my Malay speaking tame  
Semang, who, ~~was~~ looking round him  
in search of something that would  
explain his meaning. Picked up  
a Semang bow & pointed to the bow  
string. The attendant uses one in each  
hand to flog with. (It seems a most  
improbable thing, but could these Semang  
possibly have seen the strangling by the  
bow string anywhere? The attendant standing  
near Kiee to punish rebellious servants by  
a cord has, to say the least, a queer resemblance  
to the Turkish official. If there were a number  
of cords in each hand one would suppose  
it to be "whips" like the English "cat".)

The winds do not ordinarily  
reside close to Kiee. Their place being  
below him in the clouds somewhere.  
<sup>in a place called "KABOTE"</sup>  
but the offending winds are shown  
by  on the left hand of N.° 4. where

the transverse irregular "cross barring" like  
lines are the winds & the side lines  
their place of confinement waiting.  
Kiee's order of punishment ("TUTTOR  
SALAH" as the tame Semang explained)

<sup>5</sup>  "JUG" (short 'i') Some fruit eaten  
by Kiee, but whether the whole  
figure is the fruit or not I could not get  
anyone to tell me. It is only known that  
fruit was intended by the Puthors in  
this figure. It has some relation to the

cords with which the winds are furnished, but I cannot get a clear interpretation yet.

like # 4<sup>th</sup> 5<sup>th</sup> 6<sup>th</sup> space N<sup>o</sup> 3 from the top. called  
"N<sup>o</sup> 3" spaces following "N<sup>o</sup> 3"

N<sup>o</sup> 6 } Beginning with this zig zag figure  
} It represents Kiee's lightning

It is put at Kiee's right hand in much the same sense that the Catholics put the emblem of their pictured saints. Kiee, when angry with any one intending to strike them with his lightning calls to his attendants who bring him a flower, which only grows in his place (a single flower spike with the flowers hung on long foot stalks like bells.

He leans over from his seat & shakes this flower cluster at the offender below. & like striking the flint on the steel for fire. The lightning rushes off when Kiee wishes it to go. The "bells" of the flower as they are shaken together producing the thunder heard in far off storms as a long roll or rumble, while the heavy detonation of a storm flash close at hand is Kiee's angry exclamation. The echo often heard among their hills in long reverberations is "Play" answered & talking to Kiee.

But here the flower is not shown only the emblematic flash.

N<sup>o</sup> 7 ~~See~~ Is Herr "Kiee" himself. There is

more than one way of representing  
"Kie", but as far as I have seen yet  
the figure is always distinguished  
& accompanied by the zig zag lightning  
sign.

No 8 Is "SEMI" Play's daughter & assistant  
when Play was on earth. Who, or  
where Play's wife was no one knows  
but she never appeared on earth.

Semi's business was to "keep  
house" for Play & to superintend all  
matters connected with the women  
of the Semang. Though she could act  
for Play at his residence when he  
was on his wandering inspection  
of Semang country & men. One of them  
was always at home. If Play went  
out Semi stayed in & the reverse, (like  
the little weather <sup>indicating</sup> sign for German  
children).

In appearance Semi was just  
like a young Semang woman  
but never grew older.

No 9. Is PLAY, a very important figure  
in Semang.

Like "Semi" he resembled a  
living Semang but if he chose he  
could be invisible. He could transport  
himself anywhere.

"Kie" was the Supreme God  
of all & made all except the earth  
when he thought of having that made

he sent Play down to do it & it was the latter who made the world & all in it as it now is.

I have a number of scattered notes respecting the two, but am holding them over till I can get them into consecutive shape. It would do to make mistakes on a point so important.

However. Play having made the Semang. & Klee given them could Play played with them a very long time. taking up his principal residence at the Jilimool mountain caves in Perak. with Semi his daughter. & attended by a band of "puttows" or Semang "priests" whom he selected. These puttows were each given a district to govern but stayed at the Jilimool mountain giving their orders through the "SNA-HOOTS" or Penghulus as a Malay would term them. who journeyed periodically to Perak. These puttows did not marry. When one died Play chose another & instructed him.

