



DELHI UNIVERSITY
LIBRARY

DELHI UNIVERSITY LIBRARY

Cl. No. U8: -1362: M3 FS.6

Ac. No. 90105

Date of release for loan

19 MAY 1960

This book should be returned on or before the date last stamped below
An overdue charge of Six nP. will be charged for each day the book
is kept overtime.

--	--	--	--



WALTER KNUDSEN
F. 100-36100-100

'Ethnographical' Studies in Celebes

RESULTS OF THE AUTHOR'S EXPEDITION
TO CELEBES 1917—20

— —

VI

ART IN CENTRAL
CELEBES

BY

WALTER KAUDERN

POSTHUMOUS WORK EDITED BY

MRS. TERES KAUDERN

AND

HENRY WASSEN

to the Berlin Ethnographical Museum



With 271 Figures, 68 Plates in colour, and 4 Maps

*Financial assistance for the printing of this posthumous
work has been arranged for through the following:*

THE DUTCH GOVERNMENT

THE SWEDISH GOVERNMENT

THE LARS HIERTAS MINNE FOUNDATION
STOCKHOLM

THE KUNGL. AND HVITFELDTSKA STIPENDIUM FOUNDATION
GÖTEBORO.

THE MEDICAL SUPERINTENDENT DR. NILS HOLMIN
STOCKHOLM

PRINTED IN SWEDEN

GÖTEBORO: 1944
FLANDERS BOKTRYCKERI AKTIEBOLAG

CONTENTS

	Page
List of illustrations	VII
Foreword	XIX
<i>Chapter I</i>	
Introduction	I
<i>Chapter II</i>	
Systematisation of the Material	6
<i>Chapter III</i>	
Description of the Works of Art	II
A Carving and Engraving	II
a Carving and Engraving in Wood	II
1 Structures	II
<i>Ritual and Funerary Articles</i>	61
<i>Musical Instruments</i>	84
<i>Household Article Tools etc.</i>	91
<i>Weapons</i>	112
b Ornaments carved or scratched on bamboo	135
c Patterns carved or scratched on gourd	147
d Carvings on coconut shell	151
e Patterns carved in relief or scratched on horn	154
f Patterns scratched on bone	157
g Patterns scratched on earthenware	158
h Stone carvings	158
B Pikerwork	161
C Drawing	162
D Painting	171
a Paintings on wood	172
b Painted bast cloth	173
c Paintings on skin	236
E Stamping	238
F Embroidery	244
G Appliqué work	254

VI

	Page
H Incrustation	269
I Plated work	271
J Representations of Live Beings	300
K Brass Casting	307

Chapter II

Comparative Section	336
Motives	336
Sceneries and Actions	336
Man as a Motive	337
Zoomorphic Motives	345
Buffalo Motive	345
Antelope Motive	369
Goat Motive	371
Deer Motive	371
Swine Motive	372
Horse Motive	373
Other Mammal Motive	376
Bird Motive	377
Reptile Motives	383
Crocodile Motive	383
Lizard Motive	387
Serpent Motive	389
Dragon Motive	392
Fad and Foul Motive	395
Non-celbrate Animals as Motive	395
Centipede Motive	397
Plant Motives	402
Inanimate Motives	405
Motives taken from Nature	406
Ornaments the Key to which is Unknown	408
Appendix	413
Designs on Wooden Objects	415
Designs on Sword Hilt of Horn or Wood	419
Designs on Sword Sheaths	423
Designs on Bamboo Objects	428
Designs on Gourd Objects	435
Glossary	437
Bibliography	442
Errata	446

LIST OF ILLUSTRATIONS

	Page
Fig. 1. Carved wall poles	12
Fig. 2. - Carved foundation posts in two Bada temples	13
Fig. 3. Some nicely carved props supporting the Tipe temple ...	14
Fig. 4. Carved pole called <i>toemampoe</i> . Temple of Boejoe mBajaoe	15
Fig. 5. Entrance of the temple of Tedeboi, Rampi	16
Fig. 6. Wooden figures flanking the entrance of a royal tomb at Saloebalombo, northeast of Masamba	17
Fig. 7. Gateway in a hamlet called Moenoebocla	18
Fig. 8. Wooden shingles carved at the upper end	19
Fig. 9. Wooden shingles from temples in NW Central Celebes carved at the bottom	21
Fig. 10. Sundry carved ornaments projecting from the edge of the roof at the gables, often in pairs	23
Fig. 11. A carved oak board in many cases projects from the ridge pole at the gables	24
Fig. 12. Gable adornment from the temple of Tonabo (Tolambo)	25
Fig. 13. Sundry gable adornments in NW. Central Celebes	27
Fig. 14. Temple gable adornments in SE Central Celebes	28
Fig. 15. Temple steps in Koelawi and Behoa	29
Fig. 16. Hand-rails at the top of the steps of the Toro temple ...	30
Fig. 17. Wall planks with carvings, NW. Central Celebes	31
Fig. 18. Wall planks with carvings, Tobakoe, NW. Central Celebes	32
Fig. 19. Wall planks with carvings in the temple of Benahoe ...	33
Fig. 20. Beam with hexangular end adorned with incised buffalo heads Peana, NW. Central Celebes	34
Fig. 21. Doors in NW. Central Celebes adorned with carvings ...	35
Fig. 22. Doors with carvings. Koelawi	36
Fig. 23. Doors with carvings. NW. Central Celebes	37
Fig. 24. Wall plank with carvings. Toro temple	38
Fig. 25. Wall plank with carvings, Pangana temple	39
Fig. 26. Wood-carvings in the temple of Kantewoe	40
Fig. 27. Wood carvings in the temple of Benahoe	41
Fig. 28. - Phallic figures on the walls of dwellings in NW Central Celebes	42
Fig. 29. Upper end of a plank in the Poraelea temple carved with a vulva	43

VIII

		Page
Fig 30	Curved planks from houses at Kintewoe and Peima	44
Fig 31	Curvings in the temple of Bolapipoe Koclawa	45
Fig 32	Wood carvings in the temple of Peima	47
Fig 33	— Wood carvings in the temple of Peima	49
Fig 34	Hollow in the central plank of the floor of the temple of Iamangkoc Iago I Central Celebes	50
Fig 35	Wood carvings in the temple of Kintewoe	51
Fig 36	Wood carvings from the temple of Iawacha	52
Fig 37	Wood carvings on the central floor plank in the temples of Kintewoe Bolapipoe Mibangkia	53
Fig 38	Staircase of the temple of Entoe Bada	54
Fig 39	Staircase of the temple of Badangkia Bada	55
Fig 40	Wood carvings in the shape of horns on walls Iole and Iobukoc	56
Fig 41	Wood carving in the shape of a monkey Benda temple	57
Fig 42	Wood carving representing crocodiles in the temple of Bojoe mBijoe Pubito I Central Celebes	58
Fig 43	— Wood carvings representing man	59
Fig 44	Curved plank in the temple of Mpalin NW Central Celebes	63
Fig 45	Wooden figures in one of the temples of Iambi Napo	65
Fig 46	Wooden figures in the temple of Iebom	66
Fig 47	Sculptured temple seats from Iambi Napo and Iobuk Bada	67
Fig 48	Wooden images used for magical purposes from Imboc and Kintewoe	69
Fig 49	Wooden figure used for magical purposes Iageloc I Central Celebes	70
Fig 50	Masks <i>pemut</i> from Iago I Central Celebes	73
Fig 51	Masks <i>pemut</i> from Iuripa I Central Celebes	75
Fig 52	Coffins from Celebes and Borneo	77
Fig 53	One end of coffin in Fig 52 A	81
Fig 54	Coffin Iambi Napo	83
Fig 55	Carvings on a temple drum Imboc NW Central Celebes	84
Fig 56	Drums with carvings from NW Central Celebes	85
Fig 57	Drums called <i>Iud</i> Central Celebes	86
Fig 58	<i>Karat</i> drum from Iebom Central Celebes	87
Fig 59	Sculptured bar of a zither from Poso I Central Celebes	88
Fig 60	Stringed instruments from I Central Celebes	89
Fig 61	Beautifully curved boat hute Koclawa NW Central Celebes	90
Fig 62	Wooden blocks from Kintewoe and Peima	90

Fig 63	Diagram of the rendering of the buffalo head in wood carvings	94
Fig 64	Diagram of the rendering of the buffalo head in wood carvings	95
Fig 65	Household utensils made of wood from Koclawi and Kantewoc	97
Fig 66	Pestle for pounding betel nuts	98
Fig 67	Patterns on a tobacco box Poso	99
Fig 68	Carved lids for bamboo tobacco boxes NW Central Celebes	100
Fig 69	Paddy mortars in Central Celebes	101
Fig 70	Heavy plank on two wooden horses on which bast cloth is beaten Bada	102
Fig 71	Club with which bast cloth is pounded to be supple	103
Fig 72	Cutting boards from Binowot village west of Lake Poso	104
Fig 73	Handles of stamps with which figures are stamped on bast cloth Saosoc I Central Celebes	105
Fig 74	Pin for washing gold The Koro	106
Fig 75	Paddles from Banggikoro on the Koro	107
Fig 76	Paddles from Central Celebes	108
Fig 77	Walking sticks from Central Celebes	109
Fig 78	Woman's necklace of wooden beads Koclawi	110
Fig 79	Bodies of dolls Koclawi and Kantewoc	110
Fig 80	Dolls Koclawi and Kantewoc	111
Fig 81	Spears and sheaths Central Celebes	113
Fig 82	Chopping knives from Koclawi and Kantewoc	115
Fig 83	Sheaths of swords from Koclawi and Ipe	117
Fig 84	Sword sheaths from Kantewoc	119
Fig 85	Sword hilts and sheaths from Laripa and Tenteni Ondac	121
Fig 86	Sword hilts from Koclawi	122
Fig 87	Sword hilts from Kantewoc	123
Fig 88	Sword hilts from I Central Celebes	125
Fig 89	Sword hilts and sheaths from I Central Celebes	127
Fig 90	Diagram showing the hypothetical evolution of the hilt types	129
Fig 91	Sword hilts possibly representing a crocodile or a naga head	131
Fig 92	Sword hilts of horn for bamboo swords <i>keliti</i> Poso to radja	133
Fig 93	Wooden shield with tufts of deer bone fragments and small shell	134
Fig 94	Helmet of rattan fibres with sheet brass horns and wooden human head	135

X

	Page
Fig 95 Patterns on a walking stick Iole District	136
Fig 96 — Patterns on walking sticks of bamboo Iole District	137
Fig 97 Patterns on bamboo objects from Iole and Kantewoc	138
Fig 98 Patterns on bamboo objects from Koclawi	139
Fig 99 Patterns on bamboo objects from Iobakoe District and Imdoe	140
Fig 100 Patterns on bamboo objects from Pipikoro	141
Fig 101 Bamboo lime box from Koclawi presumably in import	142
Fig 102 Bamboo flutes Koclawi	142
Fig 103 Bamboo flutes from Keki Ondie I Central Celebes	143
Fig 104 Tobacco boxes of bamboo Iobakoe NW Central Celebes	144
Fig 105 <i>Rere</i> bamboo instrument Koclawi	145
Fig 106 — <i>Rere</i> bamboo instrument Koclawi	146
Fig 107 — Ornaments on a salt box of bamboo Kantewoc	147
Fig 108 — Gourd lime boxes from Central Celebes	148
Fig 109 Patterns on gourd lime boxes in Fig 105	149
Fig 110 Lime boxes made of small coconuts Koclawi and Iobakoe	150
Fig 111 Coconut vessels and patterns used for the rim of drinking bowls	151
Fig 112 — Hooks and clasps of horn obtained in Kantewoc	154
Fig 113 Instruments used to comb out the hair in I to catch and kill lice Pipikoro	155
Fig 114 Scales with beam of horn Bidie	156
Fig 115 Ornamented horn plates worn by the Toradja children in the coast districts	156
Fig 116 — Skull of a python used by the natives in Central Celebes as a charm	157
Fig 117 — Earthenware bowl on a stand Tentena Ondie	158
Fig 118 — Ornamented stone mallets <i>ite ite</i> used in making bast cloth I Central Celebes	160
Fig 119 Drawings in charcoal from Boladangko Koclawi and from Toewa	161
Fig 120 — Drawing in charcoal Warriors with shield and sword in their hands Boladangko Koclawi	164
Fig 121 — Man triced in charcoal on a wooden shingle Toewa NW Central Celebes	165
Fig 122 — Woman's hat of pandan leaves with dots of <i>numpi</i> Kantewoc	166
Fig 123 — Tattoo on man's right forearm made with <i>numpi</i> Koclawi	167
Fig 124 Women's faces painted with <i>numpi</i> Central Celebes	168

Fig. 125. — Women's faces painted with <i>nompi</i> , Central Celebes	169
Fig. 126. — Women's faces with dark stripes achieved by means of a caustic plant. <i>Pemia</i> mask. Men with facial paint of <i>nompi</i> . Central Celebes	170
Fig. 127. — Drawing-pen of bamboo used in painting parallel lines on bast cloth	174
Fig. 128. — Man's head cloth. Towoeloe, Tobakoe	179
Fig. 129. — Patterns on man's head cloth Napoe	185
Fig. 130. — Man's head cloth. Ondae	186
Fig. 131. — Man's head cloth. Ondae	187
Fig. 132. — Patterns on some <i>koemoe</i> in the museum of Weltevreden, Java	196
Fig. 133. — Patterns on some <i>koemoe</i> in the museum of Weltevreden, Java	197
Fig. 134. — <i>Abe</i> from Taripa, Ondae district	204
Fig. 135. — <i>Abe</i> from Taripa, Ondae district	206
Fig. 136. — <i>Abe</i> from Taripa, Ondae district	207
Fig. 137. — <i>Abe</i> from Taripa, Ondae district	208
Fig. 138. — <i>Abe</i> from Taripa, Ondae district	209
Fig. 139. — <i>Abe</i> . Lage district. E. Central Celebes	210
Fig. 140. — Koelawian skirts of bast cloth	211
Fig. 141. — Women's tunics of painted bast cloth from Parigi and Paloe Valley	214
Fig. 142. — Women's painted bast cloth tunics from Leboni, Poeoe mBoto, and To Lampoe	217
Fig. 143. — Women's painted bast cloth tunics. Lage E. Central Celebes	219
Fig. 144. — Girl Tolega with simple head band of bast cloth. Koelawi	220
Fig. 145. — Painted head bands of bast cloth. Koelawi	221
Fig. 146. — Borders on head bands used by priestesses. Koelawi and Poso	222
Fig. 147. — Woman's painted bast cloth head band. Pebato	223
Fig. 148. — Long bast cloth sash. Koelawi	223
Fig. 149. — Head band called <i>tali polaja</i> . Koelawi	224
Fig. 150. — Head bands of painted bast cloth. Tole district	224
Fig. 151. — Behoa women with bamboo head rings, <i>tali walo</i>	225
Fig. 152. — <i>Tali walo</i> , women's bamboo head rings. Central Celebes	226
Fig. 153. — Betel bags of painted bast cloth. Central Celebes	230
Fig. 154. — Betel bags of painted bast cloth. Central Celebes	231
Fig. 155. — Betel bags of painted bast cloth. Central Celebes	233
Fig. 156. — Betel bag of painted bast cloth. Central Celebes	234
Fig. 157. — Large betel bag of painted bast cloth. Napoe	235

XII

	Page
Fig 158 <i>Palape</i> men's painted fur sitting mat Central Celebes	237
Fig 159 — Patterns stamped on bamboo head rings for men <i>Pekawa</i>	239
Fig 160 Figures printed with stamps on bast cloth garments I Central Celebes	240
Fig 161 — Figures printed with stamps on two <i>koemoe</i> of white bast cloth <i>Fodjo I.</i> Central Celebes	241
Fig 162 Figures printed with stamps on bast cloth garments <i>Turipa</i> <i>Ondae</i> district	242
Fig 163 — Designs on pots made with a wooden beater <i>Kantewoe</i> and <i>Ondae</i>	243
Fig 164 — Variegated embroidery with cotton thread on a betel bag of black bast cloth <i>Kantewoe</i>	245
Fig 165 — Embroideries on the lower part of the back of women's tunics of cloth with additional mounting of mica sprangles <i>Koelawi</i> and <i>Toro</i>	246
Fig 166 Women's tunics of cotton cloth with applique work and embroidery <i>Tobakoe</i>	248
Fig 167 — Back of woman's bast cloth tunic with applique work and embroidery <i>Onoe</i> <i>Iok</i> district	249
Fig 168 — Women's tunics of cloth with <i>p t n</i> designs in applique work and embroidery and with mica sprangles <i>Koelawi</i>	250
Fig 169 Embroidery in cross stitch with silver strips <i>Koelawi</i>	251
Fig 170 — Betel bags with white beads <i>Koelawi</i>	252
Fig 171 Applique work of bast cloth on bast cloth tunics <i>Koe- lawi</i> and <i>Toro</i>	253
Fig 172 Tunics from <i>Pipikoro</i> with applique work	254
Fig 173 Tunics from <i>Pipikoro</i> with applique work	254
Fig 174 Bast cloth tunics from <i>Pipikoro</i> with applique work	255
Fig 175 Tunics from <i>Bada</i> trimmed with applique work	260
Fig 176 Tunics from <i>Behor</i> decorated with applique work	261
Fig 177 Bast cloth tunics decorated with designs made with mica and <i>n m p i</i> black fragrant paint <i>Koelawi</i>	263
Fig 178 <i>Bada</i> woman in the village of <i>Bojoempondoh</i> wearing a tunic covered all over with rhombs and triangles of cloth gummed on to it	264
Fig 179 Women's bamboo head rings <i>tali uale</i> with applique work <i>Koelawi</i> and <i>Kantewoe</i>	265
Fig 180 Betel bags <i>lat et e</i> decorated with applique work <i>Koelawi</i> <i>Kantewoe</i> <i>Toro</i>	267
Fig 181 Ear lobe discs of horn <i>To Lampoe</i> <i>Kantewoe</i>	269
Fig 182 Cope of beads <i>halih ence</i> <i>Koelawi</i>	272

Fig. 183. - Women's head bands, <i>tali enoe</i> , of black, white, red, and yellow heads. NW. Central Celebes	273
Fig. 184. -- Plaited mats. Ondae	276
Fig. 185. -- Plaited mats. Koelawi	277
Fig. 186. - Plaited mats. Koelawi and Toro	280
Fig. 187. -- Plaited mats. Kantewoe and Benahoe	281
Fig. 188. -- Men's plaited sitting mats, <i>palape</i> . Kantewoe and Koelawi	283
Fig. 189. -- Man's plated necklace. Pekawa. Woman's plaited girdle. Kantewoe	284
Fig. 190. -- Women's plaited head rings. Kantewoe. Benahoe. Bada	285
Fig. 191. Women's plaited head rings. Behoa and Benahoe	286
Fig. 192. Women's plaited head rings. Doda, Behoa	287
Fig. 193. Plaited work on sword sheaths Taripa, Ondae. Tentena	288
Fig. 194. Gourd container with casing of plaited rattan. Tobakoe	289
Fig. 195. Dishes, <i>bingka</i> . Koelawi and Kantewoe	290
Fig. 196. Plaited bags with cover. Koelawi and Paloe	292
Fig. 197. Plaited bags. Bada and Paloe	293
Fig. 198. Small plaited bags of <i>toedjoe</i> . Kantewoe and Behoa	294
Fig. 199. Basket-work of bamboo from Tentena and Koekoe	295
Fig. 200. Basket-work of bamboo. Taripa, Ondae	296
Fig. 201. -- Designs used for basket-work in E. Central Celebes	297
Fig. 202. Ternary designs used for basket-work in E. Central Celebes	298
Fig. 203. - Cap with three points. Bada Cap of pandan leaves with six points Doda, Behoa. Bird of palm leaves. Kantewoe	299
Fig. 204. <i>Pentaee</i> made of <i>idjoeck</i> fibres. Koelawi. Kantewoe. Tobakoe	301
Fig. 205. Large <i>idjoeck</i> figures called <i>tangkilando</i> , stand on the rampart encircling the village of Lamba in Napoe	304
Fig. 206. <i>Idjoeck</i> figure from Ceram, called <i>mata kae</i>	305
Fig. 207. The Lise doll of Ondae	306
Fig. 208. Brass armlets and anklets from Central Celebes	309
Fig. 209. -- Brass statuettes. Kantewoe. Koelawi. Tole	310
Fig. 210. Water-buffalo statuettes of brass. Tobakoe. Toro. Tole	311
Fig. 211. - Buffalo heads of brass used as pendants. Kantewoe and Bada	313
Fig. 212. - Pendants, <i>tai gandja</i> , from North and Central Celebes	316
Fig. 213. -- The same <i>tai gandja</i> as in fig. 212	317
Fig. 214. - Ear pendants. Sumatra and Tanimbar	319
Fig. 215. Bronze ornament. Bada	320
Fig. 216. -- Brass spiral, men's head ornament called <i>bataloengki</i> and <i>sanggori</i> . Central Celebes	322

XIV

	Page
Fig. 217. — The Koelawian <i>maradika</i> Tomai Lingkoe is being dressed by two priests. A brass spiral, <i>balaloengki</i> , is fastened on top of his head	324
Fig. 218. — Young people of Tomata, E. Central Celebes. The two young men have on their head a brass spiral ornament called <i>sanggori</i> , the girl, a <i>tali pampa</i>	326
Fig. 219. — Men's head-gear called <i>soelang</i> made of Babirusa tusks. NE. Celebes. <i>Soelang</i> made of brass. Minahassa, N. Celebes	328
Fig. 220. — Women's head-gear called <i>tali pampa</i> with brass ornaments. Taripa, Ondae	330
Fig. 221. — The headman's of Boelagi, Peling, turban decorated with Babirusa tusks	331
Fig. 222. — Pellet bells of brass. Koelawi, Kantewoe, Ondae	332
Fig. 223. — Clapper bells. Koelawi, Tobakoe, Ondae, Bada	333
Fig. 224. — Lime boxes of brass. Koelawi and Bada	334
Fig. 225. — Brass bits. Koelawi and Toro	335
Fig. 226. — Heads with horn like ornaments. Central Celebes	338
Fig. 227. — Buffalo heads from China and from Celebes	340
Fig. 228. — Series of hooks from Bada showing the gradual simplification of the Durga-Mahisasura motive	341
Fig. 229. — Hooks from New Guinea and Bada, Celebes, with the Durga-Mahisasura motive	343
Fig. 230. — Conventions the key to which is the vulva	344
Fig. 231. — Boy's toy head-dress. Horns of boar's tusks. Kantewoe	346
Fig. 232. — Helmets and head-dresses with horns. Central Celebes	357
Fig. 233. — Helmets with horns from Central Celebes, Assam, and the Philippines	363
Fig. 234. — Head-dresses with horns from Assam and Gazell Peninsula	365
Fig. 235. — Village gate with conventionalized buffalo heads and human figures. Kohima, Assam	367
Fig. 236. — Conventionalized anoa heads in Central Celebes	369
Fig. 237. — Horses and riders on an <i>abe</i> from Taripa, Ondae	373
Fig. 238. — Borders with horses on a <i>sigi</i> . To Wingke m'Poso	374
Fig. 239. — Wooden sculpture in the temple of Lembongpangi representing a fox-bat	377
Fig. 240. — Feather ornaments at the bottom of sheaths of swords and chopping knives	380
Fig. 241. — Bar-zithers from the tracts of Lake Matana, SE. Central Celebes	393
Fig. 242. — Bow in the shape of a naga. Kadamboekoe, E. Central Celebes	394
Fig. 243. — Bronze naga, at the summit of a staff used in divine service and in processions. Java	395

Fig. 244. -- Spider and scorpion motives according to ADRIANI and KRUYT	396
Fig. 245. -- Centipede motive. Central Celebes	398
Fig. 246. -- Centipede motive on wood and on bast cloth. Central Celebes	400
Fig. 247. -- <i>Bodhi</i> tree with railing on ancient Buddhist coins and on betel box from Bolaang Itang, N. Celebes, made in 1917	403
Fig. 248. -- Zodiac figure on the stone socle of a Buddha statue from Muang Fang, Siam and on the wall of a house in Peana, NW. Central Celebes	408
Fig. 249. -- Geometric straight-lines figures painted on bast cloth, after ADRIANI and KRUYT. Poso Toradja	410
Figs. 250-253. -- Designs on wooden objects	415-418
Figs. 254-257. -- Designs on sword hilts of horn or wood ...	419-422
Figs. 258-262. -- Designs on sword sheaths	423-427
Figs. 263-269. -- Designs on bamboo objects	428-434
Figs. 270, 271. -- Designs on gourd objects	435, 436
Map 1 Districts inhabited by Paloe, Koro, Poso, and Saadang Torauja	
Map 2 Koclawi and adjacent districts	
Map 3 -- Places in Central Celebes visited by the writer.	
Map 4 -- Places in Central Celebes referred to in this book but not visited by the writer	
Pl. I Men's painted head cloths, <i>siga</i> or <i>higa</i> , from Kantewoe, Koelawi, and Toro.	
Pl. II. -- Men's painted head cloth, <i>siga</i> , from Towoeloe, Tobakoe, originating in Tole	
Pl. III. Man's painted head cloth, <i>siga</i> , Kantewoe.	
Pl. IV. Men's painted head cloths, <i>siga</i> . Bada	
Pl. V. Men's painted head cloths, <i>siga</i> . Bada.	
Pl. VI. Designs of the borders of men's painted head cloths, <i>siga</i> . Bada	
Pl. VII. Designs of the corner fields and borders of men's painted head cloths, <i>siga</i> . Bada.	
Pl. VIII -- Designs of men's painted head cloths, <i>siga</i> , and woman's painted tunic Bada.	
Pl. IX. -- Designs on men's painted head cloths, <i>siga</i> . Bada.	
Pl. X. -- Designs on men's painted head cloths, <i>siga</i> . Bada.	
Pl. XI -- Designs on men's painted head cloths, <i>siga</i> . Bada.	
Pl. XII. -- Designs on men's painted head cloths, <i>siga</i> . Bada.	
Pl. XIII. -- Men's painted head cloths, <i>siga</i> . Bada.	
Pl. XIV. -- Designs on men's painted head cloths, <i>siga</i> , and on woman's tunic. Bada.	

XVI

- Pl. XV. -- Designs on men's painted head cloths, *sigā*. Bada.
- Pl. XVI. -- Central field of men's painted head cloths, *sigā*. Bada.
- Pl. XVII. -- Man's painted head cloth, *sigā*. Pangana, Tole district.
- Pl. XVIII. -- Man's painted head cloth, *sigā*. Napoe.
- Pl. XIX. -- Men's painted head cloths, *sigā*. Ondae, E. Central Celebes.
- Pl. XX. -- Man's painted head cloth, *sigā*. Ondae, E. Central Celebes.
- Pl. XXI. -- Figures of the border running all round man's painted head cloth. To Lampoe, Kalaena Valley.
- Pl. XXII. -- Figures of the border running all round man's painted head cloth, To Lampoe, Kalaena Valley.
- Pl. XXIII. -- Painted bast cloth sashes. Koclawi.
- Pl. XXIV. -- Painted bast cloth *koemoe*, cylindrical garments used for carrying purposes. Ondae.
- Pl. XXV. -- Painted bast cloth *koemoe*, cylindrical garments used for carrying purposes. Ondae.
- Pl. XXVI. -- Painted bast cloth *koemoe*, cylindrical garments used for carrying purposes. Ondae.
- Pl. XXVII. Sundry ornaments of a *koemoe* from Ondae.
- Pl. XXVIII. -- Sundry ornaments of a *koemoe* from Ondae.
- Pl. XXIX. Painted bast cloth *koemoe* Ondae.
- Pl. XXX. -- Three bast cloth *koemoe* presumably in the museum of Weltevreden, Java.
- Pl. XXXI. -- Painted bast cloth *koemoe* from the To Wingke mPoso, E. Central Celebes.
- Pl. XXXII. Painted bast cloth *koemoe*. Lage, E. Central Celebes.
- Pl. XXXIII. -- Painted bast cloth *koemoe* from the To Rano, E. Central Celebes.
- Pl. XXXIV. Designs on painted bast cloth *koemoe* from the Toradja and from Poso.
- Pl. XXXV. Designs on painted bast cloth *koemoe* from the Toradja and from Poso.
- Pl. XXXVI. Designs on painted bast cloth *koemoe* from Poso and from Tomini Bay.
- Pl. XXXVII. -- Designs on painted bast cloth *koemoe*. Bada.
- Pl. XXXVIII. -- Designs on painted bast cloth *koemoe*. Koclawi (Bada).
- Pl. XXXIX. Sundry figures on a *koemoe* from Bada.
- Pl. XL. Sundry figures on a *koemoe* from Bada.
- Pl. XLI. -- Designs on painted bast cloth *koemoe*. Bada.
- Pl. XLII. Designs on painted bast cloth *koemoe*. Bada.
- Pl. XLIII. Designs on painted bast cloth *koemoe*. Bada.
- Pl. XLIV. -- *Pitonu* figure on a *koemoe* from Bada.
- Pl. XLV. Designs on two bast cloth *koemoe* from Napoe.
- Pl. XLVI. Figures on a *koemoe* from the coast of Tomini Bay.

- Pl. XLVII. - *Abe*, garment of painted bast cloth worn at feasts in the temples. Oudae, E. Central Celebes.
- Pl. XLVIII. - Designs on bast cloth tunics, *halih*, of priestesses. Koelawi
- Pl. XLIX. - - Designs on a bast cloth tunic, *halih*, of a priestess. Koelawi.
- Pl. I. - Designs on women's bast cloth tunics, *halih*. Koelawi.
- Pl. I.I. Women's painted bast cloth tunics, *halih*. Towoeloe, Tobakoe district.
- Pl. I.II. Woman's painted bast cloth tunic, *halih*. Poraelea, Tole district.
- Pl. I.III. - Woman's painted bast cloth tunic, *halih*. Poraelea, Tole district
- Pl. I.IV. Women's painted bast cloth tunics, *halih*, from Kantewoe and from Oenta, Tole district.
- Pl. I.V. - - Woman's bast cloth tunic, *halih*, with painted appliqué work Poraelea, Tole district
- Pl. I.VI. Woman's bast cloth tunic, *halih*, with painted appliqué work Oenta, Tole district.
- Pl. I.VII. - Woman's painted bast cloth tunic. Gintoe, Bada.
- Pl. I.VIII. Tina Neo, Koelawian priestess, wearing a head band of painted bast cloth. Painting in oils by W. KAUDERN, 1918.
- Pl. I.IX. Ega, Tole gir.. On her head she has a *tali walo*, head ring of bamboo with a cover of painted bast cloth. Painting in oils by W. KAUDERN, 1918
- Pl. I.X. *Tali walo*, women's head rings of bamboo. Doda, Behoa.
- Pl. I.XI. *Tali walo*, women's bamboo head rings. Central Celebes
- Pl. I.XII. *Tali walo*, women's bamboo head rings. Central Celebes
- Pl. I.XIII. Appliqué work of bast cloth on two bast cloth tunics and a betel bag. Towoeloe, Tobakoe
- Pl. I.XIV. - Woman's bast cloth tunic with appliqué work. Benahoe.
- Pl. I.XV. Tomai Lagongga, old man at Pinapoean, NE. Celebes, wearing a head-gear, *sualang*, with babirusa tusks. Painting in oils by W. KAUDERN, 1919
- Pl. I.XVI. The buffalo head motive, *petonoe*, on garments of bast and cotton cloth.
- Pl. I.XVII. The buffalo head motive, *petonoe*, on garments of bast and cotton cloth
- Pl. I.XVIII. The buffalo head motive, *petonoe*, on a *koemoe* from Tomiu Bay.

FOREWORD

Mrs. TERES KAUDERN, who after her husband's death undertook at my request the exacting work of completing this posthumous work, has requested me to write a foreword here. In doing this I am first of all given an opportunity to thank on the part of science some of those who have especially helped to make possible the completion of the book. That it is Mrs. KAUDERN herself who deserves the greater part of the thanks will appear more clearly from the following.

Those who have had the opportunity of reading the annual reports of the activities of the Gothenburg Ethnographical Museum which were written by the late director, Dr. WALTER KAUDERN, who died in July 1942, have perhaps observed that he often mentioned that part of his series *Ethnographical Studies in Celebes*, which was to treat native art. The references made were in connection with his expressing regrets that because of other scientific writing and the various museum activities he lacked the necessary time for the carrying out of the work. Unfortunately it was not granted him to see completed the work on which he had spent so many years of strenuous work, not a little of which was the extensive illustrative material.

When Death interrupted WALTER KAUDERN's work a great deal of the material for this book was in proofs, of which, however, only a few pages had been definitely read by the author. Other parts of the texts were left either translated to English or in Swedish manuscript. During a long period of years and contemporarily with the drawing of the illustrations the necessary plates had been ordered.

XX

All the illustrations planned to be in colour except number 64 had already been drawn. That all this intellectual work was to be in vain seemed a grave mistake and I therefore in my capacity of temporary director following Dr. KAUDERN's death set myself the task of taking charge of the material and contributed my efforts to the publishing of the book. For this there was first required, however, financial security for covering the printing costs as well as cooperation with perhaps the only person who in a painstaking way would be able to undertake the difficult task of finishing the work, Mrs. TERES KAUDERN. When she finally declared herself willing to begin the work, a task for which she through her personal knowledge of Central Celebes and her husband's scientific intentions was more suited than anyone else, one of the prerequisites for the publishing had been fulfilled. I am very glad to use this opportunity to extend sincere thanks to Mrs. KAUDERN for the tremendously painstaking and valuable work she during a large part of 1943 and 1944 has put in towards the completion of her husband's last work according to the lines drawn up in his material. This has indeed been no easy task.

The other prerequisite for the completion of this volume, the guarantee for the printing costs, was also eventually taken care of through the kind cooperation of certain foundations. In another place there are listed the sources of this help. It is, however, here a genuine duty to point out that the publication of the work could not have been possible through the Swedish sources alone, even if the material in colour had been almost entirely excluded and the illustrative material in general in large measure cut down, which would have been against the author's original intentions. As an excellent helper in time of need appeared the Netherlands' Consul in Gothenburg, Mr. CLAES ECKMAN, who arranged an opportunity for me to request help from the Dutch Government in London, through the kind efforts of this Government's *attaché de presse* in Stockholm, Dr. W.

WILLEMS. Thanks to the great understanding which was shown us by the Dutch, and I think I may assume also because of the appreciation on the part of the Dutch authorities of the research work Dr. KAUDERN had done in Dutch East India, the request of Dr. WILLEMS to his Government resulted in the Dutch Colonial Ministry's agreeing to turn over to us sufficient means for printing the book according to the author's original intentions, that is, including the material in colour and rich illustrative material in general. I should like also here to extend sincere thanks for this understanding and help from the Dutch. That this support could be given a scientific cause in the midst of war makes it all the more praiseworthy.

In her own foreword Mrs. KAUDERN extends her personal thanks to a number of people who in one way or another have given their help in the preparation of this book. What I have especially wanted to express is that the work probably would never have been published in its present form if the author's wife had not enthusiastically undertaken the main part of the task and the Dutch Government had not given financial support; and last but not least, if the printer of this series, Mr. DOUGLAS ELANDER, had not shown the greatest generosity, patience and kindness.

Gothenburg, May 1944.

Henry Wassén.

* * *

For thirty-six happy years I was allowed to help my husband in his work at home in Sweden and in the field, first on Madagascar and later for about four years in the Dutch East Indies. It would be presumption in me to think that I could bring this book of his to completion as he would have done it himself, but if many, many years of ardent work were not to be in vain I had to do what I could. As a matter of fact there was nobody else to do it, but it was

no easy task for me to take up the mantle of my master. I can only say this: I have worked to the best of my ability.

I owe a great debt of gratitude to several dear friends for their kind assistance. The late Dr. H. BALFOUR of Oxford helped me to render in English some terms concerning wood-carving which are not given in dictionaries. Mr. W. E. MILMAN of Oslo, Dr. and Mrs. DAVID BOND STOUT of Egerton, Wis., Mrs. MARY FRODI, née MELVIN, Göteborg, have helped me by revising the English text. I have had the great advantage of the advice of Professor HELMER SMITH of Uppsala in the matter of Hindoo mythology, a province with which I was but little acquainted.

I am also very much indebted to Mr. J. C. LAMSTER of the Hague, who has helped me by sending me summaries and extracts from books and papers not found in Swedish libraries. These summaries and extracts have been of great importance to my work.

I am very much indebted indeed to Mr. DOUGLAS ELANDER, Manager of the Elander's Boktryckeri Aktiebolag, Göteborg, for his ready courtesy and extraordinary good will.

Some stereotype plates were kindly lent me by Mr. K. O. BONNIER, Stockholm, the publisher of "I Celebes Obygder."

Last but not least I wish to thank Doctor HENRY WASSÉN. If I had not had him by my side I would never have dared to set to work at this book, and it was he who cleared for me all financial difficulties which were connected with the printing of such an expensive work as this.

Nearly all illustrations were made by the writer, but some, belonging to the chapters on Painted Bast Cloth, Embroidery, and Appliqué Work were merely first sketches, and most of these were finished by the late Mr. A. HJELM. A few were put into final shape by my eldest son, WALTER KAUDERN, jr. One of the plates in colour, No. LXIV, was made by Mr. HJELM.

Geographical names and native words are as a rule spelt in Dutch in this book as in Vols. I—V of the Series in order

to conform with the Dutch literature, the most important on the subject.

Specimens referred to in this book and belonging to the Ethnographical Museum of Göteborg are indexed with three numbers, for instance No. 26.9 436. Specimens with a single number or the letters A—E are still in the possession of the KAUDERN family

Göteborg, in May 1944.

Teres Kaudern.

CHAPTER I

Introduction

Extent of the treatise

This volume of my Ethnographical Studies in Celebes originally was meant to include Art in Celebes in general, but I soon found it necessary to confine my studies to a smaller part of the big island.

Some authors are of the opinion that art according to the Western conception does not exist among the so-called primitive races. Therefore I shall begin by clearing up what I mean by art in this book. It will deal with imitative art, excepting architecture, my studies on this subject having already been published in Vol I of my Series: "Structures and Settlements in Central Celebes " But even with this restriction it is not quite easy to fix the limits of my subject. I have tried to bring along all that the natives represent whether plastic, or on a surface, as flowers, animals, men and so on, or they furnish an object with geometric figures, lines, dots, etc. In this way I have been obliged to take up a great number of productions of art which of course could not properly be called art, but I have done so with the view of delivering as complete as possible a picture of the level of the art reached by the natives which I have studied.

As mentioned above it proved impossible to extend my researches to the whole island, partly because of lack of material from the so-called Saadang Toradja and other tribes. The tribes the art of which will be my subject are the Paloe, the Poso, and the Koro Toradja in Central Celebes. These groups have much in common, and they differ in

many respects from the Saadang Toradja, for which reason it would be convenient if a name could be found for the three above mentioned tribes. At present some authors when speaking of the Toradja mean the Saadang Toradja, others, the tribes living in the districts round the Paloe River, the Poso River, the Koro, and the Kalaena.

Dr. ADRIANI in Vol. III of "De Bare'e-Sprekende Toradja's" states in 1914 that the language of the Saadang Toradja does not belong to the same group of languages as those spoken by the other Toradja tribes. He comes to a conclusion which sounds rather absurd, considering the fact that the Saadang Toradja, who live in the so-called "Toradja landen," are the first natives known as Toradja. ADRIANI says in his above mentioned work, page 4: "Aldus vallen de talen der To-Sada en die der To-Rongkong, dus de Toradja's in engeren zin, buiten het gebied der Toradjasche talen." To avoid all mistakes I should like to let the To Saadang¹ and the To Rongkong keep the name of Toradja, to which they have the right of priority, and find another name for the tribes living in the northern and eastern parts of Central Celebes. I think the simplest way out of the difficulties would be to call the tribes of the former group South Toradja, those of the latter, North Toradja. We then arrive at the following classification:

SOUTH TORADJA	NORTH TORADJA	
Toradja in the original meaning of this word	Acc. to KAUDERN	Acc. to ADRIANI-KRUYT
<i>Saadang Toradja</i> etc.	<i>Poso Toradja</i>	<i>East Toradja</i>
	<i>Paloe Toradja</i>	<i>West Toradja</i>
	<i>Koro Toradja</i>	

This book will accordingly treat of the art of the North Toradja. For several reasons it has proved necessary to divide it in two volumes, Nos. VI and VII, the first of which will be chiefly descriptive and will include the fol-

¹ To means in the languages of Celebes man as well as men.

lowing branches of art, Engraving, Etching, Drawing, Stamping, Inlay work, Plated work, Representations of live beings from various raw materials, and Casting. The second volume will include Painting, Embroidery, and Appliqué work, being most closely connected with the native dress.¹

The material on which my research is founded

The material at my disposal chiefly consists of collections which I made myself in Celebes. Considering the great number of the objects, more than a thousand, I cannot give a list of them here as I did in Vol. III and IV of this Series, although it would of course be interesting to know the number of objects received from different tribes. From some districts the supply is plentiful, such as Koelawi, Pipikoro, and Ondae, from other districts as Tawaelia and Lage, I have but few objects, and the districts of Saoesoe, Todjo, Leboni and several others are not at all represented in my collection. To make up the gaps, I have studied representations in books and above all the collections of a great number of European museums. Especially useful to me were the Dutch and the German ethnographical museums as well as the Ethnographical Museum of Basel. I have been able to get material from the following North Toradja tribes:

I Paloe Toradja

- * To Koelawi
- * To Toro
- * To Lindoe
- * To Tamoengkolowi
- * To Tawaelia
- To Saoesoe
- * (To Pekawa)

II Poso Toradja

- * To Pebato
- * To Lage
- * To Rano
- * To Ondae
- * To Pada
- To Todjo

¹ The two volumes spoken of by the author here published in one volume *Ed. note.*

* Indicates that a tribe is represented in the author's collection

III Koro Toradja

* To Gimpoe	* To Bada
* To Winatoe	* To Napoe
* To Tole	To Leboni
* To Kantewoe	* To Rampi
* To Peana	To Saloemaoge
* To Benahoe	To Poeoemboto
* To Bokoe	To Lampoe

Differentiating principles

Working up such an extensive material as the one before me of course various points of view may be applied. Below are given some principles which I am going to use in the following research:

- (1) Material used by the natives.
- (2) Nature of the adorned objects
- (3) Technique, or method.
- (4) Motives.
- (5) Geographical distribution of the branches of art.
- (6) Origin and age of art in Celebes.
- (7) Religious and profane art.
- (8) Art practised by men and by women.
- (9) Idea of art.

Literature on art in Central Celebes

The literature upon art among the North Toradja is rather meagre. MEYER and RICHTER who in an appendix to their work on the SARASIN collection from Celebes treat of "Die Bogen-, Strick-, Punkt- und Spiralornamentik von Celebes," also touch upon these ornaments as found among the North Toradja. KRUYT in his great work "De Bare'e-Sprekende Toradja's" does not devote a chapter by itself to na-

* Indicates that a tribe is represented in the author's collection

tive art, but in several chapters of his book he refers to this subject when speaking of the native dress, the painting of the bast cloth, the decoration of weapons, household articles, sacerdotal objects etc. In an earlier work, 1901, called "Geklopte boomschors als kleedingstof op Midden-Celebes," ADRIANI and KRUYT have given an account of the native bast cloth painting. Furthermore these authors in several of their works contribute to our knowledge of Toradja art. The same is the case of P. and F. SARASIN in their book "Reisen in Celebes" and GRUBAUER in "Unter Kopfjägern in Central-Celebes." In my Swedish book "I Celebes Ohygder," 1921, I devoted a chapter to native art, chiefly among the mountain tribes of the Paloe and Koro Toradja.

WALCHEREN in 1916 published a paper, "Ornamentiek bij de Toradja's," but he only treats of art among the Saadang Toradja.

Beside the above mentioned literature there are a great number of papers and treatises by various authors who more or less occasionally touch upon North Toradja art, to which I shall refer in the following. I must, however, observe that in Sweden many a time it is impossible to get the necessary books, our libraries being very poor in Indonesian literature.

CHAPTER II

Systematisation of the material

In this part of my research upon the art of the North Toradja I shall examine the material from the following three points of view which I think are the most important:

- (1) The material used by the natives.
- (2) Nature of the adorned objects.
- (3) Technique or method employed by the natives.

Material used by the natives

The material used by the natives chiefly comes from plants, but animal as well as inorganic matter is not seldom employed. In the lists below are given all kinds of stuff which I know to be used.

Raw material from which works of art are made.

(a) *Vegetable matter:*

- (1) wood and bamboo,
- (2) gourd and coconut shell,
- (3) grass, fibres, ratan, leaves etc for plaited-work,
- (4) bast cloth and cotton cloth,
- (5) spathes of the leaves of the sago palm.

(b) *Animal matter:*

- (1) human skin,
- (2) horn and bone,
- (3) leather.

(c) *Inorganic matter:*

- (1) stone and clay,
- (2) brass.

Material used for art purposes.

(a) *Vegetable matter:*

- (1) fruits, seeds, buds,
- (2) thread (native or imported for embroideries).
To this group should be referred ratan fibres, stems of Orchids and other fibres used for sewing-thread.
- (3) stuffs for application,
- (4) dying stuffs such as the native black called *nompi*, plant saps, charcoal and imported aniline dyes.

(b) *Animal matter:*

- (1) hair, feathers, birds' bills,
- (2) shells and shells' opercula,
- (3) bone.

(c) *Inorganic matter:*

- (1) mica, lime, clay or mud,
- (2) tinfoil, silver, sheet metal and other imported metal substances.

Nature of adorned objects

There is hardly an object used by the North Toradja which may not be decorated with some kinds of ornament. In the list below are given the most important objects which may be ornamented.

- (1) Temples, dwellings, and paddy barns.
- (2) Ritual and funeral articles.
- (3) Articles of dress and ornaments.
- (4) Household articles, tools, and various implements.
- (5) Weapons.
- (6) Musical instruments.
- (7) Toys.

