

The Legend of the "Iabong"

Three days journey almost due N.E. through swampy gullies and over rough hills, from the range of the "thirty three hills" in upper Perak lies the elevated forest land where, according to Utan tradition, the Pangqhan and the Sumnor, through their mutual intermediaries, the Simoi men of the Klandass, agreed to discontinue the long hostility that had dated back to their first meeting, a truce observed faithfully ever after by both races, so far as actual blows went, though to this day there is an avoidance of each other & as little intercourse as possible. A small clan of the Simoi had wandered north thus far & settled down there & acquainted more or less with the language of either party, rendered the necessary aid, as interpreters, from one to the other.

Through all the changes of fortune that befel Pakai & Semang, in the later

years, this ^{section of the} Limoi clan & their
descendants ever considered this
wild, lonely ^{spot}, unvisited by enemies
& abounding in food supply more
more as the wild animals retreat
before advancing settlement of
Malay & Siamese, as their especial
country, a claim never disputed
by the ^{later} four migrating bodies of
the Limoi when they afterward
occupied the adjacent districts.
The number of the Limoi now
found there is only eleven adult
men, nor are they always resident.
Following the wandering habit of the
race they may be for half the year
with friends & kinsmen in the
South among the Klandacs, or
in like manner East among
the Pangghans, but on certain
anniversaries of their own they
return to their own place. Mixed
with both Negrito & Klandacs in
marriage, the latter blood predominates
but the former is shown in their
intermediate hair.

It is most probable that the
accounts of curly or frizzled haired

men among the Southern Sakai
made by Europeans here, refer to
these men's wandering visits, as
whatever their numbers once were
it is clear they were more numerous
at one time than at present for
they themselves state that on more
than one occasion they went away
South to avoid the small pox
after losing many men by it. *

It was from these men
that the following legend (of which
I had several times, among the
Mandara (so called), & Bereci men
heard scraps & fragments, before) was
given me, or rather I should say
drawn out of them for they are
very reticent like all the many
other & unwilling to impart their
traditions & folk lore stories to strangers

at the present day when
almost all knowledge of their
ancient history is forgotten by
the Mandara, every little item
which may serve to throw any

They record traditionally three cases
of albinism among them, describing
the white skin & red eye. The last
was in the speaker's grandfather's
time.

explanatory light upon their custom
is valuable. & it is for that reason
that I give the legend of the
"TABONG" or Pakkai dark case in
full, adhering as far as I can
~~to the~~ in the translation to the
wording of the text as told to me.
It must be remembered

that this refers to the Klandass
(straight haired), or any other only
& not to the Negrito Pangghar
or Meneck. Also that the Klandass
God was "TOOHUN" & quite a different
conception to the arch God of the Negrito
called "KÎEE". The Klandass believed in
"Lautus" or spirits. the Negrito does not.

H.C.V.E.

The Legend of the Sabong.

Long ago all animals and men eat fruit only⁽¹⁾ and did not kill each other. Every tree and plant of the forest bore good sweet fruit. The rotan & the bamboo included so that there was sufficient for all. The land was full of monkeys, and every plant and tree had its "Lantu" or spirit. When a Sakai⁽²⁾ wished to cut down a tree he tapped the tree⁽³⁾ to engage the Lantu's attention & asked the Lantu to remove to another lodging before he cut it down. If he went up a tree to get fruit he was careful not to break any branches. But the monkeys were not so considerate and broke the branches in mischief. At length there was

(see account of Ilandars departed spirits and the island of Puloh Bualah (fruit island). Former notes very frequently the Ilandars, in speaking to a man of another nationality will apply the term "Sakai" to themselves as they are accustomed to hear it from Malay etc. & the speaker did so in this instance. I have often seen the Ilandars & sometimes the up-country Malays, when proceeding to fell a tree tap it two or three times with the back of the axe or parang, before using the edge, but I never got any satisfactory explanation why they did it. Query a survival of above?

war between the hunters and the monkeys. Some trees then altered their fruit to uncatable seeds only and others covered them in prickles or hard shells while others made them sour or harmful. Some of the tree hunters seeing that men and other animals must have fruit would not do this but remained as they were, but there were very few and soon the men became very hungry & had to wander through the forest all day to get enough to eat.⁽⁴⁾ In their distress they asked their chief to seek help from Toohun.