The Kloom men who talk Malay & count pretty fairly, say there were thirty districts at one time & as many puttows, but the wild men only say "Baller" (many) for the wild man, as elsewhere men have great difficulty in comprehending or counting numbers. I do not place therefore implicit reliance on the

Kloom statement that there were 30  
puttows. It may be correct, but is open  
to doubt that the exact number is  
known. Be that as it may, the  
puttows exercised a great deal of  
power & each was practically, (Plays  
interference not being made) absolute  
master in his own district.

Play, after settling matters in train  
occupied himself for a long time  
in wandering about the jungle  
assisting Semang in any trouble  
or distress. If they called upon  
him, he often instantly appeared  
& helped them, as did frequently  
Semi to the women. Both Play &  
Semi helped their opposite sex occasionally  
but as a rule divided the work.

There is one point re which  
at the risk of needlessly taking up your  
valuable time I wish to draw your  
attention to. There is a possibility it  
may mean something, viz -

"Play" was often met in his  
usual appearance as an ordinary, &  
aged, Semang & those meeting him  
did not know who he was, really. He  
eat only fruits & would often appear  
& ask the Semang for fruit to eat. &  
when he had eaten & gone away, they  
knew it was Play for the seeds of the  
fruit he had eaten, & dropped by him  
on the ground, sprang up in a single  
night into large trees bearing fruit ready  
ripe, rewarding his entertainers. But

Play was sometimes seen as a  
Semang with long straight <sup>black</sup> hair like  
the Exhibit N<sup>o</sup> 1. Falling so thickly  
over his face & shoulders that the  
former could not be seen while from  
his breast & arms, similar long hair  
fell down to his knees & that on  
such occasions, he would speak but  
never show his face.

Do not you think that there is  
probably some reference in this to  
the African or Polynesian "fetich and  
cloak" used in their magic operations?

After a time Play invented  
the charms (see tradition in book of  
Sumpitan designs),

After a long time he  
suddenly disappeared & it is supposed  
went back with Remi to Keci. Though  
some Semang think that like the  
Scandinavian King he sleeps in  
the interior of the Jilurool mountain  
to wake & re-guide his people at  
some later day.

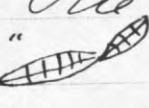
My notes elsewhere will  
continue Semang history from the  
date of Play's disappearance.

N<sup>o</sup> 10 Is a Sna. Spot. or Petty head  
man.

In the fourth space or ring  
from A. the black teeth ~~man~~ at the  
top is the rotan mat on Kees floor

made of interwoven rotans by the CHINNOY

N<sup>o</sup> 11 The tree against which Kie's chair or seat leans. In the branches the yet-unborn souls roost. & on its trunk Kie keeps record of the number of Semang born by "nicking" the bark like N<sup>o</sup> 87. Exhibit.

This tree is called KLA-T<sup>o</sup>-ONG & is full of flowers. The two upper right hand figures  projecting from it are the fruit eaten by Kie,

N<sup>o</sup> 12 flowers } SIN-GOIE-BEWAR

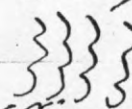
13 d<sup>o</sup> } " KAMPEEL

14 d<sup>o</sup> } CHILLEG-LANGWAY

15 d<sup>o</sup> }

16 d<sup>o</sup> } SIN-GOIE-BEWAR

17 d<sup>o</sup> } KAMPEEL

N<sup>o</sup> 18 The  is Kie's judgement chair or seat, a log lying at a slope, on end. From ground to the tree N<sup>o</sup> 11. & at its base. (the bent part. is a short log laid down on the ground as a seat. The transverse arms are branches on the sloping log or trunk of a tree) The  marks close to the seat are "KAL-CHENG" or fruit eaten by Kie, brought there by his servants. The  mark above the right hand arms of the seat are SIN-GOIE BEWAR flowers hung on the trunk or back support of seat.

Here Kie sits to judge the souls after death.

In the fifth space from A.

- 21° 19. Is "KANTEH" a giant spirit who acts as <sup>one of the</sup> gatekeepers to "heaven". a huge Semang-like male. whose special duty is to keep the souls of any other race from entering the Semang part of heaven.
- 20 On his left stands KUN-KOONG a great beast who sees that no tiger's soul enters heaven.
- 21 To the left again another great beast whose function it is to keep the souls of the Semang wicked from entering the heaven, after judgement. He is called JELABOR.
- 22 Again to the left is KUNKENG a beast who keeps the souls of snakes scorpions & other unpleasant things out of heaven.