Technique or method

There are a great variety of native techniques conditional upon the nature of the object to which it is applied.

In the following table I have noted down all different kinds of techniques as used by the North Toradja, combining them with the two previous differentiating principles in order to get a principle suitable for a systematic treatment of the art of the different North Toradja tribes.

Method	Matter	Objects
(A) Carving and Engraving	wood	dwellings
		temples
		ritual objects
		musical instruments
		domestic articles, tools
		weapons
	bamboo	toys
		walking sticks
		boxes
	gourd	musical instruments
		lime boxes
(B) Pokerwork	coconut shell	bowls for food
	horn	weapons
		clothes-pegs
		padlocks
	bone (snake's skull)	scales
		ritual objects
	clay	pots
	stone	mallets used for beating bast cloth
	wood	various objects
(B) Pokerwork	bamboo	walking sticks
		boxes
	gourd	lime boxes
	human skin	man

Method	Matter	Objects
(C) Drawing	wood	boards, planks, posts, logs etc.
	bast cloth	of structures
	fibres	articles of clothing
	human skin	hats baskets face and arms
(D) Painting	wood	structures (Poso To- radja)
	bamboo	head rings
	gourd	boxes
	bast cloth	articles of clothing
	leather	article of clothing (<i>palape</i>)
(E) Stamping	bast cloth	articles of clothing
	earthenware	pots
(F) Embroidery	bast cloth	articles of clothing baskets back carrying baskets
	cotton cloth	
	fibre	
	spathes	
(G) Appliqué- work	wood	weapons
	gourd	line boxes articles of clothing
	coconut shell	
	cloth	
(H) Incrustation	wood	shields
		ear-lobe discs
(I) Plaited work	fibres	mats
		article of clothing (<i>palape</i>)
		baskets
		sword sheathes
		toy birds

Method	Matter	Objects
(J) Making re-	<i>idjoek</i> ¹	{ ritual objects
presentations		{ buffalo heads
of live beings	paddy straw	ritual objects
from various		
raw material	banana bud	childrens' toy
		ritual objects
		articles of ornament
(K) Casting	brass	{ bridles
		{ lime boxes

¹ Black fibres from the spathes of the sugar palm (*Arenga sacca rifera*)

CHAPTER III

Description of the works of art

Having in the foregoing given the principles of disposing of the native works of art, I shall devote this chapter to a description of each separate object in order to be able to sum up my observations and make conclusions.

A. Carving and Engraving

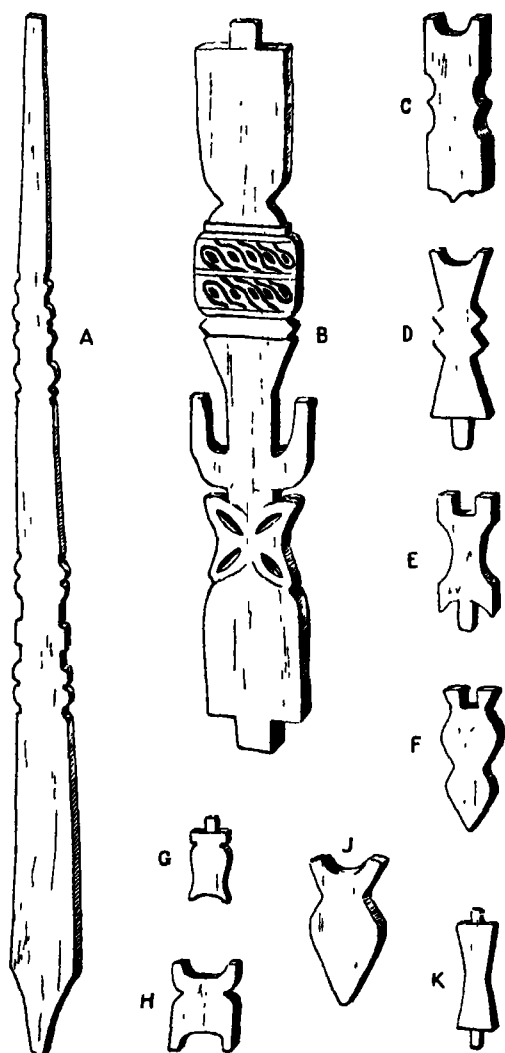
Among the North Toradja these two are not distinctly separated. Without special bounds plastic art passes over into half plastic art, into high relief, low relief and finally into mere engraving. As a rule the natives use a big chopping knife for carving and engraving, the material being comparatively hard to work. The native, when at work, often props the handle of his big knife against his shoulder grasping the point of the blade with his right hand. In this simple way he arrives at wonderful results such as for instance the sheaths of the knives.

When it comes to ornamenting pottery, which does not seem to be much practised, the natives may employ other pointed tools than a chopping knife.

a. CARVING AND ENGRAVING IN WOOD

1. Structures

Wood carvings and engravings are commonly found, or were so, chiefly in the native temples. They are rather scarce in dwelling houses, paddy barns and other structures. Occasionally you may see a fence surrounding a house adorned with wood carvings. The simplest method of ornamenting



A, C, K 1 30, B about 1 7

Fig 1 - Carved wall poles. The simplest method of ornamenting logs, boards, and planks used for houses is to make a number of notches on opposite sides. A, G, and H, from Hiro, B and J, from Siwongi, C, D, E, and F, from Bolapapoe, K, from Poraelea

round or square logs, boards and planks used for house building is to make a number of notches on opposite sides (Fig. 1 A, C—K). This method I have observed only in NW. Central Celebes, chiefly in village temples on the Koro, or in villages in the neighbourhood of this river, such as Poralea, Biro, and Siwongi. The foundations of the Bolapapoe temple of Koelawi are also adorned with these simple carvings

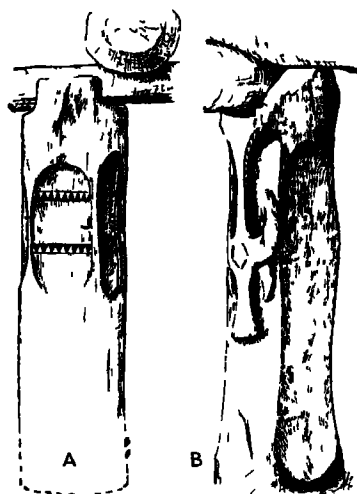


Fig. 2 Carved foundation posts in two Bada temples. A, from Gintoe (after GRUBAUER) B, from Badangkaja (after P and F SARASIN)

(Fig. 1 C—F), but in Vol. I of this Series I pointed out that this temple is not a typical Koelawi structure but a copy of a type found in the districts to the south and south-west of the Koro.

To this category we also might refer some of the foundation posts of the Bada temples (Fig. 2), as well as a supporting plank of a house in the village of Siwongi (Fig. 1 B), in which symmetrical notches are made so as to give its central part the shape of buffalo horns. This plank besides is adorned with some engraved ornaments.

In the Tipe temple of the Tobakoe district some props supporting the platforms were nicely carved. The transverse section of the major part of these props is circular, which make them to a certain degree look like turned chair-legs (Fig. 3).

In the native temples of the eastern part of Central Celebes there used to be a centre post called *toemampoe* placed on the top of a plank a couple of metres above the floor, its upper end supporting the ridge pole. This centre

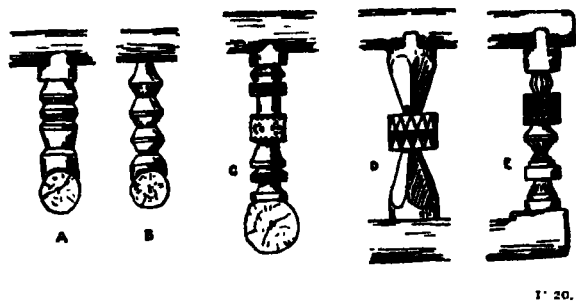


Fig. 3. — Some nicely carved props supporting the Tipe temple.

post seems to have been adorned with quite good carvings judging by a figure given by KRUYT illustrating a post in the village temple of Boejoe mBajaoe in the Pebatoe district (Fig. 4).

According to KRUYT (*De Bare'e-Sprekende Toradja's*, Vol. I, p. 287 and 289) there was in the temple of Tando mBeaga in Ondae a centre post carved in the round representing two human figures, a man and a woman with genitals of supernatural size.

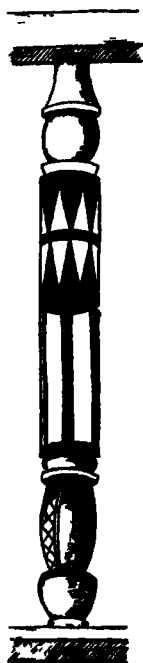
Occasionally other posts than the *toemampoe* may be adorned with carvings representing human beings. GRUBAUER in his book "*Unter Kopfjägern in Central-Celebes*" has a photo from the Tedeboi temple in the Rampi district in which are seen two short posts flanking the steps, carved

to represent a man and a woman with "stark herausgearbeiteten Genitalien" (Fig. 5).

In the village of Bolapapoe in the Koelawi district there was before 1918 a house with two posts carved with human figures, but these had been removed by the Dutch "Controlleur" of Paloe who added them to his collection. Whether they were standing in front of the house like those of the royal tomb of Saloebalombo as figured by the SARASINS (Fig. 6), or of the same kind as those of Tedeboi I cannot decide. Probably they were of the latter kind, making part of the building, since the natives said they had to be cut down to be removed.

Here I also want to mention two posts found in the small village of Moenoebroela not far to the south of Koelawi. They flanked the gate of a fence surrounding a native hut. The top of these were carved to represent the heads of a man and a woman, highly conventionalized as can be seen from Fig. 7. I have not seen any similar carvings in the districts inhabited by the North Toradja. On the whole these natives do not seem to work the whole timbers used for structures artistically, but content themselves with round stocks stripped of their bark. Certainly we often meet with stocks and beams adorned with more or less raised carvings, or engravings, but these do not interfere with its function as a beam or post.

Beside these beams and stocks adorned with carvings, to which I shall come back later on, there are in native houses and temples wooden shingles and gable ornaments cut so as to represent various objects. These carvings are often of crude execution, but occasionally you may come



After KARYT
Fig 4 — Carved
pole called *toe-
mampoe*, in the
temple of Boejoe
mBajaoe

across a carving so elaborate, that it looks like fret-saw work. The simplest kind of shingles may be those commonly used for roofing in the temples of some mountain tribes in NW. Central Celebes. In the village temple of Pangana, Tole district, the top of some few shingles were carved as shown in Fig 8 H. In the Kantewoe temple there were also a number of carved shingles (Fig 8 A, P, S, T), but different to



AFTER GRIFFITH

Fig 5 Entrance of the temple of Tedebor Rampi

those of Pangana. The temple of Siwongi possessed a great number of variously carved shingles (Fig 8 B O, Q, R, U—Z, a—g), but I could not fully ascertain what they all were meant to represent. These kind of carved shingles I do not know of being found in any other temples than those above mentioned, all of which belong to the most important villages of the districts known as Pipikoro.

Much more common are shingles the bottom part of which is carved to look like buffalo horns. These shingles



After P. and I. SARASIN.

Fig. 6. Wooden figures flanking the entrance of a royal tomb at Saloe-balombo northeast of Masamba

are only found along the lower edge of the roof. Occasionally we notice a shingle with two hooks, or horns (Fig. 9 D and O), or two neighbouring shingles having each a hook (Fig. 9 A and C). As a rule a shingle, inserted between the two hooks, is carved with a more or less circular figure, possibly meant to represent a human head (Fig. 9 G and H), or with symmetrical notches made on the edges (Fig. 9 E

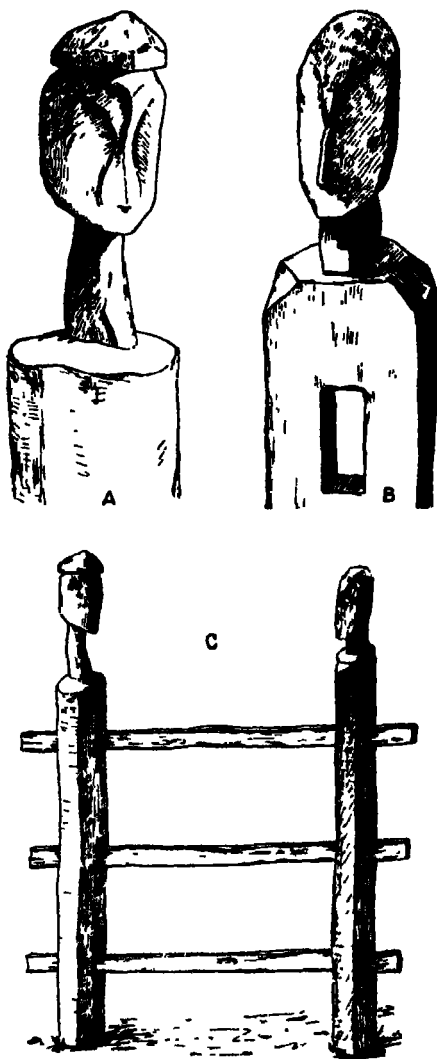


Fig 7 Gateway in a hamlet called Moenoeboela, in 1918 situated between Koelawi and Gimpæ. The tops of the posts are carved to represent the heads of a man, A, and a woman, B

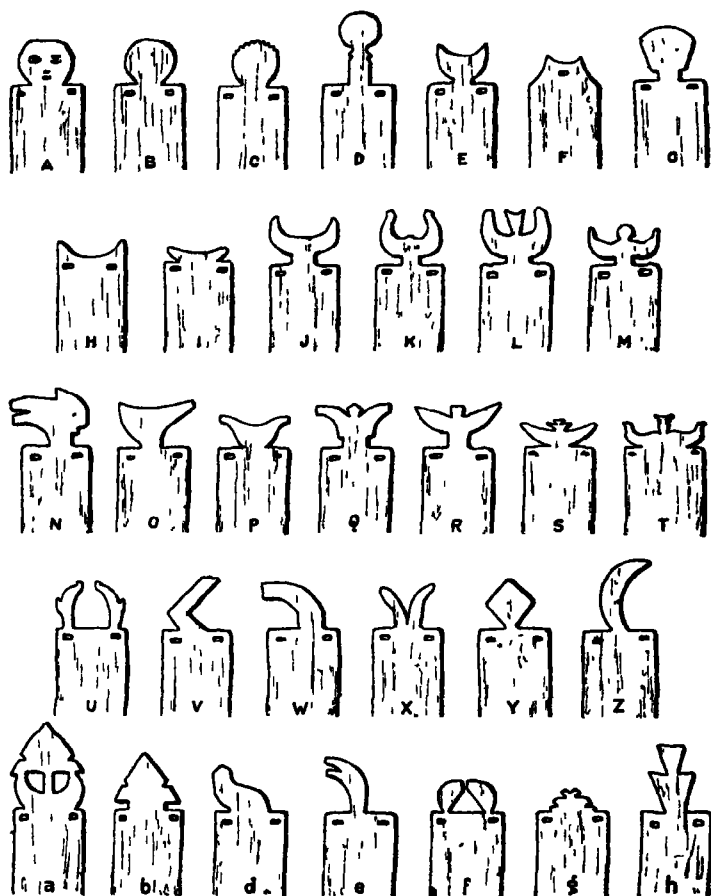


Fig 8 Wooden shingles carved at the upper end. All belong to the temple of Siwongi except A, P, S and T, which are from the temple of Kantewoe and *h*, from the temple of Pangana. A—D represent a man's head, E, a man whose head has been cut off at headhunting, F, a man without a head, H and I the head of a young buffalo with still very small horns, J, the horns of the common cattle, K, the horns of an old buffalo, N, the head of the *Buceros*, O, possibly the head of the female *Buceros*, Q, the tail of a black bird, U, the jaws of a centipede, V, possibly a hind leg of a centipede, X, horns of a goat, Y, the square of the ornament of the women's head ring called *tali walo*, Z, the moon, *b*, point of a spear, *d*, the upper part of a chopping knife, *e*, a sword hilt, *f*, two sword hilts; *g*, a house at the village of Sakedi in the Paloe Valley

and F). In rare cases there is no mistake about the figure being meant to represent a man's head (Fig. 9 L). Occasionally we may meet with this kind of shingle without being flanked by hooked shingles (Fig. 9 B, J, P). What the hooks are meant to represent seems uncertain. Europeans often consider them to be representations of buffalo horns. The opinion of the natives on this matter I have never discovered, but I think there are certain reasons which point in favour of another interpretation. In Vol. II, p. 78, of my Swedish book "*I Celebes Obygder*" I touched upon this subject.

Noteworthy is the fact that the supposed buffalo horns are never combined with projections representing the buffalo's ears, which the North Toradja seldom eliminate when figuring the buffalo's head, as we shall see later on. The more or less circular figures, or those with lateral incisions found between the hooks, are certainly not representations of the buffalo's head itself, since the natives figure such a head quite differently. To this I shall refer in a following chapter when treating of similar ornaments.

Occasionally we may meet with shingles the bottom of which is carved to make a real buffalo head. In Fig 5 where the entrance of the village temple of Tedeboi in Rampi is seen, we notice two such shingles just above the entrance. The bottom of a shingle may sometimes be jagged, as that which I observed in the gable of a dwelling house in Pangana (Fig. 9 N).

The use of carved shingles at the bottom of the roof of temples and occasionally of dwellings seems only to prevail in the mountain districts comprising the sources of the Koro and the Paloe River, inhabited by the Paloe and the Koro Toradja. In the Poso Toradja districts this kind of ornament seems to be unknown, since KRUYT in "*De Bare'e-Sprekende Toradja's*" only mentions them as used by the mountain tribes. On p. 289, Vol. I, he says: "*Meermalen ziet men in die bergstreken buffelhorens uitgesneden in den rand van het planken dak dat dier gebouwen hebben.*"

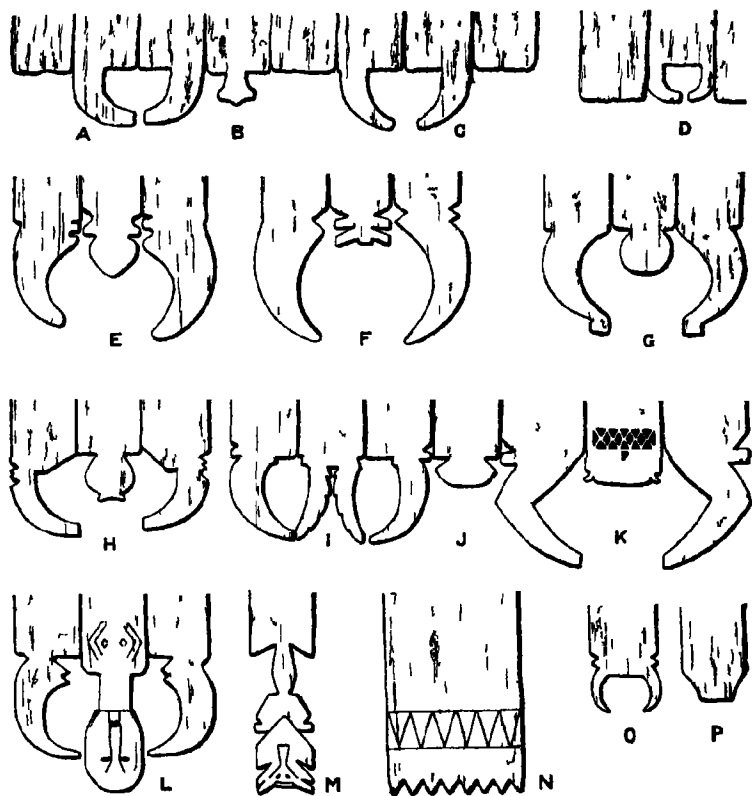


Fig. 9. Shingles from the temples of NW Central Celebes, carved at the bottom except N which belongs to a house in Pangana Tole. A B C from the entrance of the temple of Bolapapoe Koelawi. D from Siwongi Iobakoe. E I from Soengko Koelawi. G from Winatoe. H O P from one long side of the roof of the Gimpoe temple in the middle of the district. I J K from the entrance of the same temple. L M from the northern temple of Gimpoe. All hooks in pairs are likely to represent the poisonous jaws of a centipede.

The gables of temples, dwellings, and paddy barns are generally adorned with pairs of prominent sticks, or narrow boards, some being roughly carved to represent a simple figure, others more elaborately worked. The former are generally fastened to the cross rafters and an odd stick of this kind is often attached to the ridge pole. In certain districts this odd stick is nicely carved. The plain sticks, or boards seem to be found in the North Toradja districts with all kinds of houses. As a rule they have the shape of a very long animal's neck, slightly curved, ending in a head like that of a horse (Fig. 10 M, O). In the middle of the neck there are often a couple of projections (Fig. 10 O). As seen from Fig. 10 this motive varies a good deal.

Sometimes these gable ornaments have the shape of the blade of a spear, for instance in the temples of Biro and Lindoe, and according to KRI'VT also in Napoe (Fig. 10 A), or they remind one of a fork or the jaws of an animal (Fig. 10 D). In Peana and Benahoe I noticed slightly curved sticks or boards of the shape of a short chopping knife. The upper as well as the lower edge of these sticks, or boards are very often adorned with a range of incisions like waves and they often terminate in a circular plate (Fig. 10 E, F). They vary, however, a good deal. As a rule the natives could not explain what the carvings represented, but in Pangana some sticks carved in this manner were said to represent a serpent's tail (Fig. 10 V).

Fig. 10 shows all sticks of this kind as found in books at my disposal as well as my own sketches from the houses of the Tole village of Pangana. All are from villages in the interior of the island. Although not very numerous, they give us an idea of the variety met with in these sticks. No doubt a closer search than mine would reveal many more patterns than those given in my figure.

As mentioned above, the gable is sometimes adorned with an odd board, fastened to the ridge pole. It is often of the same shape as the pairs attached along the edge of

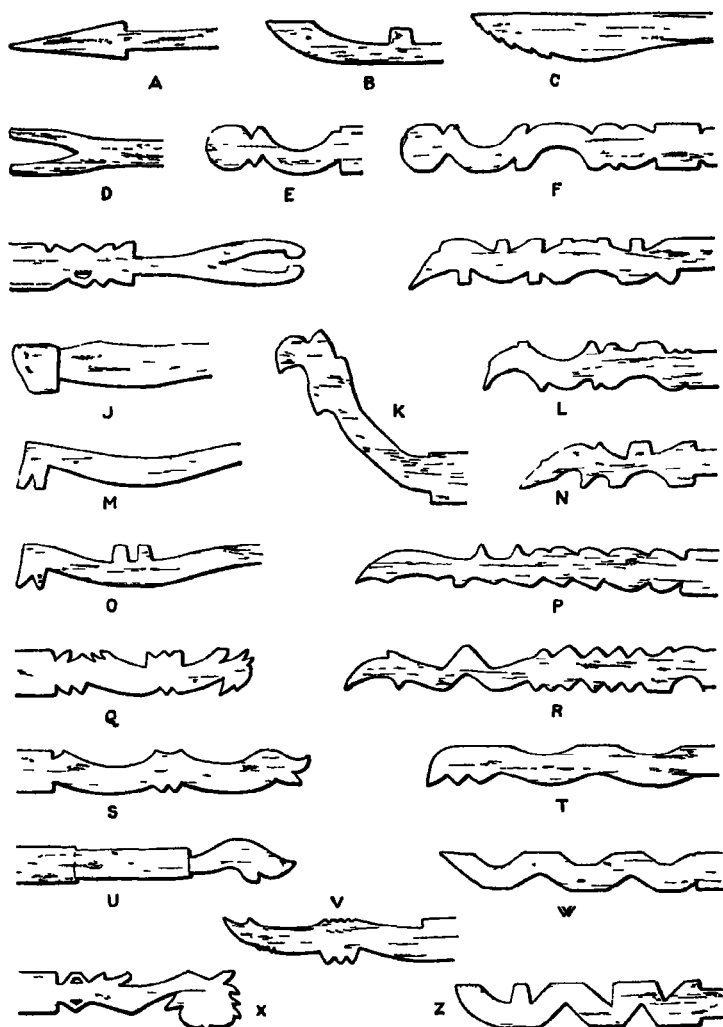


Fig 10 — Sundry carved ornaments projecting from the edge of the roof at the gables, often in pairs A, from Biro, Koelawi, Lindoe, Napoe; B, Peana, Benahoe, C and Z Koelawi, D, Bada, Gimpoe, E, Manangaloe, F, H, L, N, Lembongpangi, G, Q, S, U, X, Napoe, J, Toewa, K, Lindoe; M, V, Pangana, O, Koelawi, Toro, P, R, Maboengka, T, Peana, W, Kantewoc.

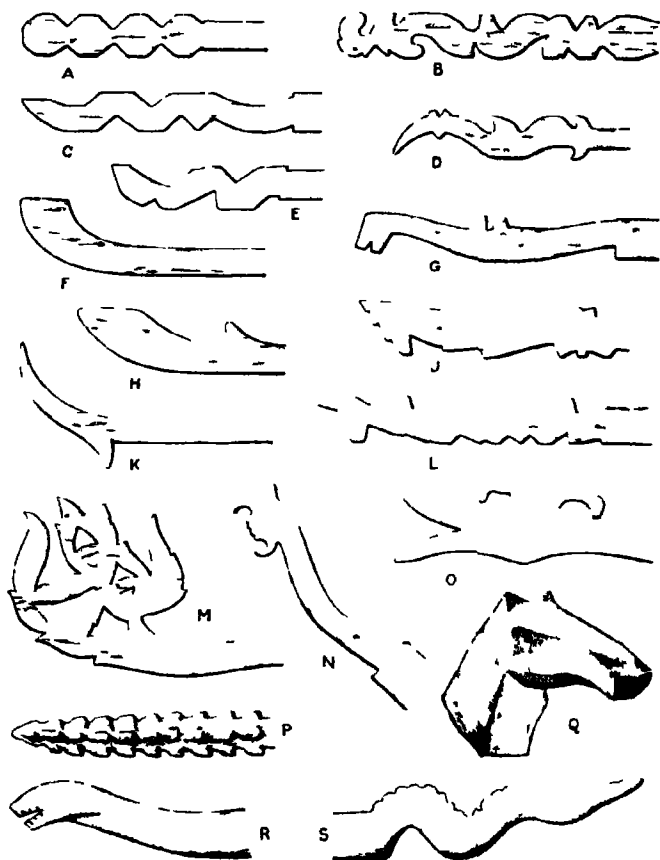


Fig 11 A carved odd board in many cases projects from the ridge pole at the gables. A and H from Peim; B I K L M N Lindoo; C Kantewoo; D Mabongka; I J Kochwi; G Kochwi Ioro etc; O P R S Pangana; Q Minangilo.

the gables (compare Figs. 10 and 11). The simplest kind is a slightly curved board (Fig. 11 F), or one ending in a point, some with the addition of a spur from the bottom edge (Fig. 11 K). Both types I observed in the Lindoe district. Occasionally this board has the shape of the blade of the common native chopping knife as was the case in the village of Peana (Fig. 11 H). Often there are a range of incisions in the upper as well as the lower edge, of the same character as those of the boards of the gable edges (Fig. 11 A—E, G, J, and L). The top of the board may be carved to resemble the head of an animal (Fig. 11 D, G, J,



After P and F SARASINS 1 15

Fig 12 Gable adornment from the temple of Tonabo (Tolambo)

L). The gable of the temple of Manangaloe, judging by an illustration given by the SARASINS, was adorned with a simple carving in the round in the shape of a horse's head (Fig. 11 Q). At the time of my visit, 1918, to the village of Pangana in the Tole district I noticed a house one gable of which was decorated with a wooden serpent's head (Fig. 11 R), the other gable with a tail of that creature (Fig. 11 S). The carving of another gable was said to represent a crocodile's head (Fig. 11 O).

In the Lindoe district I found these odd gable adornments much better worked than in other districts that I visited. They greatly resembled the carvings of the coast, where the native culture has been strongly influenced by foreign cultures. Fig 11 M is a representation of such a carving from Lindoe. In the village of Tonabo, Tolambo district, the SARASINS obtained an ornament of this kind from the ruined temple. It seems to represent a Naga, or a crocodile's head (Fig. 12).

At the top of a gable there are as a rule two boards crossing below the ridge pole and projecting beyond the roof (Fig. 13). Occasionally these boards are missing, but in that case the outmost rafters cross (Fig. 13 L), and their ends are covered with *idjoek* (the black fibre from the leaves of the sugar palm), twisted so as to make a pair of buffalo horns (Fig. 13 M). A gable may even be adorned with real horns (fig. 13 G), a custom I noticed especially in Winatoe.

There are a great variety of motives in these crossing gable boards. Now and then they are quite plain as those illustrated in Fig. 13 H. This kind is commonly found in the districts of Napoe, Lindoe, and Koelawi. In the mountain districts in NW. Central Celebes they often have the shape of a horse's head, or that of some other animal (Fig. 13 A-F). Sometimes the neck of such a head is fitted with two projections as shown in Fig. 13 A and C.

In Napoe and Behoa it seems customary to adorn the gables of temples, dwellings, and paddy barns with boards carved to represent buffalo horns. Near the point of the horn there is an additional ornament the meaning of which is unknown to me (Fig. 13 J).

In the south-eastern part of the districts inhabited by the North Toradja, i. e. the districts on the Kalaena River and on the south-eastern bank of Lake Poso, the crossing gable boards were elaborately carved, the chief motive being a buffalo's horn in connection with several other ornaments (Fig. 14). I have not visited these districts myself for which reason I shall have to refer to the literature, according to which these ornaments were found at least in the following villages: Tolambo on Lake Poso, Sapalemba, Rato, Maboengka, Lembongpangi, and Manangaloe in the Kalaena Valley. As will be seen in Fig. 14 these gable ornaments are of quite another type than those of the districts further to the north and north-west.

In this connection I shall mention some temple steps ornamented with carvings. The top of the right rail of the

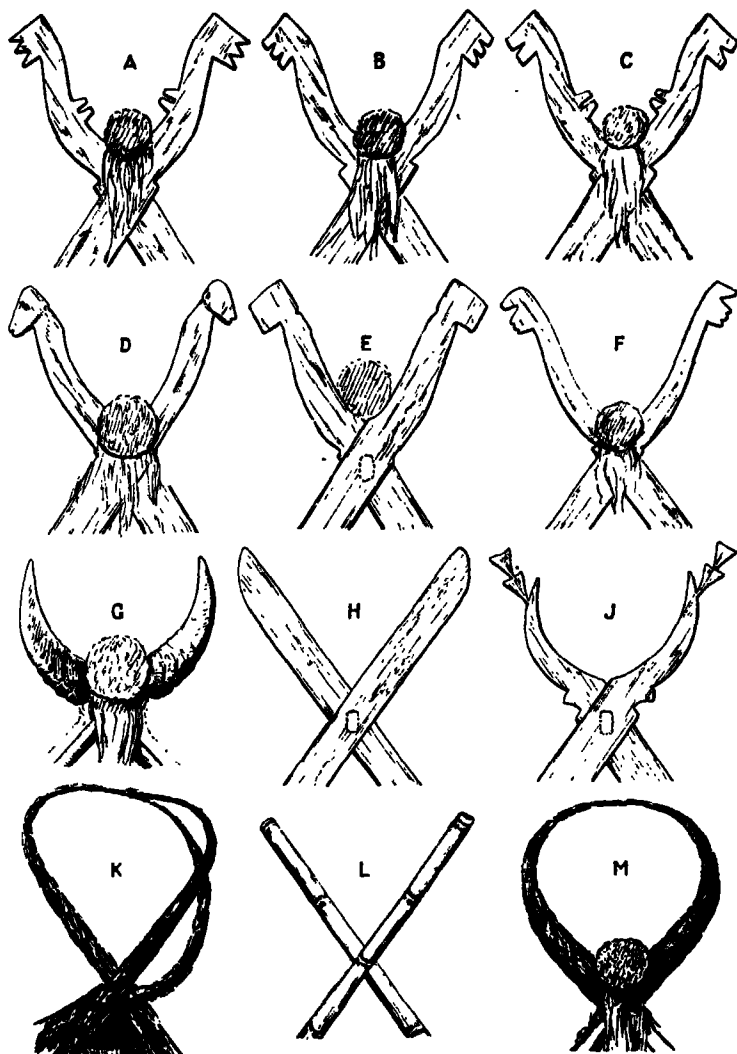
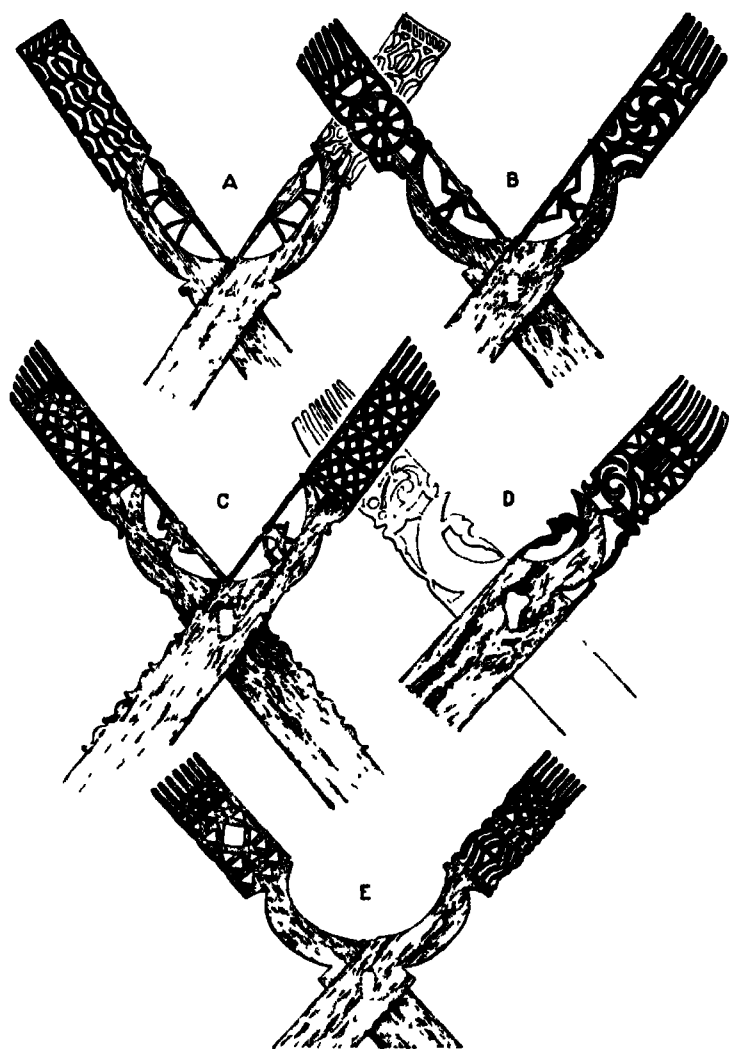


Fig. 13. — Sundry gable adornments in NW. Central Celebes. A, B, C, from Pangana, Tole; D, from Toewa; E, from Koelawi; F, from Kantewoe; G, from Winatoe; H, from Lindoe; J, from Lindoe, Napoe, and Behoa; K, from Bada and Lebani; M, from Koelawi.



A, after GRUBAUER, B-E, after P and F SARAWAN
 Fig 14 - Temple gable ornaments in SE Central Celebes A, from
 Maboengka, B, C, from Manangaloe, D, from Tolambo, E, from Lembong-
 pangi

steps of the Mataoe temple in Koelawi was given the shape of a serpent (Fig. 15 A) The temple of Toro had two steps, one at the eastern, another at the western of its longer walls, both being halves of a big log and ending in two rails Those of the western steps were carved to represent animals' heads (Fig 16 C and D) According to the natives they were horse

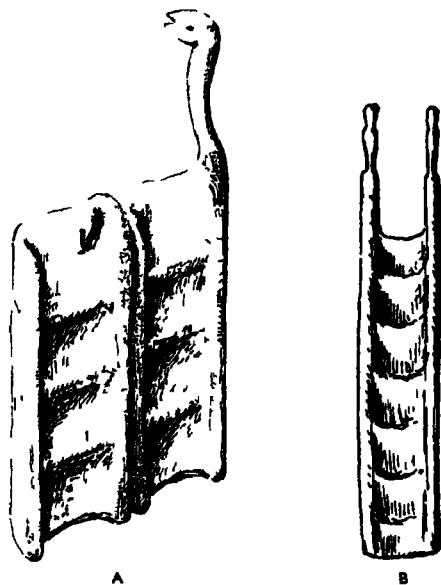
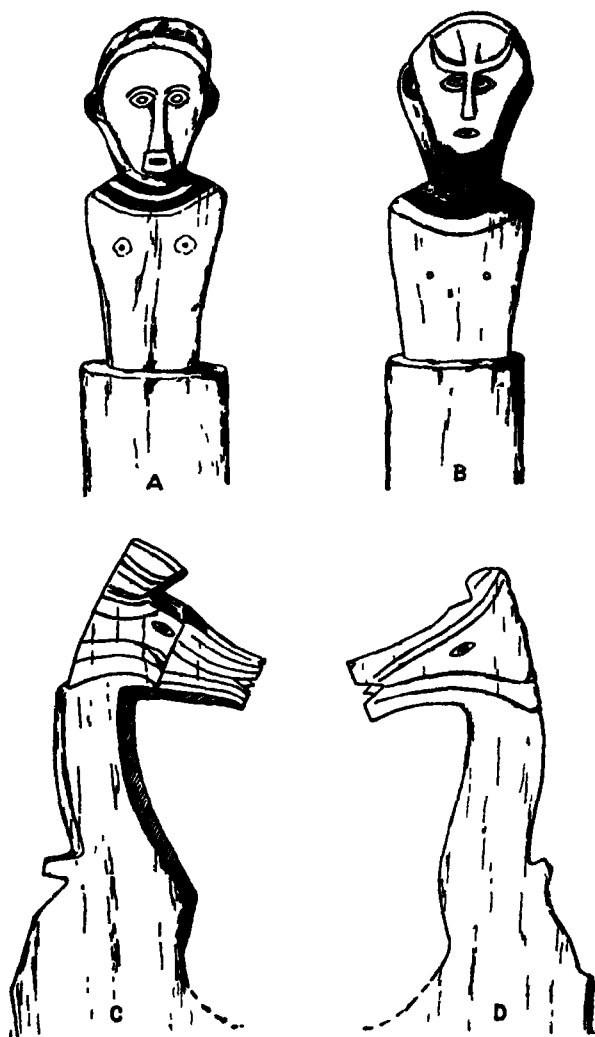


Fig 15 A, steps of the Mataoe temple, Koelawi B, of the Doda temple, Behoa

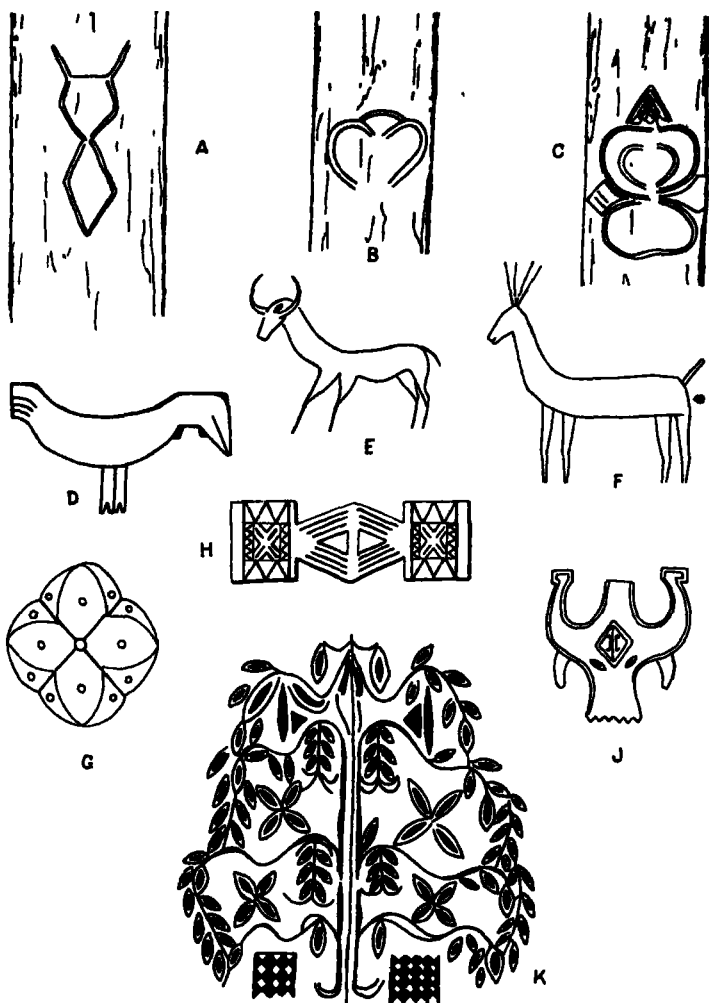
heads They resemble closely certain gable adornments in Koelawi, Tole, and other districts, but are of better execution. The rails of the eastern steps represented the upper body of a man and a woman They had no arms, but eyes, nose, mouth, and nipples as well as some neck ornaments were marked by means of incisions (Fig. 16 A and B).

Also the temple of Doda, Behoa, possessed similar steps (Fig. 15 B). In Vol. I of this Series, page 293, I have de-



1 10.

Fig 16 — A, B, hand rails at the top of the steps of the eastern entrance of the Toro temple. C, D, of the steps of the western entrance of the same temple



A, B, C, G, H, J, 1 10, D, E, F, K, 1 5

Fig 17 — Wall planks with carvings, NW Central Celebes A, from a dwelling in Poraelea, Tole, B, C, from the temple of that village, D—G, J, K, from a dwelling in Peana, H, from a clamp used in repairing a plank in the Benahoe temple.

scribed them. In a heavy log some steps are hewn. The staircase ends in two long hand-rails carved in the shape of human beings.

KRUYT records ornamented rails from the largest of the Napoe temples, the one called Howa, in his paper "De Berg-landschappen Napoe en Besoa in Midden-Celebes." On page

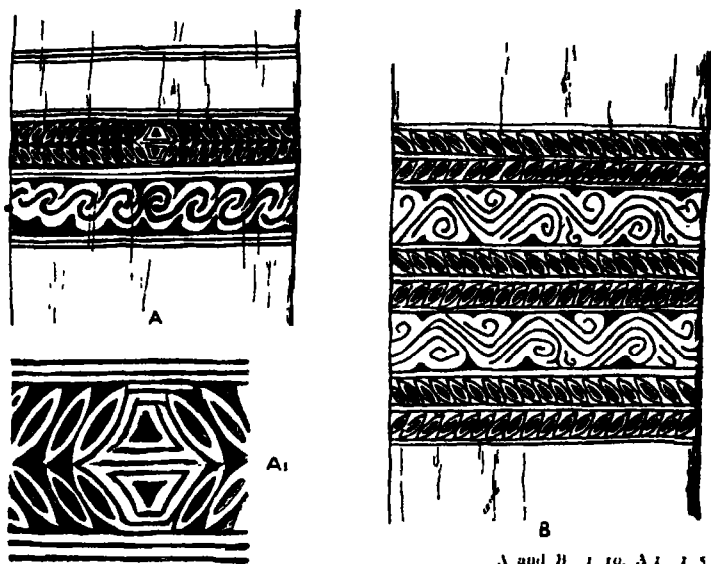


Fig 18 - Wall planks with carvings, Tobakoe, NW Central Celebes
A, A₁, from a dwelling in Siwongl, B, from the temple of Biro.

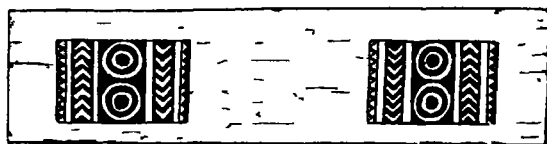
1298 of this paper he writes as follows: "Het boveneinde van de trap in Howa en in enkele andere tempels, is aan beide zijden versierd met een uitgesneden paardekop." Similar steps have been recorded by GRUBAUER from the temple of Boelili, Bada. On page 517 of his book this author writes: "Ein kanoeartig ausgehöhlter Stamm mit Kerben und in Tierköpfe auslaufenden vorstehenden Enden führte zum Inneren hinan."

Since the steps with carved rails have been recorded only from Napoe, Behoa and Bada, as well as from the temple of

Toro in the district of the same name situated to the west of Napoe, and a simple specimen from the Mataoee temple in Koelawi farther to the north-west, it would almost seem



A



B



C



Fig 19 Wall planks with carvings in the temple of Renahoe

as if they belonged chiefly to the districts on the upper parts of the Koro. In Vol. I of this Series I have pointed out the fact that the Toro temple in several respects has been subject to foreign influence. Thus the decoration of the temple steps may be a feature borrowed from the

districts in the east and south-east in earlier days when the intercourse between Toro and these districts was rather brisk. As to the very simple carvings of the Mataoeë temple I have in Vol. I shown that wood carvings do not belong to the temples of Koelawi type.

In some districts it is customary to adorn certain planks, boards, and poles with raised carvings, or incisions, the former kind more common, however, than the latter, which I noticed only in the villages of Poralea, Peana, and Benahoe

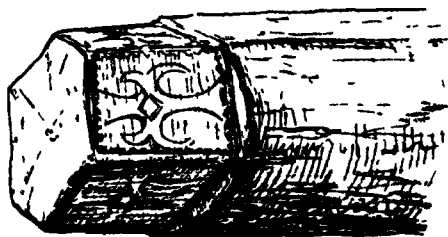


Fig 20 — Beam with hexangular end, adorned with incised buffalo heads, from a house in Peana

in the districts called Pipikoro (Fig. 17). Beside those shown in Fig. 17 there are small engravings, ornamenting certain carvings, for instance the zigzag lines in the vulva ornament of a board from a house in Peana (Fig. 30 B), the wire ornament of a board in a Siwongi house (Fig. 18 A), and the conventionalized buffalo head in the middle of a board in the Benahoe temple (Fig. 19 C). In Peana the natives used to cut the ends of the horizontal foundation logs into hexagones, or octagones, ornamenting the fields with carvings representing the buffalo's head (Fig. 20).