Toohun told the chief in a dream that as there were not enough fruits, the men must eat animals to keep themselves alive and further directed him how to make the pumpitan. Now there were certain plants and trees that were very angry with the monkeys and when their hunters heard what Toohun had directed the chief they went to the latter & offered to make poison of the tree juices or sap so as to be revenged on the monkey.⁽⁵⁾

4 Query a reference to some migration to a less favoured country.

5 I shall refer to this in my paper on the Hooi poisons.

The hantus of the bamboos were very angry with men. because so many bamboos were cut down and the hantus therefore used to sit inside the cumpitan and knock the darts to one side so they went out so that they never struck the mark⁽⁶⁾ and they got into the dart-cases and sucked off the poison from the dart ends⁽⁷⁾

Therefore once more the chiefs of each clan went to the Batin or arch-chief and they all went to the top of a hill and for three nights they called upon Toohun for help, eating nothing.

Close by them was a clump of seven bamboos⁽⁸⁾ and the bamboo

See Notes in forthcoming paper on the Cumpitan. re the "Pichod" or dotted charm at cumpitan end.

Contrast with Remang custom of magic flowers & charms in the dart case. These originally were in the "Gat" or charm case & were solely intended against bodily sicknesses & hurts & were not when transferred to the Gat or dart case, merely carrying out the original intention & not against hantus. None of the designs engraved on the Remang dart cases are meant as protection from hantus, hence the great difference in style & pattern. True the "Pichod" was copied by them at the end of the cumpitan tube but it was only copied from the Pakai custom & without the Klamdaro significance

The bearing of this will be seen later in my paper on Tooh Poisons. It gives rise to one ingredient.

Japanese men tell me that there is a bamboo

hantus got into these bamboos and derided the men. Presently the Batin and his chiefs slept. tired out, and the bamboo hantus called all the wicked hantus of air & earth & water that were near & held a council how they might harm the chiefs.

Then Tookun came while the men were sleeping and took two of the seven bamboos, and his hands were red hot and turned the wicked hantus into stones.⁽⁹⁾

Tookun was going away again when the Batin woke and Tookun went behind a tree and called to him for he saw that the hantus of the rumpitans close to him had their heads out of the tops. and Tookun told the Batin to get a rotan and poke the hantus out of the rumpitan into the fire.

^{These called the seven bamboos. by reason of its having seven patterns of variegations of color.}
9. The occasional concretions which occur in the joints of the bamboo are most highly prized & valued by the Sakai and were always presented to their chiefs. These are dead hantus in Sakai belief.

Legend of the Tabory continued
(21)

Then the Batin cut a rotan & woke his friends and they all cut rotans and poked the hantus out of their cumpitans into the fire, but when the sap of the fresh cut rotan's end touched the hantus he died at once and the fire burned him up. So did all the men and killed many hantus.

And because the prickles of the rotans scratched the interior of the cumpitan each man chief afterwards gave the men who followed him the marks thus made on his own cumpitan as a charm to keep out the hantus and this is why each clan had a separate "Pichod" design.*

Further each chief took one of the joints ~~back~~ ^{of the} seven bamboos and made them into dart cases or Tabongos and the dead hantus inside they made a hole in, and used him as a button to fasten the cord round their waists. ^{only} ~~cannot find that any name was given to this button. probably forgotten for this now used~~ ^{is on den.} ~~And~~ afterwards the men of each clan ~~made~~ ^{burned} patterns on their new dart cases like the marks

The ~~incisions~~ ^{incisions} were made bamboo are shaped generally like a tortoise & that is why the "petis" or button of the dart case is made of tortoise shell in design. of the rare concision and why the ~~petis~~ ^{petis} were used for the old pale weakened. See General Introduction.

you will remember that I sent you the Pichod design of the Pungghan. ~~But~~ they say they have only one real & true one. & this agrees with the above. in all the clan, which was then undivided. Pungghan having one typical design taken from their first Blandas teacher.

that Toolums red hot-fingers had made for each bamboo joint had held some wicked hantu.