In the sixth space

- 23 Is "CHAM-PAR" a large black man like spirit.
- 25 Is his brother, <sup>"CHALLOG"</sup> They act as general warders for heaven under TOOHUN MASSAR. \*\* 21° 23 is the ABANG or elder brother (in Malay) & the other the ADEK. 21° 23 being in authority over 25. I shall I think have something further to say about these three, in a later paper.

The  shapes 24. 26 & to the right hand of 23. are their spears of bamboo. The  marks between 23 & 26. with a  spear on each.

side is the Lightning Flower for  
Kees use. of which they are the  
custodians.

The lowest space is, a stamp or seal or signature to the Gul. It is special to the foot of the Gul & was ~~sent~~<sup>designed</sup> by the puttoes, doubtless with some significance, but whatever it was, is not known now and beyond that it is not a representation of the same nature as those above it. It seems to be a sort of "FINIS" to the book. Different Guls have different foot designs. They are called "CHOR" (name)

## Gul N<sup>o</sup> 2

Told as with N<sup>o</sup> 1 the end marked B<sup>3</sup> uppermost.

[ I do not yet know whether there is any general rule as to which end is to be read <sup>by the Laman</sup> as uppermost. I only give direction <sup>now</sup> so that the bamboos & my notes here, are in the same positions ]

In the first space (where the "B" is painted) is a sloping line. Like the outline of a figure on Gul N<sup>o</sup> 1. I do not know yet if this has a special meaning. Later on I may be able to find out.

N<sup>o</sup> 1. Of the next space (this space being like Gul N<sup>o</sup> 1, called KEN-NA CHOLE) It is a "puttow" asleep & receiving in his dreams, intimation from Play, ~~at~~ who is at a distance somewhere else. Play communicated with his puttoes in this way very often: "Kee" never speaking to the "puttoes", but to Play only.

N<sup>o</sup> 2. The "KLATON" fruit eaten by the puttoes

N<sup>o</sup> 3. KLI-YOW. a flower

4 The puttoes spear (ART)

5 "BEE-CHOO-RING" a flower.

6 "YOWELL" a flower

7 The upper part is Exhibit N<sup>o</sup> 35. The longer lower part is Exhibit N<sup>o</sup> 86 &c.

The puttow is receiving instruction  
from Play how to make bark cloths

Next space below  
called 'N'NAM'

N<sup>o</sup> 8. The flowers of the TADOOK

9. BOO-HOO. A special kind of bark  
cloth used only by the puttows.  
(This suggests the yellow robe of the  
Buddhist).

10. SNEEDING a magical stone pillow  
upon which the puttow laid his  
head when he expected dreams.  
(oracle)

11. a "puttow" asleep thereon

12. A mat or floor cover on which he  
slept. Special to the puttow; made  
of rotan "SEGUR" (Malay) only. Called CHEED

13. "ANGKEL" The puttow is receiving  
instruction in his dreams how  
to make mats of any kind.

13. "ANGKEL" Magical wooden pillow  
like N<sup>o</sup> 10. above

14. a puttow asleep thereon

15. a spear.

This puttow is dreaming how  
to make stone headed spears

Next space

16. a puttow asleep

17. To the left his "HALLAR" or servant-  
(I am not sure <sup>whether</sup> of this word is pure  
Semang or not.)

N<sup>o</sup> 18 Two black stones the Puttows  
laid so as to form a V or trough  
in which trough he lays his magical  
flowers & ingredients

19. a bark cloth and receptacle for  
the water which, poured on the  
ingredients, filtered through the bark  
fibre to the receptacle placed on a  
some sort of stand N<sup>o</sup> 20.

This puttow is being told  
in his sleep how to send his  
servant to collect flowers & herbs  
for medicine & to prepare them  
for use. The Hallar is supposed  
with one hand to be pressing  
down the mass of flowers into the  
space formed by the two stones.

Co "700-AG" medicinal flowers  
is "JAMPONG" medicinal flowers, the centre of which is used.

Next space.