More frequent than simple engravings are ornaments made on a surface which is divided by means of lines into squares, filled up with somewhat deeper incisions. This kind of carving cannot be characterized as a relief (Fig. 18 and 19). The fields with a wave-like ornament seen in Fig. 18 B show a combination of engraving with chip-carving.

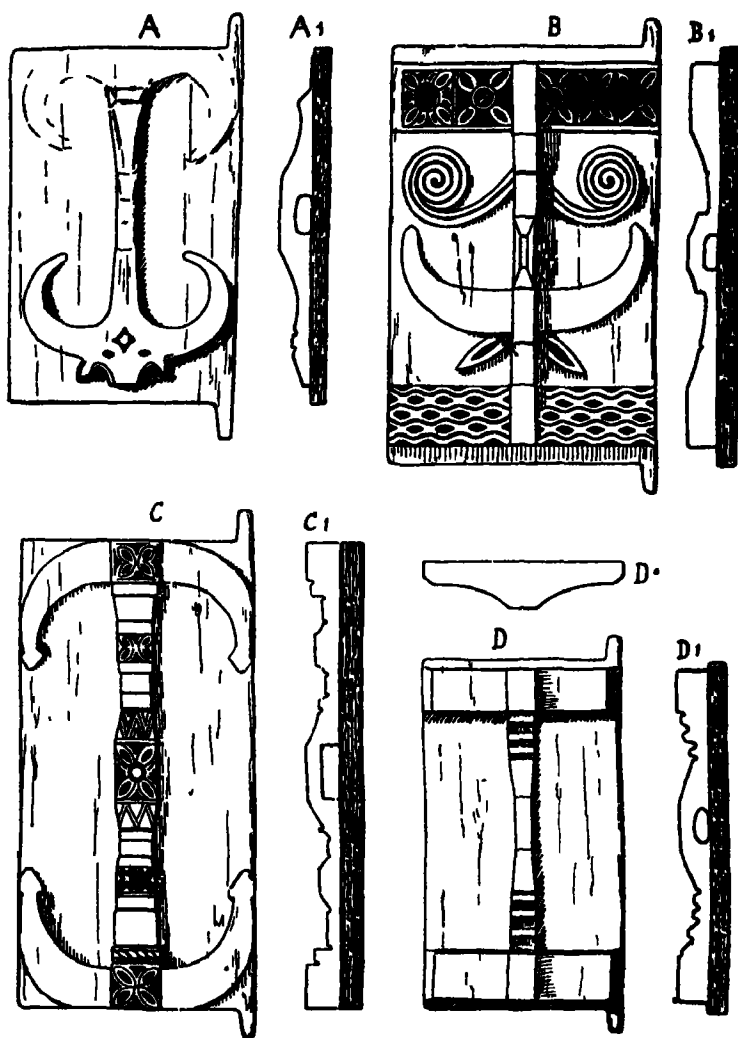


Fig 21 — Doors in NW Central Celebes, adorned with carvings A, A₁, from Kantewoe B, B₁ from Peana C, C₁, from Siwongi, D, D₁, D₂, from Biro

Ornaments carried out in flat low-relief formed by sinking the background do not seem to be found in the structures of the North Toradja. I have not been able to trace a single typical ornament of this kind, but possibly a carving in a very bad condition in the Benahoe temple was such a carving. A wall board was adorned with a buffalo head surmounted

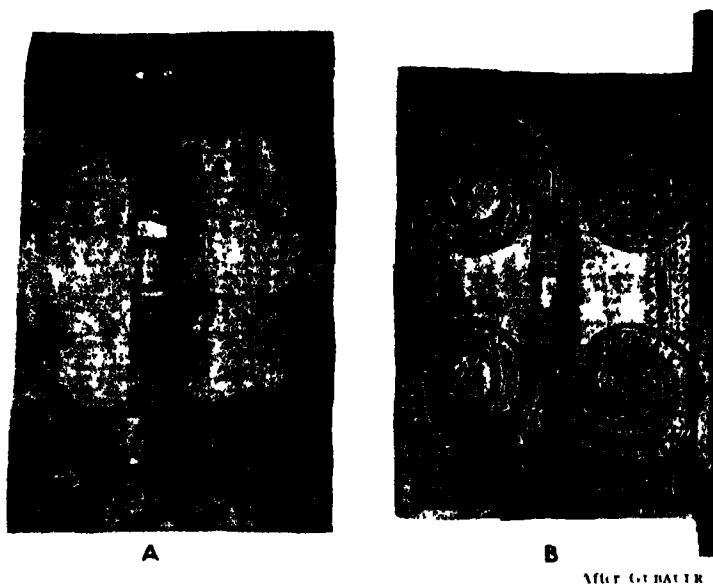


Fig. 22 Doors with carvings Koclawa

by the figure of a man (Fig. 19 A). This carving may have been made simply by means of cutting down the surface of the board round the pattern traced on it.

To this kind of carvings we might also refer some more or less horn-like ornaments found on the doors of some dwellings, for instance those shown in Fig. 22 B and 23 A, the surface being level but for the engraved patterns. The doors in Fig. 21 B and C are of the same type with the difference that the vertical central ridge is a relief.

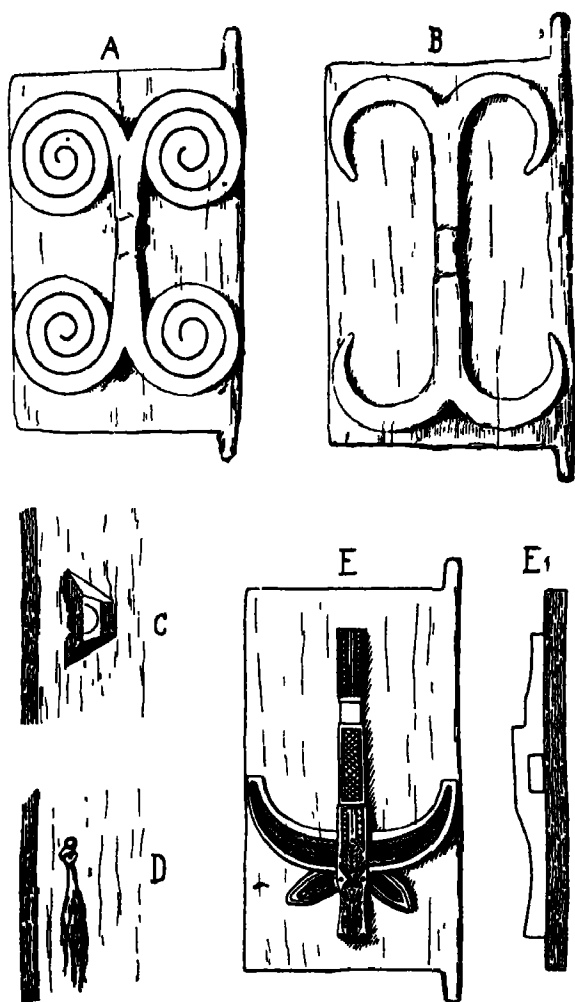
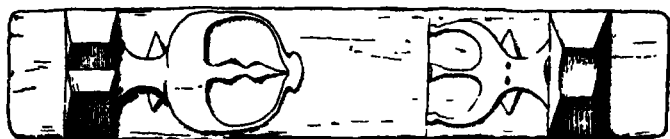


Fig 23. Doors with carvings, NW Central Celebes. A, from Toro, B, from Koelawi, E, in Kantewoe but originating from Pada in the south-west, C, door-handle from Poraclea, D, buffalo tail used as a door-handle.

The door illustrated in Fig. 23 E closely approaches the above technique, the whole surface of the buffalo head being plane, rising at right angles from the background. The central ridge, however, is slightly curved (Fig. 23 E 1). The edges of the horns in Fig. 21 A are rounded, and the same is the case with the buffalo head in Fig. 22 A. These two represent the beginning of relief carvings.

On a wall board (Fig. 24) in the Toro temple there were some highly conventionalized carvings representing buffalo heads, which were a combination of low and flat relief. The



1. 20.

Fig. 24. — Wall plank with carvings. Toro temple.

heads were raised above the background and were almost plane in themselves, but with rounded edges, and ears sloping towards the point.

Real relief carvings appear to be very common in the districts inhabited by the Koro Toradja, and were also found in the Poso Toradja districts. As to the latter I shall have to refer to the literature. At the time of my visit to the eastern part of Central Celebes all these carvings had disappeared chiefly because all the old native temples were in ruins. Unfortunately hardly any of these carvings have been preserved, or even figured.

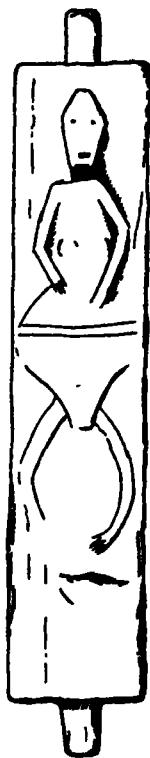
In the districts inhabited by the Paloe Toradja relief carvings seem to be rare. That they are not found in the Paloe Valley may be attributed to the influence of foreign cultures, but in the districts south of the Valley, inhabited by the To Koelawi, To Lindoe, To Tamoengkolowi, To Winatoe, and To Tobakoe on the northern bank of the Koro, they

were missing in 1918, although at that time the influence from the coast was comparatively small in these districts. The following description of relief carvings will thus chiefly refer to those carvings as made by the Koro Toradja.

As a rule the relief is rather high, occasionally even so powerful that only a small part of the entire carving, or of certain parts, are connected with the background, as in the case of the horns of several buffalo heads, the muzzle in Fig. 27 A, as well as the penis of numerous phallic representations (Fig. 28 A, B, E).

Low-reliefs seem to be rather scarce. Some of the boards in the Peana temple were adorned with carvings in so low a relief that they approached engravings. Unfortunately most of them were in a very bad state, old and damaged, for which reason it was difficult to picture to oneself what they had been like originally. One of them representing a pregnant woman (Fig. 25) was fairly well preserved. The artist no doubt had begun by engraving the outlines of the figure, then made the lines deeper and deeper, at the same time slightly rounding the surface of the body, so as to raise it slightly above the background.

Man as a motive for reliefs seems to be rarely used. Beside those of the Pangana temple I have only seen two such carvings. One of them is a strange, very much damaged figure in low-relief on a wall board of the northern gable of the Kantewoe temple (Fig. 26 B), the other a still more bizarre representation on the central floor plank in the Benahoe temple (Fig. 27 C). Another figure, although a



1: 20.

Fig. 25. — Wall plank with carving, Pangana temple.

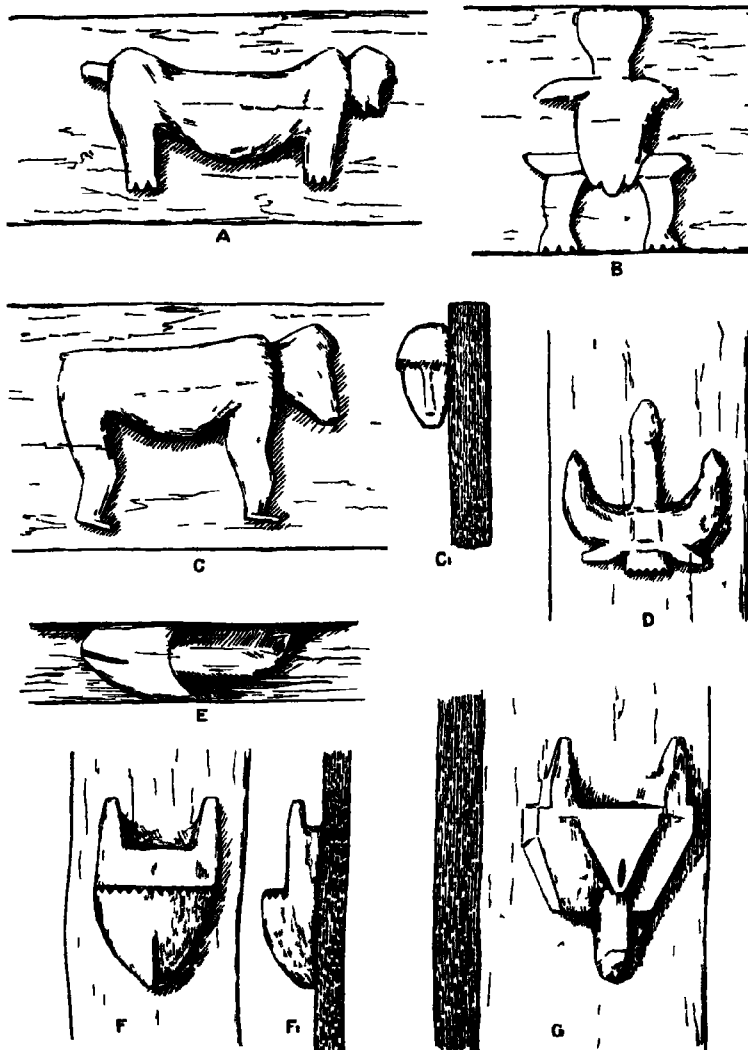


Fig 26 — Wood carvings in the temple of Kantwoc. A C on the wall planks of the southern gable. B on the northern gable. D on the floor frame at the western entrance. A a pig B a man C a monkey D—G phallic figures

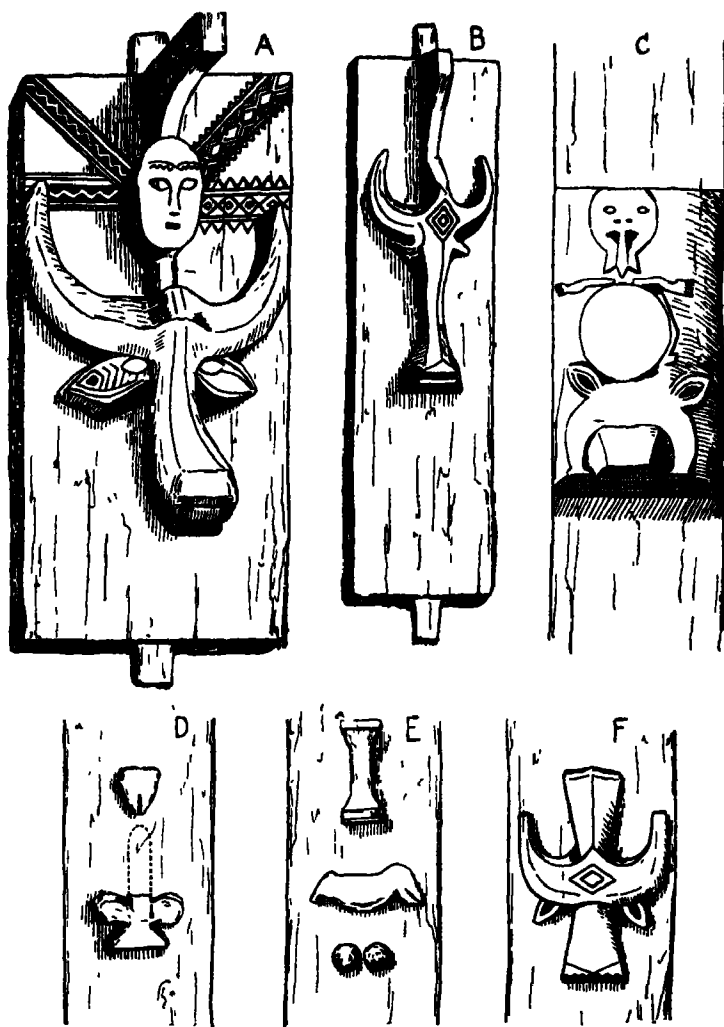


Fig 27 Wood carvings in the temple of Benahoe A, B, D, E, F, on the outside of upright wall planks; C, on the middle plank of the floor and flanking the main post of the building.

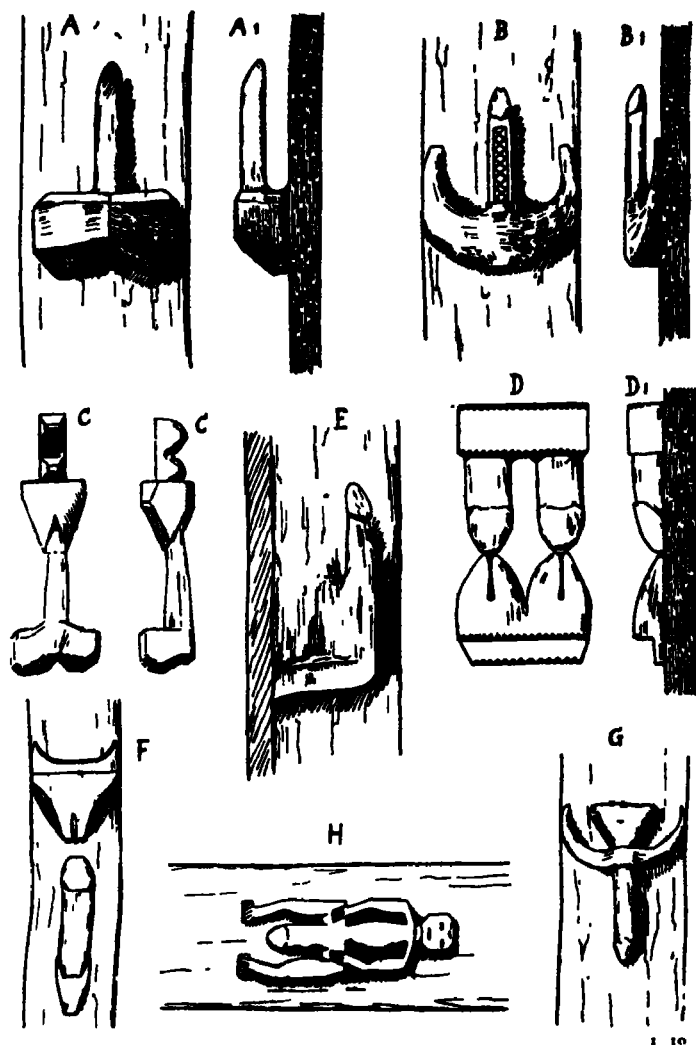


Fig 28 - Phallic figures on the walls of dwellings in NW. Central Celebes A, A₁, B, B₁, from Siwongi, Tobakoe, C, C₁, E, G, from Biro, Tobakoe, F, from Kanoena, Tobakoe, D, D₁, from Kantewoe, H, from Peana

little different, is a human figure surmounting a conventionalized buffalo head, adorning a wall board to the right of the eastern entrance of the same temple (Fig. 27 A).

Representations of man in profane structures are rare. I have only seen one, in the village of Peana. On a horizontal board there was a carving in low-relief representing a man with genitals of abnormal size (Fig. 28 H).

According to KRUYT, carvings representing human beings occasionally seem to have been found in the eastern part of Central Celebes. In the big temple of Tando mBeaga of the Ondae district the central pole, *toemampoe*, was adorned with two carvings, one representing a man, another a woman, both with genitals of unnatural size. KRUYT says there were similar figures carved in the posts of each corner in the village temple of Lembo mPangi east of the Kalaena. Unfortunately there are no representations of these carvings, thus we do not know if they were high or low relief.

Scarce as whole human figures are, or even heads, human genitals and breasts are the more common motives. As a rule we meet the genitals represented in high-relief, a penis is often altogether free from the board (Fig. 28 A, B, Fig. 30 A, and Fig. 32 B). Now the male genitals are represented alone (Fig. 28 A and E), now the female ones (Fig. 29). The latter kind was almost the only motive of wood carvings found in the temple of Poraelea.

In Pipikoro, i. e. the districts south and west of the Koro, the male and female genitals are often represented together, as a rule facing but not touching one another (Figs. 27 D, 28 D and F, 30 A). Sometimes they are in pairs, for instance on the wall of a dwelling in Kantewoe (Fig. 28 D).



Fig 29 — The upper end of an upright plank in the temple of Poraelea. The carving represents a vulva

Carvings representing genitals seem to have been common also with the Toradja living in the Poso districts and in the Kalaena Valley in the far south. In "De Bare'e-

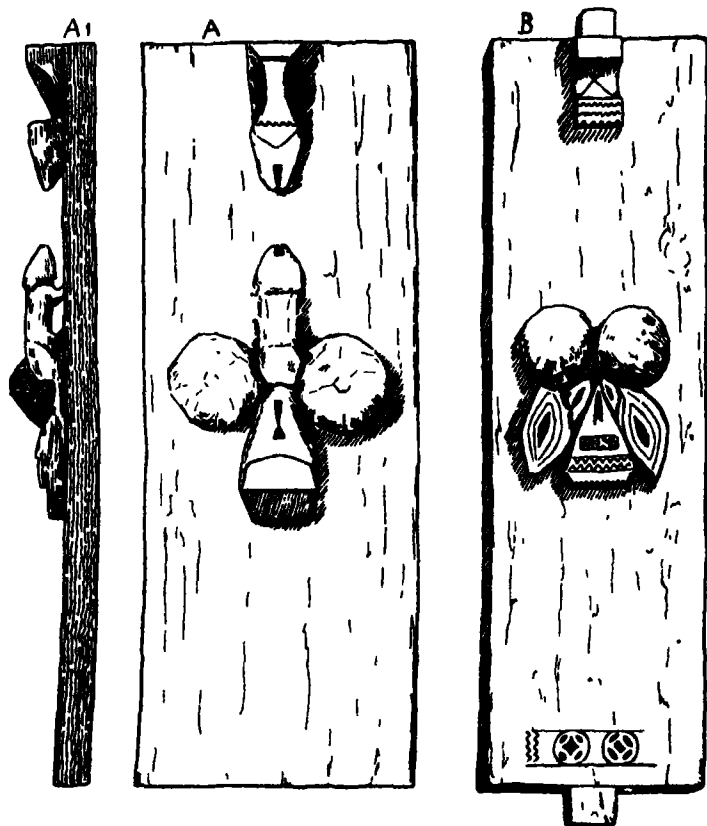


Fig. 30 Carved planks A A₁ from a house at Kantewoe B from a house at Peana

Sprekende 'Toradja's' KRUYT states that in almost every temple the four corner posts were adorned with carvings representing breasts and genitals. In the temple of Langedopi there was even a representation of a coition. I have

seen another such carving in the village of Biro (Fig. 28 C). A rather strange combination of genitals I found on the steps of the western entrance of the Kantewoe temple (Fig. 26 E): both male and female genitals pointing in opposite directions. In the Bolapapoe temple of Koelawi there was a

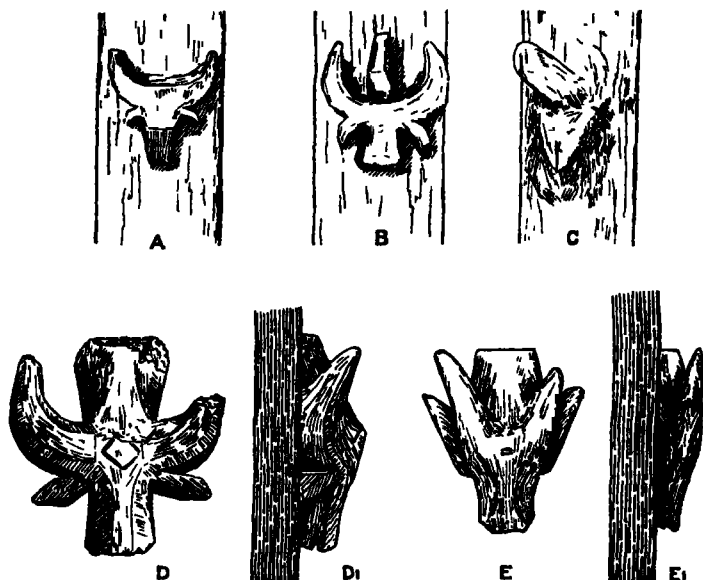


Fig. 31 Carvings in high relief in the temple of Bolapapoe, Koelawi. A, B, on the inside of two upright wall planks, C, at the entrance. D, D₁, E, E₁, on a long wall plank outside, to the left of the entrance.

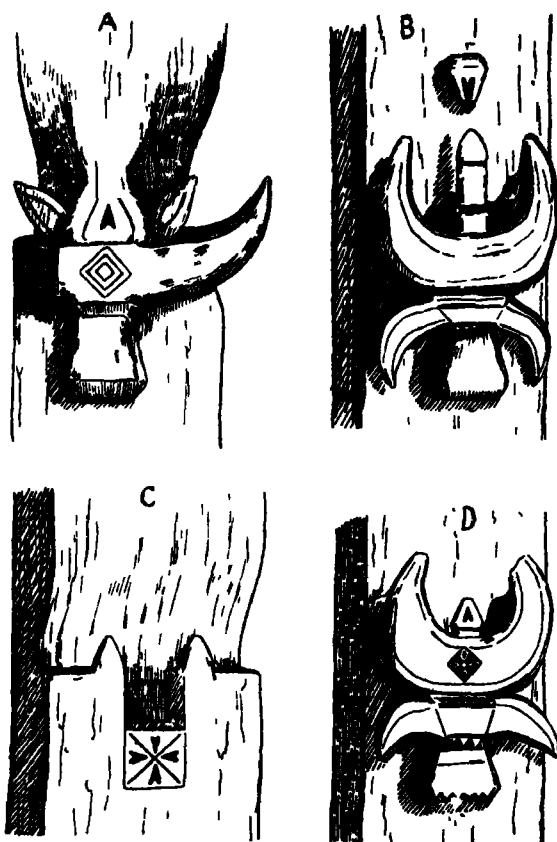
carving representing the male genitals, but the scrotum was changed into a vulva (Fig. 31 C). In Fig. 26 G, a representation of a carving in the Kantewoe temple, the male and female genitals are placed one behind the other. Probably the triangular upper part of the carving represented in Fig. 28 G, a carving from a house wall in Biro, is meant to be the female genitals although simplified, the vulva not being marked.

Sometimes the genitals are figured together with breasts of very simple execution (Fig. 30 A and B). Breasts generally are represented as two half-spheres with or without a small interspace (Fig. 30 B). Occasionally they are slightly conical with a flat top (Fig. 30 A).

In Koelawi I only saw a representation of breasts in the Bolapapoe temple, a structure which I have stated to be a copy of the type of temple found in Kantewoe and Peana. In the latter village carvings representing breasts were common, and occasionally they were also found in Kantewoe and Benahoe. I never met with this motive in the Paloe Toradja districts, except the above mentioned carving in Bolapapoe, nor in Bokoe, Bada, or Behoa of the Koro Toradja districts.

Representations of the human genitals are often combined with a buffalo's head, horns, or ears, and occasionally with an Anoa head, or Anoa horns. The space between the horns is then occupied by a penis (Fig. 26 D and Fig. 32 B), or by the female genitals (Fig. 32 A and D). On a wall board in Kanoena a vulva is combined with the horns of a buffalo calf, a penis with a head of the Anoa, both of very poor execution (Fig. 28 F). In the Kantewoe temple was a rough carving representing the male and female genitals combined with a highly conventionalized buffalo head (Fig. 35 F). As seen in the figure, the top of the horns have been given the shape of a glans, and in the square front the blaze has been replaced by a V, a conventionalisation of the female genitals. In Fig. 35 A we again meet a conventionalized vulva, this time below and between the eyes of the buffalo head. All these representations of human genitals are of poor execution like most relief carvings on boards and posts of temples and dwellings.

The male genitals do not appear to be conventionalized. I have only seen a single carving of this kind in Siwongi adorned with cross hatchings in front, (Fig. 28 B). Noteworthy is the fact that as a rule the natives represent only



I 20

Fig 32 - Wood carvings on the inside of upright wall planks of the temple of Peana

a penis, more seldom together with a scrotum and testicles (Fig. 28 A and C) Representations of the female genitals are subject to a certain amount of conventionalization, possibly a little different in different districts, a question to which I shall come back later on.

In the structures of the Koro Toradja one of the most common motives of relief carvings is the buffalo head. The Poso Toradja do not seem to know this motive. KRUYT in "De Bare'e-Sprekende Toradja's" does not mention a single case of a carving representing a buffalo head from either temples or dwellings, and I have not seen such a carving illustrated in the literature at my disposal.

The Paloe Toradja use this motive only in districts which have come in contact with the Koro Toradja. I have seen the buffalo motive only in Koelawi and Lindoe. As mentioned in the foregoing it is found in these two districts as a flat low-relief formed by sinking the background, or occasionally as a low-relief on doors. The Bolapaoe temple was adorned with some buffalo heads in high-relief (Fig. 31 A, B, D), but this temple is not a typical Koelawi building.

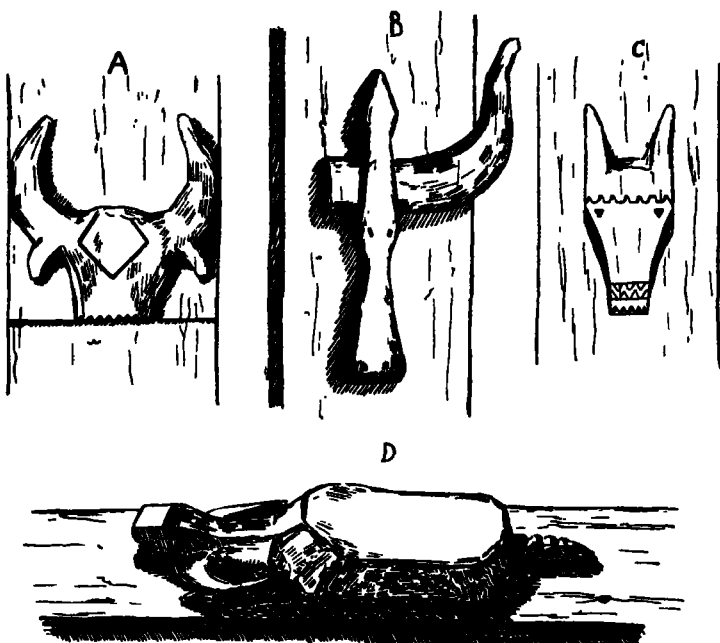
In Winatoe carvings representing human beings, genitals, and buffalo heads seem to be altogether missing. When I visited Winatoe I did not see a single carving. Neither were there any carvings in Gimpoe, in Makoe djawa, in the Tobakoe villages north of the Koro, nor in Banggakoro. In the Toro district I found but a single carving, the one already mentioned and illustrated in Fig. 24.

In Pipikoro, except in Tole and Tobakoe, the buffalo motive was frequently used in the native temples, more seldom in ordinary dwellings. It seems to have been common also in the temples of the districts of Maboengka, Leboni, Bada, Behoa, and Tawaelia. In Napoe it may have been missing, since KRUYT who in 1908 visited the three temples of Lamba, does not mention it, although he gives numerous details of the construction and ornaments of these buildings.

Occasionally a representation of the buffalo's head may be realistic, for instance the carving found on a wall board in the Bolapapoe temple in Koelawi (Fig. 31 D). It is a sculpture of very rough execution, but nothing is omitted. There are eyes, ears, horns, the blaze, nostrils, and everything

in its proper place, and in rather good proportion to one another.

Generally the buffalo head motive is simplified and conventionalized. There is a great variety as seen in Fig. 31 A and B; 32 A, B, and D; 33 A, B, and D; 34; 35 A, B, C, and



A, B and C, 1:10; D, 1:20.
Fig. 33. - Wood carvings in the temple of Peana.

E; 36, 37, 38 and 39. In Figs. 63 and 64 are shown a series of the buffalo head motives, indicating the lines along which they may have developed.

All parts of the head do not seem to be of the same importance. Sometimes the neck is omitted, or the ears, or the eyes. Occasionally the latter have been removed from their proper place, for instance in the carving illustrated in

Fig. 27 A, where they are found inside the ears. But the horns and the muzzle are never left out, however crude or conventionalized may be a carving (Fig. 35 E). The white blaze to which the natives attach much importance, is figured even in highly conventionalized representations of the buffalo head, as a rule as a square resting on one angle (Fig. 27 B and F; 31 D; 32 A; 33 A). In Fig. 32 D we meet a blaze ornamented with a cross, like the petals of a flower. Altogether different ornaments sometimes occupy its place



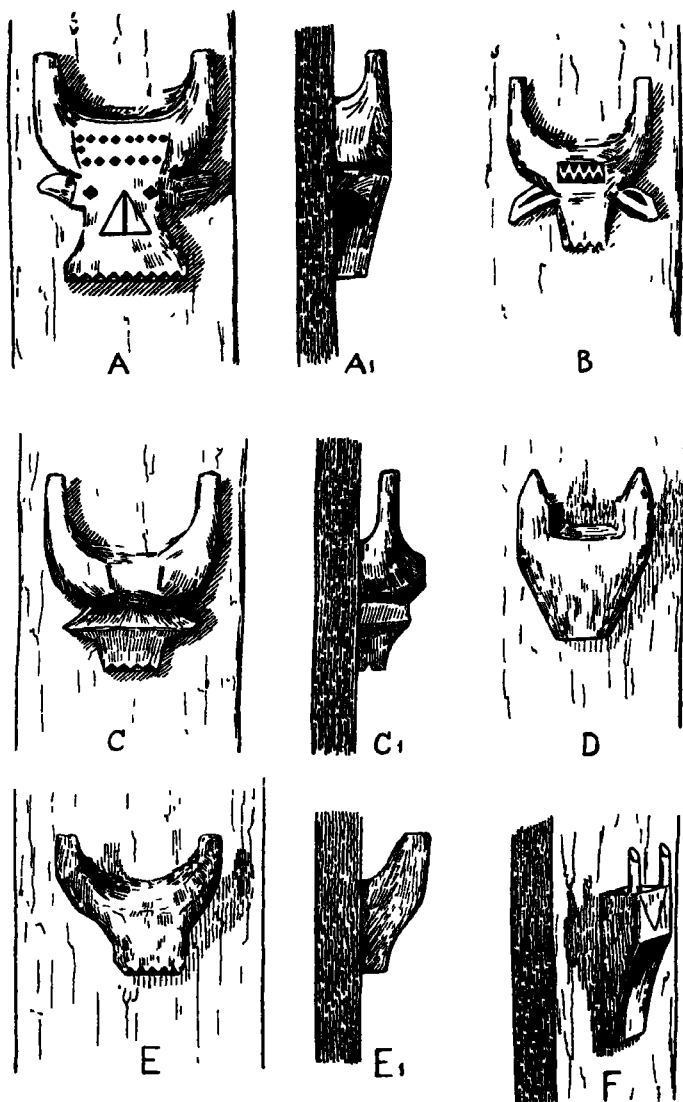
After SARASIN

Fig. 34 — Hollow in the central floor plank of the temple of Tamoengkoe where the head of an enemy was placed, Lage, I; Central Celebes

as shown in Fig. 35 A and B. Occasionally the buffalo head has been reduced to a pair of horns, no doubt the part considered most important by the natives (Fig. 28 F and G).

In the temple of Peana I found a carving representing an entire buffalo. Originally this sculpture adorned the central floor plank of the temple previous to the present one. When the old building was pulled down, a piece of the plank with the buffalo was preserved. In the temple that I saw in 1918 it was placed at the top of the steps of the western entrance (Fig. 33 D). Another similar carving is represented by the SARASINS. It adorned the central floor plank of the temple of Tamoengkoe (Fig. 34).

In the temples of the Poso type (see Vol. I of this



1 to.

Fig. 35 — Wood carvings on the upright wall planks inside the temple of Kantewoe, NW Central Celebes.

Series), the pit in the middle of the central floor plank was often flanked by two buffalo heads (Fig. 36 B).

The temple of Tedeboi, Rampi, seems to have possessed a similar carving, GRUBAUER stating as follows in his Celebes book, page 390: "In einer dem Bretterbelege des Bodens eingefügten und diesen etwas überragenden dicken Planke

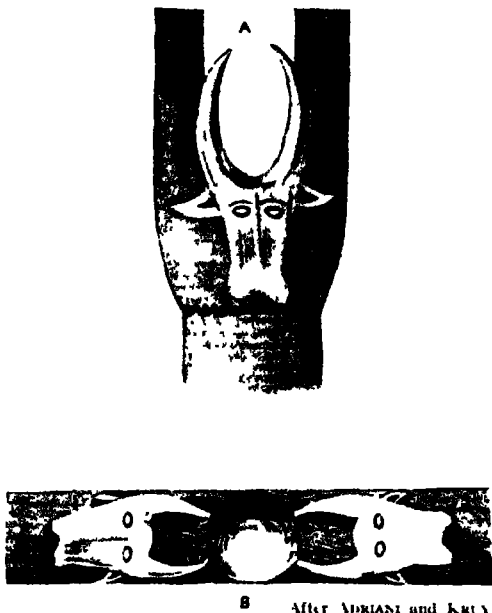


Fig 36 Wood carvings in the temple of Tawaeha A part of the main post of the temple B the plank supporting the main post

vor dem Marterpfosten war eine hohlgeschnitzte, von zwei einander gegenüberstehenden Buffelköpfen flankierte Mulde angebracht."

In the village temples which I called the Kantewoe type in Vol I of this Series, i. e. the large temples of Kantewoe, Peana, Bolapapoe, and Benahoe, the central floor plank on either side of the central post were adorned with carvings recalling those of the Poso temples and that of

Tedeboi The buffalo heads, however, are not complete as seen in Fig 37 A and B, which refer to the temples of Kantewoe and Bolapapoe The carving of the Peana temple was closely similar to that of Kantewoe The carving in the

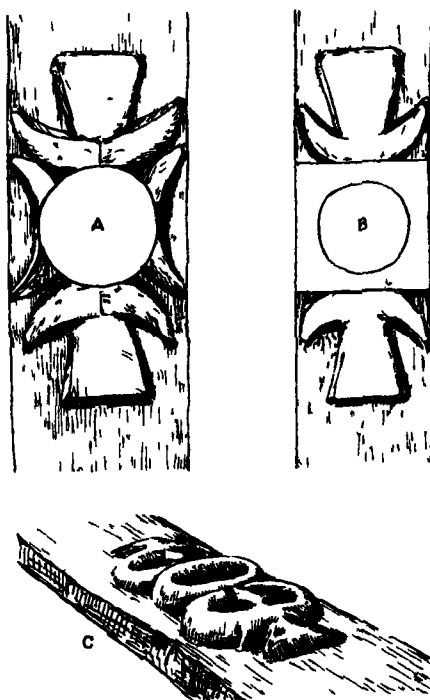


Fig 37 Wood carvings on the central floor plank in the temples of
A Kantewoe B Bolapapoe Koclawi C Maboengka Kalacna Valley

Benahoe temple deviated from the rest being a buffalo head of strange appearance on one side, a human head and two arms on the other (Fig 27 C)

In the old temple of Tawaelia, north of Napoe, the central floor plank was decorated on either side of the central ridge pole with a carving representing a buffalo head (Fig. 36 B) The horns which are rather straight and parallel

give to these heads a certain likeness with the head of the dwarf buffalo Anoa.

Occasionally I found a carving rather like a buffalo head, the model of which, however, was the head of the dwarf buffalo called Anoa. The outside of a wall board in the



After GRI BAUER

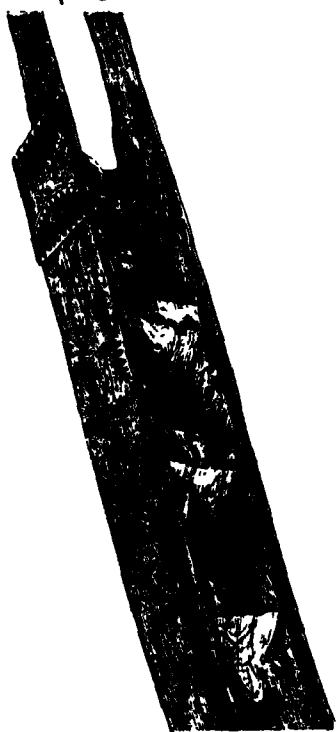
Fig 38 — Staircase of the temple of Gintoe, Bada

Bolapapoe temple was adorned with a carving in high relief representing an Anoa head (Fig 31 E) Although of poor execution this carving evidently was meant to be a realistic representation of the animal, without attempts of conventionalization (see Fig. 250 A and B where this sculpture as well as a drawing of the head of a freshly killed Anoa are

shown). This is the only specimen of a carved Anoa head that I have seen north of the Koro. Since the Bolapapoe temple is not typical of the Koelawi district it cannot be doubted that the Anoa motive is a foreigner in Koelawi.

In Pipikoro this motive is found, but certainly not so frequently as that of the buffalo head. Often it is so simplified, or so conventionalized, that you can hardly recognize it. In the Peana temple there was a carving representing the entire head of an Anoa, the ears, however, were omitted (Fig. 33 C). Although much conventionalized, this head must be that of an Anoa to judge from its almost parallel horns. More difficult to recognize as an Anoa head is the conventionalized sculpture in the Kantewoe temple (Fig. 35 F).

In Kanoena, a village abandoned and ruined in 1918, situated in the southern part of Tobakoe, I saw a carving already mentioned in the foregoing which was a combination of the female genitals with the head of a young buffalo, and the head of an Anoa with a penis (Fig. 28 F). Although very simple the head in question, its shape as well as the parallel horns are those of a dwarf buffalo. Still more simplified are such carvings as shown in Fig. 40 B from Biro, 35 D from Kantewoe, and Fig. 26 F and G, in which only the parallel



After SARASIN.

Fig. 39 — Staircase of the temple of Radangkaja, Bada.

and pointed horns indicate an Anoa head. Outside of Pipikoro I have not seen this motive used as an ornament in native structures except the one of the Bolapapoe temple in Koelawi, but in a Napoe temple there were formerly two chairs on the back of which Anoa heads were carved (Fig. 47 A and B).

In the village of Poraelea south of the Koro, Tole district, I noticed a pair of horns carved in a board of a

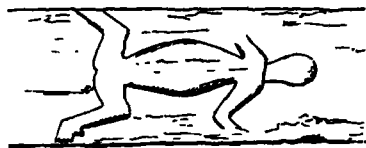


Fig 40 - Wood carvings in the shape of horns on wall planks A, A₁, in a house at Poraelea Tole, B B₁, in a house at Biro, Tobakoe A, the horns of a goat, B, those of an Anoa

dwelling house. They resembled to a certain degree the horns of an Anoa, but unlike these they diverged (Fig. 40 A). The natives said they were goat horns.

I do not know of any carvings representing the whole figure of either an Anoa or a goat, or any other horned animal, except the buffalo in the temples of Peana and Tamoengkoe mentioned in the foregoing. On the whole the North Toradja seldom seem to have carved whole animals of any kind. In the districts of the Paloe Toradja I never saw such a relief carving, but KRUYT mentions carvings representing crocodiles from the temple of Saoesoe. This is a temple of pure Poso type, however, which is not astonishing, since, according to KRUYT, the culture of Saoesoe was the same as that of the Poso Toradja.

In Kantewoe, Peana, and Benahoe, all districts inhabited by Koro Toradja tribes, I have seen some feeble attempts of carving whole animals. The best ones are two carvings in the Kantewoe temple representing a pig (Fig. 26 A), and a monkey (Fig. 26 C). Although simply worked like most native carvings, the artist has caught the typical figure of both animals. The saddle-back is a common feature in the native pig and shows clearly in the carving. The pig's head and legs are not so good, as it has only got three hoofs instead of four. The artist has hit off the carriage and the proportions of the monkey, and the head, although simple, is not



I 10.

Fig. 41 Wood carving in the shape of a monkey in the temple of Benahoe.

bad. Hands and feet are those of a monkey although neither fingers nor toes are marked.

A carving of this kind but of very poor execution found on a board in the Peana temple, is shown in Fig. 27 B. This animal has no legs, but the saddle-back intimates a pig.

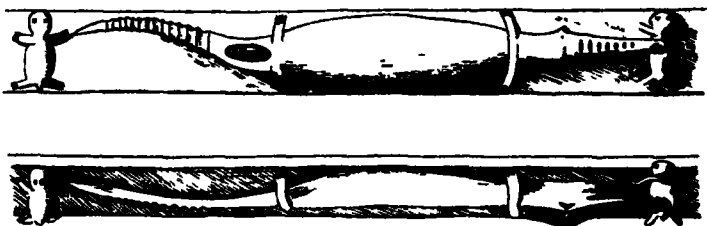
On a wall board in the Benahoe temple was carved an animal which according to the natives was a monkey seen from the back, with arms and legs set wide apart (Fig. 41). The execution of this carving is very poor. The absence of a tail and the foot with its typical big toe confirm the natives' suggestion as to the nature of the animal.

From what is said above it is evident that carvings representing whole animals are few and primitively worked in the Paloe Toradja districts and in most of the Koro Toradja districts.

In the Poso Toradja districts as well as in the Kalaena Valley carvings representing whole animals seem to have

been common to judge from the literature. Especially the crocodile was a motive frequently if not always used as an ornament on the underneath of a heavy plank running along the middle of the temple at a height of about 2 m. above the floor.

KRUYT, SARASIN, and GRUBAUER mention these carvings in several temples. KRUYT has figured such a carving: a crocodile with a strange quadruped in its jaws. Behind the crocodile there is a second animal of the same kind as the



After ADRIANI and KRUYT

Fig. 42 — Wood carving representing crocodiles in the temple of Boejoe in Rajaoe

one being swallowed by the reptile (Fig. 42). Of all the carvings representing crocodiles but one seems to have been spared. It belongs to the Ethnographical Museum of Rotterdam. Judging by the statements in the literature as well as by the Rotterdam specimen, these carvings seem to have been in high relief and of rough and primitive execution. Possibly crocodile carvings constantly were found in the Poso Toradja temples, since KRUYT does not mention a single exception. As mentioned before there were such carvings in the Saoesoe temple. They were also found in the temples in the Kalaena Valley, the inhabitants of which I have classed with the Koro Toradja for certain reasons. (Compare Vol. II of this Series).

Carvings representing lizards, or possibly crocodiles, seem occasionally to have been found also in the western

hill districts of Central Celebes inhabited by Toradja tribes. Of the temple of Leboni GRUBAUER writes as follows, page 368: "Die Stützpfeiler waren an der Vorderseite mit grobem Schnitzwerk versehen, und zwar zeigte der eine stilisierte Büffelornamente, der andere eine Eidechse (Krokodil)." Of the temple of Lembe, Behoa, the same author says, page 495: "Dieser Kampong nannte einen Lobo sein eigen, dessen Charakter aussen nur die geschnitzten Eichen, sowie eine riesige Alarntrommel im Inneren verrieten."