And there were many joints and many kinds of hantus, and all the markings were unlike each other and each kind of hantu is afraid of the mark that killed his ~~friends~~ relations of the same kind.

Because of that ("sebeb bagitu", meaning broadly, because Toolum thus instituted ~~himself~~ a series of charms against various evil hantus) each clan copied the striping ("Baris tidop")⁽¹⁰⁾ of the joint which fell to his chief's share and because Toolums fingers had burned some more than others,⁽¹¹⁾ "all the same but different."⁽¹¹⁾

10. This is important & significant & throws a bright light on the longitudinal lines of the various Dakai patterns. Preceded closely by one for an explanation of "Baris tidop" (a phrase probably used to bring it within the capacity of the listener to understand) the mentioned natural vertical color lines in the skin of the bamboo. There is no doubt that a variegated bamboo not growing in the present hills of the Dakai is intended by this. & this would at once account for each clan having a different longitudinal pattern as the markings natural are never uniform.
11. "sama sama tetapi line macham" an idiom & not to be taken quite literally in interpretation. It actually means here that the outline of the fingers individually

no two claws finger markings were quite alike on their bamboos.

Therefore the Pakai likes to eat monkeys best of all.

— " —

Subsequent addition to above.

When Toohun, before departing, after destroying the haunts, saw that the Batens and his people were very hungry & thirsty he touched the place where the seven bamboos had been as he went away in a thick cloud & straightway the bamboo roots shot up into young "Puchok" (soft young shoots much eaten by Pakai, Semang & Malays & Chinese here) & others into lofty bamboos, holding water inside, and all the chiefs eat & were satisfied* and did so ever after.

Boiling the shoots in the adult joints in Utan fashion.

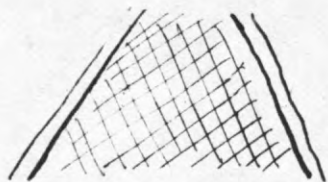
was similar in all but that their arrangement on each joint with regard to each others position was different as Toohun grasped each joint in different attitudes or grip of the fingers.

See over for my notes upon this.

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— Notes on the foregoing —

In the discussion which followed the narration of the legend, I took down a "Tabong" belonging to one of the men & asked him to point out where the outline of the fingers was. Instead of replying, he picked up a fire stick and rubbed his fingers on the charred end & then pressed his blackened finger on a bamboo lying near. I did not at first see any resemblance but he went on to explain that the engraved mark



" represented it. It evidently did to their eyes so it must be a conventional

way of representing. Further enquiry elicited the information that the interior cross bars or "hatching" of the figure may be arranged in any manner, and that the lines forming it or the outline might vary in number or be dots instead of lines.

Further that the marks



& others were only variations

of the first, two figures being opposed to each other to make an X instead of one V. This at once gave the

4
Key to what had so puzzled me
before among the Semang. (vide
my design of evolution of their
figures, sent you lately) viz, where
the Semang got their primary
figure from? "