Like that of Gulu N<sup>o</sup> 1 foregoing a  
CHOR. or special foot sign to this  
Gulu.

Now a few remarks to  
see if you can trace any connection  
between the following and the position  
in which an inferior man's arm  
is often depicted in these Gulus.

Notice the Hallars left arm  
placed what the English call "akimbo"  
the hand on the hip & the  
elbow out from the body. If I speak  
any length of time to a Lemang he  
frequently assumes this position.

When in Kedah, staying with the Sultan there, we went one night to see some Javanese shadow plays where figures (marionettes) behind a large calico curtain threw their enlarged shadows on the curtain from a bright light at their rear. & were caused to move by strings. It was an old "fairy story" they were acting. I remember now that the rajah's seat (in the play) had just the same figures on each side of it as the spears on the Gulis & the marionettes put their arm akimbo when addressing the rajah or being addressed by & listening to him just as the Semang does, & the Hallah is shown doing.

There may be absolutely nothing in the co-incidence. I only note it.

# Guh N<sup>o</sup> 3 "C"

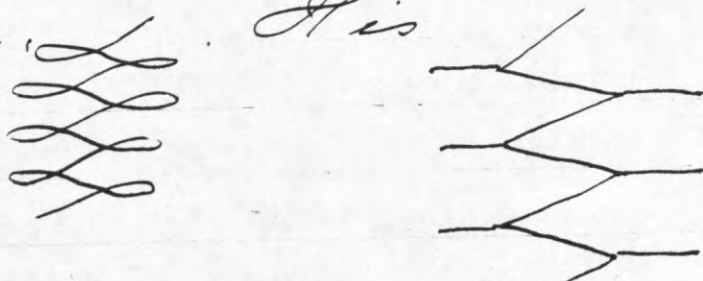
Place C uppermost.

N<sup>o</sup> 1. Is a huge lizard like reptile with scolopendric jaws as long as a mans arm. called TIN JOE. It is not known where the thing dwells but if the puttoos are were angry with any very evil doing Semang man the reptile was sent by them & meeting the luckless Semang. Killed him. It has not been seen since the puttoos died out.

2 SIN. GOIE BEWAR flowers. magical & in some connection as a governing spell or "Abracadabra" with the beast.

3 "KLICHAR" flowers as N<sup>o</sup> 2.

This must not be confused with the figure. It is



all the marks of this nature on the Guh are the same but different sizes of figure only.

N<sup>o</sup> 4 CHIG-EG a somewhat similar lizard to N<sup>o</sup> 1 but was sent to kill women only.

N<sup>o</sup> 5 AIEE a beast like the "Lutong" (Malay) long tailed monkey. If the winds sent by "Aiee" on messages to the earth do not attend to business

The rice gets a rotan & thrashes  
them

Observe, (as a show-man  
would say) how the Lemang have  
seized a characteristic of the beast  
in life. This monkey is salacious  
in the extreme & is ~~not~~ more often  
seen in the forest with erect penis  
than with retracted. Hence he is  
depicted here in same condition  
For some reason, the right arm is holding  
the tail

The interpretation of the  
other Guls will follow as soon as  
I can meet men who can give it me  
I have taken tracings of them all.

## Gulh "D"

This is a Gulh of a different type to the foregoing.

You will remember. I wrote you respecting the Eastern orang Utan. using among other things. the fang of the "Behang" snake, but that I could not secure the snake itself, as it was difficult to get. The men very frightened of it.

I have since found out the following. It is a riband sea snake, very venomous, & well known to the Semang who are now never found near the sea coast. Its name in Semang is EKOB <sup>(snake)</sup> LING HANG. It obeyed the magical call of the pultows & would strike any one they desired it should do. The pultows if they put "KLICHAR" flowers in the water where it was, could barick it to the bottom of the sea. Gulh D held these flowers & if a man got some of the dried flowers from a pultow & put it in the water he dreaded to enter. (generally wet swamps) the snake would clear & not touch him. (See Gulh C for Kichar figure also) But if he did not press the Kichar in the proper "Gulh" they lost their virtue. There is a tradition about the origin of the snake. but I think the Keloon men who told it me were inventing the yarn in hopes of payment. Not believing them, I held it over till I saw men I can trust as to its veracity.