P. and F. SARASIN record this motive from the houses in the village on the island in Lake Lindoe. They write as follows in their "Reisen in Celebes", Vol. II, page 47: "In einigen Planken waren Krokodile und dergleichen in rohem Hochrelief angebracht."

The lizard motive is likely to have penetrated into the districts in question from the east and southeast since it has not been recorded from districts farther to the west such as Pipikoro, or to the north in the districts of the Paloe Toradja.

Also the To Mori, a tribe in E. Central Celebes, who does not speak Bare-e, adorned their temples, which were similar to those of the Poso Toradja, with carvings representing crocodiles.

To judge from KRYT's figure of the above mentioned temple carving representing a crocodile, and the statements made by some authors these crocodiles seem mostly to have been combined with one, or a couple of animals. What kind of beings are represented in KRYT's illustration beside the big reptile is difficult to decide. Anyhow they cannot be men, since they have a short tail. KRYT is of the opinion that in most temples these animals are monkeys. He says: "Het waren twee krokodillenfiguren, waarvan een gewoonlijk op een aap loerde en de andere een aap in den bek had."

GRUBAUER, when speaking of the temple of Peoera on the eastern bank of Lake Poso, states that the crocodile

carvings were of vivid execution. He writes as follows: "Auf einer Darstellung belauert ein Krokodil ein Ferkel, auf einer zweiten hat er dies bereits erfasst." The other animals combined with crocodiles thus were pigs according to GRUBAUER. Evidently the motive is the same as figured by KRU'YT. Since GRUBAUER does not supply a figure of the temple carving of Peoera we cannot decide whether his pigs are the same animals as KRU'YT's monkeys.

The SARASINS have seen similar carvings in the temples in the Kalaena Valley. They give the following description of the Manangaloe temple: "Durch die Mitte des Raumes zog etwas über Manneshöhe in der Längsrichtung des Hauses ein starker Balken, der auf seiner Unterseite mit rohen Skulpturen bedeckt war, Krokodile mit Menschen im Rachen, Affen u. dergl. darstellend." Of the carvings of the temple of Lembongpangi they say: "Im Inneren waren dieselben Skulpturen wie in Manangalu, Krokodile mit Menschen oder Affen im Rachen, Schlangen und dergleichen angebracht."

ADRIANI and KRU'YT state the following of the temple of Perere in the Pada district south-east of Ondae: "De gewone verzieringen, in hout gesneden, krokodillen en menschengedaanten, waren aanwezig."

In a house that served the headman of the village as a dwelling and also was used as a temple, there was according to KRU'YT a carving representing a man and a woman with genitals of unnatural size. He does not state whether these two carvings were combined in a single piece, or were separate pieces of sculpture.

It would have been interesting to know if the above quoted authors have given their own opinion of the animals represented in these carvings, or whether they go by the statements of the natives.

Some temples in the eastern part of Central Celebes were adorned with carvings representing lizards. GRUBAUER says of the Rato temple: "Den mittleren Horizontalbalken

zierten Schnitzereien, welche 2 *einander verfolgende Echsen*¹ darstellten, deren eine die andere in den Schwanz biss." If these carvings really represented lizards is, however, uncertain since GRUBAUER when speaking of the carvings of the Maboengka temple says: "Den geschnitzten Mittelbalken zierten *dieselben Krokodil-Motive wie in Rato*"¹

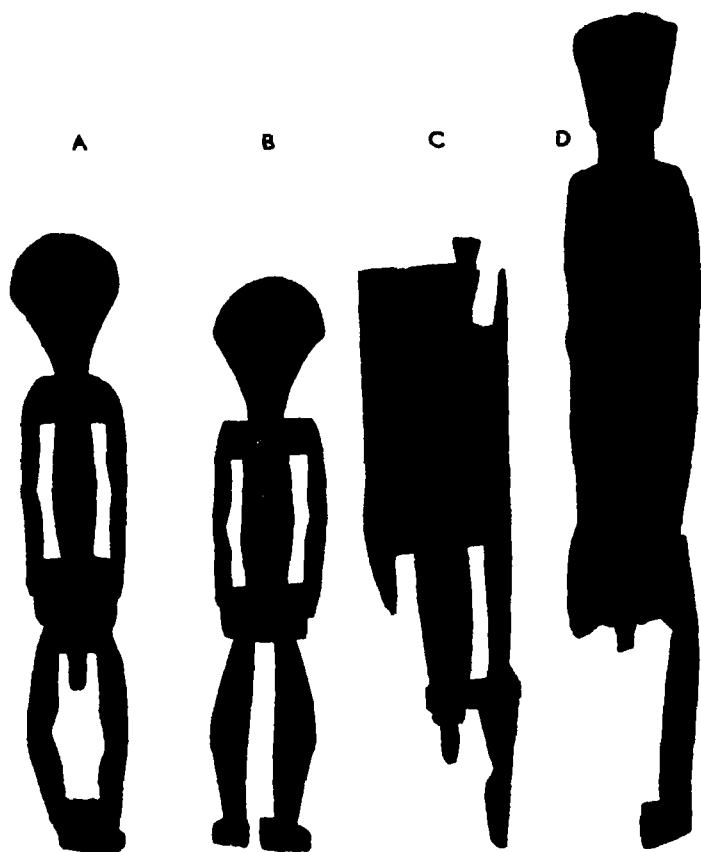
Further to the North the lizard motive is certain to have been found in the native temples, for instance in Labongia and Boejoe Mapipi in the Pebato district. KRUYT says: "Hie en daar (zooals te Labongia en Boejoe Mapipi) vonden wij ook afbeeldingen van hagedissen, die in het verlengte van een vagina of van een paar vrouwenborsten waren gesneden. . . ."

Occasionally also the serpent was used as a motive for temple carvings in E. Central Celebes. KRUYT states as follows: "In de dorpstempel van Saloe Magoë vonden wij behalve krokodillen ook slangen afgebeeld op de paladoeroë. De koppen dezer dieren waren alle naar het oosten gericht. ." KRUYT does not figure these carvings, but probably they were of the usual poor execution of most native sculptures. The serpent motive does not seem to be often used as an ornament in the structures of the North Toradja. I have only seen it twice: in the Mataoë temple of Koelawi, where the rail of the steps was given the shape of a serpent (Fig. 15), and in a house in Pangana where the odd gable ornaments represented a serpent's head and tail (Fig. 11 R and S).

2. *Ritual and funeral articles*

All the carvings described in the foregoing are intimately connected with the structures to which they belong, adorning posts, planks, boards, beams etc. But in the native temples some pieces of sculpture in relief were found which were not part of the structure itself. These were chairs, detached boards, and even detached pieces of sculpture. The latter

¹ Italics are mine.



1: 10.

Fig. 43. -- Wood carvings representing man. A and B in the temple of Poraelea, Tole; C, in the *bentaja* of Peana; D, in the temple of Pangana, Tole.

I have only seen in the two Tole villages of Pangana and Poraelea. Two of these carvings belonged to Poraelea (Fig. 43 A and B). They were fastened to the roof just above the entrance facing the village and were said to be of importance to the growth of the population. As seen from my

figure, they represent a man and a woman. They are of very poor execution, made from a rough board with a feeble attempt of relief in front. In the Pangana temple the carving represented in Fig. 43 D, was attached above the entrance opposite the village. According to the natives it played the same part as the sculpture of the Poraelea temple.

The Pangana sculpture, a woman, was in a very bad condition. One leg was gone. It is not certain that it ever had any arms. Like the Poraelea sculptures it is made from a board, but the breasts, the face, and the genitals stand out in higher relief than those of the Poraelea carvings. The female genitals are combined with a penis, a substitute for the male sculpture of Poraelea.

I have not seen any more carvings of this kind in the temples called *lobo* that I visited. Perhaps they were already gone at that time, a new era having begun with the Dutch rule, or there had never been any.

In Peana, a big village south of Pangana and Poraelea, there was an accessory temple called *bentaja*. In this house I found a number of carvings of about the same kind as those in Poraelea. Nearly all were very badly damaged. The only one in comparatively good condition is shown in Fig. 43 C. It was fastened to a joist of the wall. From a board, the native artist has carved a body with arms and legs, in the upper part the head was engraved, and to the neck was given a slight relief.¹



1' 10.

Fig. 44. — Plank with carving, fastened to the center post in the temple of Mopahi.

¹ In 1925 I mentioned the carvings of this *bentaja* in Vol. I of this Series, p. 369. KLUYER in 1938 quotes my statements in his work but neglects to point out that the sculptures in question were in the accessory

To the centre post of the Mopahi temple was attached a board with some rough carvings in very high relief (Fig. 44). It is a penis facing a vulva, adorned with two ears. I suppose this carving had the same significance as those in the temples of Pangana and Poraelea. I have not seen any other carvings of this kind in the North Toradja districts, but it is not impossible that some of the temples in E. Central Celebes were adorned with sculptures of the same character.

Carvings in the round representing man are certain to have occurred in some of the districts drained by the springs of the Koro, i. e. those situated to the east and south-east of Pipikoro, such as Napoe, Bada, and Leboni. Unfortunately the literature on the subject is meagre in illustrations, which makes it rather difficult to form an exact idea of the artistic stage reached by the native carved work in the region in question.

As early as in 1911 SCHUYT stated that in Napoe there was in a temple a wooden human sculpture with clothes on. KRUYT in his work "De West-Toradja's," 1938, says that there used to be several wooden images in Napoe of which some are still left. He gives a representation of a bust (Fig. 45 A) as well as of a double statuette (Fig. 45 B). The text accompanying his figure runs as follows: "Het houten beeld Mogente en het beeldenpaar Tosinongi, die bewaard werden in het voormaligen dorpstempel Howa te Lamha." This, however, does not seem to tally with the statements as given on page 418 of Vol. I of Adriani's and KRUYT's work "De Bare'e-Sprekende Toradja's" where we read as follows: "Het is niet van belang ontbloot, dat volgens algemeen getuigenis in de tempels Howa en Bide nooit beelden zijn geweest."

KRUYT mentions several other carvings which appear to be similar to the double statuette shown in Fig. 45 B. A small image is said to surmount a buffalo head. A comparison with two of the wooden images in the *bentaja* of Peana

temple, the *bentaja*, and that human images were missing in the principal temple, the *loba*

reveals several points of correspondence in execution. Nowhere, however, did I see any sculptures similar to the Napoe bust.

Wooden images representing man have been recorded from the district of Bada by the SARASINS in 1905, by SCHUYT in 1911, by GRUBAER in 1913, and by KRYT in 1938, but

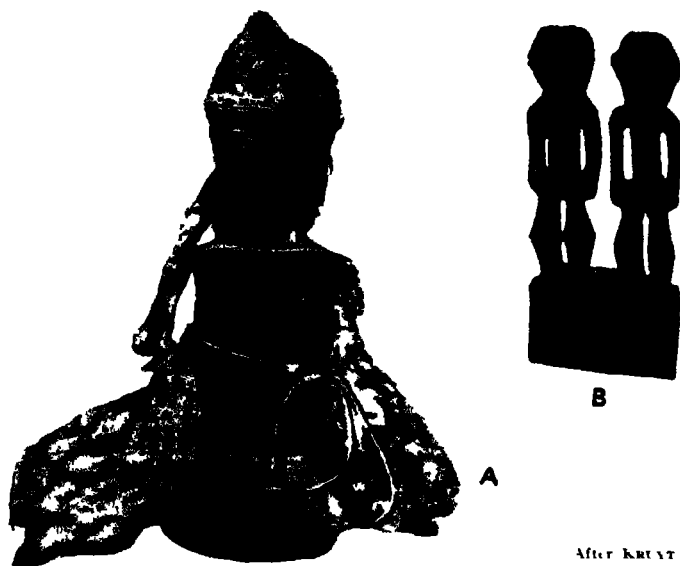


Fig 45 Wooden figures in the temple called Howa of the village of Lamba, Napoe A, was known as *Mogente*, B, as *Tosinongi*

these I have to leave out of consideration here since they have not been illustrated and the data referring to them are too short to give us an idea of their artistic worth.

In the Leboni district south of Bada there were once two wooden images in the temple of the village of Leboni. P. and F. SARASIN described them in 1905 and in 1913 GRUBAER gave a more detailed account of them. He says they were life-size with very large genitals, symbolizing productivity. The features of the two images could hardly be

discerned from under the dust that covered them. In 1938 KRUYT reproduced figures of these two images (Fig. 46). He calls attention to the fact that the man has headgear in the shape of a spiral, the woman, a hat. No conclusions of



After KRUYT

Fig 46 — Wooden figures in the temple of Lebom

importance can be derived from KRUYT's illustration. Since the stands of the images are circular slabs, they seem to be carved from a log and not from a plank as is the case of the Pipikoro images. The faces resemble the face of the Lamba bust and to a certain degree also the *pemia* masks of East Central Celebes. To this subject I shall return later on. Although they show but a humble grade of dexterity these

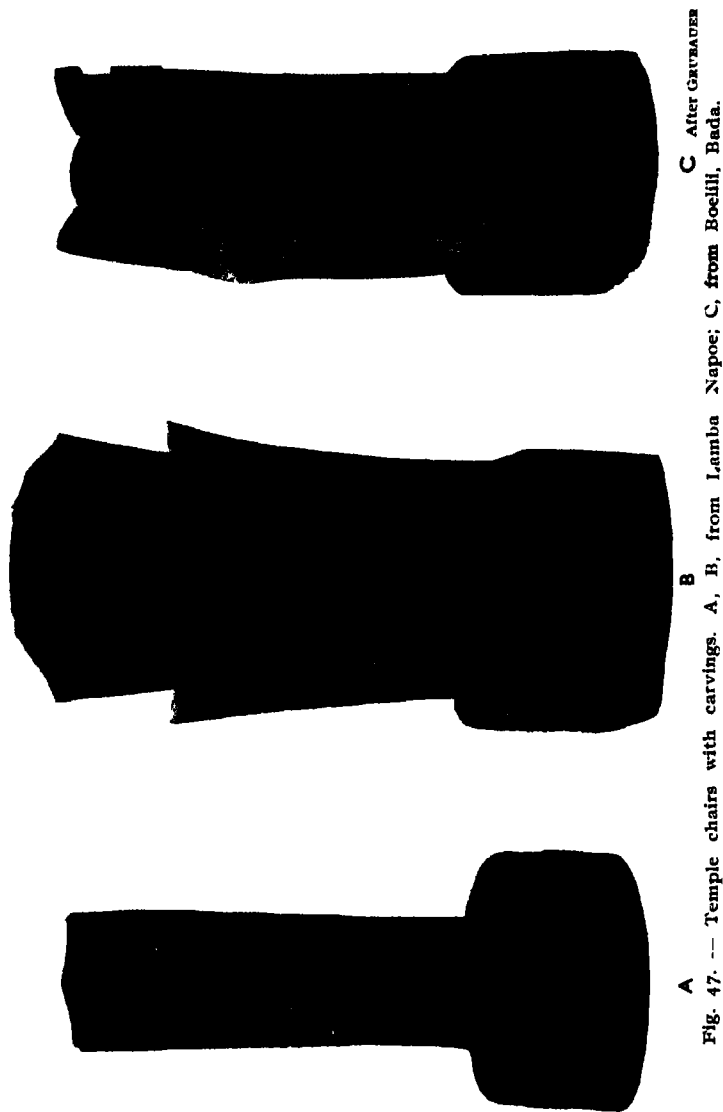


Fig. 47. -- Temple chairs with carvings. A, B, from Lamba Napoe; C, from Boelili, Bada.

C After GRUBAER

images seem to be of better execution than the figures of Pipikoro and the double statuette of Lamba. There is no record of similar images or statuettes from any other North Toradja tribes such as those inhabiting the Paloe Valley, the Kalaena Valley, and the Poso districts.

The human figures in more or less high relief as reported from some Poso Toradja temples seem to a certain extent to have had the same function as the images of Pipikoro, Napoe, and Leboni. A comparison with the Poso Toradja reliefs is precluded since not a single piece has been spared, or even illustrated.

Finally I shall mention some reliefs found on the back of temple chairs in Napoe and Bada (Fig. 47). The Bada specimen belonged to a temple in Boelili. The carving, the execution of which was rather good, represented a woman (Fig. 47 C). In the village of Lamba, Napoe district, there were two such temple chairs (Fig. 47 A and B). On one of these an Anoa head was carved, conventionalized but nevertheless easily identified. The back of the second chair (Fig. 44 A) is divided in an upper and a bottom field by a zigzag pattern. In the top field we see a conventionalized Anoa head with its eyes placed outside the head. What the carving in the bottom field is meant to represent is not certain, but probably GRUBAUER is right when suggesting the head of a monkey. KRUYT is of the opinion that the upper carving represents a frog, the one at the bottom a buffalo head.

In most temples some drums were kept, the wooden body of which occasionally was ornamented with carvings. These will be described further on in a chapter treating of musical instruments.

Of ritual character are certain representations of human beings used for different purposes. The statements of the natives on this point vary. In Fig. 48 some carvings are shown which I received in Lindoe and Kantewoe. Fig. 49 shows a specimen acquired by GRUBAUER somewhere in the Poso district.

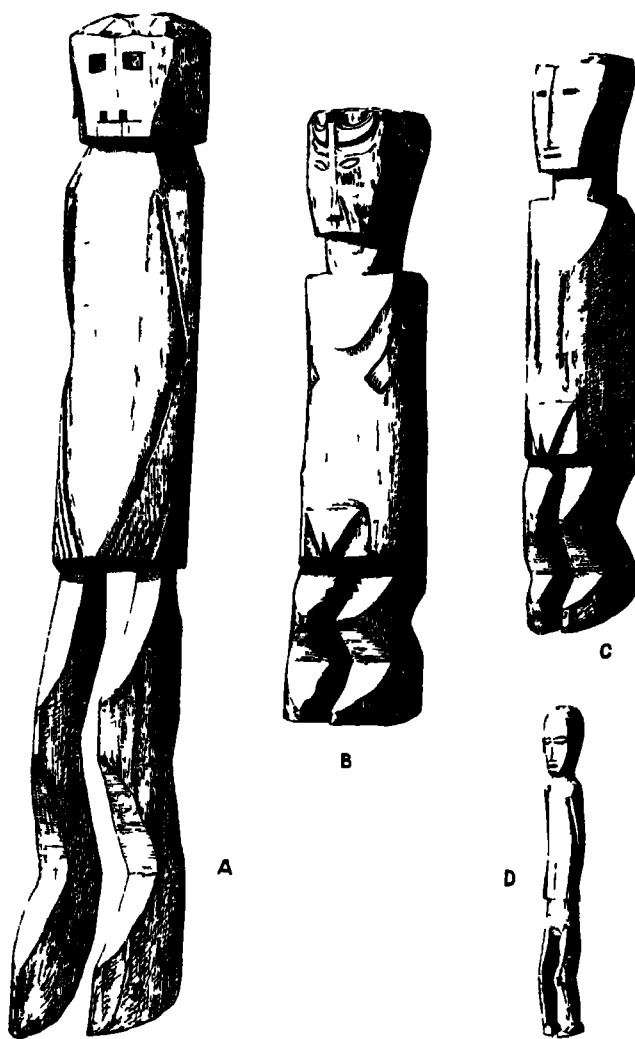


Fig 48 Rough human figures used for religious purposes A, from
Iandoc B, C, D from Kantewoe



Fig 49 —
Wooden figure,
used for reli-
gious purposes
Village of Ta-
goloe, E. Cen-
tral Celebes

The image which GRUBAUER acquired in Poso is a piece of rather poor execution. It is carved from a flat log, and the different parts of the body are more or less incomplete. Neither arms, nor feet are shown. The Berlin Museum Catalogue states it to have been used as a "Zauber gegen Einschleppung von Krankheiten." ("Idole, GRUBAUER, Poso. Berlin I c 38662 a").

In all probability this is one of the wooden figures which GRUBAUER took at the village of Tagoloe south of Poso. On page 445 of his book "Unter Kopfgängern..." he says: "Am Eingange zu dieser Ortschaft sah ich einen höchst merkwürdigen Dorfzauber. An der Wegseite waren 2 Bambusgestelle errichtet, ein grösseres und ein etwas niedrigeres, die beiden mit weissen Fuja-Fähnchen geschmückt waren. In dem Boden davor hatte man mehrere Stöcke des heiligen roten Blattes eingepflanzt. Auf dem höheren der Tischgestelle befanden sich 2 gleichartige holzgeschnittene Figuren in halbliegender Stellung, die einen Mann und eine Frau darstellten, letztere durch Fuja-Sarong und Fruchthalskette als solche gekennzeichnet. Zaubermedizin aller Art, wie Wurzeln und Kräuter lagen nebst einem Ei davor.... Das Ganze stellte einen Abwehrzauber gegen Einschleppung von Krankheiten vor... Da ich mich

gerade allein und unbeobachtet wusste, stieg ich ab und nahm kurzerhand den ganzen Kram an mich."

In "De Bare'e-Sprekende Toradja's," Vol. I, page 381, ADRIANI and KUYT report a kind of wooden dolls used in the performance of curing sick people. The authors write as follows: "Eerst wordt een 'houten poppetje gemaakt als

plaatsvervanger van den zieke." In the absence of a representation or description of these dolls I have to leave them out of consideration. The same is the case of three rather large wooden figures in the possession of the Leiden Museum, recorded in the Museum Catalogue, Vol. XIX.

The sculptures from Lindoe and Kantewoe are very simple, made from a piece of branch which is stripped of its bark. A range of rough incisions bring about a head and two legs, mostly very short and with bent knees (Fig. 48 B and C). As a rule the arms are roughly engraved, but in the small Kantewoe specimen they are slightly raised above the surface of the body (Fig. 48 I). The head and the features of this carving are better than those of the big ones. The Lindoe specimen (Fig. 48 A) has been provided with ears, hanging, however, like those of a dog. All these carvings are represented nude, except the Kantewoe specimen in Fig. 48 B, the head of which is adorned with a horn-like ornament. The Lindoe carving had originally a cotton rag for a bandage. It had, however, no genitals. In the Kantewoe carvings these are never omitted, but all that I have seen are females, except the very small one, which probably is meant to be a man, though with genitals of trifling size.

The Poso carving (Fig. 49) is of very simple execution, but of quite another type. It is made from a flat piece of wood and has a head with eyes, eyebrows, nose and mouth, a neck, body with a slender waist, legs without feet and no arms. Besides it had a bandage made of bast cloth. This carving may, like the Lindoe one have been used as a protection against demons bringing illness to man.

My Lindoe specimen was one of two carvings made when the Spanish influenza towards the end of 1918 was rampant in Central Celebes. The natives of Lindoe had taken certain precautions to prevent the terrible demons penetrating into their district. In the path leading from Koelawi to Lindoe there were no less than three leafy archways, hung with strips of white bast cloth and corn cobs. These were considered to

influence the demons favourably and make them return the same way that they had come.

At the middle archway I found beside tapes and corncobs, two carvings representing human beings fastend to two rods. The natives called them *pentaoe*, and told me that when the demons saw them they would believe them to be real beings, would enter into them and leave the natives alone.

The Kantewoe carvings, *pinetaoe* (Fig. 48 B and C) were said to be made for certain sacerdotal performances called *balia*. Unfortunately I never had the opportunity of watching a *balia* in which they were used.

The small puppet in Fig. 48 D is a kind of wooden figure which the natives place in a little basket wrapped in a piece of bast cloth and commonly found hanging from the roof in their dwellings. In the basket the natives put small offerings to the spirits. I have seen baskets with puppets only in the Tole village of Pangana and at Kantewoe. Similar baskets, but without a wooden puppet are commonly met with in Koelawi and adjacent districts to the south of Koelawi, at least as far as in Pipikoro. Occasionally a puppet made of *idjoek*, the black fibre of *Arenga saccharifera*, is substituted for the wooden one. To this I shall come back in a following chapter.

Other sculptures of sacerdotal character are the so-called *pemia*, wooden masks which the Poso Toradja fasten to the parcel which contains the cleansed bones of the dead (Figs. 50 and 51). In Celebes these *pemia* seem to be reported only from the Poso Toradja, if we are not to include the *pemia* like masks which the SARASINS reported in 1905 from Lamontjong east of Maros, SW. Celebes.

Baron van HOËVELL seems to be the first person who has figured and described a *pemia* from Celebes. In "Internationales Archiv für Ethnographie," 1890, he described such a *pemia* mask calling it an idol. It is a possession of the Leiden Museum, registered as number 776/37. Of its total length, 46.5 cm, the supporting stick measures 26.3 cm.

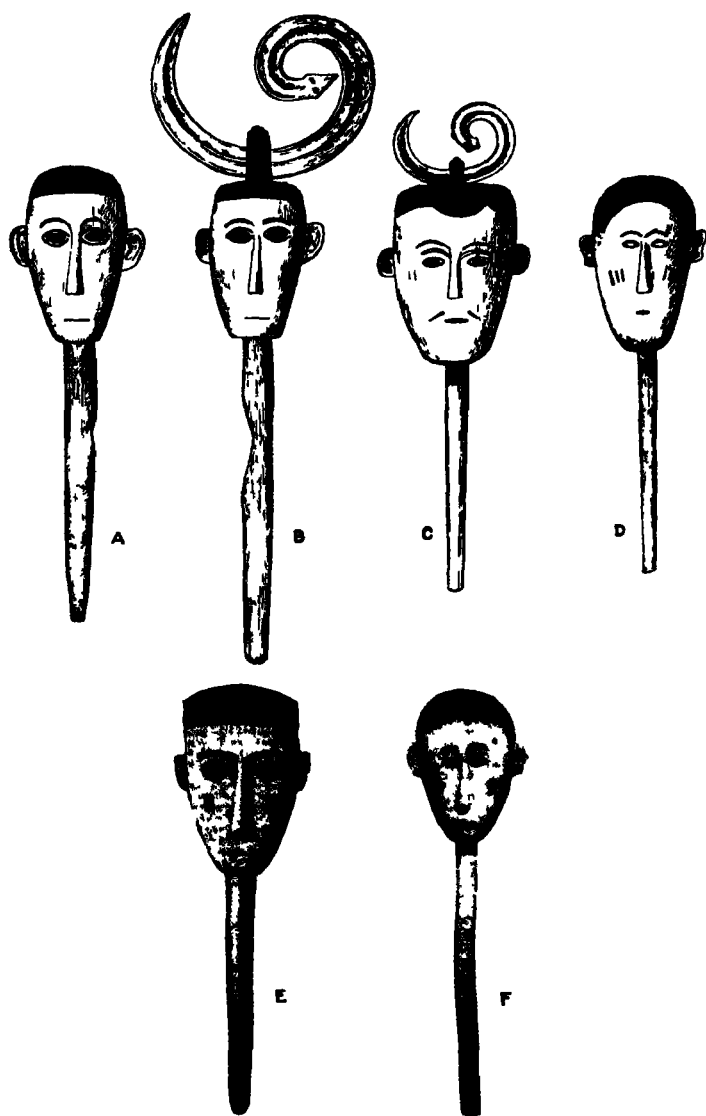


Fig. 50. Masks *pemia*. Laga I, Central Celebes. A, B after Grubauer; C, D after Adriani and Krust; E after van Hoevell; F after Juxnboll.

The width of the face is 14.5 cm. It is stated to be a woman's *pemia*, a fact corroborated by the vertical parallel lines on its cheeks, a typical facial decoration for women. It originates from the Lage district, E. Central Celebes. Fig. 50 E is a reproduction of Baron van HOËVELL's representation of the *pemia* in question.

The same *pemia* was described by JUYNBOLL in 1927 in Vol. XIX of the "Katalog des Ethn. Reichsmuseums."

KRUYT in 1896 in "Mededeelingen van wege het Nederlandsche Zendelinggenootschap," gives an account of several *pemia* masks but does not give any illustrations. It is interesting to learn, however, that *pemia* masks were made by the To Lage and To Ondae only, and that they did not occur among the To Pebato, To Rano, and some other tribes.

In "De Bare'e-Sprekende Toradja's" KRUYT, in 1912 gives the following account of the *pemia*: "Deze *pemia* (Fig. 50 C and D) zijn kunstelos uit wit hout gesneden maskers, waaraan een steel is verbonden. Hiermede wordt het masker aan het pak beenderen bevestigd, *zoo dat de steel komt te zitten vóór het doodshoofd dat zich in het pak bevindt*.¹ De maskers voor vrouwen zijn alleen hierin van elkaar onderscheiden, dat de laatste een smaller gelaat hebben, en voorzien zijn van gaten in de ooren, waarin dan oorknoppen werden gestoken. Boven op het masker der mannen is een uitsteeksel gemaakt met een gat er in, waardoor de *sanggori* wordt gestoken.

Achter het standaardje voor de *sanggori* bestemd, is nog een gat in het masker gebrand, waarin een *vidoc* wordt gestoken. De vrouwen-maskers krijgen nog een hoofdband om, *tali pampa* genaamd: een band van de binnenschil van de bamboe, welke met rood katoen is overtrokken, en waaraan galgjes van bladkoper zijn aangebracht, waarvan kleine strengetjes kralen afhangen. (Compare Fig. 167) Bovendien zijn de gedrochtelijk er uitziende pakken met

¹ Italics are mine

beenderen nog behangen met stukken foeja en katoen, vooral het eerste”

“Bij de To Rompoe zagen wij, dat aan de beenderenpakken van vrouwen nog armen waren gemaakt, waaraan tal van koperen armringen (*linampa*) waren gestoken. Ten



Fig 51 — Masks, *pemia*, Taripa, Ondae, E Central Celebes

slotte dient nog de met verschillende kleuren geverfde franje van foeja-reepjes (*pebantja ndompoe*) vermeld, die hier om de doodshoofden met de *pemia* wordt gehangen, en daardoor aan hare bestemming (als voorstellende het haar van geesten), voldoet.”

Also GRUBAUER mentions the *pemia* (1913) and illustrates two masks from the village of Koekoe near the Poso Ri-

ver (Fig. 50 A and B). He does not enter upon a description of them but tells us how they were used. His statements are in good keeping with KRUYT's. He says: "Die Toten der Tolampu-Stämme werden ursprünglich irgendwo im Busche provisorisch beigesetzt." But GRAUBAUER never visited this tribe living in the Kalaena Valley. The two *pemia* which he figures he acquired at Koekoe from the missionary SCHEUER, who lived here. Thus it would seem as if this missionary had told GRAUBAUER about the use of the masks.

In 1921 the present author reported and figured a male *pemia* mask from Ondae, and in 1927 JUYNBOLL described and illustrated in "Katalog des Ethn. Reichsmuseums," Vol. XIX a *pemia* (No. 1377'1), presumably a female mask judging by the holes made in the ear lobes and the vertical lines on the cheeks. This *pemia* originates from the Lage district (Fig. 50 F).

During my sojourn in 1919 in Ondae in the village of Taripa I obtained three specimens, one from the missionary Mr. Ritzema (Fig. 51 A), and two from an old native woman who told me the masks were those of her deceased parents (Fig. 51 B and C). I made inquiries about the great festival celebrated in honour of the dead, and the natives said it was customary to wrap the cleansed bones of the dead in white bast cloth with the skull at one end of the parcel. The *pemia* was placed in front of the skull and the handle was tied to the parcel, contrary to the account as given by KRUYT. The decorations of the *pemia* were the same as those described by KRUYT. The parcel was dressed in an *abe*, a short cloak open at the sides and made of beautifully painted bast cloth.

There was not only a difference in the method of attaching the *pemia* to the parcel; even the masks themselves differ in details. KRUYT states for instance that the ears of a female *pemia* are perforated to hold ear buttons. In his figure they show distinctly, but he does not state from which tribe

it originates. The female mask from Koekoe acquired by GRUBAUER has no such perforations, nor has my Ondae specimen. There is still another difference in the female masks. In KRUYT's figure we notice three strokes on either cheek, a custom often met with in Central Celebes. GRUBAUER's two Koekoe specimens seem to have two such strokes, but his figure is not quite distinct. My three masks from Ondae have no traces of facial paint or tattoo. The male *pemia* figured by KRUYT has a couple of strokes on his upper lip, possibly a moustache.

Also the shape of the face seems to be different. In the table below is given the quotient of the height and the breadth of the heads of the above mentioned and illustrated *pemia*.

Author	Male	Female	District
VAN HOEVELL	-	57.5	Lage
KRUYT	60.2	53.1	
GRUBAUER	57.1	54	
JUVNBOLL	-	61	
KAUDERN	70.7	74.5	Ondae
"	68.1	-	

Taking the length of the *pemia* face to be 100, the width measurements are given accordingly. In the case of the Lage *pemia* the measurements are calculated from the illustrations as given in the literature; those of the Ondae specimens are exact measurements.

Evidently there is a real difference of proportions between the masks from Lage and those of Ondae. KRUYT points out that the face of a man's *pemia* is broader than that of a woman. This tallies with the table respecting KRUYT's and GRUBAUER's masks, but the *pemia* for females which van HOEVELL and JUVNBOLL have described are slightly broader than the male ones as described by KRUYT and GRUBAUER, and the two male masks from Ondae are

not so broad as that of the woman. Unfortunately the material is not sufficient to allow reliable conclusions, but it would seem as if every district had a *pemia* type of its own. The *pemia* from Ondae, those for men as well as those for women, seem to be somewhat broader than those originating from Lage. Of course we must admit a certain variation due to the artists who made the masks. My *pemia* from Ondae differ in certain details. The chin of one is rounded (Fig. 51 A), that of the two others flat (Fig. 51 B and C). The roots of the hair of some are rendered with a horizontal line along the forehead, in others this line curves upwards.

All *pemia* that I have seen are made of wood of very light colour, and compared with other sculptures representing man they are of much superiour execution. The surface of the face is perfectly smooth, not a single cut of the knife can be traced. The face of the two masks shown in Fig. 51 B and C are so smooth as if they had been ground, or polished, which I have never noticed in any sculpture from Central Celebes.

The whole face is slightly arched, the forehead is on a higher level than the lower part of the face. The curves of the eyebrows border the forehead, which between the eyebrows merges into a long and narrow nose, slowly rising towards a square tip. The eyes are two ovals engraved into the face. The centre is black like the hair and the eyebrows. The outline of the eyes is often painted black. The two engraved curves, making the outline of the eyes of the two masks shown in Fig. 51 B and C, have been given a coating of tinfoil. The mouth is rendered only as a horizontal score, round which in the female mask from Ondae is seen a faded yellowish brown, possibly meant for lips.

On the top of all male *pemia* there is a projection with a horizontal perforation to fasten a brass spiral ornament called *sanggori* (Fig. 51 B). GRUBAUER states that a *sanggori* was an ornament only of the *pemia* of a captain of the head hunters. He says: "Die Pemia von Toten, welche im Leben

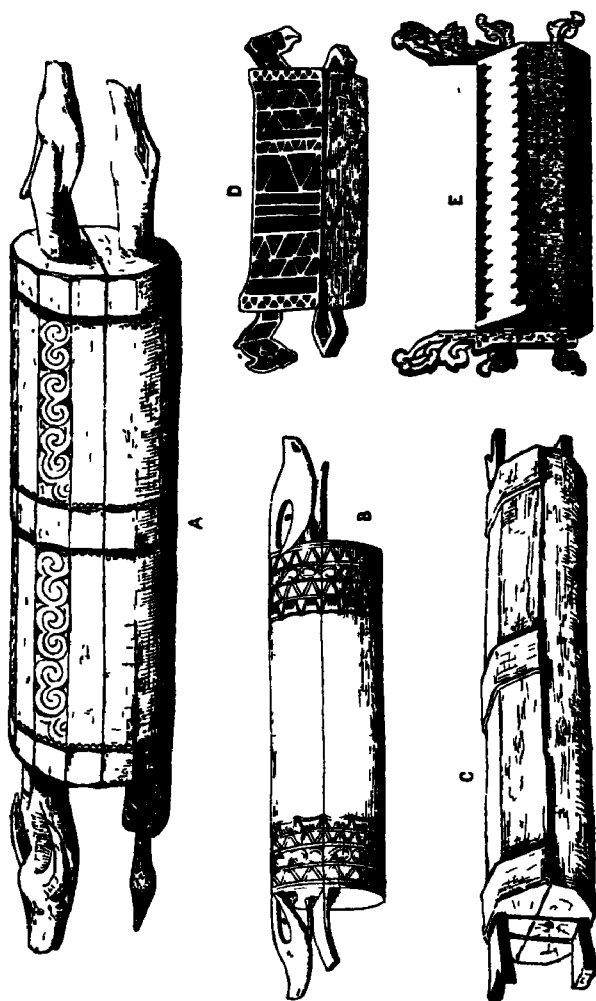


Fig. 52. — Coffins adorned with carvings A, Lindoe District, NW. Central Celebes, B, Sarawak, Borneo, C, Koelawi, NW. Central Celebes D and E, are coffins used to harbour the cleaned bones of the dead. E, Central Celebes.

D E, after ADRIANI and KRUYT

den hochgeachteten Rang eines Vorkämpfers eingenommen haben, sind dabei mit dem Sanggóri geschmückt." KRUYT does not make any exceptions but says a *pemia* was used for all men. He is certainly right, since no male *pemia* is known without a top projection to hold a *sanggori*. In one of my male masks it is missing as well as the ears, but there is no doubt of both having once existed. A vertical hole burnt into the mask behind the top projection and meant to hold a *widoe*, an ornament like a plume, is found in both my male *pemia* from Ondae.

The female Ondae *pemia* is different from those acquired by KRUYT and GRUBAUER, having like the male *pemia* a top projection. It is, however, smaller than that of a man and not perforated. Besides it is slightly curved forwards.

When a person died a coffin was made, occasionally adorned with carvings. The burial ritual differed with different tribes. In "De Bare'e-Sprekende Toradja's" KRUYT gives numerous details of the funeral ceremonies. The Poso Toradja seem to have used a wooden coffin. This was later on opened and the bones were cleaned. After a sacrificial feast they were enclosed in a comparatively small coffin much better worked than the one used for the first burial (Fig. 52 I) and II). In some places big coffins with beautiful carvings were used, very likely for important people.

The simplest coffin is a box cut from a tree trunk, and a lid made in the same manner fits in with the edge of the coffin. At the end of the coffin as well as the lid there are two projections serving for handles which are lashed together with strips of ratan when the coffin is closed. At Kantewoe I saw a coffin with its lid fitted with two handles at either side. A coffin lid that I saw in Koelawi had a flat top and gently sloping sides. There were three low ridges, one in the middle and one at either end (Fig. 52 C). Occasionally the handles were made with more care. The handles of the coffin shown in Fig. 52 C, for instance, are forked. In "De Bare'e-Sprekende Toradja's," Vol. II p. 90, KRUYT

says that the natives did not bestow much care upon the making of a coffin. If there was a handy person, he carved the handles into an animal's head, for instance that of a pig or a goat.

In 1902 the SARASINS visited the Lindoe Island, where they found three coffins. One of these was simply made of a piece of a tree trunk without any ornaments. The other



MUSE SARASIN

Fig. 53 One end of the coffin shown in Fig. 52 A

two they describe as follows (Reisen in Celebes, Vol II, p 46) "Unter einem anderen Hause standen zwei schon alte, morsche Sarge, die an beiden Enden mit Skulpturen geschmückt waren, der eine mit Krokodilkopf und -Schwanz, der andere, ein stilvoll gearbeitetes Stück, zeigte einen Büffelkopf in Lebensgrösse, welcher mit Stücken von Menschenkalpen mittelst Bambussplittern über und über bestückt war. Wir geben hier das Bild dieses Büffelkopfes wieder. Die Sarge selbst waren von polygonalem Querschnitt und mit Langslaufenden Ornamentbandern geschmückt" (Fig. 53).

When I visited Lindoe Island in 1919 I saw a single coffin underneath the biggest house of the abandoned village (Fig. 52 A). It was rather the worse for insects. Both ends of the lid were adorned with fine carvings representing buffalo heads. The handles of the coffin according to the natives were carved with the head and tail of a python. The coffin with its lid had the shape of a polygon prism with ridges round the middle and both ends. The edges of these ridges were adorned with an indented band. The plane top field as well as two sloping fields had a kind of spiral ornament. In all probability this coffin is the same as the one figured by the SARASINS. In this coffin which had a length of a little more than 2 metres, a smaller coffin was said to be enclosed with the bones of a powerful raja of the name of Toloemoepalio, who seems to have reigned in the middle of 1800.

I have not seen any other coffins of this kind, but in olden times they may have been found in several districts. KRUYT states that when he visited Napoe in 1908 there was near the biggest temple a hut altogether closed up. Through a small opening in the roof he could see that inside there was a big coffin, about 3 metres in length by a breadth of 1 m. The ends of the coffin as well as the lid were ornamented with wood carvings representing a buffalo's head. Besides this huge coffin there were three coffins of ordinary size.

Later KRUYT had an opportunity of seeing the large coffin, and in his work of 1938 he has reproduced it (Fig. 54). His figures show that it resembles the large coffin in the temple on the island in Lake Lindoe, but it is not quite so elaborately executed as the latter. There is a striking resemblance between the carvings on the short end of the two coffins as well as the lids. In the literature there is no record of any other ornamented coffins from Central Celebes, but according to LING ROTH such coffins are known to have been used in Sarawak on Borneo. In an Appendix to Vol. II of his "Natives of Sarawak and British North

Borneo," page CCXI, this author writes the following: "In a cave on the Kinabatangan River, Mr. C. V. CREAGH has recently discovered some '40 bilian (ironwood) coffins, artistically carved with figures of buffaloes, crocodiles,

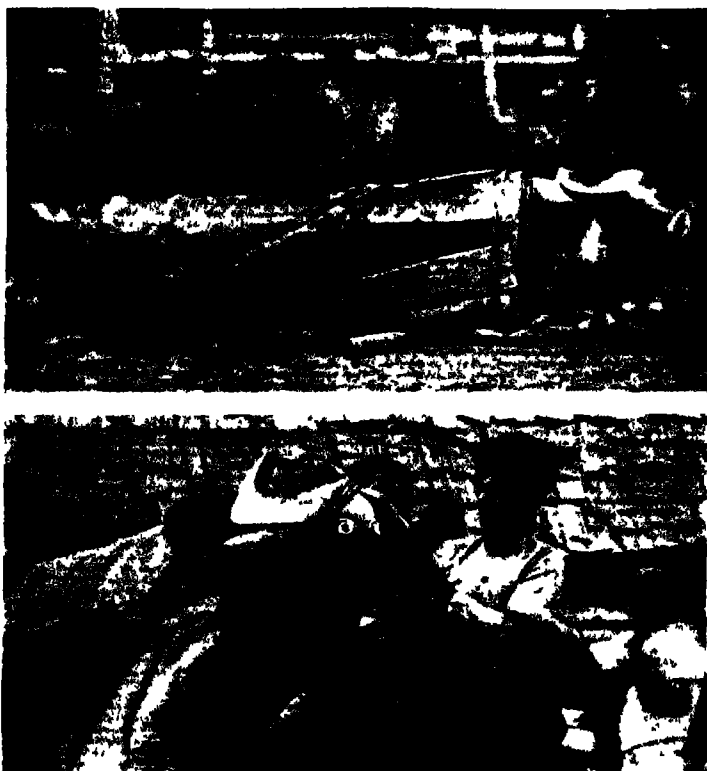


Fig 54 Coffin Village of Lamba Napot

After KRUAT

lizards, and snakes, containing skeletons of men, women, and children, and also sumpitans, spears, and articles of Chinese and foreign workmanship. The relics appear to me to be of Javanese origin, but there is no tradition on the river of settlers of this nationality. The carvings and scroll-

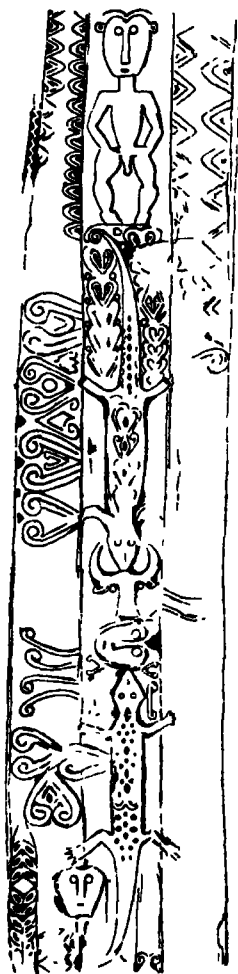


Fig 55 Carvings on
a temple drum Lindoe,
NW. Central Celebes.

work on some of the coffins are superior to those now executed by native workmen.' The coffins 'ornamented with the protruding heads of buffaloes or cows, contained male skeletons, while figures of snakes, lizards, and crocodiles appeared to be used for the decoration of those of the women and children.'"

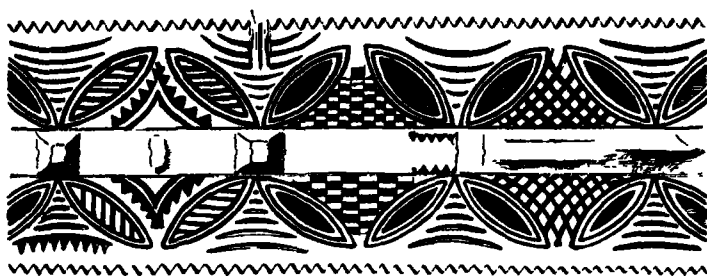
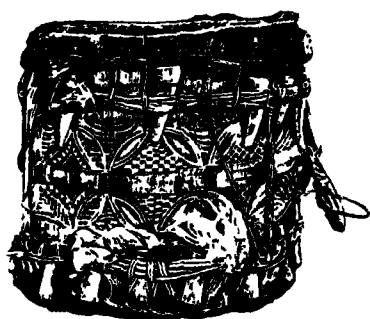
In Fig. 52 B I have reproduced the coffin as figured by LING ROTH, who has taken the illustration from Vol. XXVI of the "Journal of the Anthropological Institute," in which the discoverer of these coffins, Mr. C. V. CREAGH described them.