It is clear now that whether
they got it from the Pakai with
the first rumpitans or from some
race prior to that, the one general
idea is common to both. and it may
be that when the foregoing legend
is interpreted & made plain
it will be traced to some very
remote ~~old~~ sacred sign connected
with the Deity. However this may
be, the reason for the assertion
of the Semang that the figure above
is their "father" one for the others
they use, is clearly shown. ^{the question} arises does
~~anyone~~ their story of play this
invention only date back to
the advent of the Pakai in the long
abandoned southern part of the
peninsula, formerly Semang.
and the knowledge of the Pakai figures
in the last case, ^{or is it from another source, raised and} is at the same

time beyond a doubt that at that early
time the Pakai figures were not so
numerous as at present & that
fresh combinations of designs have
year by year been added ^{by the Semang} old designs
forgotten, altered, added to, & subtracted
from; as is going on among them
at the present day. From such
evidence as I have been able to
collect, each ^{Sakai} clan or family had
a design common to all the
members of that family: 2nd That
as they were intended against haunts
of evil disposition they were fewer
in number than the Semang's
long list of fancied or real sicknesses.
3rd That as charms against haunts
were not wanted by Semang
who didn't believe in haunts at all
the existing Pakai haunt charms
known to them were pulled to
pieces & the fragments built up
again, ^{and added from time to time to their own existing ones} into spells suitable to the
Semang requirements & that this
was done by the Semang Pultow
or Priesthood who saw a way
of increasing their power & hold
over their people. also that this adoption
took place, more particularly after the breaking up of
the Pultow hood & the loss of the knowledge exactly of
the Pultow lore.

It certainly appears to me that the question of the characters used by the two races is one of the most interesting problems in the Orang Utan field & will materially help to throw light upon their former condition, intelligence & life in general. It is for that reason that I have endeavoured to send you every design I can meet in the hope that, if I myself cannot, ~~at least~~ at least some future Traveller will take up the enquiry to its ultimate solution.

[The examination into the rude figures by which their ~~their~~ Semang mythology is depicted, will alone occupy an earnest & patient explorer for a long time, but with I venture to state, proportionate results to the scanty existent stock of knowledge respecting this unfortunate & rapidly disappearing race].

Charring by fire

There is a parallelism in the ideas of Pakai and Lemang in regard to fire, both regarding it as a creation and gift to man from the Supreme Deity and as might be expected of so primal an acquisition, neither race have even the faintest story or tradition as to either the manner or date of its bestowal. Upon the supposition being suggested to them that God gave it to the first man on earth an acquiescent "probably so" is returned. The Lemang, who ascribe almost everything to their super-human chief & leader, "Play", consider that fire existed before his advent. That the etymology of the Pakai word for fire, "API", ~~the~~ may be probably philologists may already know. That word is, at any rate the one word known & used by all the various Peninsular Malays and I have not, so far, been able to elicit any other, save in a few

instances where admixture of other blood has introduced ^{an} admitted loan word locally or even personally confined.

The parallelism continues in the ^{common} idea with which the Klondass and the Meneck (and Malay, from the Klondass) regard the action of fire. "Māhan api" "api eudah māhan" i.e. the idiom being that the fire eats the material attacked. So with the Meneck, according to their own statement: "OS" or "OOS" their words for fire is in strictly accurate translation OS for a flame and OOS for the body of burning wood such as they are accustomed to see & use daily

A remang. asking in his own language for a light for his cigarette would say: "ag. yeh. OS" or "give me fire." "Light a fire" = "bhom OS yeh 'ng", but if he wished to say "Bring fire" (here, or to one being understood) "YOIE OOS" would be employed as the fire brought would consist of a burning brand from an existing fire.

Similarly CHEN. EL OOS* signifies the black mark of charcoal, whether at the end of a former fire stick, or

This must not be taken for CHEN. EL OOS. The act of, or part where, the bamboo skin is stripped off for subsequent blackening. The letter E or A makes all the difference.

any thing having had charcoal rubbed in mass. upon it, such as the blackened end of their Goro or dark-cases.

This word "os" or "oos" is, practically the same as "YEUSS" or "YOOS" a tooth* the idea being in the Semany mind as in the Sakai that the fire gnaws or eats into the wood.** [The original vocabulary of the Negrito must have been comparatively very limited and in it, one radical sound does duty by slight alteration of a letter*** or a tone for each of a group of many allied things or ideas. The perfectly unwritable nasal grunt of the Semany, as freely employed as the African "click", means at least twenty different things according to the tone it is uttered in] If in the sentence quoted "Give me fire," Ag yeh os be spoken so that there is no perceptible pause between the two last words, but clurring them together as "Ag yehös" it would mean "Give me a tooth."

* one cannot help thinking here of the Latin os. OSSIS & OS-ORIS.

"EES" a leech, is from the same root, to bite & its shape when forged, like a canine tooth. Thus CHAS is a finger. CHAP the hand CHAB to grasp or hold.

Yet further Parallel runs the estimation of the two races as to clearing or the action of past fire being efficacious against danger or ills., but they diverge as to why it should be so.

The Pakai considers fire as in some way that he can neither understand nor express, the attribute of his God Toohun & that therefore coming from such a source, evil must necessarily be vanquished by it. The clearest illustration of his argument I have heard him offer is that of the fire heating the water over which "Genowie Lampoot" Presides (see Klauka's mythology) for the purification of the wicked souls. He comprehends that direct fire consumes & reduces to ashes & that hot water softens & extracts, by his daily experience* so instead of the direct fire which, in his belief would utterly consume the luckless host as well as his bye gone wicked nee Toohun, being overruling interposes the water to get out the evil without destroying the soul. Since I wrote

* Refer to the "Legend of the Sabong" accompanying where Toohun's red hot fingers destroy the wicked handus utterly.

you that account of Genowie Lampoot.
I have repaired an omission hitherto
escaping my notice. viz. what became
of the wickedness boiled out. when
Genowie died. The seven times
essayd souls one way or the other
I am informed that just as when
boiling Spoh poison the "qualley" or
Pot. (replacing in these later days
in life as in legend the original
bamboo joint) is "burned off" as
we should say or allowed to become
almost red hot. (in the case of the later
iron pot.) ~~when~~ ^{upon} all the poison of the
Spoh or the concentrated earthly guilt
of the souls. in contact with fire
direct. disappears.

The Lemany has more
definite ideas on the subject. It will
be remembered that he knows of no
redemption or saving grace for the Happas
~~or~~ or soul* nor of any haunt into which
irreclaimably wicked Happas may be
transformed. The only thing in any
way haunt like for him is the
SÎ-ON or cause of dreams, an entity to
him of some sort but respecting which
he knows absolutely nothing beyond its
name. Don't mix this word with the Malay "NAFA'S" breath.

supposed existence)

According to Nepit's lore, KIEE*
when he instituted "BELET" or hell, sent
"KOMOT" to METKATOP BLEES the place of the
setting sun, where, in a great cave or
hole in the high mountain behind
which the sun goes at night, hell
is located, to take charge of the
place & the wicked Nappas who
might be consigned to it, giving
him, as he departed on his mission
an ~~ignited~~ fire stick from his fire.

The stick was nearly burned in
two at starting & before KOMOT got
his little arrangements comfortably
settled in his new sphere of labor
it fell in half, burned through;
whereupon Komot hung one half,
the charred end downward, in front
of the entrance to Belet, and the
other he adopted as a sign of authority
and instrument for bruising the
unhappy Nappas, who, entering, from
Kies judgment seat ~~at~~ high above the
earth passed in at the top of the
opening in the mountain, but,
unable thereafter to rise from the
ground, dared not pass under the

* The supreme God, but whether the only God or
not I am not yet quite sure. The exact position
of other supernaturals is difficult to elicit.

black charred end of the sacred fire stick which therefore played the part of a most efficient, self acting gate & janitor combined, the upper end, uncharred allowing the Nappas* to pass in readily.