3. Musical instruments

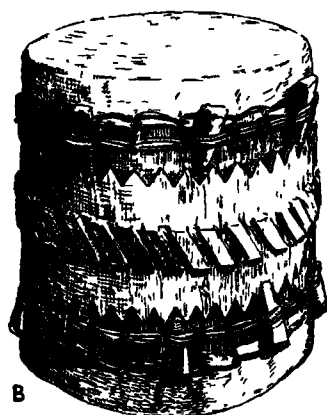
The wooden temple drums were often adorned with carvings. In Vol. III of this Series I have already in detail treated of this instrument. Here I shall only dwell upon their ornamentation. An exhaustive description cannot be delivered nowadays, since only very few of the drums formerly used in Central Celebes have been reproduced, and many nicely carved specimens long ago have been destroyed.

In the temple of Lindoe Island there was in 1919 only a single temple drum, the carvings of which are shown in Fig. 55. In 1902,

when the SARASINS visited the temple there were several beautifully carved drums. These authors also illu-

A₁

A



B

A after SARASIN

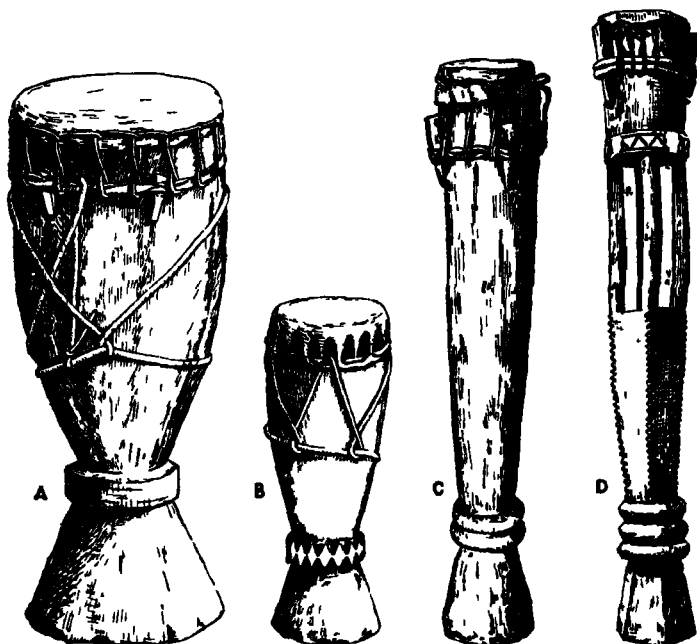
Fig. 56 Drums with carvings. A, A₁, from Leboni B, from Koelawi, NW Central Celebes

strate a drum from Leboni ornamented with fine carvings (Fig. 56 A, A₁).

As far as I am aware, only double membrane drums and cup-shaped drums, *karatoe*, are adorned with carvings. As a rule, however, these were plain, or their ornaments were very simple. For instance, among a number of double membrane temple drums in Koelawi, there was but a single ornamented drum. It possessed a central broad and flat ridge with jagged edges (Fig. 56 B). There is no record of ornamented

drums from the Poso Toradja districts, which may mean that it was not customary to adorn a drum with carvings.

The motives found on the ornamented drums on record differ widely. The jagged edges of the Koelawi drum is a motive often met with in Central Celebes. The same is the



A, B 1 10 C after GRUBER, D after JYANHOI
Fig 57. — Drums called *karatoc*. A and B, Pangana, Tole C, Maboengka, Kalaena Valley, D, Poso Toradja

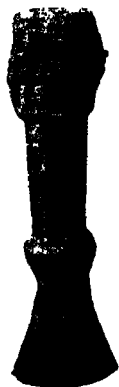
case of the designs of the Leboni drum. Its principal pattern, a cross flower, is also found as an ornament on doors. The ornaments of the Lindoe drum are rather strange. Beside a zigzag ornament and two ranges of ellipses there are a range of V, or heart shaped figures and spiral wire ornaments. The principal motives of the central field are a human figure, suggestive of certain wood carvings from Pipi-

koro (see Fig. 28), two human heads, a couple of lizards, or possibly crocodiles, and a buffalo head, conventionalized in a manner that I have not met with in any other object in Central Celebes.

Of the cup shaped *karatoc* drums too few specimens are known to allow any conclusions to be drawn as to their style and their ornaments in different districts. The whole material consists of only three specimens which I saw in the Tole village of Pangana in Pipikoro, a specimen from Maboengka in the Kalaena Valley, and another from the Poso Toradja, the exact provenience of which is not given (Fig. 57) as well as a drum from Leboni (Fig. 58). As seen from the figures, the types are rather different in different localities, and it may be that the difference is not accidental. There is the possibility of the *karatoc* drums in Central Celebes having developed a number of local types.

The ornaments of the illustrated drums are very simple, and they chiefly belong to the small Pangana drum and the Poso Toradja drum. The former has a moulding between the body and the stand, the edges of which are jagged. The edges of the square part of the stand of the latter are slightly jagged, and the moulding at the top of the stand is adorned with a couple of lines between which a zigzag ornament is incised.

Of musical instruments of non sacerdotal character there are some chordophones made of wood, and ornamented with carvings. The material at my disposal is only five specimens, a bar zither, two lutes called *geso geso*, a Celebes *rebab*, and a boat lute, *ketjapi*. The bar zither (Fig. 50) was acquired by GRUBAUER in Poso and belongs to the Berlin Museum f. Völkerkunde. Only the bar of the instrument is left. It is adorned with a simple pattern of finger nail cuts and towards



After Kruyt.
Fig. 58. —
Karatoc drum.
Leboni, Kalaena Valley.

one end there is a feeble attempt of relief. Possibly the bar is meant to represent a serpent, or a Naga with its head to the right in the illustration, where two jagged lines make an angle like the jaws of an animal. The rest of the ornaments are a pattern of lines, or small fields filled up with bevel cuts.

The ornamentation of the two *geso geso*, both originating from E. Central Celebes (Fig. 60 A, B), is extremely simple, the neck ending in a head with a few incised ornaments.

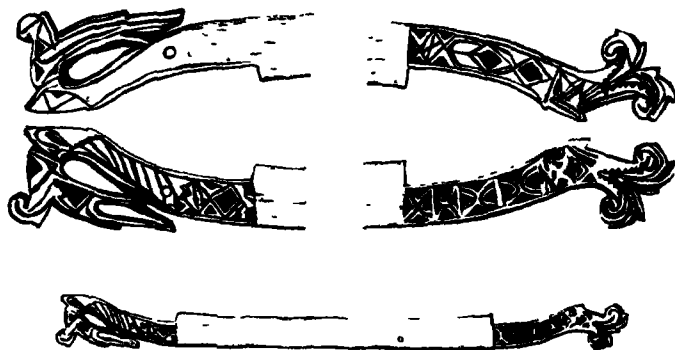


Fig. 59 Sculptured bar of a bar zither Poso

The Celebes *rehab* from Kadomboekoe, Poso district (Fig. 60 C), and the boat lute from Koelawi (Fig. 61) are richly ornamented. The former was acquired by KRYST, and is the only specimen of this kind from Poso that has been brought to Europe. It is now in the Leiden Museum.

The resonator of the Celebes *rehab* is a hollowed out piece of brown wood, flat at the bottom, oval and somewhat pointed, the distal end merging into a large, nicely carved discoidal foot. The back of the resonator is adorned with an ornament of leaves arranged like the blades of a propeller (Fig. 60 D). The neck has the shape of an octagonal prism. Close to the sounding box it is nicely carved. The head is a broad and flat plate, adorned with a beautiful trail and leaf motive in relief. The bow is a slender, slightly arched rod

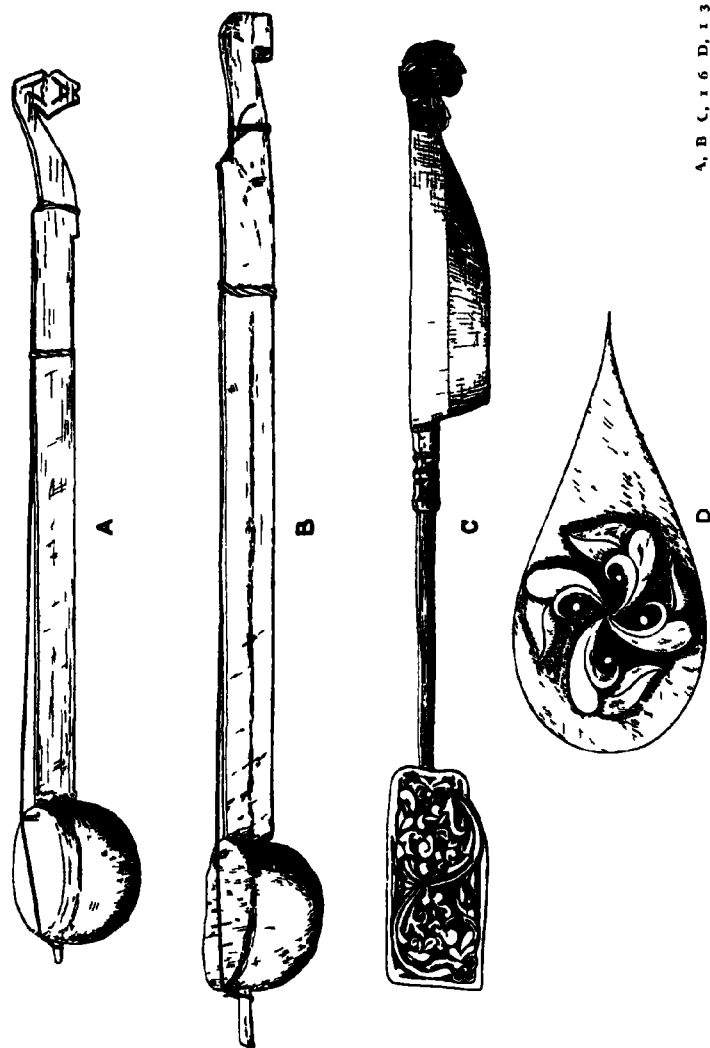


Fig 60 — Stringed instruments of I: Central Celebes. A and B *gita' gita'*, A Poso Toradja B village of Tarapa, (Ondae I: Central Celebes), C D) a *rebab* from Kadomboekoe Poso District, E Central Celebes



Fig 61 — Beautifully carved boat lute *lutup* Koclani NW Central Celebes A 1 16, B C, 1 3

of wood, the proximal end of which is a disk. The distal end is carved to represent a nicely finished Naga head.

Whether this specimen is unique or not is not quite plain from what KRUYT says about it, but probably it is a particularly nice and well made specimen of a type occurring in the Poso Toradja districts. KRUYT says: "Soms maakt men veel werk van zulk eene viool."

In the European museums that I visited there are no similar *rebab*, and in the literature no representations with which to compare the Kadomboekoe specimen. The ornaments of this instrument can hardly be native to Celebes. No doubt they belong to the Hindu-Javanese culture.

The same may be the case of the ornaments of the boat lute which I acquired in Koelawi (Fig. 61). This is easily accounted for, the *ketjapi* being an instrument of Indian origin. The foot as well as the neck are adorned with beautiful fretwork, representing trails and leaves. On top of the resonator there is a small, symmetrically jagged ridge. The artist no doubt began his work by tracing the outlines of the trail and leaf pattern, then he pierced the wood and gave a slight relief to the whole carving, but only on one side, the one showing when the instrument is played. The reverse side has been left plain.

4. *Houshold articles, tools etc.*

The North Toradja use only a few household articles made of wood, and these are not often ornamented with carvings, or carved to portray for instance an animal.

They have no furniture, except some small stools used as pillows. These are rectangular blocks of wood, occasionally with four low legs, but always without ornamentation.

To the joists of a wall are often tied small wooden hooks of the shape of an anchor. They seem to be common with all North Toradja tribes. I have seen them in Koelawi, Kantewoe, Peana, Benahoe, Tobakoe, and other places. GRUBAUER acquired several specimens in Bada as well at

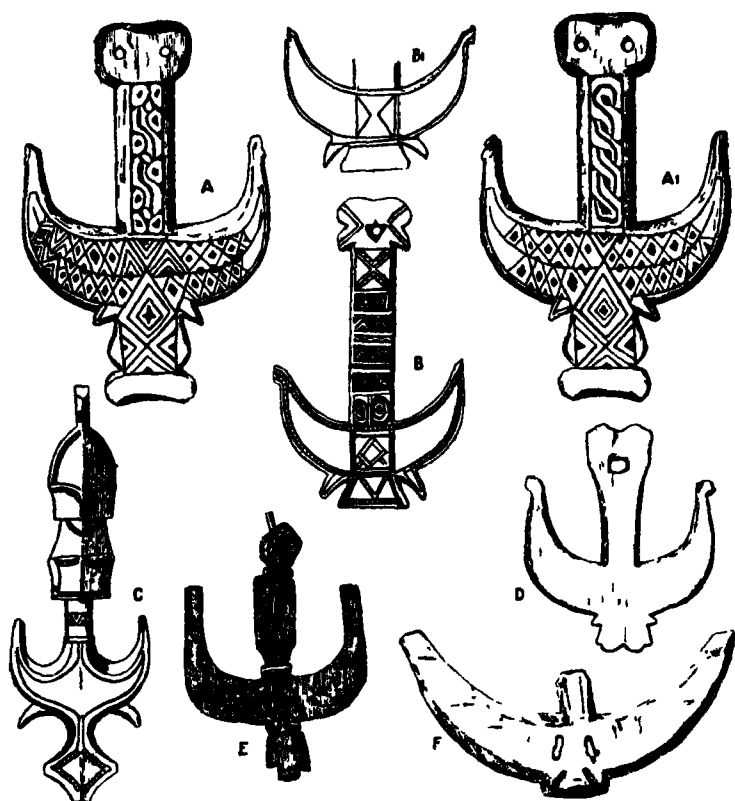


Fig 62 Wooden hooks A A₁ G M 269 190 Kantewoe B B₁ No 1858 a, Peana C, No 1666 Kantewoe D, G M 269 163 E, No 2072, Tole, F No 1878 a, Peana

Peoera east of Lake Poso. KRUYT in his work "De West-Toradjas op Midden-Celebes," 1938, figures a hook from Napoe in his Plate 81. It is a conventionalised buffalo head surmounted by a human head. It is rather like my specimen from Benahoe as shown in Fig. 63: 13.

On these hooks the natives hang their big chopping knives as well as other objects. As a rule they are made of

wood, occasionally of horn, but also the small pointed horns of an Anoa may serve for hooks. Most hooks are carved to represent a buffalo head (Figs. 62 and 63). It is not easy to identify the animal portrayed, but in Figs. 63, 64 we can follow the conventionalization of the buffalo's horns, ears, and muzzle.

The upper part of the hook, corresponding with the neck of the animal, has often the shape of a second buffalo head, but smaller than the principal one (Fig. 64: 35 and 36). The upper horns may occasionally be downcurved (Fig. 64: 37). There is a great variety of patterns carved on the neck as seen in Fig. 64: 31, 39, and 41. In the specimen illustrated in Fig. 64: 41 the neck has the shape of a man, but arms as well as legs are eliminated. This is a specimen of a great collection of hooks acquired by GRUBAUER, at present kept in the Berlin Museum f. Völkerkunde. In his book "Unter Kopfsägern in Central Celebes", GRUBAUER figures (Fig. 511) a great number of hooks from Bada. These are given in a very small scale and the details cannot be distinguished, but we notice a great variety of forms in these hooks. The horn motive of some is combined with a man's figure, occasionally so conventionalized that it would be difficult to recognize it, if there had not been a series of intermediate forms (Fig. 64: 31—41). Outside Bada such hooks with the form of a man, seem to be sparse in Central Celebes. I do not know of more than a single specimen which I acquired in Kantewoe (Fig. 62 C). The style of this hook is not the one commonly met with in Kantewoe. Especially this is the case of the human figure. It corresponds, however, with those found in Pada, a district south-west of Kantewoe, inhabited by a Saadang Toradja tribe. In all probability the hook like many other things in Kantewoe, originates from Pada, which often was infested in olden times by the To Kantewoe.

Similar hooks could be expected to be found also in Benahoe, although I did not see any during my short visit in this district in 1918, as a motive much the same is used in

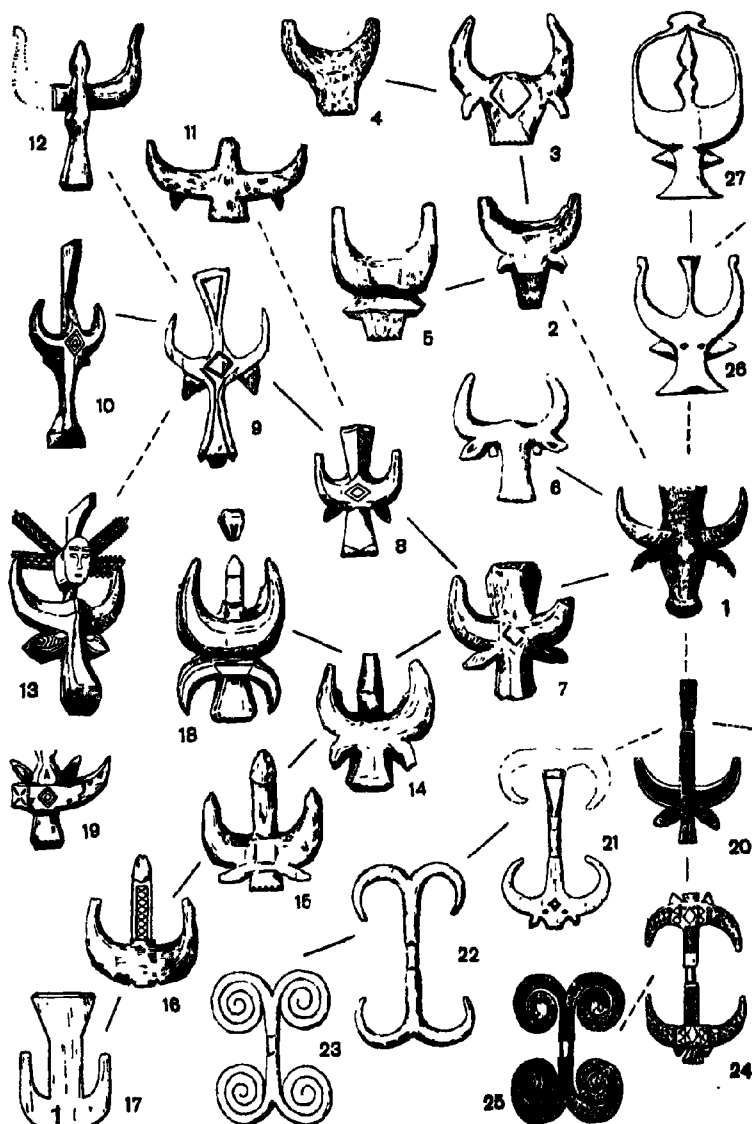


Fig. 63. — Diagram showing the rendering of the buffalo head in wood carvings.

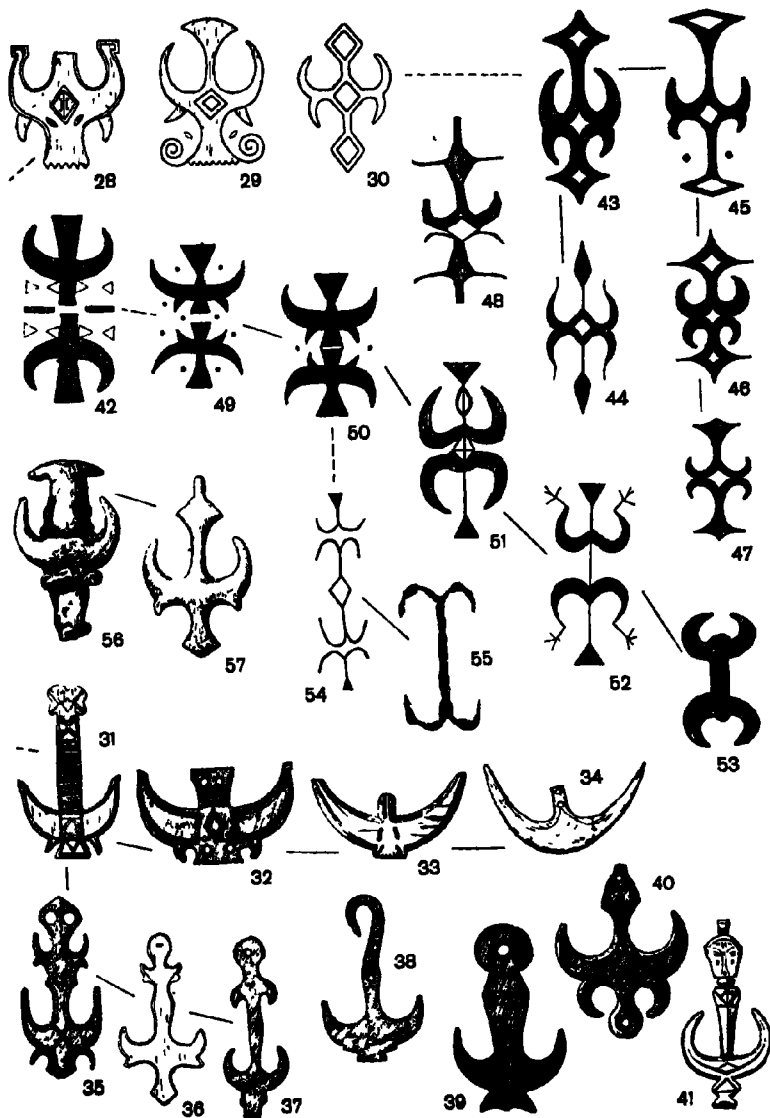


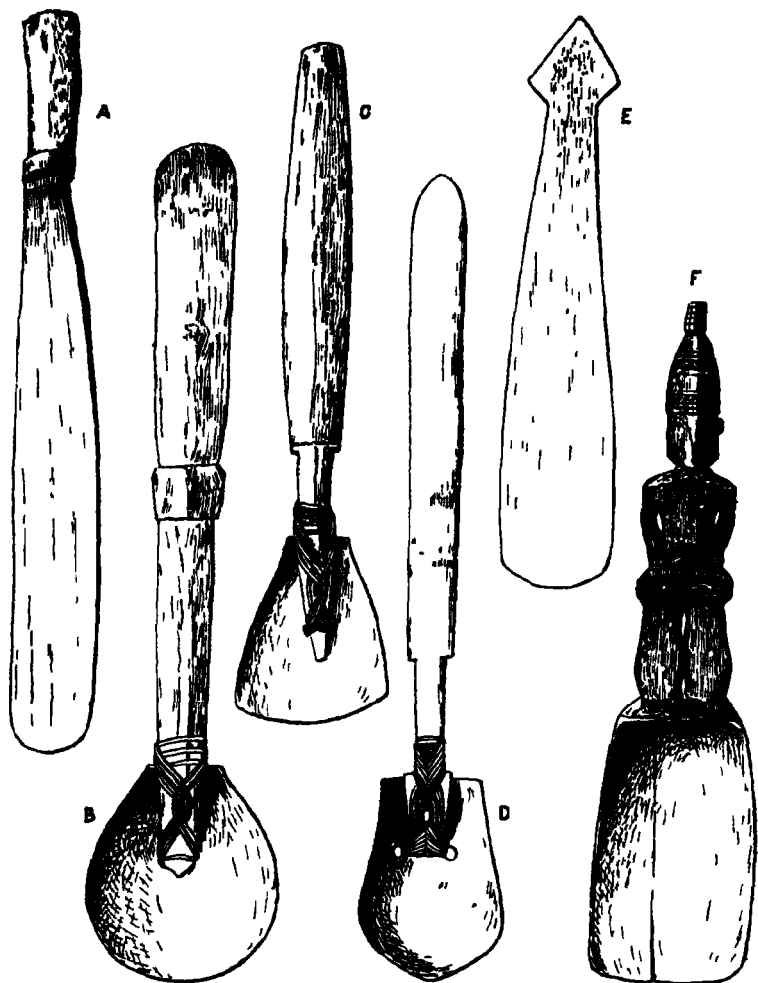
Fig. 64. — Diagram showing the rendering of the buffalo head in wood and horn carvings.

a carving on a wall board in the temple, a buffalo head surmounted by a man's head in relief (Figs. 27 A; 63: 13). There is a second carving with the same motive in low relief, approaching a partial relief, in which the human figure is very much simplified (Fig. 19 A).

The Poso Toradja also use hooks, but I have no details as to their shape and ornaments. GRUBAUER says in his book "Unter Kopffägern in Central Celebes," p. 434, when speaking of the village of Peoera on the eastern shore of Lake Poso: "In Mehrzahl erwarb ich hölzerne oder aus Horn geschnitzte ankerförmige Haken, die zum Aufhängen von Gegenständen in den Hütten benützt werden."

The material at my disposal does not allow any positive conclusions as to the geographical distribution of these hooks in Central Celebes, the types and their origin, but it would seem that as a rule the hooks are very simply worked in the Paloe Toradja districts, that they are commonly used and of better execution in the Koro Toradja districts, especially in Bada where the conventionalization of the combination of a buffalo's head with a man's figure has gone so far as to change the motive into an almost symmetrical figure.

The North Toradja do not bestow much care upon the making of wooden household articles. They have ladles, scrapers, and slices that may claim to be of native origin. The ladle is made of a piece of coconut shell tied to a wooden handle by means of a rattan strip. In most ladles the handle has not been subject to an artistic treatment, but occasionally you may come across a feeble attempt to that end as shown in Fig. 65 B—D. The scraper has no handle. It is made of a piece of coconut shell, bone, or shell and is used to dig out the seeds of cucumbers. There is only a single specimen in my collection the upper part of which has been nicely shaped (Fig. 65 E). The wooden slice the natives use when frying sago pancakes. Like the ladles and scrapers they are not ornamented, but occasionally a handle may be nicely shaped. (Fig. 65 A).



A-D 1 3 E-F 1 2

Fig 65 Household utensils made of wood A slice Tole No 2084
 B D, spoon B G, M 269 357 Koelawi C No 2080 Tole D No 1780
 Kantewoe E, scraper No 2328 Toro F spoon from Kantewoe, Pada
 work No 1892 b



Fig. 66. Pestle
used by aged
people for pound-
ing and mixing
betel nuts with
pepper leaves

Beside these primitive utensils I saw in Kantewoe two spoons quite different from the above described objects and much better worked (Fig. 65 F). The shape of the bowl reminds one of that of a cucumber scraper but it has a human effigy handle. There is a striking similarity with the human figure surmounting a buffalo's head in the hook represented in Fig. 62 C. Noteworthy is the method of rendering the eyebrows, the elliptical, oblique eyes, the high pointed head-covering, the belt, and the arm rings on a level with the belt. I have already pointed out that the hook is not likely to originate from Kantewoe. I am quite positive as to the spoon. The native who sold it, told me it came from Pada, where he said these spoons were manufactured by the natives.

There is another implement to be mentioned here, i. e. the small pestle used by aged people for pounding and mixing in a small bamboo cylinder betel nuts with pepper leaves, lime, and gambir. The handle of such a pestle is often ornamented with plain carvings. The blade is narrow and slightly flattened (Fig. 66), and with this the native removes the paste from the cylinder to his mouth. I have only a few such pestles in my collection, thus I cannot decide whether they are commonly found, or if there are different types.

We could expect the North Toradja to make wooden boxes to keep their betel, pepper, tobacco, lime, etc., like many other natives in Celebes. I have not seen any though that could claim to be of native work. In the Berlin Museum f. Völkerkunde there is a beautifully carved

tobacco box from Poso, aquired by GRUBAUER (Fig. 67). To judge from its ornaments it is no North Toradja work. No doubt it is manufactured by a foreigner who settled in Poso, or the object is an import.

Rectangular wooden boxes are sometimes found in the mountain districts of NW. Central Celebes. They are used for keeping small scales for weighing wash-gold. The major-

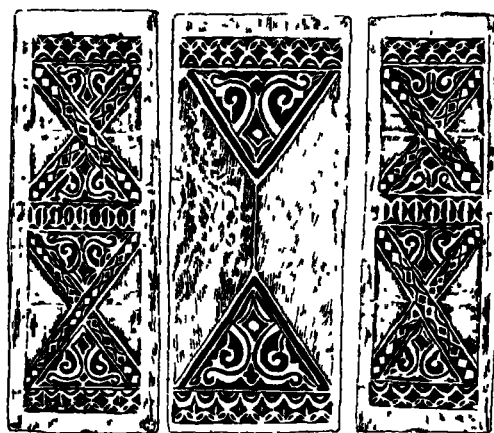


Fig. 67. Patterns carved on a tobacco box acquired by GRUBAUER at Poso, now in Berlin's Museum f. Völkerkunde No. Ic 38630. It is not likely to have been made by a native of Poso.

ity of these boxes are not ornamented. GRUBAUER, however, illustrates a specimen, the lid of which is adorned with a primitive carving representing the horns of a buffalo.

Instead of wooden tobacco and salt boxes with a wooden lid, the North Toradja use bamboo boxes, often decorated with various patterns. I obtained for my collection such boxes in Kantewoe, Koelawi, and Benahoe, and GRUBAUER got several at Pepera. On page 434 of his book "Unter Kopfjägern in Central Celebes" he says "Grosse umflochtene Bambusdosen, tóngka, mit habscher Brandornamentik und



Fig. 68 — Carved lids for bamboo tobacco boxes A, B, E, from Kante-
woe, D, C, from Koelawi, F, from Benahoe

geschnitzten Deckeln fungierten als Tabakbehälter." On page 437 he illustrates 5 such boxes, but does not mention where he got them. Presumably they are those from Peoera. Thus it would seem that these bamboo boxes are commonly used by all North Toradja tribes.

The ornaments of the lids of the bamboo boxes vary a good deal. The slightly oval lid of one of my Kantewoe specimens is divided into two almost semicircular fields by a ridge passing through the centre. Close to the rim all round

the lid, a line is incised. Four double arcs give to the central field the shape of a kind of cross (Fig. 68 A). The lid of the second Kantewoe specimen is oval with a partial relief representing a buffalo's head, highly conventionalized (Fig. 68 B). The lid of the box shown in Fig 68 E has a circular,

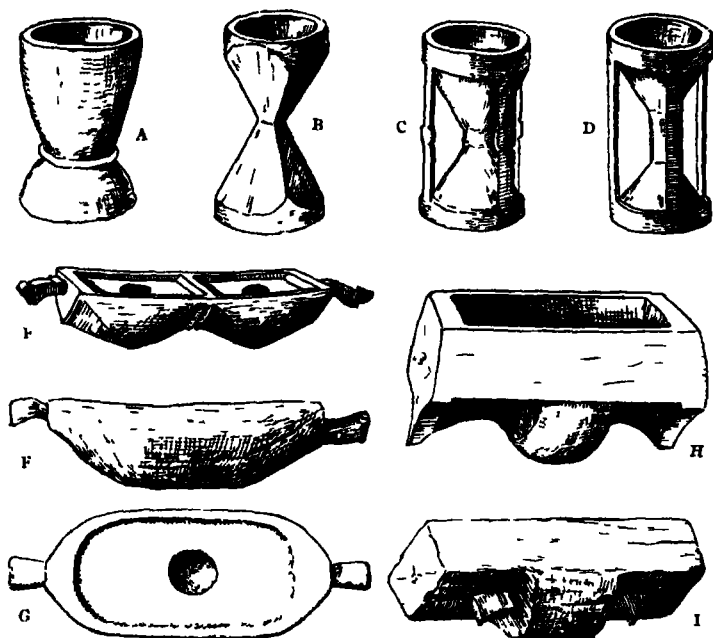
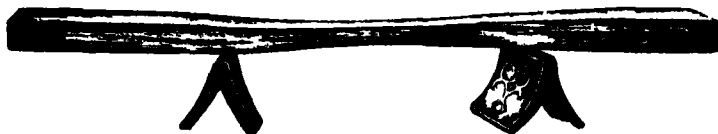


Fig 69 - Paddy mortars A Toboh Parigi B Poso Pandiri C, D, Tomata and other villages in the neighbourhood E, Tentena (model, 41 cm long) F, G Koekoe, H, Iole, Tobakoe I, Koelawi, Kantewoe

plane central field with sloping edges, adorned with two jagged lines. What the ornaments of the central fields are meant to represent it is difficult to say. Round a bilateral, symmetrical figure are incised four ellipses filled up with lines and bevel-sunk triangles, making a kind of cross flower ornament. All empty spaces are decorated with diamond carvings as well as bevel-sunk triangles. In Koelawi I acquired three boxes

of this kind, all meant for keeping salt. The lid of one is altogether plain, another seems to have had some simple incised designs on its flat lid, but it is damaged, perhaps with fire, and its ornaments are mostly deleted (Fig. 68 D). The lid of the third specimen has an ornament similar to that of one of the Kantewoe boxes, only with the difference that a cross flower is incised in the central field (Fig. 68 C).

The box which I obtained in Benahoe differs not only by its height, but also by its ornaments from my Koelawi and Kantewoe specimens. The lid is comparatively high, the plane central field small, its sloping rim broad. Contrary to the first described boxes, this lid has no pegs with perfora-



After SARASIN. 1 20.

Fig. 70 — Heavy plank on two ornated wooden horses, on which the bast for the cloth is beaten

tions to lace it on to the box (Fig. 68 F). The circular centre field of the lid is occupied by an ornament, like a flower with 11 petals, the sloping rim adorned with a range of more or less round figures. Four of these have a central ring, perhaps casually omitted in the rest. The execution of the carving is much better than that of the Koelawi and Kantewoe specimens. In this respect as well as in the shape of the lid it seems to correspond to a certain degree with the boxes as illustrated by GRUBAVER.

The big paddy mortars and pestles used by the North Toradja are as a rule not ornamented, but they are of different shape in different districts (Fig. 69). They will be treated in a following volume dealing with paddy mortars from a much bigger area than that inhabited by the North Toradja.¹

¹ This work was carefully planned by the author, but not written.
Ed. note.

Among the wooden tools used in making bast cloth, we could expect to find some adorned with carvings, but this does not seem to be the case to judge by the material in my collection and the statements from the literature.

The huge, heavy board on which the bast is beaten, is never ornamented as far as I am aware. Often this plank

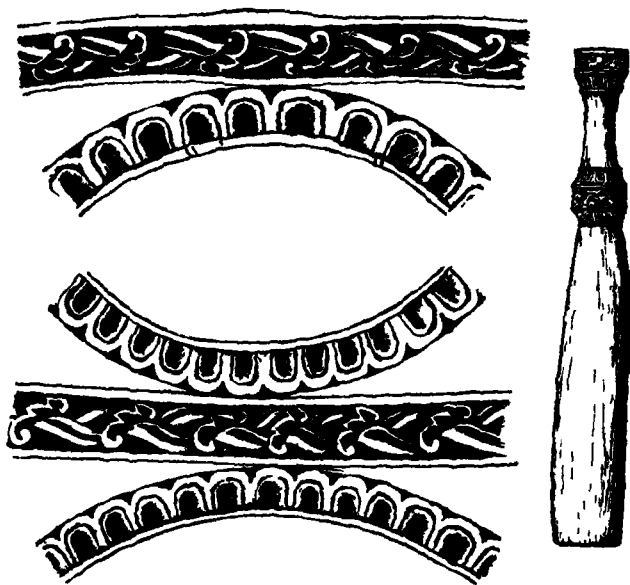


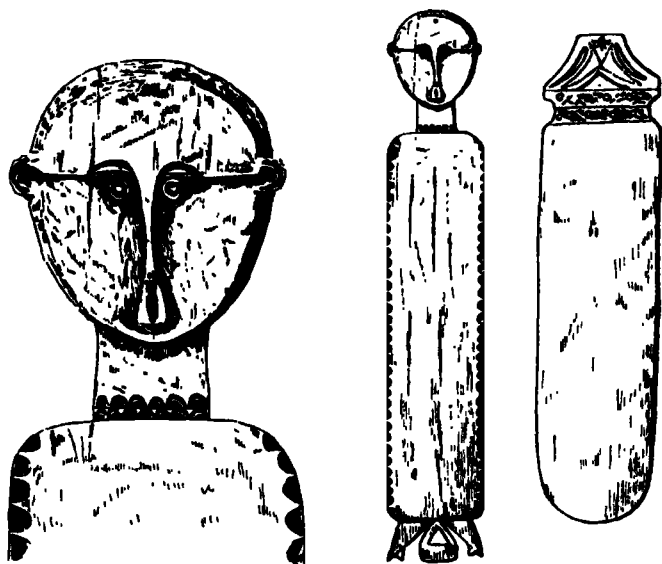
Fig. 71 Club with which the finished but still very hard bast cloth is pounded to be supple Boejoempondoli a Bada colony on the northern shore of Lake Poso

is supported by two pieces of the trunk of a banana plant. These occasionally may be replaced by two wooden horses. The SARASINS in Vol. II of their "Reisen in Celebes" illustrate a plank resting on two such horses, on one of which a conventionalized buffalo head is seen (Fig. 70).

The bast for cloth is first worked with a beater of palm wood, grooved underneath. This never seems to be adorned

with carvings, but the clubs with which the finished but still very hard cloth is pounded to be supple, occasionally are ornamented and nicely shaped. In the village of Boejoempondoli, a Bada colony on the northern shore of Lake Poso, I acquired the beautiful specimen shown in Fig. 71.

When cutting articles of dress, the natives in some districts use a kind of cutting-board which may be ornamented.



3: 10.

A, B, C: O. B. After GRUBAUER.

Fig. 72. — Cutting-boards. From Binowoi, a village west of Lake Poso.

I have seen plain ones only, but GRUBAUER illustrates two boards, at least one of which is in the Berlin Museum f. Völkerkunde (Fig. 72 A). It originates from Binowoi, a village situated west of Lake Poso. It represents a woman, the board corresponding with the body. The head is nicely worked, the legs are very short, feet and arms eliminated. Between the legs is seen a triangle, no doubt meant to represent genitals. All along the edge of the board there is a range of finger

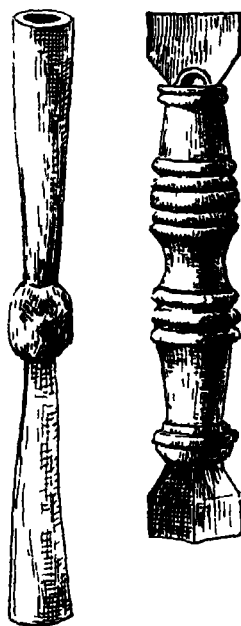
nail cuts, a double range of which indicate a necklace. On one end of the other cutting-board some ornaments, possibly of foreign origin, are carved (Fig. 72 B)

The bast cloth is often painted, and figures are stamped on it by means of wooden stamps, the handle of which may be nicely carved. I have no such stamps in my collection. Fig. 73 is a reproduction from stamps illustrated by ADRIANI and KRUYT in their treatise "Boomschors als kleedingstof in Midden-Celebes."

As a rule the native bellows is made of bamboo, but in Kantewoe I saw a wooden bellows, the cylinders of which were adorned all round with jagged lines.

The shallow wooden pans used for washing gold are often ornated with a small relief representing a conventionalized buffalo head (Fig. 74).

Boats are of course used all along the coast of Celebes, and have certainly been subject to much foreign influence. I have not had the opportunity of taking up a study of these boats. In the interior of the country there are but few places where boats can be used. These are the Paloe River, the Koro at Banggakoro and farther down the river to Macassar Strait, the Tawaelia at Belanta in Bada, Lake Poso, Lake Lindoe, and the small marshy lake in Ondae. In none of these places the boats, which are dug-outs, are ornamented with carvings, but some paddles are nicely carved. In all places mentioned above, paddles are used to propel the crafts except in Bada at the ford near Gintoe where a canoe was poled.

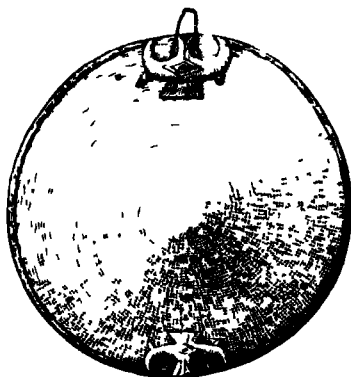


After ADRIANI and KRUYT 1:1

Fig 73 — Stamps with which figures are stamped on bast cloth

What the paddles are like in the Paloe Valley I do not know. Those used at Banggakoro were rather long with nicely tapering blades, and handles more or less shaped like a prism ending in a transverse grip, slightly curved to fit the hand (Fig. 75).

From Lake Lindoe I have in my collection but a single paddle. It is comparatively short with a long blade of uniform breadth. The handle the section of which approaches a



After GRUBAUER

Fig 74 - - Pan for washing gold
The Koro between Saloebokoe and
Gimpoe

square, tapers towards the blade and has a flattened grip, separated from the handle by a circular groove (Fig. 76 A). A couple of similar grooves adorn the shaft.

The paddles used on Lake Poso are of quite a different type. The blade is short and round. The handle is a round stick, the upper part of which is broader and flattened. It ends in a short transverse grip (Fig. 76 B, B₁). The specimen shown in my figure

which was acquired on the northern shore of the lake, has a leaf ornament on either side below the grip and a belt of bevel cuts and lines between the round and the flat parts of the handle. Fig. 76 C shows a similar paddle from the southern part of Lake Poso. It was acquired by the SARASINS and is figured by A. B. MEYER.

In Ondae the paddles were very small and without ornaments. The blade is angular, a shape which cannot be given to it merely to make it suitable for its purpose (Fig. 76 D, E).

Articles for personal use, such as men's walking sticks, women's requisites and articles of ornament, and children's toys may also be ornamented. The ornamental treatment of

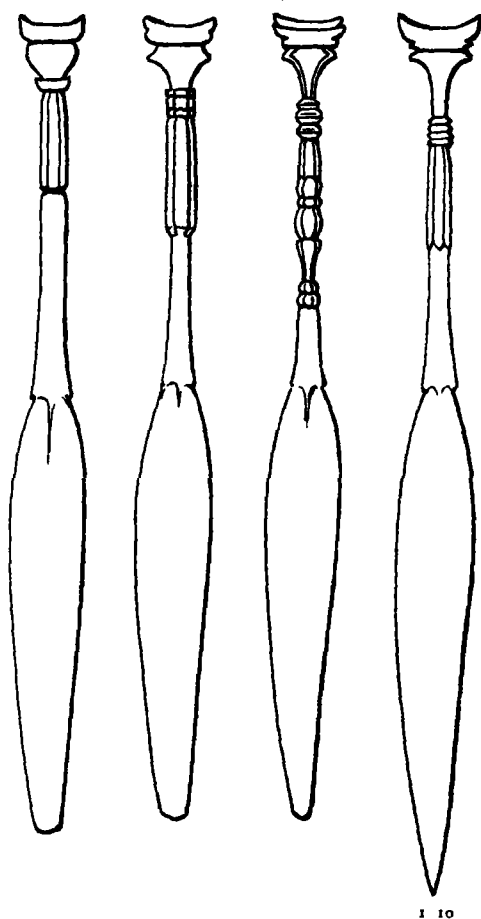


Fig 75 Paddles from Bangakoro on the Koro

walking sticks is generally very simple and confined to the handle, which may be nicely shaped, or adorned with ornaments. Sometimes these consist of a single range of circular incisions (Fig. 77 C), at other times the handle has been given a coat of a snake's skin as shown in Fig. 77 D. This

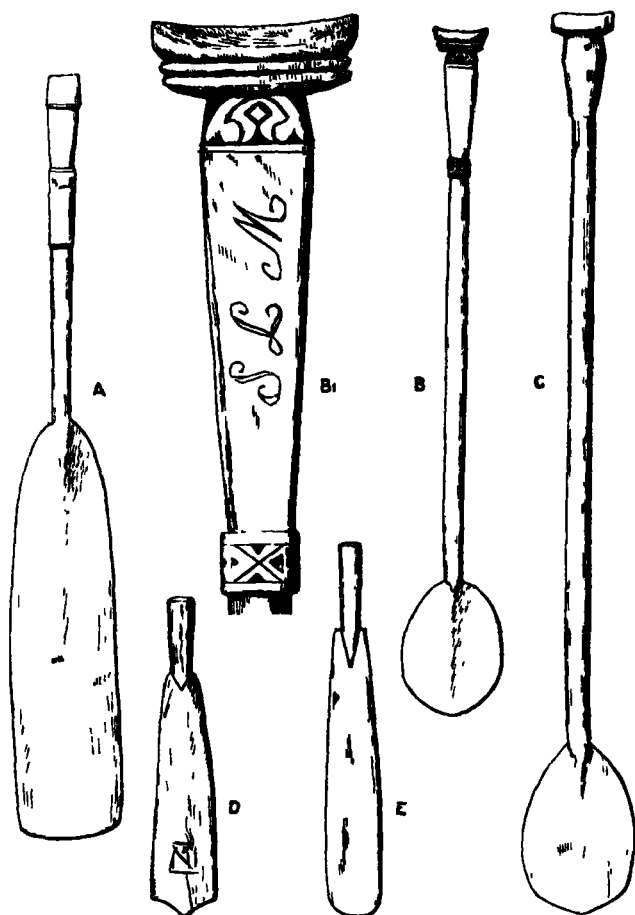


Fig 76 — Paddles A, from Lindoe, G M 269442, B, from the northern part of Lake Poso, C, from the southern part of Lake Poso, after MEYER and RICHTER, D, E, from Ondae, E Central Celebes

has an ornamental belt incised below the handle. The handle of the stick illustrated in Fig. 77 B has the shape of an octagonal prism surmounted by a cross piece with a cross flower on two opposite fields. A stick which I acquired in

Tentena on the northern shore of Lake Poso had for a handle a small antler of extraordinary shape (Fig. 77 A). Immediately below the handle some circular mouldings are found.