From this, dates the establishment of charred wood as safeguard against sicknesses, for the sickness that carried the man off from earth had not finished his task until "Kie's" verdict was carried out. Ninds were the media on which the sickness travelled** whether going for the man on earth or returning to "Kie" onto the Nappas, or escorting him to hell, but the sickness knew that if it once entered hell it could not pass out again deprived of the aid of the wind in rising above the charcoal & so stopped outside with & went back to "Kie" as it came ^(or was allowed to be able to) No wind could have inside the cave of hell for they would have perhaps lifted the Nappas out over the suspended fire stick in making their own exit.

*Not being able to rise above the ground themselves.

I cannot trace the rule for plurals in German, the singular & plural sound alike in their speech. Thus Nappas is either a shoot or many shoots of men

Rulers, (by commission from
P'lay) over sicknesses as Komoj was
over wicked Happas, the P'uttows or
hierarchy of priestly rulers governing
the Semang adopted the emblem of
authority - a plain firestick with
one charred end. This counterpart
to the episcopal crozier was
about six feet long and each
P'uttow always carried one
wherever he went. The operations
of the P'uttows being so much in
secret among themselves, very
little indeed is now (& probably not
much at any time) known to the
laity. The stick was sent some-
times by the P'uttows servant,
when the chief could not or did
not want to go himself and laid
on the recumbent sick man
an order to evict obstinate sickness.

If the P'uttow himself wished
to curse a man he touched him
with the uncharred top end
and all the sicknesses in the
vicinity quickly ran along the
bridge thus offered them and
entered the man's body. But if

the Kutton wished to heal any one he touched him with the charred end and whatever was afflicting the man cleared out of him promptly.

Placed a remedy to this day, going along a forest track not wish any one else to follow him, a fire stick hung like that at the gates of hell is absolute bar to every one else but the ordinary layman cannot bar sicknesses, by so doing. Only a Kutton could do that. by marking hieroglyphics of his own in charcoal on the shaft of the fire stick, according to what was to be warded off. These marked fire sticks gradually grew into the Gars, first of wood with crayoned marks, then the marks cut in for greater permanence & the charcoal rubbed into the grooves thus made and then the lighter & more convenient bamboo, with its carrying capacity for the magical leaves & flowers in aid of the charm. But for long after bamboo was used at the waist cord, suspended fire

brands, crayon marked ^{being} ~~stood~~ in front of and around every man's sleeping place, as protection.

Then, when wandering through the jungle, he has an old Semang who lay on the ground & sleeps at night brought a stick ignited brand from the fire & keeping it near every head in the kindly hope of warding off any fever or other sickness from me during the night. The old crayon marks are not remembered now in detail the puttows having passed away but ~~these~~ designs they gave rise to remain in Gor & Gar & Comb & cumpita.

Whatever well known & definite designs were possessed prior to the coming of the Pakai, it is certain that it was that meeting which began the progressive growth of design upon design till their present number has been attained. Though unable to state positively yet I think that very few have been ^{actually} lost & forgotten ^{only their proper combinations & use mainly departed with the priests}. All the men are so familiar with them that very few have disappeared.

In the "CHEN EL OOS" or Lacka

skin stripped end of the Lemang jar
can, appears the charred end of Komaj's
fire stick. Jar downwards. The
stripping of the skin has no significance
direct but it prevents the bamboo cracking
in drying and gives a better
surface for the charcoal.

Should the Lemang be unlucky
in hunting with the sumpitan he
frequently stops, makes a fire & as
soon as he obtains it, rubs charcoal
on the mouthpiece of his sumpitan
and on the conical wads at the butt
ends of his darts*. Should he be sick
in pain he frequently draws at
lancey. charcoal lines & marks on his
body, where the pain is. At old times
the puttoo doing this and depicting
the proper arrangement of lines &c. for
the pain suffered, would infallibly
cure it.

[I have before remarked on the
sticence of the Lemang with regard
to the Malay, Siamese &c., in all
matters connected with Lemang
belief. Various from the ridicule they
have been met with & the Malay above
all others knows nothing correctly.

Because he ascribes his failure to the sickness of hunger
boiling round him on its conveying wind! & turning the
darts off their mark, by means of this wind.

^{correctly} of the many others and nothing at all
of the Semang. Malays suppose that
the darts are blackened so that the
game cannot see them coming &
that the body marks are ornaments
[This erroneous statement has I
believe found its way into print.]

You will remember that
I wrote of some custom of swinging
a club through the fire which the
Semang did not seem to like my
knowing anything about. Well, I
have got to the bottom of it & find it
is in connection with the
charcoal fire stick also, and as
an admission of wrong doing was
involved in its performance. The
objection to my seeing it was
only natural.

It, which did not of course
occur, a Semang had managed
an undiscovered adultery with
some one else's wife (or vice versa)
and subsequently had children
by his own wife. This adultery, if
he did not confess it & pay compensa-
tion, remained undiscovered till
the death of the injured husband

or wife as the case might be. Dead,
the soul knew what had been done
and wishing to punish the wrong
doer was permitted to send the
sickness that killed himself to the
offender's children & strike them
the sickness, in this case, was not
on "Kee's" direct orders, so that the
wind that brought him to the man
he had killed remained with the
angel of death (see notes to Exhibit N^o 21)
at the dead man's side, while the
sickness ran along the ground to
where the offender's family was.

To obviate this revenge, and
to baffle & send back the sickness
the wrong-doer, immediately upon
hearing of the death of the person
he had injured picked up his
children and swung them by the
arms through a fire, striking the
soles of their feet against the
blackened wood so as to carry off
from them a protective coat of charcoal.
The child set on its feet again; if,
shortly after, the sickness arrived,
was safe: for the sickness could
not pass the charcoal on the child's

feet & so could not enter its body
& had to return.

Though the sickness have ^{already}
jumped on the chief. it had to
~~not~~ drop off again quickly before
it was swung into the smoke & heat
or it would be killed & when the
youngster was put down again the
charcoal, barred, again seizing it

Kill the chief the sickness
could not without "Kies" previous
order especially given. Nor did the
sickness stay long in the chief
as it had to return to the dead
man and the angel of death
to escort the Happas or soul to "Kies"
as soon as the "Permit" or passport
(for which see previous sent notes)
had been made out.

It was not to vicariously
punish the wrong doer. That his
children, were attacked but to make
him confess. If the chief was
sick, coincident with the dead man
and of the same disease, suspicion
was aroused & the "Lra Hoot" or
petty chief looked into the matter for
the curing father, as he always did

tried to save his innocent children
he betrayed himself & the usual
fine in compensation. was
levied by the puttow. who. good
and shrewd man. had these little
amercements as his own
perquisite. [Smart men these old
puttows]

Animals are credited with the
possession of souls by the Lemang. all
animals dangerous to man, such as the
snake, tiger &c. go after death to a place
set apart from all others. Upon the death
of a tiger or venomous snake, killed by
human agency, the old custom, now only
observed among the Pangghans of Kelantan
and not invariably even there, was to
place a piece of burned wood, upon the
body, or in its mouth, or as in case
of a tiger to follow two or three natural
black stripes of its fur with the charred
end of a fire stick. By so doing the
soul of the animal leaving the body
took its way to the place assigned to
it could not spring up to attack
the men standing round. The place
for animals souls was somewhere
beneath the ground.

The use of a wand or stick as
sign of authority is probably as old
as man himself & it is therefore no
surprising to find that the Sakai
Pawang or medicine men, without
being influenced by Semang
similarly used ~~sticks~~ staves of
magical powers in connection
with, and in aid of, their incantations
and spells against the ever present
hantu. There is no tradition as far as
I can learn, of the origin of this. The
stick itself I have already sent
you among the Klandan exhibits.

I mention it here in
connection with now-sent exhibits
Nos. 22, 23, 24.

The up country Malays of the
forest bordering upon the Semang
and Pakai hills above Perak, have
added to their walking sticks an
~~in~~ addition borrowed from the Semang
with whom, in the persons of the
"tame" hill men they are more or
less in contact.