Of the numerous articles of ornament used by women there is but one made of wood to my knowledge, i. e. beads

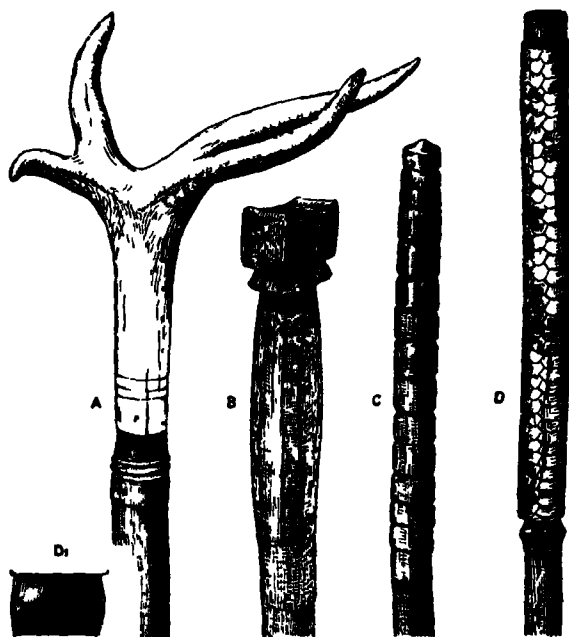


Fig 77 - Walking sticks A, from Tentena, No 2587 B, from Kantewoe, No 2321, C, from Koelawi, No 1410, D, from Tobakoe, No 1442

strung on a thread and worn for necklaces by Koelawi women (Fig. 78).

As a rule wooden toys have no decorations whatever. The simple native dolls which I saw in Koelawi and Kantewoe were modelled from wood. These dolls seem to be found in NW. Central Celebes only. The body is extremely primitive (Fig. 79); much more pains have been taken with the dress which is that of grown up people (Fig.

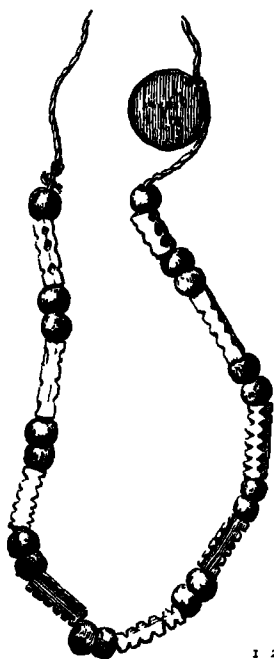


Fig 78 — Woman's necklace with wooden beads, No 1331, Koelawi, NW Central Celebes

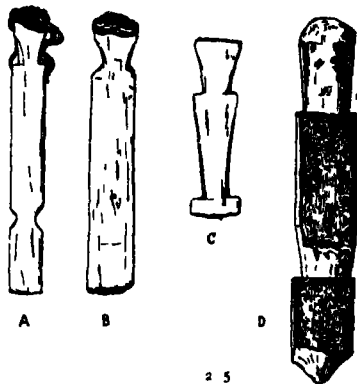


Fig 79 Bodies of the dolls in Fig 80 A-C, from Koelawi, D, from Kantewoe Nos 1331, 1317, 1318 and 1382

80). The body of the Koelawi dolls is a flat piece of wood about 10 cm long by a breadth of 1.5 cm. Arms as well as legs are omitted. Two opposite notches in the upper part of the stick indicate a neck (Fig. 79 A-C). Three dolls in my collection have a second pair of notches represent-

ing the waist (Fig. 79 A), two specimens lack a waist (Fig. 79 B). The body of the doll shown in Fig. 79 C ends in a small transverse projection below, making it easy to fasten the doll's skirt. Most Koelawi dolls have hair made of blue cotton yarn. They have neither nose, mouth, or eyes.

The Kantewoe dolls resemble to a certain extent the Koelawi dolls. The body of the former is, however, much bigger and consists of a piece of a branch, the bark of which has been peeled off round the head and the waist. Figs. 78 D and 79 D show that this doll has a face, small notches representing eyes and a mouth. The dress of these dolls is seen in Fig. 80.



Fig 5c Dolls A C from Koelaw D from Kantewce Nos 1331 1317 1318 and 1382 ²⁵

5. Weapons

A martial people like the North Toradja possess of course a great number of offensive and defensive weapons. These are partly made of wood. As a rule they are ornamented and artistically shaped, especially the cut-and-thrust weapons.

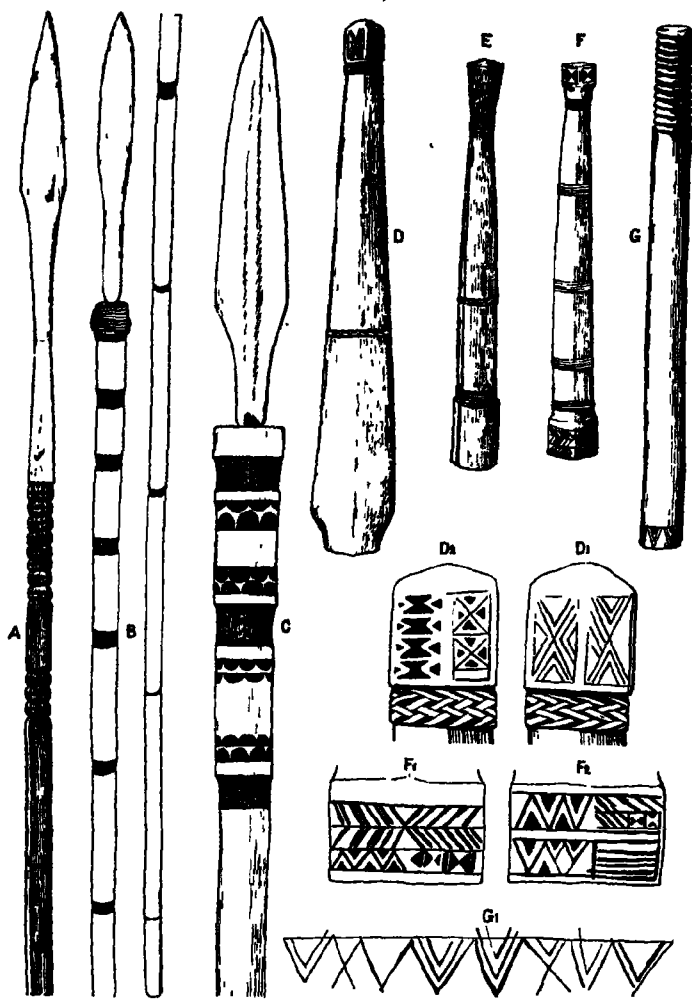
Of offensive weapons there are in Central Celebes clubs, spears, swords and big chopping knives as well as blowpipes, the latter, however, always made of bamboo for which reason they will not be treated of here.

The clubs which I have seen in Koelawi and adjacent districts generally are a thick staff about 50 cm. long made of hard wood. The ornamentation if any consists of a belt of mouldings around the handle (Fig. 81 G), but it may be questioned if these mouldings really are ornaments. Possibly their task is to furnish a secure hold to the hand.

The North Toradja have several kinds of spears. KRUYT as well as the SARASINS repeatedly refer to these weapons in their books. The shaft of a spear in most cases is made from hard red wood, from palm wood, or from the lower part of a rattan trunk. A spear simply made of bamboo may occasionally be met with. The shafts are mostly not artistically shaped, or adorned with ornaments.

MEYER and RICHTER figure, however, a Pebato spear, acquired by the SARASINS, the mahogany shaft of which has numerous mouldings making it look like stringed beads. On each moulding three rings are incised (Fig. 81 A).

The shaft of a rattan spear has a range of ornamental rings, 1 cm. broad, achieved by scraping off at every cicatrice the glossy surface of the rattan. The number of dull rings of course increase towards the blade of the spear, since the shaft is made from the bottom part of a rattan trunk (Fig. 81 B). Close to the blade there may also be rings of finger nail cuts (Fig. 81 C). On a spear from Kantewoe (No. 1408) these cuts are black, and a couple of the scraped rings have a tinfoil coating.



A, B, 1:5, C, D, 1:3; E—G, 1:6, D₁—G₁, 1:1.

Fig. 81. — A—F, spears and sheaths. A, from Pebato, after MEYER and RICHTER; B, spear with shaft of rattan, C, spear from Kantewoe, No. 1408, D—F, wooden sheaths for spears, G, wooden club from Koelawi, No. 2197.

To most spears belong a wooden sheath, often of ornamental shape and ending in a knob. It may occasionally be adorned with simple incised designs (Fig. 81 D, E, F).

We meet with several types of swords and chopping knives in the North Toradja districts. In the literature mention is often made of the swords of these natives, and more than once they have been illustrated, especially the hilts, but not sufficiently to give us an idea of the geographical distribution of the types. KRUYT in "De Bare'e-Sprekende Toradja's" gives the native words for a number of differently shaped hilts with reference to a few figures, but leaves us in the dark as to the connection of the names with the illustrations. In "Ned. Zend. Gen.," 1890, ADRIANI and KRUYT describe a hilt of peculiar shape from the Todjo district, but it is difficult to imagine what it is like, since the authors do not supply an illustration.

The shape of the blade will not be treated here but later on in connection with the forging. The hilt is either made of hard wood, in most cases of bamboo root, or of buffalo horn. For the sake of convenience the latter kind will also be treated here, although of horn.

A sheath is always made of two long narrow pieces of wood with slightly concave inside, laced together by means of plaited rattan bindings. Similarly to the hilt, the shape of the sheath varies a good deal and different ornamental patterns as a rule belong to each type.

In Koelawi and Kantewoe I acquired a number of big as well as small chopping knives of another type than the North Toradja knives commonly illustrated. A characteristic feature in the sheath is the prominent upper part, as a rule adorned with a trail and leaf ornament in relief (Fig. 82). The field with two pairs of perforations for a suspension cord is generally carved with a cross flower at each pair of perforations. The field between the cross flowers may be occupied by an oblique ellipse in relief (Fig. 82 A), a curved band (Fig. 82 C), a range of small cross flowers (Fig. 82 D),

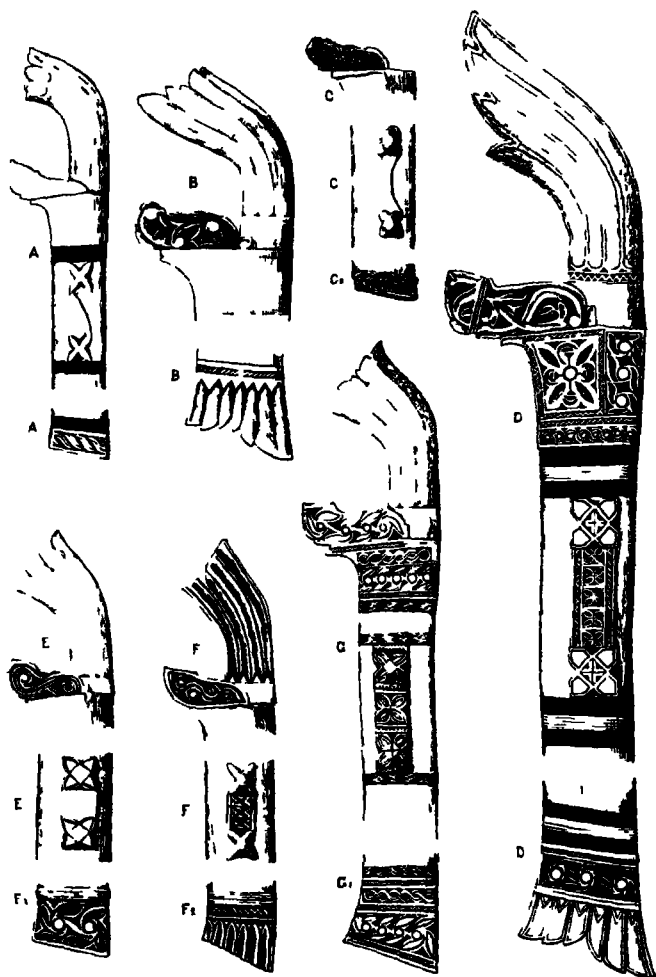


Fig 82 Chopping knives from Koelawi and Kantewoe A Siwongi obakoe No 2043 B Koelawi No 1570 C Kantewoe No 1737 D Kantewoe No 1327 E Peana No 1874 F Kantewoe No 1774 G, Kantewoe G. M 269369 A B C D E F G women's knives

a cross flower similar to the two near the perforations (Fig. 82 G), or it may be left without ornaments (Fig. 82 E₁). The sheath and the foot are one piece. At the bottom there is either a rather narrow ornamental field (Fig. 82 A₁ and C₂), or a more elaborate pattern (Fig. 82 B₁, F₂, F₂, G₁, D₁). In some specimens the bottom edge is straight (Fig. 82 E₂, G₁), in others it is two-cleft with jagged edges (Fig. 82 B₁, D₁). The ornaments carved on the bottom of the sheath may be a range of ellipses (Fig. 82 C₂) which the natives call "ears," or a very simple wire ornament (Fig. 82 A₁), or a number of twisted cross flowers (Fig. 82 E₂, G₁), or highly conventionalized feathers (Fig. 82 B₁, F₂), or a combination of two or more ornaments (Fig. 82 F₂, G₁, D₁).

The hilt of this type is always made of hard wood, the root-stock of the bamboo seems to be preferable. The shape of the hilt does not vary much. It is slightly crooked with a jagged top. Its ornaments are simple. At the bottom we may find either a jagged line (Fig. 82 D), or merely a circular incision. The hilt is divided into a number of narrow, plane, parallel fields running lengthwise, possibly representing a far advanced stage of a conventionalized feather ornament. At least it can hardly be doubted that the ornamentation shown in Fig. 82 F represents feathers, but I shall come back to this question later on.

I do not know the exact geographical distribution of this type of hilt and sheath, but I never saw it in the Poso Toradja districts, nor in Bada or Behoa, nor are there any specimens in the museums that I visited, and there are few if any references in the literature. GRUBAUER in his book "Unter Kopfjägern in Central Celebes" has on p. 444 an illustration showing five small women's knives, three of which are similar to those described above, but almost without ornamental carvings. In all probability they originate from the village of Pandiri in the Poso district, since GRUBAUER on the same page writes as follows, although without reference to the illustration: "Sonderbarerweise

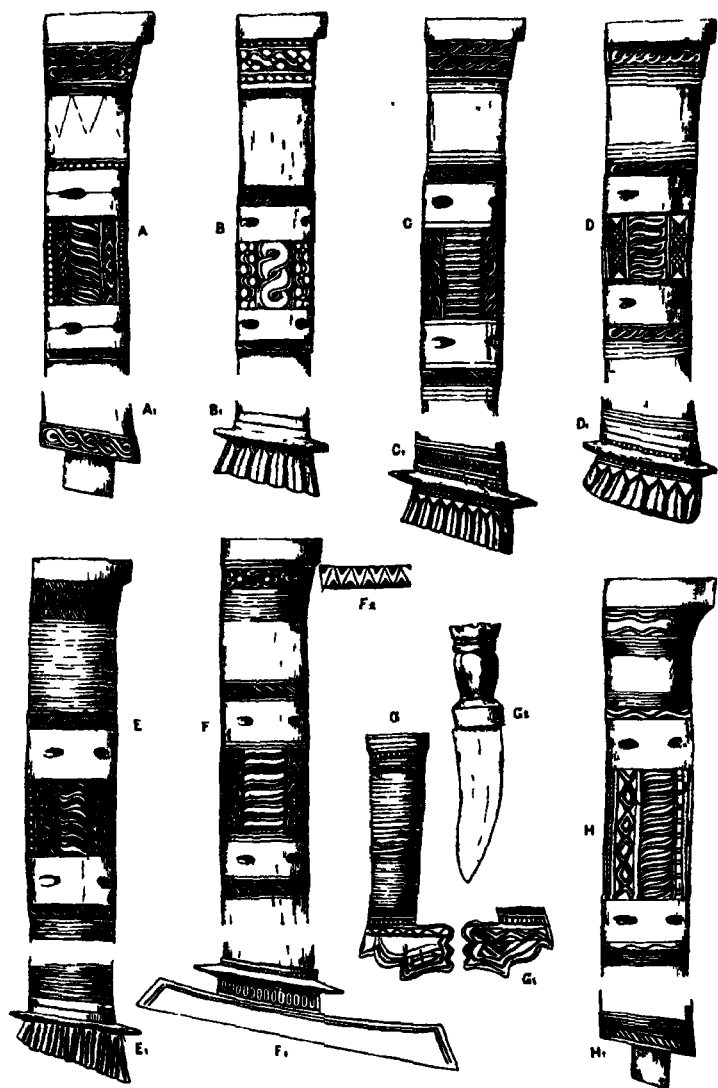


Fig 83 — Sheaths of swords A, B, from Tipe, C—H, from Koelawi.

trugen die Frauen Pandiris eigens für sie gearbeitete kleine Buschmesser mit sich."

The Pandiri women, however, certainly are not unparalleled in Celebes. Frequently I saw women in the mountain districts of NW. Central Celebes armed with a small chopping knife when they departed for their clearings where the natives cultivated maize, cucumbers etc., or when they went to work in the bush. Especially the Tole women were often seen wearing knives (Fig. 82).

Thus it would seem that the above described type of chopping knife and sheath is the one commonly used by the mountain tribes of NW. Central Celebes, and may occasionally be met with in districts inhabited by the Poso Toradja.

ADRIANI in his "Bare'e-Nederlandsch Woordenboek" gives several words for swords as well as for chopping knives. Since there are no illustrations and no references it is difficult to know which types the names are applied to.

A sword which ADRIANI and KRUYT call *penai* with a sheath of the name of *goema* seems to be used in all North Toradja districts (Fig. 83). The SARASINS distinguish at least two types of hilts, one possibly characteristic of the To Lage, another of the To Pebato. GRUBAER mentions three sword types, all of which were acquired in Leboni. Also MEYER and RICHTER mention and figure like the above authors a number of sword types. In "De Bare'e-Sprekende Toradja's" KRUYT represents some hilts and gives the native words for several kinds which are not illustrated.

Although there are numerous variants, the sword type is easily distinguished from the type of the choppers. The sheath, made in two halves, always lacks a projection in front of the aperture. The upper edge has as a rule a moulding with a small projection at the back of the sheath. To this type belongs a separate foot carved with highly conventionalized feathers (Figs. 83—85 and 253), or a foot with a shape suggestive of a long and narrow boat (Fig. 83 F₁, 84 C₁,

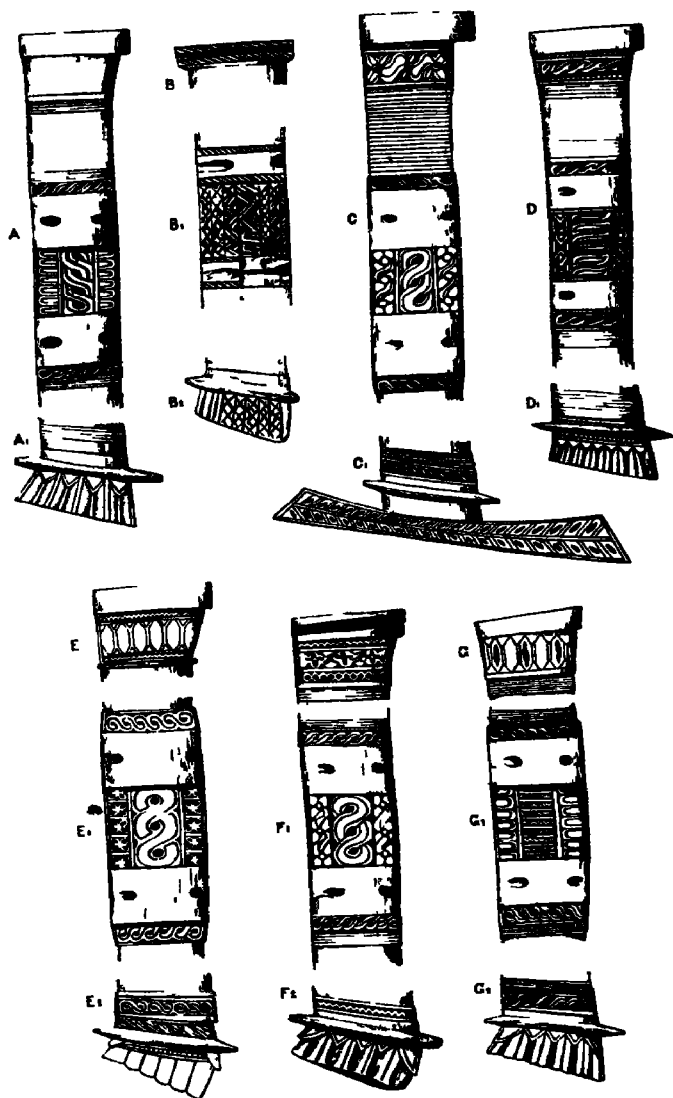


Fig 84 — Sword sheaths from Kantewoc

85 B₆). A foot of either type has always a high narrow moulding near the bottom (Figs. 83—85).

The sheath like its foot have no ornaments at the back to speak of. The top moulding of the sheath is as a rule plain. There is but one exception in my collection (Fig. 84 B). Here a range of oblique incisions in two rows as well as a couple of transversal lines adorn the moulding. Below the moulding a nicely carved pattern is often found. In Fig. 83 H this ornament is a couple of double wave-like designs. We often meet with straight-lined geometrical patterns (Fig. 83 F₂; Fig. 84 E and G). A motive often used is a single or double range of wire ornaments (Fig. 83 A, C, D, and Fig. 84 D), or a cross flower ornament (Fig. 83 B, F; Fig. 84 C, F; Fig. 85 D).

A little further down the front of the sheath it is a little thicker to allow four holes to be burnt for the string by which the natives secure the sword to their left side. The sloping edges of the raised field are decorated with various patterns (Fig. 83—85). It may be a cross flower motive (Fig. 85 D₁), a simple wave-line (Fig. 83 H), a range of geometrical figures (Fig. 85 C₁), or hatchings (Fig. 84 B₁).

The field between the holes is constantly adorned with various patterns. A very simple one is shown in Fig. 84 B₁. Here the big field is subdivided into a number of narrow longitudinal fields, each filled up with hatchings, or zigzag lines, now parallel, now crossing each other. In most sheaths the middle part of the field is subdivided into three longitudinal fields by two double lines. The side fields are decorated with the same ornaments, the middle field with another ornament.

The middle field may occasionally be divided into a number of narrow transverse fields, every other with a jagged line (Fig. 84 G₁). The sheath shown in Fig. 83 C has a similar ornament, but here the narrow transverse fields are caved with grooves. In other sheaths the grooves are more or less wave-like as shown in Figs. 83—85 and 89 D. In

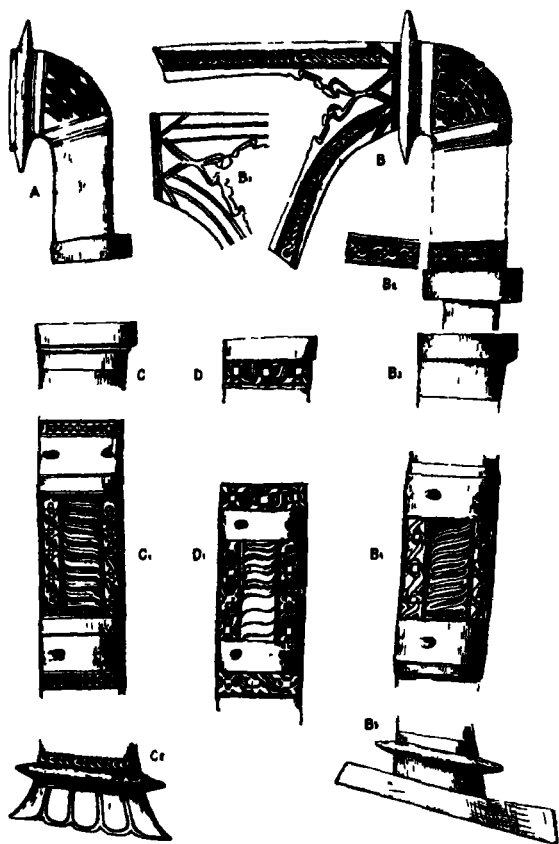


Fig 85 Sword hilts and sheaths from Taripa and Tentena A, wooden hilt, Taripa No. 2527. B, Taripa, Ondae, No 2434. C, Tentena, No. 2435. D, *id.* No. 2585

some, the middle field is occupied by a longitudinal wire motive (Fig. 83 B; Fig. 84 A, C, E₁, and F₁).

The side fields generally have longitudinal patterns. They are often occupied by rhombic figures, occasionally filled with a checkered pattern (Fig. 83 A, D, F, H; Fig. 84 D), or by a pattern of cross flowers combined with waves

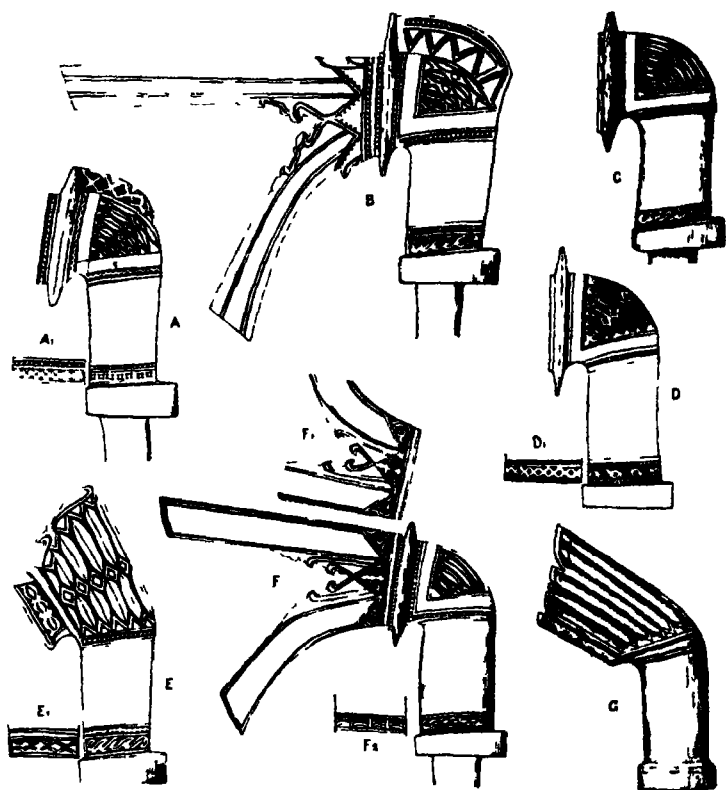


Fig 86 -- Sword hilts from Koelaw. A C D are made of wood, the rest of horn

(Fig. 84 C and F, Fig 85 B, C, D.)¹ Fig 84 E₁ shows a sheath in which transversal lines divide the side fields into 5 smaller fields, each carved with a cross flower. The side fields of the Kantewoe sheaths shown in Fig. 84 A and G, are carved with a range of high arches, a pattern I have noticed also in other weapons from Central Celebes. The

¹ Possibly the ornament in Fig 83 E is a simplified pattern of this kind

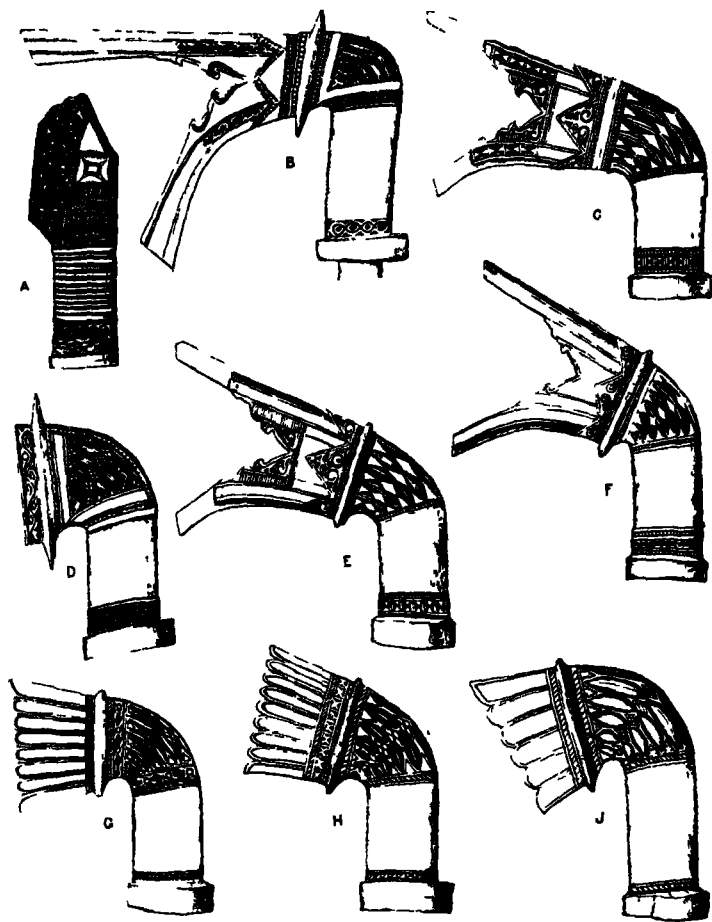


Fig 87 Sword hilts from Kantewoe except A which is a Pada hilt, used at Kantewoe

right field of the sheath in Fig. 83 H is simply adorned with a row of small double horizontal lines. At the bottom of the sheath, just above the foot there may be an ornamental band of hatchings between two transversal lines (Fig. 83

H₁), a zigzag ornament (Fig. 84 F₁), a wire ornament (Fig. 84 C₁ and G₁), or an ornament composed of recumbent 8:s (Fig. 84 E₁).

Certainly the patterns and motives on my own material of sheaths are not the only ones used for these objects. MEYER and RICHTER for instance, illustrate five specimens from E. Central Celebes, acquired by the SARASINS, with some patterns not found on mine. In the Leiden Museum there is a large collection of swords with sheaths of the type in question. In the museum Catalogue, Vol. XIX, Pl. VII, three swords with sheaths are illustrated, two of which have an ornament of conventionalized feathers. A unique feature in one of these sheaths is the absence of ornaments on the raised field with perforations for suspension. The other sheath (Nr. 1232/42) is closely similar to the specimen illustrated in Fig. 85 D₁.

Unfortunately I had no opportunity of examining the sheaths from Central Celebes in the European museums which would have been necessary to have a full idea of the geographical distribution of ornaments and motives.

There is a great variety in shape of the hilts of the swords. Close to the blade there is a small moulding serving as a guard. Just above the guard there is a carved band of various designs (Figs. 85—88). The grip is invariably altogether smooth without ornaments. A second carved band, a little narrower and simpler than the one at the bottom of the hilt, borders the top of the grip. The knee generally is occupied by a more or less triangular field (Fig. 85 A, B; Fig. 86 A—D, Fig. 87 B—J), carved with equidistant parallel curves along which a pattern of pointed ovals and diamonds are found. A comparison with ornaments of foot-pieces as well as on certain hilts, makes it likely that the pattern in question is a highly conventionalized feather motive. A hilt carved with that motive only, is shown in Fig. 86 G. At the bottom of the long feathers we notice a range of small triangles, presumably also representing feathers.

In most hilts of this kind small triangles are also found between the tops of the long feathers as shown for instance in Fig. 86 F. The original feather pattern was presumably later on varied and changed. In Fig. 90 all ornaments of

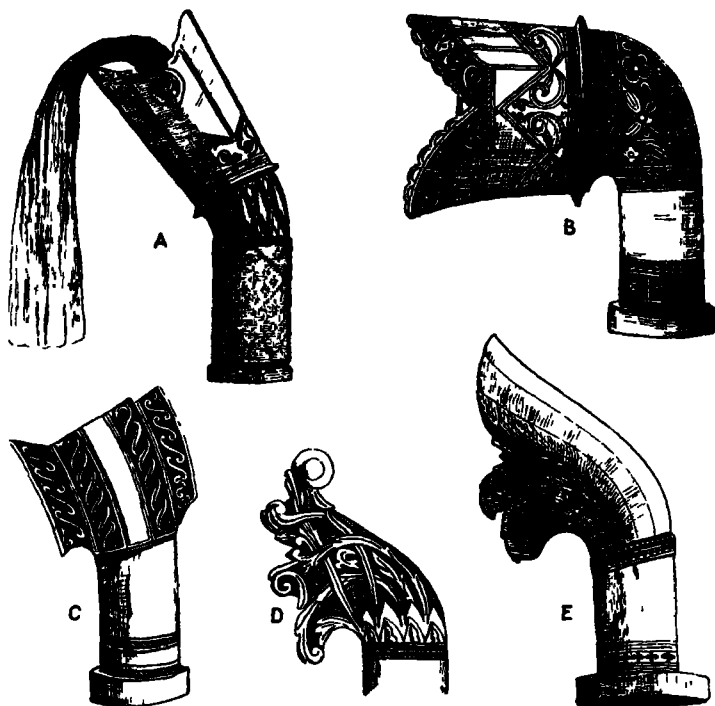


Fig 88 Sword hilts after KRUT

13

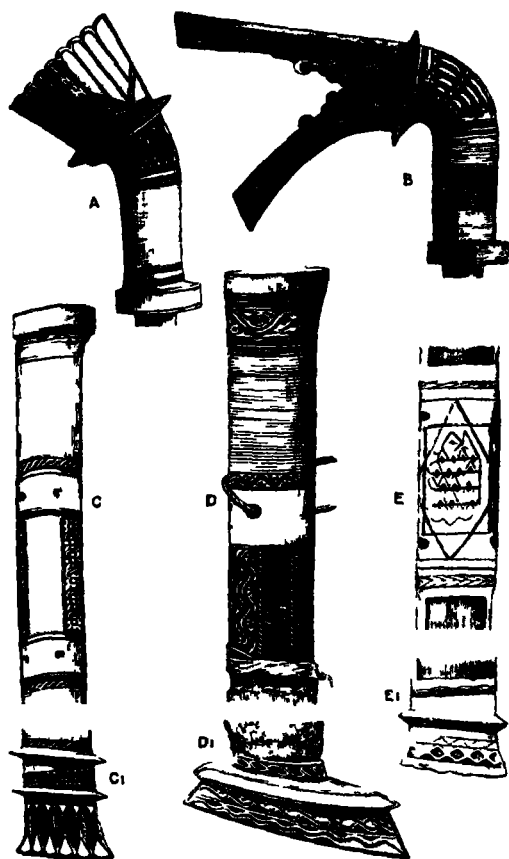
this kind are ranged so as to show the gradual changes in the pattern.

The knee is in some hilts adorned with a crest, in the Bare-e language called *lenda*, cock's-comb (Fig. 86 A, B). Its ornaments vary a good deal as seen in the illustrations of the two Koelawi hilts as well as the Poso Toradja hilt represented by KRUT (Fig. 88 C). Around the top of the knee

there is a high and narrow moulding bordered by a narrow simply ornamented band.

The top of the hilt, often a separate piece, is adorned with a conventionalized feather pattern (Fig. 87 G, H, J), or it is two-cleft (Fig. 85 B; Fig. 86 B and F; Fig. 87 B, C, E, F). The former type the SARASINS suggest to be characteristic of the Lage district, the latter of the Pebato district. There is not much variety in the plume ornament of the hilts, as seen in the illustrations. The proximal end of the top piece may be adorned with a narrow band carved with a simple pattern (Fig. 87 G, J), or a broad band of more elaborate designs: a range of cross flowers with hatchings on either side (Fig. 87 H). The plume of the SARASIN sword from Lage has a big triangle in the middle, flanked by two half triangles, a pattern always used for the top piece of two-cleft hilts (Fig. 85 B; Fig. 86 B and F, Fig. 87 B, C, E, F). Often these triangles are filled up with ornamental curves (Fig. 86 F, Fig. 87 C, E, F), but they may also be left plain as in the Koelawi sword shown in Fig. 86 B, in the Kantewoe sword in Fig. 87 B, and the Lage sword in Fig. 89 A. I am not positive about these triangles commonly being plain in the Poso Toradja swords, but as a matter of fact the SARASIN Pebato sword as well as my Ondae sword (Fig. 85 B) lack ornaments filling up these triangles. KRUYT, however, represents some hilts (Fig. 88 A, B) of slightly different type in which the triangles are decorated similarly to my Kantewoe and Koelawi specimens.

A top piece of the two-cleft type may simply be adorned with a couple of parallel longitudinal lines, and in the angle with a heart or V shaped ornament (Fig. 86 B; Fig. 87 F). Often the fields between the parallel lines are filled up with ornaments. The fields at the bottom of the angle are hatched in the hilts shown in Fig. 87 C and E, with addition of an ornament similar to the one found in the interior of the big triangles at the bottom of the separate part of the hilt.



After SARANIN 14

Fig 89. Sword hilts and sheaths. A sword hilt C its sheath To Lago B sword hilt I its sheath To Pcbato D sheath of the sword of a headman southern shore of Lake Poso

The hatched fields of the hilt in Fig 87 C are flanked by a field carved with hour glass shaped figures

Between the parallel longitudinal lines on the legs, there is often a wire ornament (Fig 85 B), or a range of irregular cross flowers (Fig 87 B) Some hilts with a two-

cleft top are in one piece, especially is this the case of specimens made of horn (Fig. 87 C, E, F). Wooden hilts of this type mostly, if not always are made in two pieces, the two-cleft top being fastened to the bottom piece by means of a peg fitting in a hole in the hilt (Fig. 85 A; Fig. 86 A—D, F; Fig. 87 D). On certain occasions a big tassel made of women's hair, is substituted for the two-cleft part of the hilt.

GRUBAUER makes a mistake when suggesting a tassel to be used instead of a top piece that is lost. The SARASINS in 1905 record both kinds of top pieces, and they say the natives use sometimes one, and at other times another according to their desire.

Besides the two types of hilts described above, there are several other hilts which may be considered as modifications of these two types. Such variants are for instance the two hilts from Koelawi shown in Fig. 86 F and G, as well as the Poso Toradja hilts in Fig. 88.

The hilt shown in Fig. 86 G might possibly originate from the type illustrated in Fig. 82 F, and the hilt in Fig. 86 E, be a still more advanced stage of this type. From the type in Fig. 86 G, but along another line, KRUYT's hilt in Fig. 88 A may have developed. From this the step to a two-cleft hilt is not great. From the type shown in Fig. 86 G, the type in Fig. 87 G, H, and J may also have developed, but for the present I cannot produce any intermediate forms to confirm my suggestion. The hypothetical evolution of the hilt types I have tried to illustrate in the diagram shown in Fig. 90.

Certain authors hold the opinion that the two-cleft hilt is meant to represent a crocodile's head. Be this as it may, in Central Celebes there is a hilt type which with good reasons can claim to portray the head of a reptile. In Fig. 91, five hilts of this type are illustrated. Whether the model really was a crocodile, may be questioned. There is also the possibility of a Naga head, a motive frequently met with in the Hindoo culture. MEYER and RICHTER are not positive

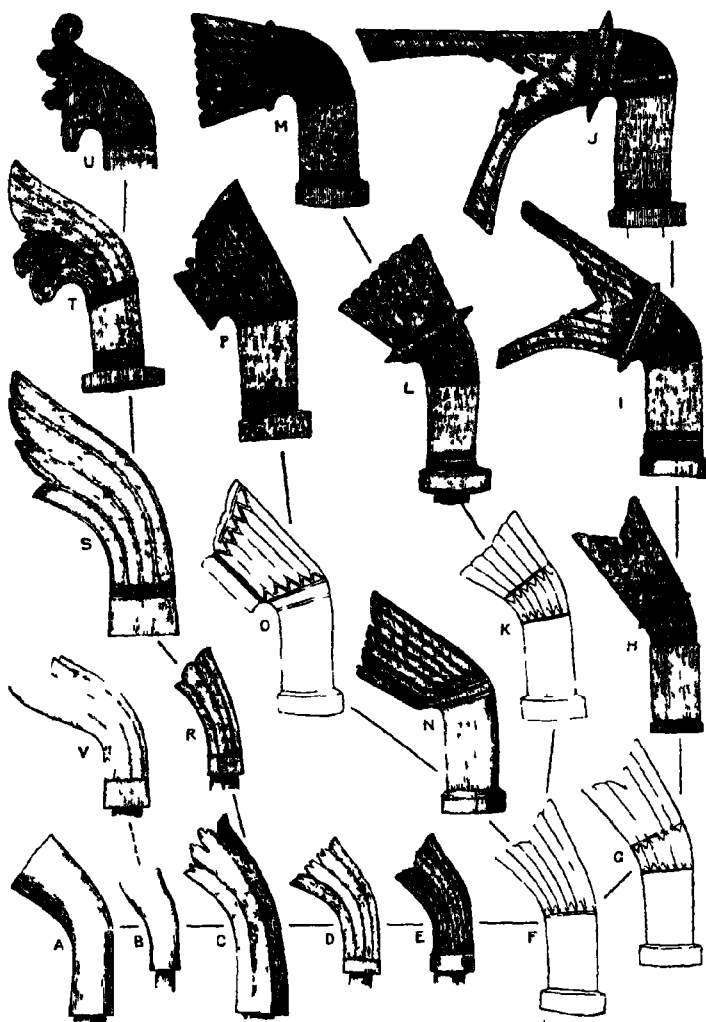


Fig 90 Diagram showing the hypothetical evolution of the hilt types

about this head being that of a crocodile. They call it "Kopf eines Krokodils oder einer Eidechse." Nor are the SARASINS so. On p. 268 of their "Reisen in Celebes" they write as follows: "Die schönsten sind diejenigen Griffe, welche einen beschuppten Drachen- oder Krokodilkopf mit kräftigen Zähnen darstellen; die Augen sind dann durch eingesetzte, rot oder blau gefärbte Früchte gebildet. Solche Griffe sahen wir hauptsächlich von Häuptlingen südwärts des Poso-See's getragen." On p. 269 they continue: "Das Krokodilmotiv des Griffes kann dann immer mehr zurücktreten, wobei Schuppen und Augen nicht mehr, die Zähne nur noch durch Kerben um eine Höhlung herum angedeutet werden."

The two facts that these hilts seem to be chiefly recorded from Toradja tribes living south of Lake Poso, who were once dependants of Loewoe, and that the swords belonged to great people are indicative of a foreign origin. In all probability they came from Loewoe, which once was ruled by Majapahit and was to a certain degree influenced by the Hindoo-Javanese culture. Thus it seems rather likely that the model of the hilt was a Naga head, all the more since this motive is used by the Toradja in E. Central Celebes.

Although closely similar, the hilts differ in details, a fact already pointed out by the SARASINS. In some hilts there is a jagged crest on top of the head as well as at the bottom of the lower jaw (Fig. 91 A, B, C), other hilts have no such crests (Fig. 91 D, E). The scales are of different size. Those of the hilt shown in Fig. 91 A are big, and strange to say they face the snout instead of the neck. Possibly the hilt was carved by a native who tried to make a copy without being familiar with the motive. There is the same mistake made in the hilt illustrated in Fig. 91 F. As a rule the scales are small; occasionally they do not cover the whole head (Fig. 91 B) or they are altogether omitted (Fig. 91 D).

In most hilts the animal's neck, i. e. the grip, is plain. The grip, however, of the hilt shown in Fig. 91 A, is carved

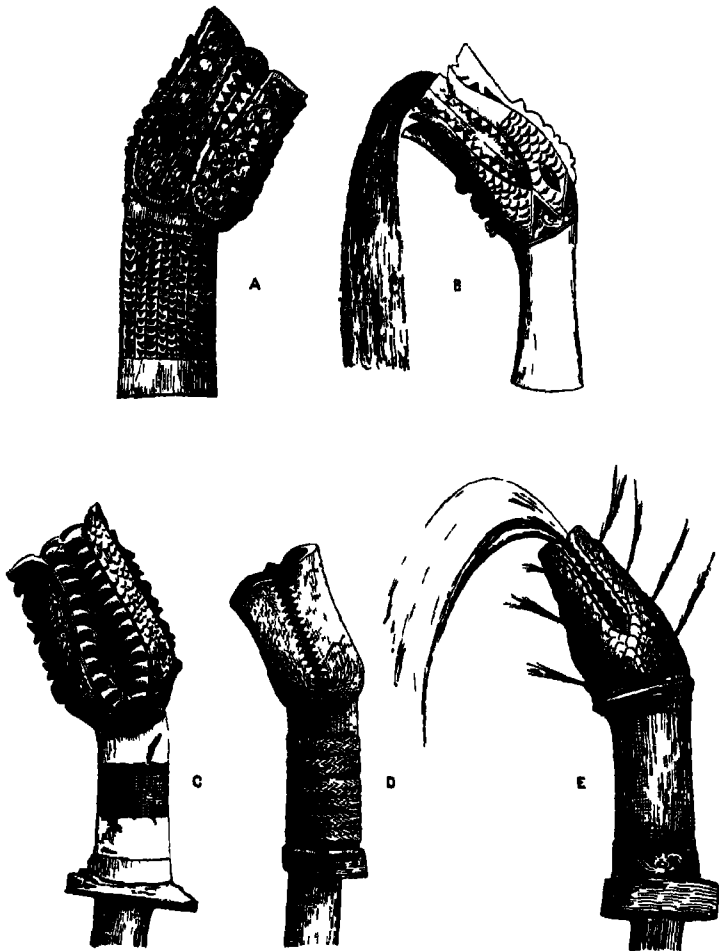


Fig. 91 - Sword hilts, possibly representing a crocodile or a Naga head
 A, from Poso (Dresden Mus. No. 12614) B from Poso, after ADRIANI and
 KRUYT, C, D from the districts south of Lake Poso, after MEYER and RICH-
 TER, E, from the Toradja Leiden Mus. No. 1232/42

with ranges of scales. The specimen represented in Fig. 91 B, has at the bottom of the head a big triangle and two half triangles of the same kind as found on the hilts of the two-cleft type. Similarly to those the triangles are filled with a scroll pattern.

Besides the above described types, we occasionally meet with hilts used for the blades of the same shape as the *penai* but which did not originate with the North Toradja. Such a hilt is shown in Fig. 87 A. It was acquired in Kante-woe, but its shape as well as its ornaments differ widely from the type commonly met with here. The natives said it was not made in their district. Probably it is a Pada hilt, i. e. it originates from a district inhabited by a Saadang Toradja tribe.