As superstitious as the Pakai
himself is not even more so. The
Malay of the back country, much

fears all sorts of unknown spirits
and evil spirits, a fear which his
acquaintance with foreign devils of
Indian Arabic Siamese and Chinese
extraction has not lessened, though
he will not willingly admit it.

The "Hadjis" or returned pilgrims
from Mecca brought with them the
fashion of using long staves or walking
sticks. Taking Ex N^o 22 for instance, the
length is "Hadji" the shape or general
appearance (style) is borrowed from
the Sakai "pawang" makers (which see)
the wood itself is that of which the
drivers of the tame elephants make
their "kuasas" or directing goad for
driving their animals. & is emblematic
of authority. But it is with the
harring they give the ends of the
little projections & roughnesses, that
I now deal. Copied without quite
understanding the Semang intention
from the Mencia practice, the Malay^{*}
seems that in visiting a friends
house, or in staying in his own
his stick. stuck in the ground in

Not the Southern or civilized Malay who
does not know anything about such
things, but the men lying far back in
the interior.

front of the entrance bars the entrance of any hunter who may have been following him from the dark & mysterious jungle, the charred points being in some way he does not understand himself. objectionable to his ghostly followers.

Exc N^o. 23 is a variation in material only. the rootlets of the rotan are held over the fire tree charred for the same purpose.

N^o. 24 is still more modern in material. but with the same object in view, originally, though now done more for ornament. than anything else. A half rotan (split through the middle longitudinally) was wrapped spirally round the stem of wood or cane or bamboo. whatever the taste or fancy of the owner had selected and there fastened, and the whole held in the fire till the unprotected parts were charred & blackened. The rotan taken off left a lighter colored spiral as ornamental pattern.

It is an instance of time altering the original meaning

of an ancient custom. The mode
of thus producing a spiral pattern
is well known to all the Semang
but no Semang carries a walking
stick, nor ever did so, beyond his
war club. (sent you "PEL"). nor does
he use this method of ornamentation
for anything else. There is no evidence
that it was so, but it may possibly
have been that "Sua Hoot" or "Puttaw"
magic clicks were at one time thus
adorned.

The very slight alteration in
the sound of many words of the
Semang language, led me inadvertently
into an error last year, when
writing upon the designs engraved
upon the Goro & Gars. "KELMOT" is
Semang for "hungry" or hunger, while
"GELMOT" is "nothing, emptiness, space".
The ~~former~~ ^{latter} word I knew, but have
only learned the other since the date
of that letter. "MACHEE KEBESS" is the ^{food} ^{dead} ^{invariable}
expression for being hungry and I
was not aware, that when making
enquiries as to the heavy black bars
& solid black figures, that "KELMOT" was
of their engraved designs.

used in the sense of an enforced or
compulsory deprivation of food. & ^{being} ~~being~~
as I thought. the word GELMOT for these
black bars & figures. meant as it does
^{when applied to} ~~for~~ blank spaces that "it is not
material how large", "only an empty
space" ~~filled~~, "without particular meaning"
so that a misapprehension arose and
I reported to you that these heavy
black marks had no particular ^{special}
meaning. But as I always go
over the same things many times
as I get opportunity to make sure I
am right, at last one man more
intelligent than the others saw I
did not rightly understand & showed
me that they are the charms
against "hunger" ^{"HELMOT, not GELMOT as I thought at first"} the black bands
are the spells against ordinary
hunger in otherwise ^{food} healthy and
the black figures are against
either an inability to eat caused by
the sickness in the charms for
which it occurs or ^{against their being} ~~that~~ ^{beings} ~~beings~~
physically disabled by the sickness
from procuring food

[Please make this correction in my
former notes]

Notes as to the special points
to be observed in drawing the
figures of the Sumpitan designs
of the Remang.

The originals are in
Box "A"

I
Gladys!