In the Leiden Catalogue, Vol. XIX, Pl. VII, a sword Nr. 804 237 is illustrated which is stated to originate from the Toradja. It represents a type, the shape and designs of which are very different to nearly all North Toradja swords. In all probability it is a Saadang Toradja weapon.

From E. Central Celebes a sword of strange appearance called *kobiti*, is recorded. Its blade was made of bamboo, its hilt, of buffalo horn. As seen in Fig. 92, the hilt type is very different from that of all other hilts from Central Celebes. The style seems to be foreign to the North Toradja culture, and the same is the case with part of the designs with which it is adorned.

KRUYT is the first author to mention the bamboo swords ("De Bare'e-Sprekende Toradja's," Vol. I, p. 291), and v. NOUHVYs draws our attention to their strange hilts, and supplies an illustration in the Annual Report of the Prins Hendrik Museum of Rotterdam, 1921. Of the two specimens which were acquired by the missionary SCHUYT in a decayed native temple v. NOUHVYs writes the following: "Twee hoornen zwaardgrepen van ongemeenen en antieken vorm uit Celebes, 25268 69. Deze grepen, die in belijning sterk doen denken aan bepaalde vormen uit de

metaaltechniek, zijn in de literatuur onbekend. Zij werden, aan bamboe zwaarden bevestigd, gehanteerd door de priesteressen in het geestenhuis. Dat inderdaad ook gegoten metalen zwaardgrepen op Celebes werden gebruikt, bewijst een exemplaar in dit museum aanwezig (No 20145).

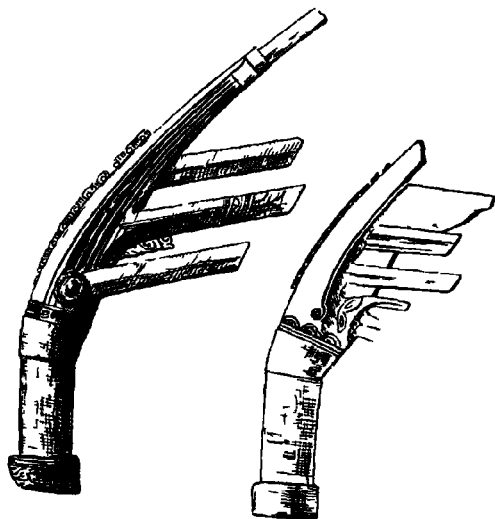


Fig. 92. Sword hilts of horn for bamboo swords / *kobiti* from the Poso Toraja. Prins Hendrik Museum Rotterdam Nos. 32.65-32.69.

A sword used for certain sacerdotal performances like the *kobiti*, I saw in the temple on the Lindoe Island. According to KRUYT a *kobiti*, after having been used was stuck in the roof of the temple. The same was the case with the sword in the Lindoe temple. The blade as well as the hilt were of a type that I have not seen in any other place in Central Celebes, but which is common, or rather was so, in North Celebes, where the natives call it *tampelan*. Variants of this type are found all round the Celebes Sea. It cannot



After MEYER and
RICHTER 18

Fig 93 - Wooden
shield, decorated
with tufts of hair,
bone fragments and
small shells From To
Pebato at Mapane

be doubted that the Lindoe sword originally was acquired from North Celebes.

Of other offensive weapons, daggers or *keris* are occasionally met with in the North Toradja districts, chiefly among the Mohammedanized tribes of the coasts. They get them ready-made from the Bugi, according to what ADRIANI has communicated to MEYER and RICHTER. These authors on p. 71 quote Dr. ADRIANI: "De Mohammedaansche strandbewoners hebben de kris van de Boegineezen overgenomen en noemen haar *keri* of *gajangi* (Boeg. *kiri* en *gadjang*). Zij koopen ze kant en klaar van hen en snijden er nooit zelf de handvatten voor."

The SARASINS, however, acquired a *keris* with a human effigy handle which was reported to be a Toradja work. MEYER and RICHTER state as follows: "Handgriff Toradja-Arbeit, ebenso die Scheide, letztere ist Kopie nach buginesischen Mustern, Klinge buginesisch (nach Angabe)."

A proper *keris* I never saw in the interior of Central Celebes but in Koelawi a couple of small daggers were acquired which in all probability are an import from the coast. At least this is the case of the blade and the hilt, but the sheath may be made in Koelawi (Fig. 83 G, G₁, G₂). They look like an attempt at copying a certain model with which the carver was not familiar. The simple designs ornatng the strangely shaped foot piece as well as the top of the scabbard do not seem to be Bugi. It may be that they are of Koelawian origin.

Of defensive weapons, there is a wooden shield. It is never adorned with carvings to my knowledge. As a rule it is decorated with tufts of hair, and inlaid with bone fragments and small shells to form various patterns (Fig. 93).

Helmets are plaited of rattan fibres and the front is adorned with two horns of brass sheet. In the southern part of Central Celebes the helmets have the shape of a head ring with brass sheet horns (Fig. 94). Between the horns



After SARABIN. 13.

Fig 94 — Helmet plaited of rattan fibres, adorned with two horns of brass sheet and a wooden human head Manangaloe

there is a small slab of wood, the top of which has been carved with a human head. As will be seen from the illustration, the carving is of inferior execution.

b. ORNAMENTS CARVED OR SCRATCHED ON BAMBOO

Bamboo is abundant in Central Celebes and is used for numerous purposes. Bamboo objects are often ornamented with scratched patterns, seldom with carvings. Not all kinds of bamboo utensils are subject to ornamentation. The blow-pipes of the North Toradja for instance, are always plain. The same is the case with the bamboo bellows. But

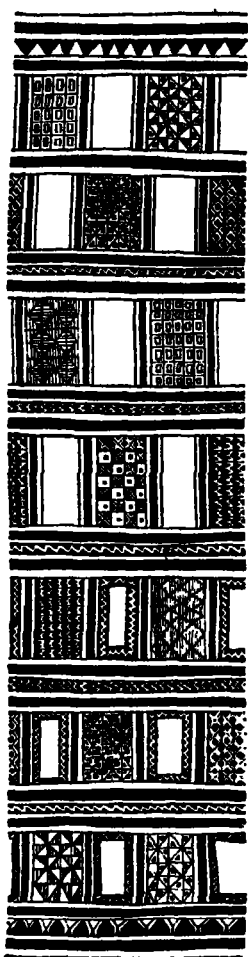


Fig 95 - Patterns on a walking-stick of bamboo, bought in Koelawi from a Tole man

walking-sticks, lime- and tobacco-boxes, and certain musical instruments are generally adorned with various scratched designs.

A common method of ornamenting a bamboo object is to make a number of single or double circles round the bamboo cylinder and scorch them with a hot iron so as to make them black. This shows in most of the figures 95--104. In this way we get a range of alternately broad and narrow ring fields. The latter are mostly filled up with single or double rows of bevel-sunk triangles (Fig. 95), occasionally with other designs (Figs. 99 and 101). The broad fields as a rule are subject to a subdivision by means of 4 longitudinal double lines, scorched in the same manner as the transversal ones, as will be seen in most of the illustrations. Now and then the longitudinal lines are omitted, as shown in Figs. 103, 102 B, 96 A and C, the former a walking stick in which only two broad fields are decorated.

When a broad ring field is subdivided by longitudinal lines into four rectangular fields, an ornamented field generally alternates with a plain field. (Fig. 100 A- -D, J). Some plain fields may have a frame of close hatchings (Fig. 97 A), or a zigzag line brought

about by means of two rows of bevel-sunk triangles (Fig. 95 at the bottom). A frame of a single row of these cuts may

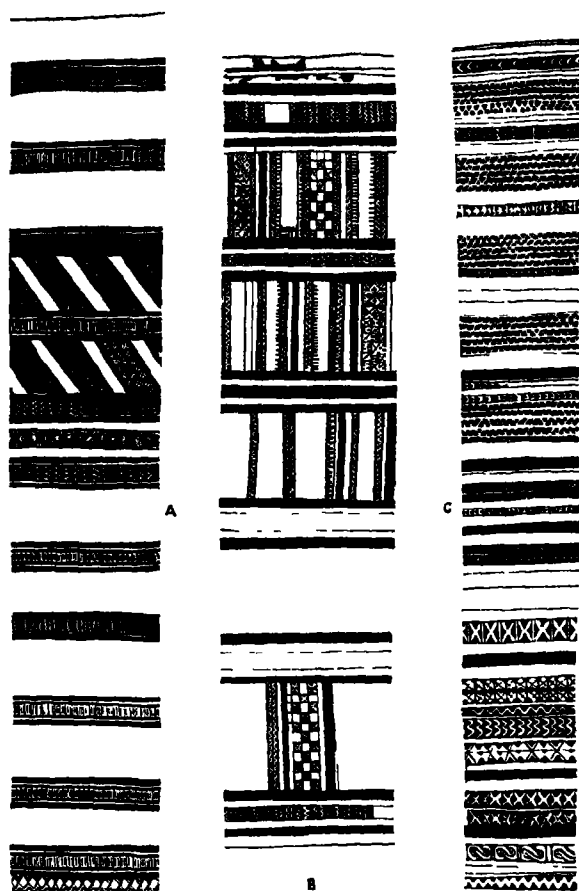


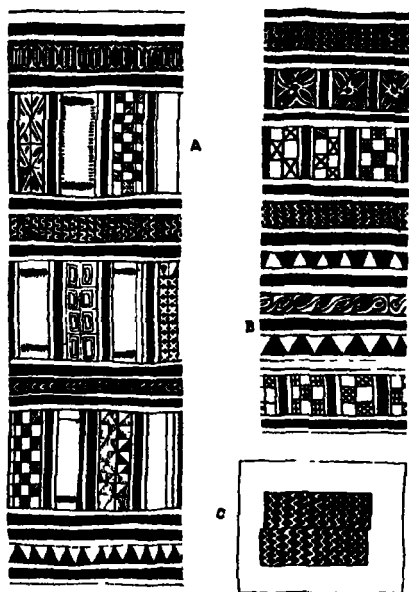
Fig 96 Patterns on walking-sticks of bamboo A, from Onoe Tole district, G M 269506 B, from Poradea, No 1951 C, *id*, G M 269512

also be met with (Fig. 98 H) The rest of the long fields are generally decorated with diaper patterns with hatchings, a cross, or a dot on each diamond.

A flute and a lime box from Koelawi have no scorched lines. Some broad rings are decorated with dots (Fig. 102 B),

others with triangles, scorched black (Fig. 98 B). Either every other triangle is black, or black triangles are separated by means of a couple of lines. This type of ornaments I have not met with in any other place in Central Celebes.

In Ondae, in the eastern part of Central Celebes four bamboo flutes were collected (Fig. 103). The broad ring



1: 3.

Fig. 97. — A, B, walking-sticks A, from Onoe, Tole district, B, from Kantewoe, C, pattern on a bamboo vessel (*pidi*) for keeping palm wine, No. 1899 a

fields are nicely decorated either with diaper patterns or with high narrow triangles.

The bamboo instrument called *rere* and shaped like a big tuning-fork, seems all over Central Celebes to be adorned with some simple patterns of longitudinal grooves all around the instrument just above the handle (Figs. 105 and 106). This grooved field is bordered simply by lines or by a band

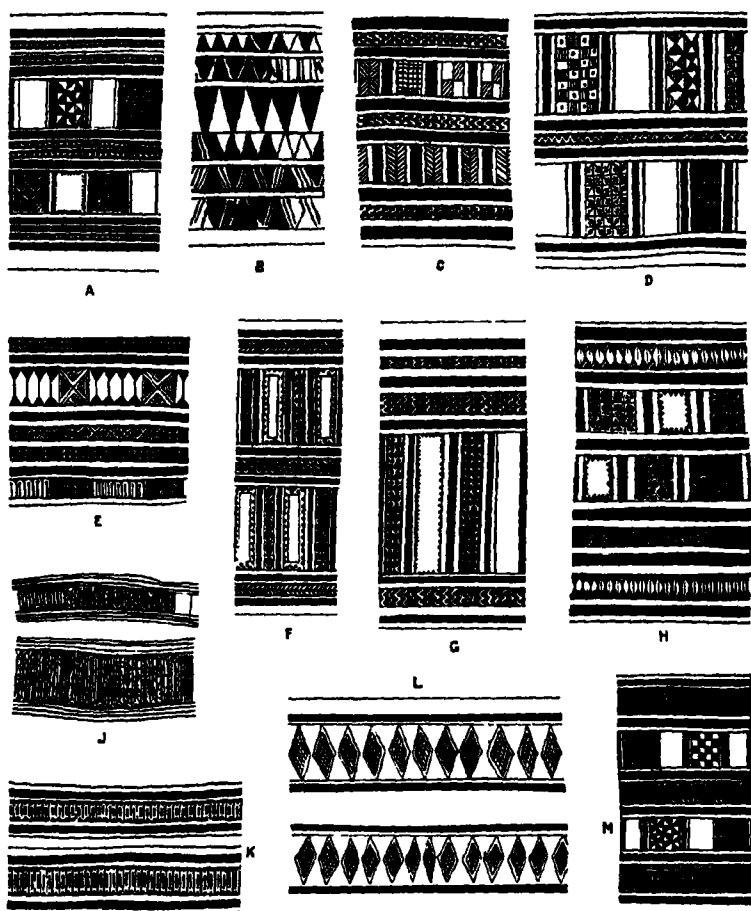


Fig 98 Patterns on bamboo objects Koelawi

13

in which single or double zigzag lines are scratched (Fig 105). Occasionally a *rere* may be more elaborately ornamented as shown in Fig 106

A characteristic feature in ornaments on bamboo objects is their being straight-lined, which is rather natural

considering the nature of the material to which they are applied. Bamboo objects adorned with designs based on curves, are so scarce in Central Celebes that it would seem that they are imported from the coast districts, the culture of which has been much influenced by the Bugi, or they are made by persons who have been subject to foreign influence. Some simple cross flower ornaments may make an exception.

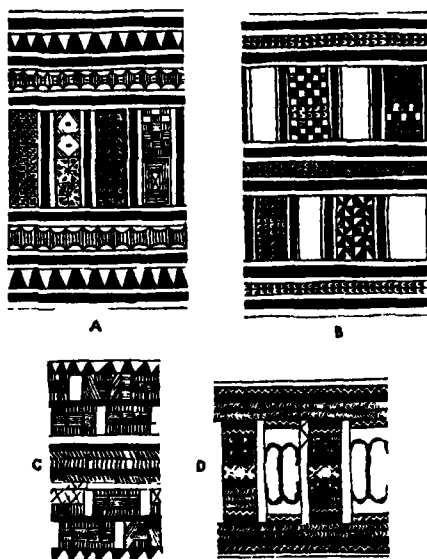


Fig. 99 Patterns on bamboo objects A, C, from Towoeloe, Tobakoe district, B, from Siwongi, *id.*, D, from Lindoe

Real curve designs are found in Figs 97 B, 100 G, 101, 102 A, and 106. Of these the line box in Fig. 100 G and the *rere* in Fig. 106 should be left out of consideration since the motive is thoroughly native, i. e. the buffalo's head. The line box illustrated in Fig. 101 was according to the natives an import from the coast. From my own experience I know that a native of Koclawi would hardly be able to make such a box as the one in question.

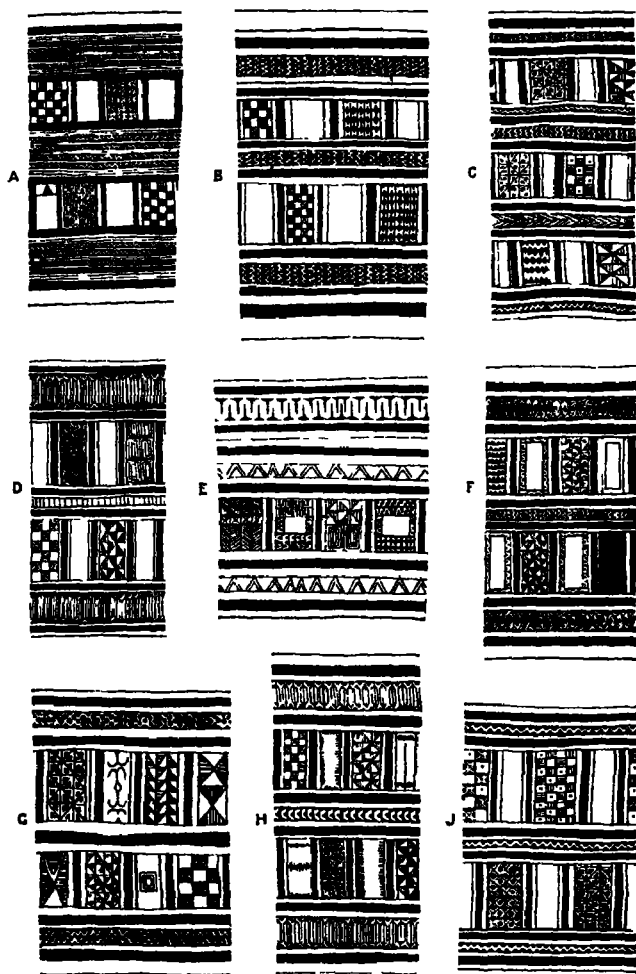
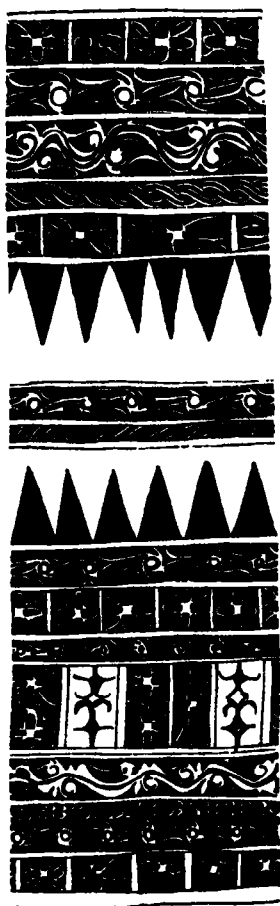
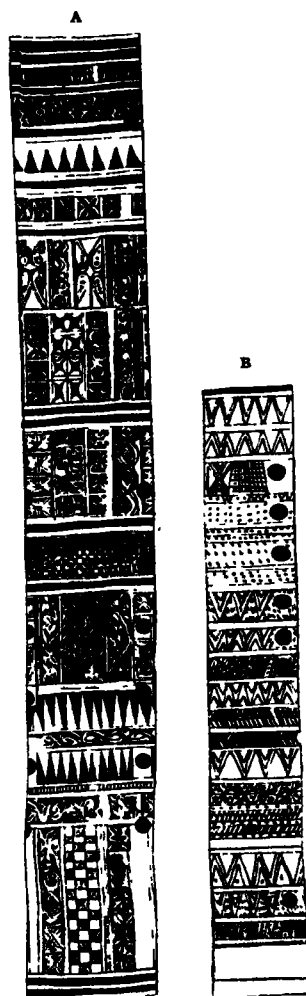


Fig. 100 — Patterns on bamboo objects from Pipikoro.



1' 3.

Fig 101 - Bamboo lime box from
Koelawi Presumably an import



1' 4.

Fig 102. - Bamboo flutes.
Koelawi.

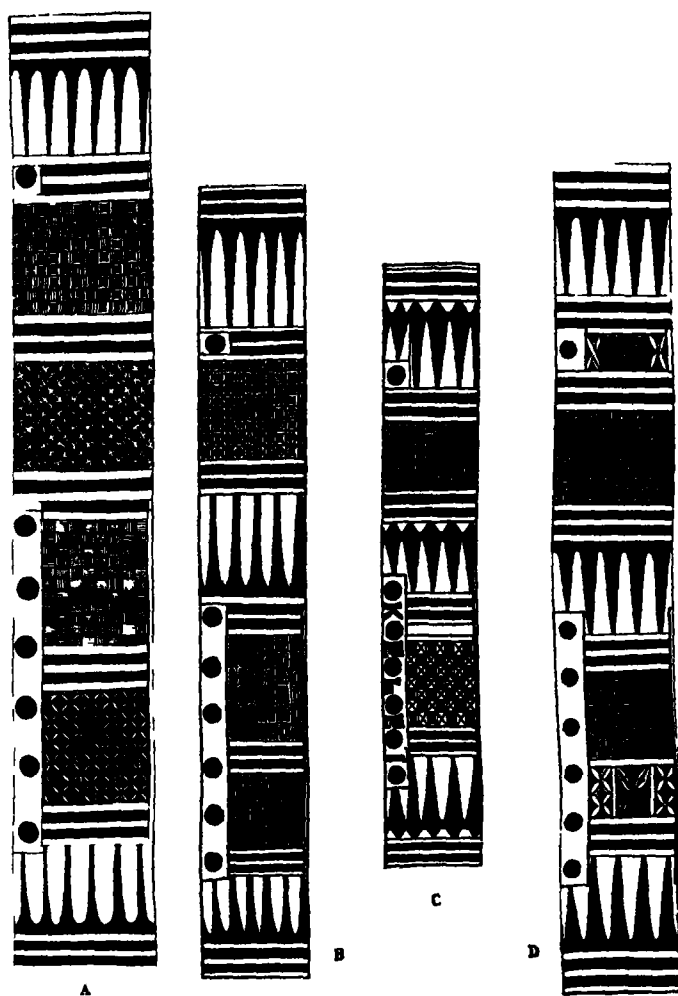


Fig 103 — Bamboo flutes from Kelei Ondae

The ornaments of the transverse flute shown in Fig. 102 A, are more difficult to explain. The flute belongs to the Colonial Institute of Amsterdam. The Catalogue states as follows: "91/45 Bamboe dwarsfluit (Tawali). Afkomstig Koelawi-streek, aankoop H. Loois 1920. De fluit is versierd met echt Toradja'sch ornament in vakken ingebrand, kruisbloemen, spiralen, driehoeksfiguren enz. Door een Koelawischen jongen vervaardigd."



Fig 104 Tobacco boxes of bamboo

12.

When the Catalogue says that the ornaments are genuine Toradja patterns this may refer to the Saadang Toradja, which were the first natives in Celebes known under the name of Toradja. A comparison with the ornaments used by the North Toradja for bamboo flutes shows that they differ widely from those.

The missionary in Koelawi, Mr Loois, bought the instrument from a native boy, but this child no doubt was a school boy since, written with a pencil in capital letters, we read on the flute SEROELING. Evidently the boy had been

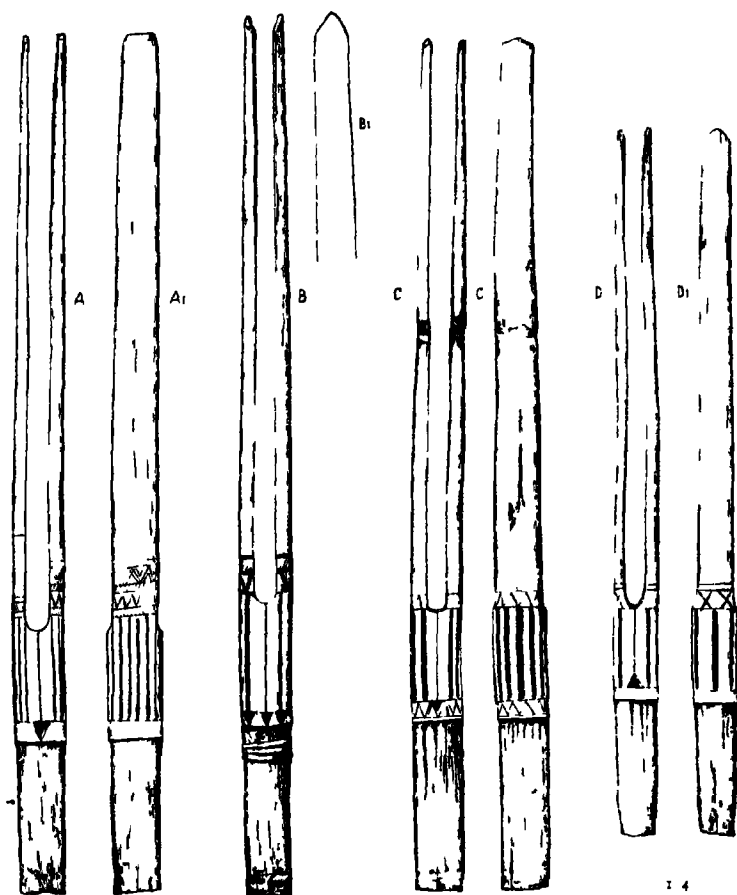
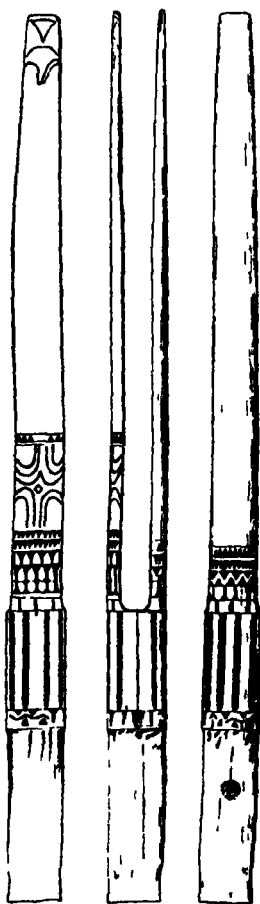


Fig 105. *Here* bamboo instrument A Koelawi No 1030 B Col Inst Amsterdam No 9146 C Koelawi, G. M. 260339 D Koelawi No 1034

influenced by his teacher, a native of Minahassa in North Celebes, or he would not have used a foreign word for flute, which in his own language is *tau ali*. Where he got to know the foreign patterns with which he decorated his flute I cannot tell. Conceivably he was inspired by his teacher



14

Fig 106 *Rere*, bamboo instrument. Collected in Koelawi but in all probability from the districts south east of Koelawi judging by its ornaments and the odd stop through the handle

No 1086

The patterns in several points correspond to those of the tribes of the coast which have been strongly influenced by the Bugi as well as by the Mohammedan cultures.

As to the patterns of the walking stick illustrated in Fig. 97 B, the three cross flowers as well as the wire ornament are rather conspicuous on a bamboo object. On wooden sheaths and on doors, several variants of the cross flower motive are commonly used. On the sheaths the wire ornament also is frequently employed. The stick in question originates from Pipikoro, where both motives are often met with. It would thus seem as if the native who decorated the stick had made an attempt at transferring to bamboo some motives usually carved on wood.

Common as scratched patterns are, reliefs and bevel cuts are seldom seen on bamboo objects in the North Toradja districts, but occasionally you may come across an ornament in partial relief. In Kantewoe I acquired for my collection a salt box made from a joint of thick-walled bamboo (Fig 107) with a double, highly conventionalized buffalo head on either side of the box. The native, after tracing the outline of the design upon the hard yellow surface of the bamboo, had pared

down the background so as to raise the ornament above it. I do not know if such carvings are found outside of Pipikoro.

All over Central Celebes the natives use long, stout bamboo cylinders to fetch water from the shallow brooks and streams. In Koelawi and Pipikoro I never saw a water cylinder adorned with ornaments, but in Bada it was customary to scrape numerous longitudinal waved bands all around the cylinder, occasionally interrupted by transverse rings. I have not seen

this method of ornamenting a utensil made of bamboo in any other place in Central Celebes, but on Peling, off the east coast of E. Celebes, I noticed the same technique.



Fig 107. - Ornaments on a salt box of bamboo with a highly conventionalised buffalo head on either side of the box Kantewoe, No 2096

c. PATTERNS CARVED OR SCRATCHED ON GOURD

In Central Celebes gourds are used for boxes as well as for vessels to keep palm wine, salt, or lime for the betel chewing, but only the latter are adorned with scratched ornaments. They are common in many districts but it is not certain that they are manufactured at the place where they are used. In Koelawi for instance, I bought three fine specimens, but none of these were made in Koelawi. They were traded from Bada, where the natives know how to make finely ornamented boxes which they sell in Koelawi, Pipikoro, and other mountain districts to the north of Bada. Presumably some of the nice gourd boxes of the Poso Toradja are not made by these natives themselves. It would require a much vaster material than the one at my disposal, the

provenience of which was positively known, to make a study of the geographical distribution of the types and ornaments of these gourd line boxes. I have but three specimens from Bada, mentioned above. MEYER and RICHTER illustrate a specimen acquired by the SARASINS in Mapane,

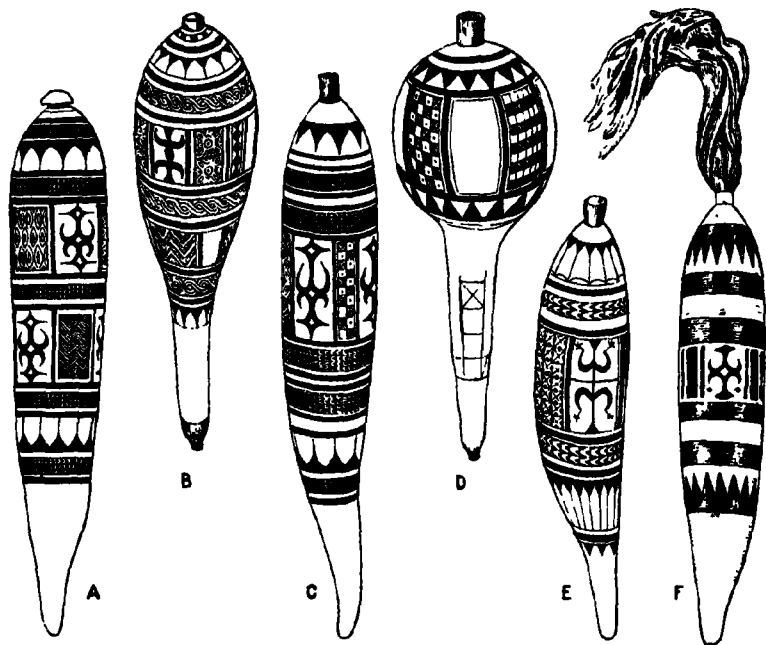


Fig. 108. Gourd line boxes. A, Mapane, after SARASIN. B-D bought in Koelawi, but made in Bada, E Poso Toradja, after ADRIANI and KRUTY, F, Bada, with tinsel mounting, after SARASIN.

ADRIANI and KRUTY represent a box, the provenience is not stated, but in all probability it originates from the Poso Toradja. GRUBAUER illustrates several such boxes, but in such a small scale that no details of their ornaments can be observed. The locality given, is merely Central Celebes. Thus this illustration is of small value.

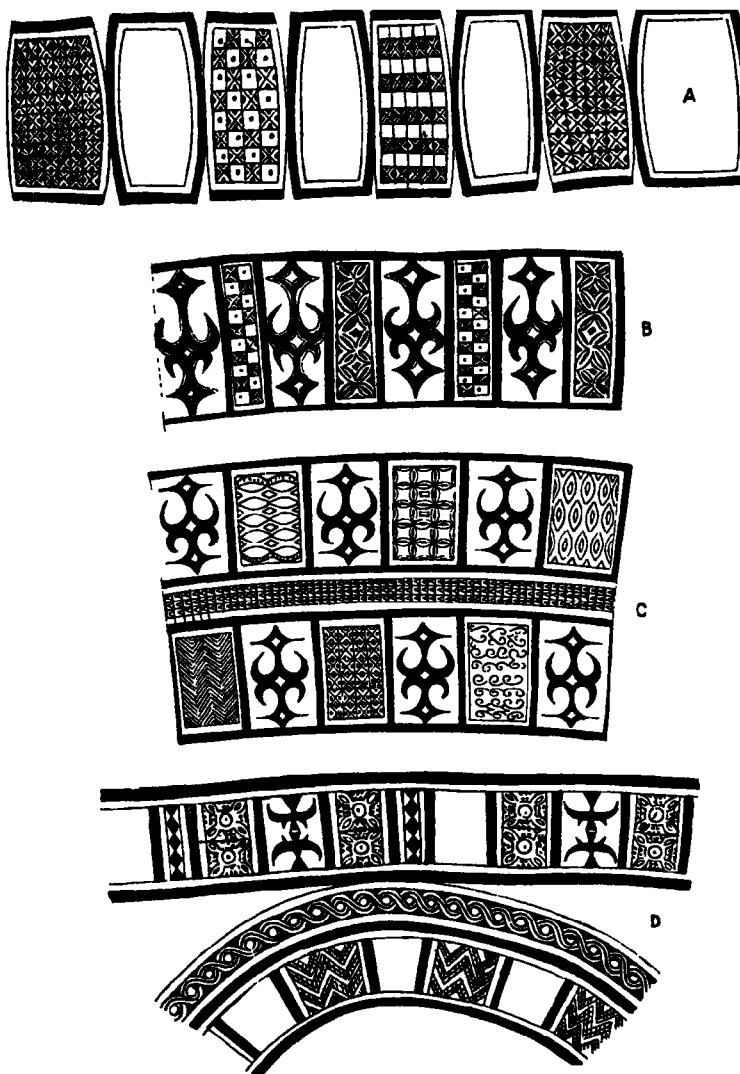


Fig 109 — Patterns on the gourd lime-boxes in fig 108 A = 108 D,
B = 108 C, C = 108 A, D = 108 B.

The patterns used in ornamenting the lime boxes of gourd are closely similar to those of bamboo boxes in Koe-lawi and Pipikoro. By means of transversal black rings, the cucumber or pear shaped gourd is divided into a number of narrow ring fields alternating with broad ones. The largest field is constantly found round the thicker part of the gourd. This field and occasionally a second broad field, is subdivided in smaller fields by black longitudinal lines. On the top as well as at the bottom there is an edging of black triangles which are more or less broad and have a long apex as shown in Fig. 108 A and C. In Fig. 108 B two of the sides of the triangles are slightly curved.

Similarly to the bamboo boxes, the narrow fields are filled up with rows of bevel-sunk triangles (Fig. 108 A, C). The gourd in Fig. 108 B has a fine wire ornament in three narrow fields. The broad ring fields are generally subdivided into four or eight smaller fields. In the box illustrated in Fig. 108 B, 109 D, the broad top field is divided in ten, the lower broad field into six small fields. In the box shown in Fig. 108 D, the eight subdivisions of the broad field are alternately plain, or filled with a diaper pattern. The diamonds have a small central dot, or they are subdivided by diagonals into four triangles filled with bevel-sunk triangles, or they are left plain (Fig. 109 A).

A common motive on gourd boxes seems to be one or two buffalo heads, highly conventionalized and scorched black with a hot iron, placed on two opposite fields (Fig. 108 B, E, F), or on every other field (Fig. 108 A, C). In the lime box shown in Fig. 109 B the fields with buffalo head ornaments are slightly broader than the interjacent fields. On two of the latter a range of four cross flowers are scratched. The rest have a diaper pattern. The diamonds have alternately a central dot and a simple cross flower. On the gourd shown in Fig. 108 B the subdivisions of the broad ring field are not symmetric, as will be seen in Fig. 109 D. The principle ornament of two opposite fields is a symmetrical

figure composed of two buffalo heads facing one another. These two fields are flanked by fields occupied by two cross flowers of strange appearance. Two of these fields are flanked by a broad plain field, the others, by a narrow field along the middle of which runs a band of rhombs.

The SARASIN's lime box from Mapane in Pebato, which is illustrated by MEYER and RICHTER (Fig. 108 A), corresponds in some points to the box shown in Fig 108 B and C, but it differs in certain respects from them. The wide part of the gourd is occupied by two broad fields separated by a narrow ring band. By means of black lines the broad ring fields are subdivided into six small fields, the ones of the upper field right above those of the lower field. In every other field there is a buffalo head, scorched black. Those of the upper row alternate with the heads of the lower row. The other fields are filled with a variety of ornaments, different on every field. Noteworthy seems the fact that in one field the design is a scroll work (compare Fig. 109 C). The interjacent fields of the upper row are also adorned with patterns chiefly built on curves.

As a rule, however, the small ornaments seem to be composed of straight lines.

d. CARVING ON COCONUT SHELL

Boxes made from the shell of small coconuts are occasionally used by the natives for keeping lime. They make rather a big perforation at one end, the one with the three germs, through which the box is filled. From a small aperture in the opposite end the lime is sprinkled out.

KRUYT records such lime boxes from the Toradja in general ("De Bare'e-Sprekende Toradja's," Vol. II, p. 213). I obtained a small specimen in Koelawi (Fig. 110 A) and a bigger one in Siwongi (Fig. 110 B).

These boxes are not adorned with scratched patterns. The rough surface of the shell has been smoothed and bands have been marked, running from the bottom to the top. In

the Koelawi box there are eight such fields, which have been given a coating of tinfoil. The Siwongi specimen has a smooth field round the big aperture. From this field 17 long narrow fields emanate, ending at the small aperture.

Coconut shells are used by the North Toradja for several domestic purposes. As a rule the natives do not bestow much care upon their ornamenting. In the Paloe Valley, where a

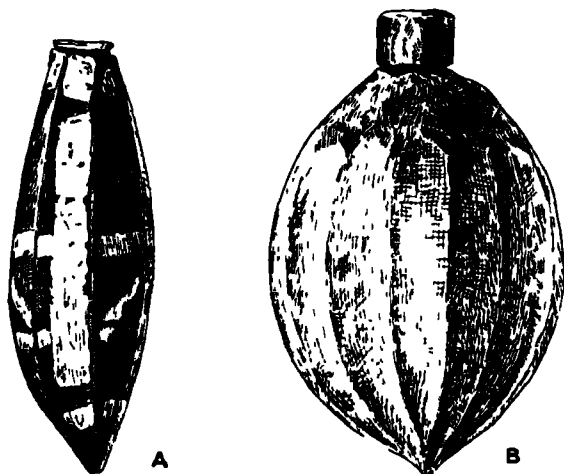


Fig 110 - Lime-boxes made of small coconuts A, from Koelawi, No 1022 B, from Siwongi, No. 2046, Tobakoe district

cluster of coconut shells, each with a lid, are used to fetch water in, I never observed a single attempt in ornamenting the shells. The same was the case of the pieces of coconut shell forming the bowl of ladles, and very nearly, of the coconut shell pieces used for the *logo* game (see Vol. IV, p. 222).

The coconut bowls used for drinking vessels etc are often neatly worked. The half of a coconut shell is thinned, and the inner as well as the outer surface smoothed. The rim may be even and plain, but it is often thinner than the rest of the bowl, with a jagged edge (Fig. 111 A). Different

patterns are shown in Fig III C, but no doubt there are many more, the whole of my material being but 30 specimens of which only two originate from the Poso Toradja. The Koro Toradja seem to make better bowls than the Paloe Toradja. Of 22 Koro Toradja bowls there is but a single plain speci-

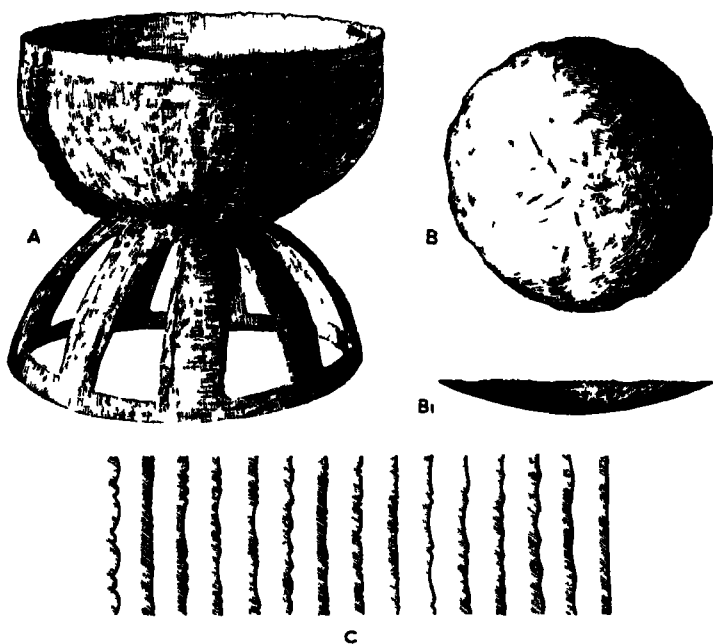


Fig III A coconut bowl used as a drinking vessel B coconut bowl used in washing gold C patterns used for the rim of drinking bowls

men. The corresponding numbers of Paloe Toradja bowls are respectively 15 and 8.

A coconut bowl may have a stand made from the half of a coconut shell. The stand of the single specimen of this kind that I saw in Koelaw was adorned with a number of narrow triangular perforations (Fig III A). The rim was jagged and wavy as shown in the figure.

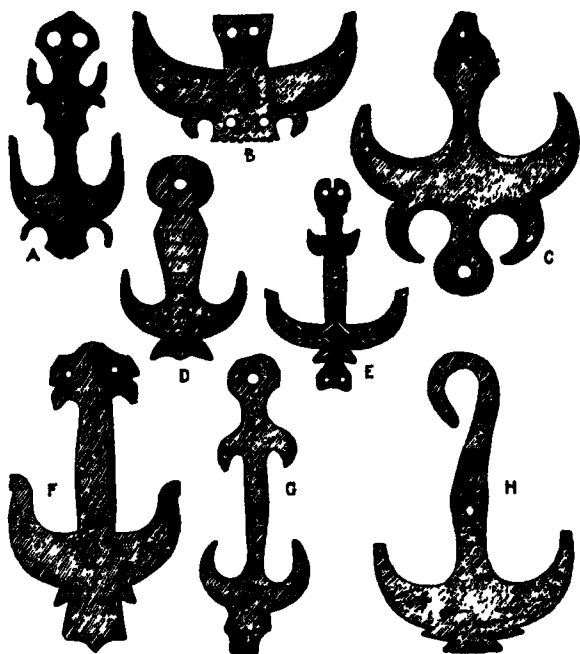


Fig 112 — Hooks and clasps of horn A, obtained in Kantewoe, but originating from the Saadang Toradja in Pada, B, C, E, clasps bought in Kantewoe but possibly from Pada, D, F --H, hooks from Kantewoe

In washing gold in the rivers, the natives at some places have shallow bowls made from coconut shell. The specimen illustrated in Fig. III B was acquired in Kantewoe. It is cut thin and smoothed. The rim which is not thinner than the rest of the bowl, is adorned with incisions. Into this bowl the natives pour out the gold from a washing pan.

e. PATTERNS CARVED IN RELIEF OR SCRATCHED ON HORN

As mentioned in the foregoing several wooden utensils used by the North Toradja may be made of horn as well. This is especially the case of the hilts, many of which are of

excellent execution. They have, however, already been treated together with wooden hilts.

Hooks are made either of wood or horn, but as a rule the latter are better worked, presumably owing to the nature of the material. In Fig. 112 some horn clasps and hooks are illustrated. Such hooks are recorded from several tribes, and possibly there are local types. The specimen shown in Fig. 112 A, I obtained in Kantewoe. Its patterns differ from the ones commonly met with in Kantewoe, and the native from whom it was acquired said it came from Pada, a district inhabited by a Saadang Toradja tribe. The ornaments scratched on these hooks are in most cases rather simple: as a rule two parallel lines with hatchings between.

(Of much the same shape as the hooks, are a kind of clasps for bags which I found in Kantewoe (Fig. 112 B, C, E). On the neck of the buffalo ornament there is in E a conventionalized wire ornament, on the horns double rows of ellipses, each in a small rhombic partition. Two ellipses represent the ears of the animal. The blaze is a rhomb filled up with small rhombs, one inside the other. The specimen shown in my illustration is black; all incisions are filled with lime. I have not seen such clasps in other North Toradja districts, and it may be that they are imported to Kantewoe from Pada.

(Of toilet articles there is a little horn instrument used to catch and kill lice (Fig. 113). The handle of the specimen shown in this illustration has been given the shape of a

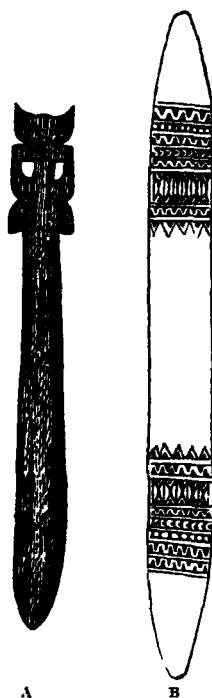
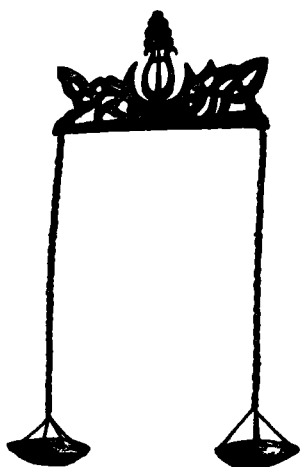


Fig 113 Instruments used to comb out the hair and to catch and kill lice. From Pipikoro.

A, of horn, G M.
269 189. B, of bamboo,
No 2053



After GREBAUER
Fig 114 Scales with beam
of horn Bada

conventionalized buffalo head. Neither the handle nor the blade are ornamented. In my collection there is also a small bamboo specimen with plain incised ornaments (Fig. 113 B). I saw these instruments in Pipikoro only.

The beam of scales used to weigh wash gold occasionally are made of horn (Fig. 114). These scales certainly are not a native invention of the North Toradja, but a copy of scales with a brass beam as used by the Mohammedan tribes of the coast. The patterns which adorn the beams appear to be borrowed and altered modifications of Bugi ornaments.

Scales with brass beams are also in use in the North Toradja districts.

Finally I want to mention a kind of rectangular horn plate adorned with various patterns, and worn by the natives as an ornament. I have not seen these plates myself, but KRUYT in "De Bare'e-Sprekende Toradja's," Vol. II, p. 228, describes them and illustrates two specimens (Fig. 115). Evidently the plates are of Bugi origin. KRUYT says: "Plaatjes op de borst met de eene of andere spreuk in het Arabisch of Boegineesch er op ziet men ook door enkelen gedragen. Ook



1 2.

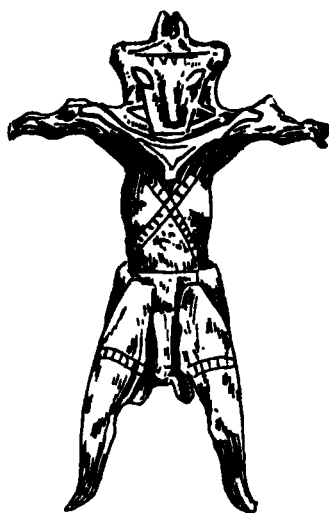
After KRUYT

Fig 115 Ornamented horn plates worn by the Toradja children in the coast districts.

deze plaatjes maken de Toradja's wel eens na uit buffel-hoorn; zij snijden er dan echter geen letters in, maar de gewone figuren, welke men ook op hunne kalk- en tabaks-bussèn vindt."

1. PATTERNS SCRATCHED ON BONE

Of the North Toradja utensiles very few are made from bone, and they are not adorned with scratched patterns. Spades and hoes, the blade of which is the scapula of the buffalo, are never ornamented to my knowledge, but from the skull of a python the natives make an amulet, occasionally with some incisions to make it look like a man. Often a native may be seen wearing several such charms strung round his neck. The skull has some analogy with the form of a man. *Os parietale* represents the trunk, *os frontale*, the head, *os postfrontale*, the arms, and *os squamosum*, the legs. The resemblance to a man is increased by the *parietale* having at the back a projection corresponding to the male genitals. Occasionally the natural likeness of the skull with the form of man has been added to by means of incisions representing eyes, a mouth, breeches, and bands crossing in front of the body (Fig. 116). It would seem that these charms are commonly used by the North Toradja. The specimen illustrated here and several similar specimens the SARASINS acquired from their coolies, who had obtained them in Bada.



2. 3. After SARASIN.
Fig 116. Skull of a python used
as a charm by the natives in
Central Celebes

G. PATTERNS SCRATCHED ON EARTHENWARE

The North Toradja are no skilled potters. They never model their pottery in an animal or human form, nor do they give it any artistic shape. The surface of the pots may occasionally be adorned with hatchings and diamonds achieved by means of a wooden beater used in working the clay. To this implement I shall come back later on when treating of stamps.

In Tentena in E. Central Celebes, however, I acquired an earthenware bowl on a stand showing some feeble at-

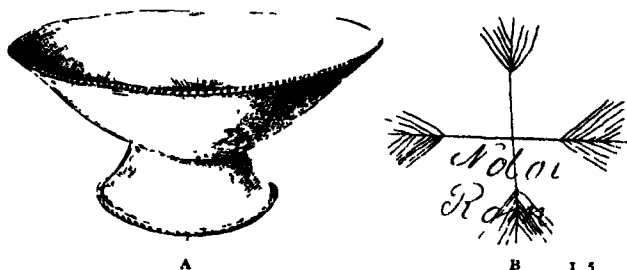


Fig 117 — Earthenware bowl on a stand, No 2377 Tentena Central Celebes

tempts of artistical treatment (Fig. 117 A). The rim of the bowl as well as that of the stand are adorned with a range of small notches. In the bottom of the bowl is scratched a plain cross with double rows of hatchings at the top (Fig. 117 B). I am not positive about this bowl being genuine North Toradja work. It may have been affected by foreign influence, possibly from the European Missionary school at Tentena, since a couple of words are scratched on the bottom of it.

H. STONE CARVINGS

In Central Celebes we meet with figures modelled from stone, as well as rock-carvings, but they belong to an earlier culture than the present one and have been treated in Vol.

V of this Series "Megalithic Finds in Central Celebes." The ornaments are of quite another type than those of the North Toradja, a fact to which I called the attention in 1921 in my Swedish book "I Celebes Obygder." I pointed out the remarkable fact that the buffalo head motive is never used in the stone sculptures, possibly for the reason that the buffalo was not found in Celebes at that time, or it was an animal less important than at present. This suggestion KLUYF in 1932 in a paper "L'Immigration préhistorique dans les pays des Toradjas occidentaux" presents as his own, not mentioning that it was published eleven years earlier by the author of this book, which cannot be explained by unacquaintance with my Swedish book, since he has a Dutch translation made by Mrs. ADRIANI.

Nowadays there are very few stone utensils in use in the North Toradja districts. In making pots, the natives employ a round flat stone which they hold in their left hand inside the pot while beating and moulding it with the right hand. Sometimes they place a stone at the bottom of a wooden mortar when pounding maize, but none of these simple tools are ornamented.

When making bast cloth the natives use a mallet, *ike ike*, a small block of stone with grooved sides and a rattan handle. Occasionally these *ike ike* are adorned with scratched patterns on the sides not grooved. In 1903 MEYER and RICHTER in their great work on the SARASIN's collections from Celebes mention these ornamented mallets and illustrate a specimen. All SARASIN's *ike ike* were acquired in the village of Mapane in Pebato. I got a mallet of this kind in Boejoempondoli, a Bada colony near Lake Poso. On one side there are a few cross hatchings (Fig. 118 B). The opposite end is adorned with a bilaterally symmetrical pattern which has some analogy with a cross flower ornament (Fig. 118 A). Cross hatchings seem to be the commonest ornament on these *ike ike*. MEYER and RICHTER write as follows of a specimen Nr. 310 from Mapane: "Die

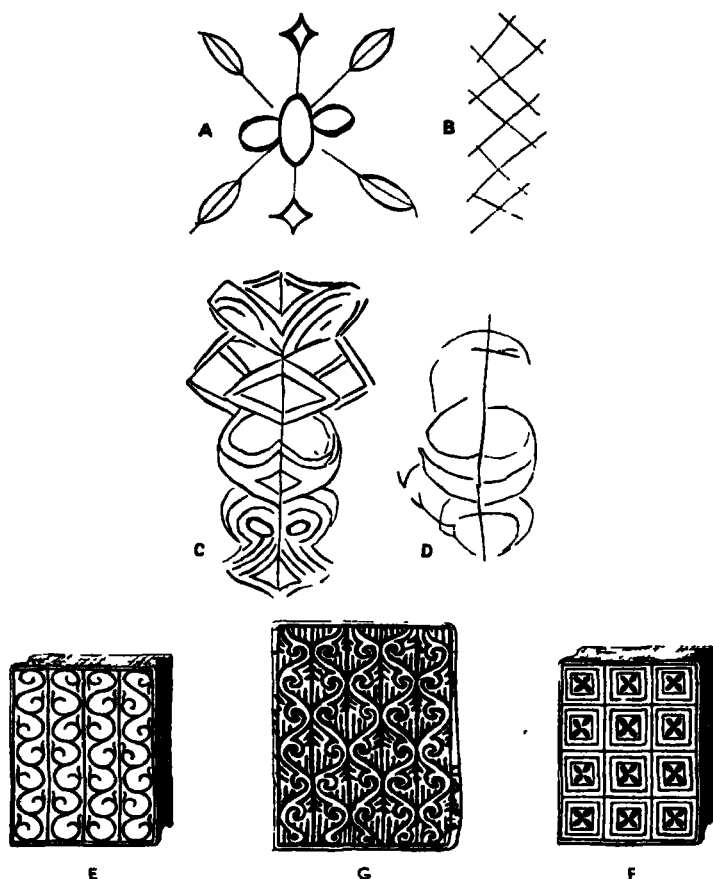


Fig 118. — Ornamented stone mallets, *sle ike*, used in making bast cloth A, B, from Boejoempondoli, C, D from Mapane, Pebato district, after MEYER and RICHTER, E, F, Poso Toradja, in all probability in the museum of Weltevreden, Java, after ADRIANI and KRUYT, G, Leiden Mus.

No. 1759/8

vier Schmalseiten sind mit eingekritzelten sich kreuzenden Zicksacklinien versehen." Of another stone the say on page 78: "Auf dem Steine von Mus. Dresden 11912 finden wir an den langen Schmalseiten sich kreuzende schräge Linien

engeritzt." The stone which they illustrate they describe as follows: "Auf der einen kurzen Schmalseite mit einer eingeritzten, stilisierten, unverständlichen Figur, auf der anderen eine einfachere, aber ebenfalls unklare Figur."

A close examination of the ornaments shown in Fig. 118 C and D, reveals in Fig. 118 C a conventionalized buffalo head, although not of a common type. Without difficulty we identify the horns, the ears, the blaze, the eyes, and the muzzle. The part corresponding to the animal's neck is strange. What it is meant to represent I cannot tell. The design on the opposite side is in all probability not accomplished. Evidently it was meant to be a pattern similar to the first one. We notice the horns and the ears of the buffalo. To judge from the illustration supplied by MEYER and RICHTER this *ike ike* stone must be rather irregular, one end being bigger than the other and with deeper grooves.

There is another *ike ike* in the Dresden Museum, Nr. 11925. MEYER and RICHTER describe it as follows: "An den kurzen Schmalseiten Kritzel von der Gestalt der Ornamente auf der figürlich gravierten Breitseite." The authors do not furnish an illustration but evidently this *ike ike* is not of the kind commonly met with. In all probability it is of the same kind as the ornamented *ike ike* stones from E. Central Celebes represented by ADRIANI and KRUYT in the "Int. Arch. f. Ethn," 1901 (Fig. 118 E, F), and of which the Leiden Museum possesses a specimen shown in Fig. 118 G. On two of these stones there are rows of scroll work, on the third the whole of the surface is occupied by a diaper pattern of 12 diamonds each with a small cross flower within a double frame. But these patterns are not made with the view of ornamenting the stones but the bast cloth.

B. Pokerwork

I have no records from the North Toradja of real pokerwork, but occasionally some lines or dots in a pattern may

be scorched black. On the hook from Peana (No. 1878 a), illustrated in Fig. 62 F; the lines on the neck and the horns, those between the ears and the head, as well as the short lines representing teeth are scorched black.

Pokerwork is much more common on bamboo and gourd utensils. The ornaments chiefly consist of lines or bands, triangles of various shape as well as conventionalized buffalo heads. In most cases the outlines of a field or a pattern have first been incised on the surface of the object, but occasionally an ornament may be applied directly, for instance in the *rere* shown in Fig. 105 B, and the very much simplified buffalo head motive illustrated in Fig. 99 D.

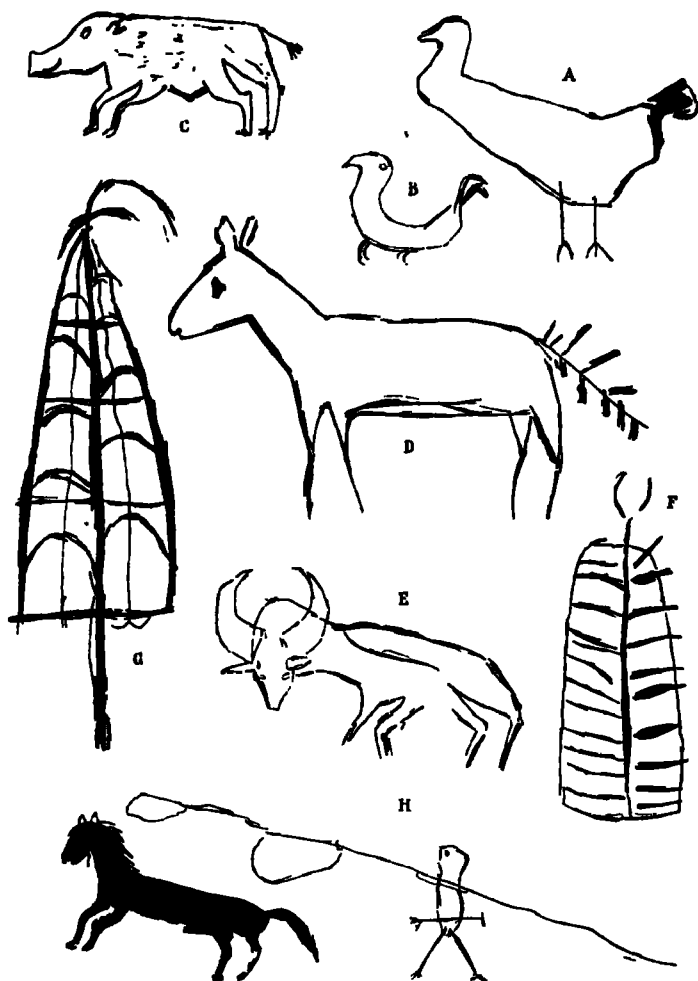
The art of poker-painting seems to be universal with the North Toradja. Experts on bamboo and gourd ornamentation by means of pokerwork are the To Bada and the To Tole. According to KRUYT the Poso Toradja in poker-painting use a piece of redhot coconut shell. In Koelawi and Pipikoro the natives used a small iron bar. The method recorded by KRUYT no doubt is the primary one.

A certain kind of cicatrices are commonly met with, the native men having the habit of making with a hot iron implement some marks on their upper arm, but these marks never form a pattern.

C. Drawing

It is not quite easy to distinguish drawing from painting in North Toradja art. It seems convenient to comprehend in one group ornaments acquired simply by means of lines, and in a single colour, in another those with paint in colours, often covering whole fields.

Drawings are made either with wood-charcoal or *nompi*, the latter a native black like Indian ink, fragrant and rather sticky. I do not know how widespread the art of drawing with charcoal is. I can find no references in the literature at my disposal. My own experiences go only as far as the



A, C, D, F, G 1-3 B, E, H 1-6

Fig. 119 — Drawings in charcoal from Boladangko, Koelawi, except G, which is from a bridge near the village of Toewa, north of Koelawi. A, B, fowls, C, a pig, D, a horse, E, a buffalo, F, a myriapod; G, a *woentja* tree, a kind of fertility tree, H, a man catching a horse with a lasso.

mountain districts south of the Paloe Valley and those termed Pipikoro. Here I noticed numerous drawings in charcoal on the walls of houses and temples and on roofs. It is, however, not certain that all these drawings were made by natives of the districts. They may also be due to patrol-

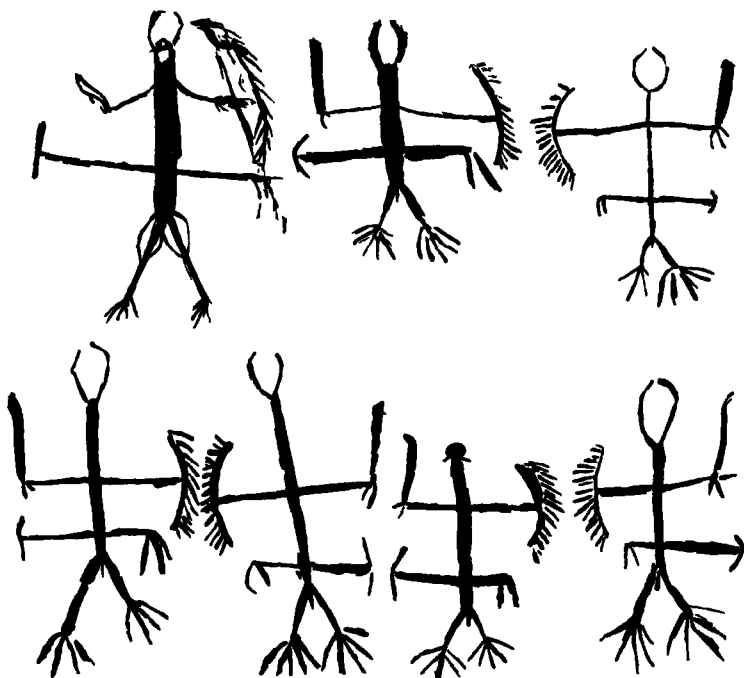


Fig. 120. - Drawing in charcoal. Warriors with shield and sword in their hands. Boladangko, Koelawi. The men are traced in a row here cut in two pieces.

ling native soldiers from Paloe who often were seen scrawling on walls with charcoal.

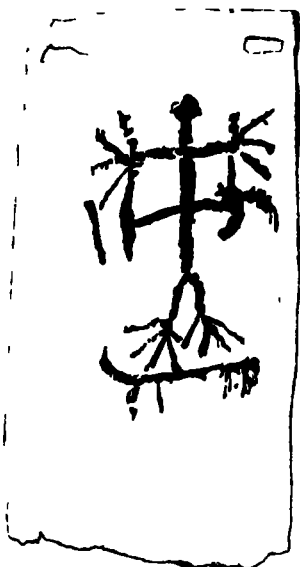
The drawings illustrated in Figs. 119 and 120 are sure to be of native origin, and so is the one in Fig. 121, which is found on a wooden shingle from the roof of the old temple of Toewa. It was acquired by the SARASINS in 1902, i. e. long

before this village had ever been visited by patrolling soldiers or by any foreigners at all.

All drawings illustrated here originate from the village of Boladangko in Koelawi with the exception of the one shown in Fig. 119 G which I saw on a bridge in the neighbourhood of Toewa. The commonest motives seem to be domestic animals and warriors.

More seldom such a motive as the one shown in Fig. 119 G is met with, a *woentja* tree, a kind of fertility tree about which the natives dance before starting to work the paddy fields to prepare them for the setting of the paddy plants. Evidently the natives are no clever drawers, even if we admit that the boar (Fig. 119 C) and the buffalo (Fig. 119 E) are rendered with a good deal of realism. Also the horse in Fig. 119 H and the hen, A, are identified without difficulty. The horse in Fig. 119 D and the chicken in Fig. 119 B are less of a success. If we are told that the animal in Fig. 119 F is a myriapod we recognize his numerous feet as well as his venomous jaws. Strange to say this is a motive often seen inside the Boladangko temple.

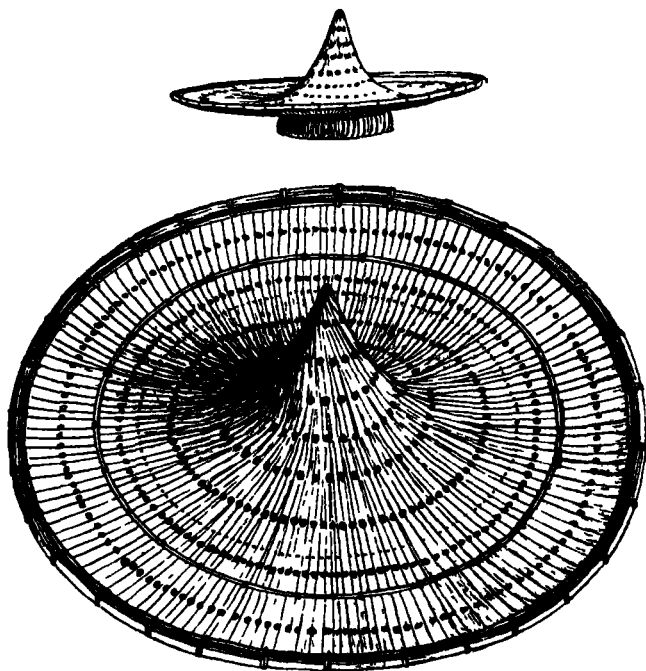
In most cases the artist represents a single person, more seldom an action as for instance the man catching a horse with a lasso (Fig. 119 H), or the warriors with shield and sword in their hands (Fig. 120). All these men but one, who has a head cloth, wear head pieces with horns in front. The sheath is tied to the left hip, and the man on the extreme



After SARASIN. 1: 5.

Fig. 121 — Man traced in charcoal on a wooden shingle Village of Toewa, north of Koelawi

left wears breeches. The man on the wooden shingle from the Toewa temple is similar (Fig. 121). No realism is exhibited in these drawings. All are highly simplified and stereotyped representations of the men portrayed. What the drawing in Fig. 120 is meant to represent is not quite clear. Of the six men two and two seem to be engaged in



1 12 and 1 6.
Fig 122 — Woman's hat of Pandanus leaves with dots of *nomp* No.
1755, Kantewoe

a fight hand to hand, since their shields face one another. The man in breeches on the left wing may be the leader of the party who are fighting or perhaps engaged in the performance of a war-dance.

In later times several new motives have been added to the old ones in consequence of the intercourse with foreigners.

In Koelawi for instance, the missionary was often pictured wearing his cap as an officer in the Salvation Army. Now and then I met with a feeble attempt of portraying the big steamers which might be seen on the occasion of a visit to Paloe. Especially the rigging of the ship was well portrayed.

As a simple method of drawing we might also term the technique of adorning hats and baskets with strings of black dots of *nompi*, a habit I have noticed chiefly in Pipikoro (Fig. 122). These dots, however, are never applied so as to make a real design.

Here the art of tattooing and painting the skin with the black dying stuff *nompi* will also be mentioned. It seems doubtful whether real tattoo is practised by the North Toradja. I have no references in books at my disposal, and have only seen a single man in Koelawi who had a tattoo of strange appearance on his right forearm (Fig. 123).

Real tattoo I have seen twice in Kantewoe where two women were tattooed from the tips of their fingers all over their hands, arms, and shoulders with a variety of darkblue scroll work. From the shoulders the tattoo extended to the back as well as to the chest where two buffalo horns were the single ornaments. The two women, however, were not natives of Kantewoe but slaves from Pada, thus of a Saadang Toradja tribe.

As a kind of tattoo we may also characterize two or three dark lines on either cheek, achieved by means of a caustic plant sap. This ornament we often meet with in E. Central Celebes. Also in the mountain districts in NW. Central Celebes this kind of tattoo is occasionally found. Here the natives use the sap of a wild growing mango tree, in Koelawi called *ontja*. Seemingly this tattoo has found



Fig. 123 — Tattoo on man's right forearm made with *nompi* colour. Koelawi.

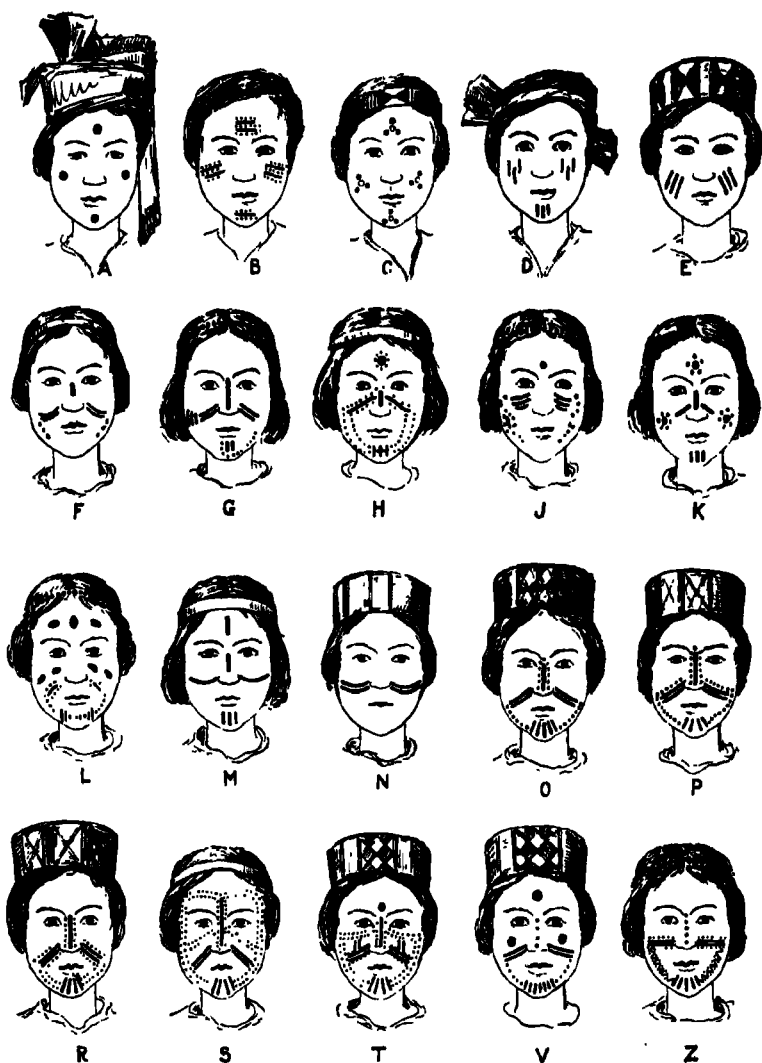


Fig 124 - Women's faces painted with *nomp*, Central Celebes

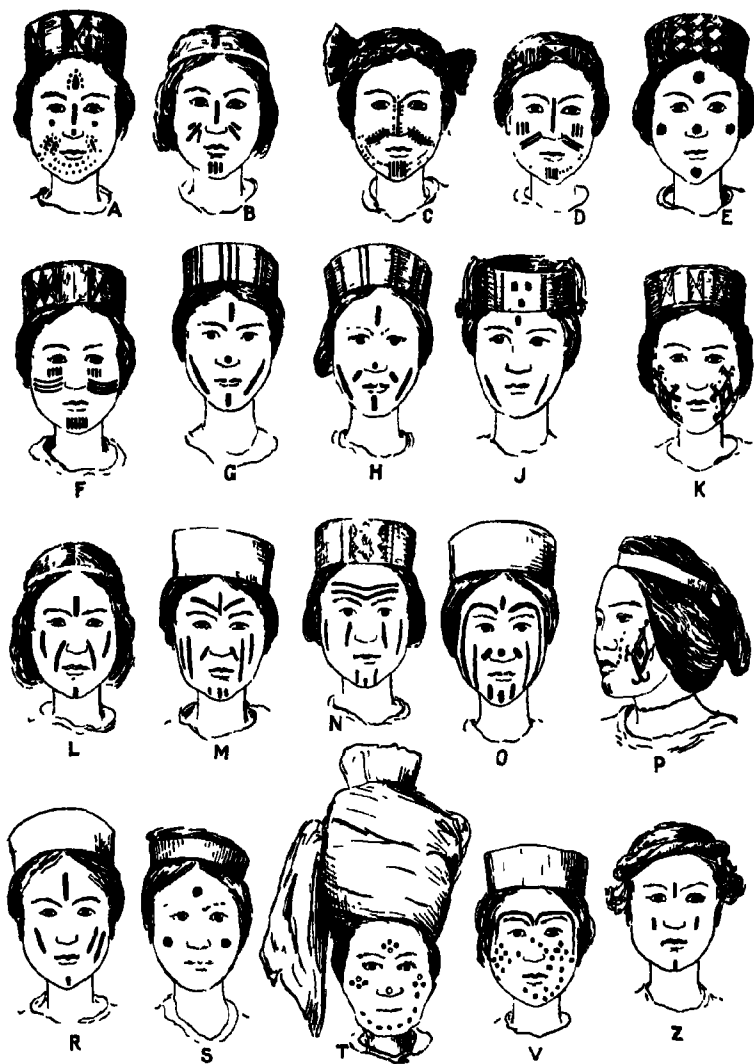


Fig 125 — Women's faces painted with *nompi*, Central Celebes

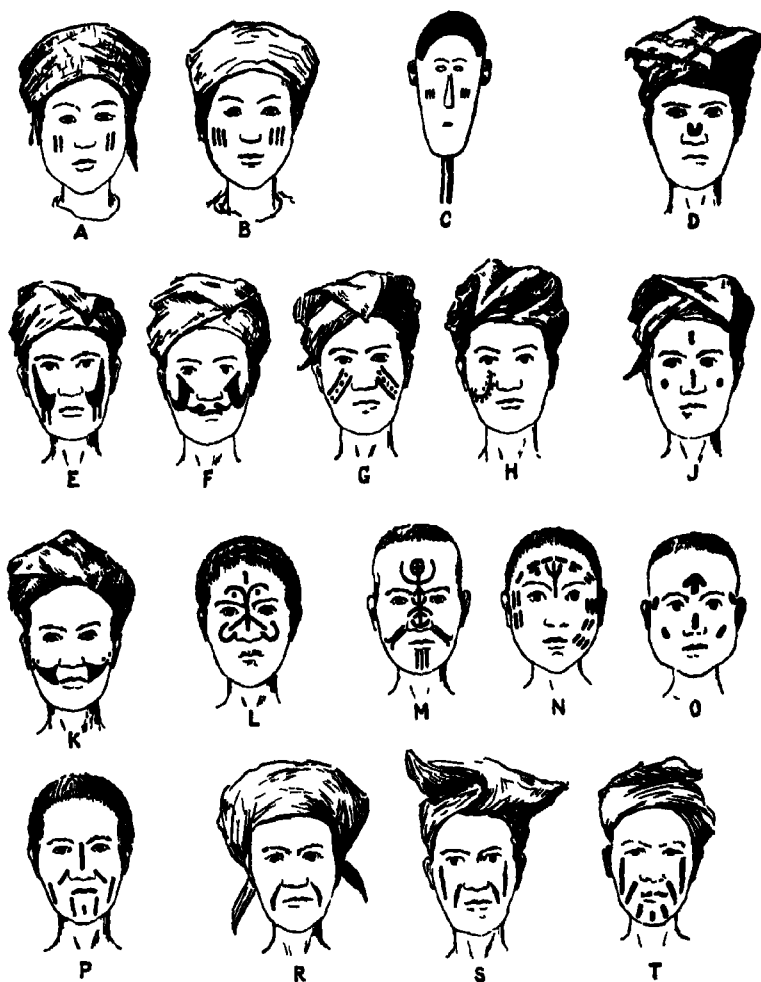


Fig 126 — A, B women's faces with dark stripes achieved by means of a caustic plant, C, *pemsa*, mask used for the parcel containing the bones of the dead. The strokes on the cheeks intimate that it is a woman's mask. D—T, men with facial paint of *nompi*, Central C-lebes

its way to Koelawi and Pipikoro from the eastern districts. In Ondae for instance, it was in common use at the time of my visit to this district in 1919.

The habit of ornamenting the face with dots and lines of *nompi*, occasionally forming patterns, is almost universal with the North Toradja. The designs shown in Fig. 126 L and M are highly conventionalized buffalo heads, so called *petono* (tono = horn in the Koelawi language). I could not make out the meaning of all the patterns, but it can hardly be doubted that they are of a magical character, or were so originally, since this facial painting is used chiefly on the occasions of certain ritual performances (Figs. 124—126). The patterns seem to vary according to locality. Here I shall confine myself to observe that according to the natives the habit of adorning the face with *nompi* paint was more common in Central Celebes at an earlier period and is disappearing nowadays, for instance in the districts of Koelawi, Lindoe, and Toro. In the far off districts of Pipikoro facial painting with *nompi* was still in frequent use in 1918. The same was the case in Bada and Behoa which I visited towards the end of 1918. KRUYT in "De Bare'e-Sprekende Toradja's," Vol. II, p. 80, states that the natives living south of Lake Poso also were in the habit of using black facial paint.

A special kind of drawings are the black contour lines of the designs ornamenting bast cloth articles, but being traced with a kind of brush, they will conveniently be treated under the heading below.

D. Painting

The habit of decorating certain objects with coloured patterns is universal with the North Toradja, but not all tribes are equally skilled in this art. It is above all their bast cloth garments that the natives adorn with paintings. Other articles decorated in this manner are women's bamboo

head rings, in the Kqelawi language called *tali waloë* (*tali*=band, *waloë*=bamboo), and the inside of the fur *palape* of the men. A *palape* is a small mat of fur or matting tied about the waist and hanging down at the back. On this the men sit. In some districts certain temple posts may occasionally be adorned with coloured patterns. In the eastern part of Central Celebes this was formerly also the case of the coffins.

A. PAINTINGS ON WOOD

The Saadang Toradja very often ornate houses and bridges with patterns painted with black, white, and red colour, but this is rarely done in the other Toradja districts. I never observed any paintings of this kind in the districts of the Paloe and Koro Toradja, but they are recorded from the Poso Toradja districts as well as from the Kalaena Valley. The centre post of the temples, the so-called *toemampoe*, seems often to have been decorated with paintings.

The SARASINS in their "Reisen in Celebes," Vol. I, p. 218, describe the centre post of a temple as follows: "sie war hübsch in Längsstreifen durchbrochen gearbeitet und mit Rot und Schwarz bemahlt." ADRIANI and KRUYT illustrate such a *toemampoe* from the temple of Boejoe mBajaoe in Pebato (Fig. 4). The authors do not state it to be painted, but to judge from their illustration the triangles at the top are painted.

The small coffins used as an ultimate resting place of the bones of the deceased in E. Central Celebes seem also to have been decorated with paint of colours. ADRIANI and KRUYT in "De Bare'e-Sprekende Toradja's," illustrate two such coffins (Fig. 52 D and E). They are not stated to be painted, but to judge from the illustration they are, but it is of course impossible to tell from the figure which colours were used. On p. 126, Vol. II, KRUYT only says: "Meestal zijn deze (the small coffins) goed afgewerkt en met figuren besneden."

b. PAINTED BAST CLOTH

Of much more importance than the paintings on certain wooden objects are the bast cloth paintings which no doubt is the commonest art in Central Celebes, and which in some districts has been carried to a greater perfection than any other branch of art.

Bast cloth and its painting has repeatedly been treated of in the literature. Especially ADRIANI and KRUYT have made a close study of this subject in a treatise in "Int. Arch. f. Ethn." in 1901, called "Geklopte boomsehors als klee-dingstof op Midden-Celebes." They treat of the same subject in 1912 in Vol. II of "De Bare'e-Sprekende Toradja's." Not having had the opportunity of studying the whole process of preparing bast cloth, or the colours with which it is painted, I direct the reader to the above works of ADRIANI and KRUYT. The natural colour of the cloth is partly due to different kinds of plants, partly to the treatment of the fibres. The finest qualities are almost white, coarser ones of a dirty yellowish grey. As a rule bast cloth used for garments is not left in its natural colour but dyed black, brown, red or yellow. A ready-made article of dress may be ornamented with dots and lines to form a pattern on the plain cloth, or cloth of natural colour. The colours used in bast cloth painting are black, crimson, lilac, yellow, and green, all dyeing matters which the natives knew how to make themselves. Nowadays the use of anilin is universal, and this accounts for the addition of blue as well as of shades of the above mentioned colours. I have not seen any really old bast cloth garments with blue ornaments, but the possibility is not precluded that indigo could have been used. According to ADRIANI and KRUYT it is women's work to paint bast cloth. In many places this is done only by priestesses. It is, however, said that certain men who dress and live like women also paint bast cloth. In Vol. II, p. 322 of "De Bare'e-Sprekende Toradja's," KRUYT writes: "In het kleuren en schilderen der foeja hebben de Bare'e-Toradja's

(het zijn weder de vrouwen, die dit werk verrichten) het wel vrij ver gebracht, maar vooral de Berg-Toradja's zijn er knap in. Bij deze stammen is het beschilderen der foeja in handen der priesters en priesteressen. Dat onder deze personen veel mannen zijn, die zich als vrouwen kleeden en gedragen, verklaart het feit, dat de schilderkunst daar zooveel meer beteekent dan bij de Bare'e-Toradja's. . ."

Straight lines are drawn by means of a small rule made from a bamboo splinter. In case of two or more parallel lines being required, a bamboo instrument is used which has the shape of a fork with two, three, four or more prongs (Fig 127). In colouring the fields the natives use different kinds of brushes. ADRIANI and KRUYT in their paper "Geklopte boom-schors als kleedingstof op Midden-Celebes," p 158, state as follows: "Het penseel dat men tot schilderen gebruikt is een stuk bamboe of de bladsteel van *Jatropha* ('urcas (*tondo ntomene*, "Mandaarsche haag" of kalidjawa), aan het eind een weinig zacht geklopt."



After ADRIANI and
KRUYT I I.

Fig 127 — Drawing-
pen of bamboo used
in painting parallel
lines on bast cloth

This no doubt refers to the Poso Toradja, the only natives in Central Celebes that the two missionaries had closely studied at the time of the publication of the above quoted paper. Certainly other brushes than those made of a leaf stem are used by the North Toradja. In 1918 when I visited the district of Bada I saw in the village of Bewa a woman painting patterns on bast cloth. Small shells were used for colour-saucers. The brushes were wing-quills, stripped of their vane save for the top which served for the hairs of a brush.

As a rule the garments for everyday wear are not ornamented with paintings. This is chiefly done with the festival attire, and pieces of dress used in ritual performances. In "De Bare'e-Sprekende Toradja's" KRUYT states the following: "De beschildering der hoofddoeken is altijd belangrijker dan die der baadjes en beteltasschen. Andere kleedingstukken, behalve de *abe* en de *pebanti* *ndompoe*, die men respectievelijk onder de baadjes en hoofddoeken kan rekenen, worden niet beschilderd." Of the so-called "Berg-Toradja's" he says on p. 326: "Alleen hoofddoeken (die de vrouwen niet dragen) en sirih-zakken worden beschilderd."

My own experiences are not altogether in keeping with KRUYT's as to the bast cloth painting of the mountain tribes, the "Berg-Toradja's." Certainly not only betel bags and head cloths are painted, but also tunics as well as the *sarong* used by men with festival cloths.

Formerly the garments of men were a bandage of bast cloth wound round the waist and passed between the legs, a head cloth of the same material, and a fur *palape*. In addition a bast cloth *koemoe* was often worn. This is a garment in the shape of a wide cylinder which the native folds over one shoulder. It is chiefly used for carrying purposes in the daytime, and at night he sleeps in his *koemoe*. No man can do without a small bag, *batoetoe*, in which he keeps his tobacco and betel. Most men wore a head cloth.

Certain articles of dress are only used on special occasions, for instance a long sash of bast cloth with fringed ends, wound round the head. The natives in Koelawi and Lindoe stated it might also be wound round the waist, but this I never saw myself. In Lindoe I only saw it worn as a head-dress. GRUBAUER illustrates a Leboni man with a sash round his head, in the act of killing a buffalo which was slaughtered on the occasion of a native feast.

Of other garments of ritual character we notice the *abe*, a short cloak of bast cloth, open at both sides. In Ondae where I acquired several specimens in 1918, the natives said

this was worn by the boys at the feast celebrated when they were taken up among the men. Similar cloaks were used for the memorial feast in honour of the deceased.

The dress of women is, or formerly was, a wide skirt of coarse bast cloth, a tunic, and a hair band of the same material. Similarly to the men they had a *koemoe* and a betel bag. Originally the bag like the rest of the garments was made of bast cloth, but at present this material is being replaced by imported cotton cloth. Whether young women ever wear an *abe* I cannot tell, but I am positive about the use of an *abe* for the parcels containing the bones of dead women on the occasion of the memorial feast of the deceased.

Of men's garments the bandage, a forerunner of breeches is never ornamented with paintings to my knowledge. Bandages seem mostly to be of plain brown bast cloth.

Their head cloths are as a rule decorated with paintings, in some altogether simple, in others with elaborate patterns. The head cloths may also be of a plain brown. Several authors such as ADRIANI and KRUYT, MEYER and RICHTER, and GRUBAVER repeatedly refer to these head cloths and supply illustrations, but there is no comprehensive work published treating of the head cloths of all the North Toradja tribes.

The patterns seem to vary according to locality as well as to the person wearing the garment and the occasion on which it is used. KRUYT in Vol. II, p. 323 of "De Bare'e-Sprekende Toradja's" supplies the following account of the use of different kinds of head cloths of the Poso Toradja: "Zij, die reeds tweemaal ten strijde zijn uitgetrokken, hebben recht op een hoofddoek met gele en roode strepen, *ndasinambira* genaamd. Voor hen die reeds driemaal zijn gegaan, zijn de gele en roode strepen van elkaar gescheiden door zwarte lijnen, *biroe* genaamd. Eerst zij die reeds veirmalen zijn gegaan mogen in het midden van hun hoofddoek een teekening hebben, *pesoele benggu* genaamd, en eene dito in een der hoeken. Op die teekeningen mogen nog geen buffel-

horens voorkomen. Zulk een hoofddoek noemt men *ndarando djoenja*. Eerst zij die reeds vijf malen zijn gaan snellen mogen teekeningen van buffelhorens in hun hoofddoek dragen. De hoofddoek van hen, die zesmaal zijn gegaan, onderscheidt zich door eene veelkleurige tekening. De hoofddoeken van hen die 7, 8, 9 en 10 maal hebben gesneld, zijn onderling weinig onderscheiden. Zij mogen ook afbeeldingen van menschen dragen. Hunne hoofddoeken zijn aanstonds hieraan te herkennen, dat de punt van den doek, welke over het hoofd ligt, versierd is met franje en kralen. Wanneer iemand tienmaal uit snellen is geweest, begint hij van voren af aan met den eersten hoofddoek, *oela rompo*."

When KRUYT in 1912 published his work, the natives had to a large extent abandoned their old customs, and in a foot note the author makes the following remark: "Het spreekt van zelf, dat dit alles aan het verdwijnen is, nu het koppensnellen verboden is." How widespread was the use of the head cloths as described by KRUYT this author does not state. Evidently other types were also worn by the Bare'e speaking tribes. In their paper "Geklopte boomschors als kleedingstof op Midden-Celebes," 1901, ADRIANI and KRUYT mention and illustrate two head cloths from the To Lampoe in the Kalaena Valley which are of a type altogether different from those described above (Pl. XXI, XXII), and in "De Bare'e-Sprekende Toradja's" a couple of head cloths are illustrated which could not very well be classed with them. One of these originates from the To Wingke mPoso, i. e. from the region north of Lake Poso, the other from the Pebato district to the west of the Poso River.

Thus it would seem as if the head cloths used by the Poso Toradja have varied a good deal. This corresponds to my own experiences from Ondae, where I obtained several old and worn specimens altogether different from the ones described by ADRIANI and KRUYT. I was unable to ascertain how old they were and if they had only been used on special occasions.

Of head cloths with plain patterns I have in my collection some specimens from Koelawi and Kantewoe which have been used on the occasion of a certain religious performance. A head cloth from Kantewoe (No. 1910 b) worn at a *woentja* (see Vol. IV of this Series) is made of white bast cloth. In the centre a rhombic red field is seen. The four corners are likewise red (Pl. I: 1). Two specimens from the village of Soengkoe in Koelawi, Nos. 1460 and 1467, of white bast cloth, are almost entirely painted red. The white shows only in a central ring field and in half circles in the four corners and midways between these (Pl. I: 2).

The head cloths which I acquired in Central Celebes may conveniently be classed in 4 groups, each representing a type of its own. These are: I. Some simply ornamented head cloths from Koelawi and Toro. II. Three specimens from Pipikoro. III. A great number of cloths from Bada and Behoa. IV. Some specimens from Ondae.

Type I. The head cloths from Koelawi and Toro in my collection, the natives stated to be made in these districts, but they said that the patterns were those used in Behoa. This may be correct, but in my collection I have no similar Behoa cloths. Possibly they are allied to those with lines as described by KRUYT from E. Central Celebes, all having bands of black, yellow, or brown round a plain central figure. The simplest specimen is the head cloth No. 1444 from Toro. The central design is an oblique cross in a black rhombic frame surrounded by alternating bands of yellow and black, respectively 5 and 4 (Pl. I: 4). The three Koelawi specimens are closely similar to the Toro specimen, only the central figure is different, being a kind of cross flower formed of two pairs of black half leaves along the diagonals in two opposite triangular fields. In each of the other two triangular fields there is, resting on the base of the triangle, an arch of either black or yellow colour. The number of the black bands surrounding the central figure is four in two cloths, five in one. In the two cloths Nos. 1527 and 26. 9. 266 the space

between the black bands is alternately yellow or brown, in the cloth No. 1529 the inner half is yellow, the outer half brown (Pl. I: 5, 6, 3).

Type II. (Pl. II). In this group there are only three head cloths, two of which were said to have been made in Tole but were used in Tobakoe. The third specimen I acquired

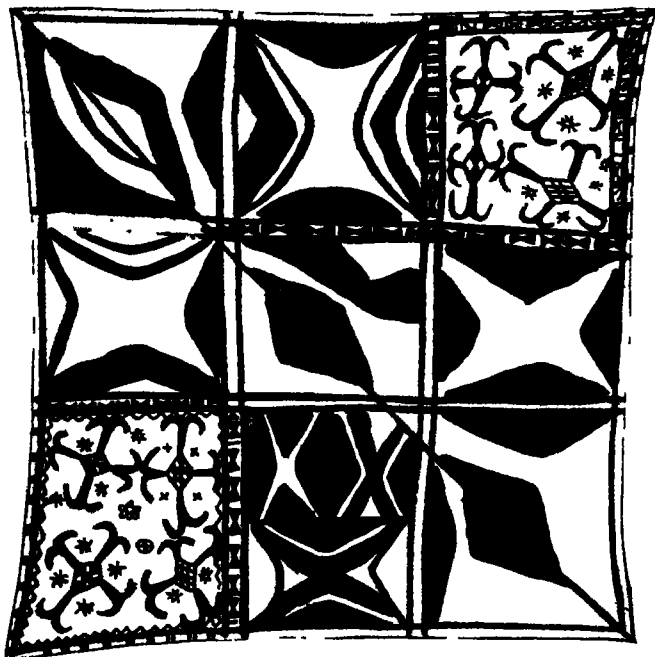


Fig 128 Man's head cloth Towoeloe, Tobakoe, No 2021. 18.

in Kantewoe. I have no record of its origin, but being similar in colours and designs to the two above mentioned cloths it seems likely to have been made somewhere in Pipikoro, all the more as I have not seen any similar cloth in any other part of Celebes.

These cloths are divided into 9 squares by means of groups of 2—4 red or brown rather broad cross-lines, parallel

to the outlines of the cloth. Two opposite corner-fields are surrounded by a border, which in the Kantewoe cloth No. 1396 (Pl. III) is of elaborate, in the Tole cloth No. 2021 of inferior execution (Fig. 128). The field inside the border is occupied by four so-called *petono* figures of poor execution as well as by some crosses and stars filling up the background. In the other two cloths these corner fields are adorned with a single central *petono* figure surrounded by triangles, rings, stars, and horn like projections. The other two corner fields in the cloths Nos. 2021 and 1396 are simply divided into two triangles by a diagonal drawn from the corners of the cloth. In No. 2021 the diagonal is a single line, in No. 1396 it is double. Each of the remaining 5 fields in No. 1396 have double diagonals. The same is the case of the specimen No. 2022, in which two of the corner fields also have a diagonal cross (Pl. II: 1). As a rule the triangles are divided by an arched line into two fields of different colours. The fields of the specimen No. 2021 are occupied by irregular, arched or triangular figures of very poor execution (Fig. 128).

Type III. (Pl. IV). The head cloths in this group originate from the Bada district. I bought these cloths in Koelawi, Toro, and other districts, but in all cases I was told that they came from Bada. That they really did, cannot be doubted. They are closely similar in shape, colours, and designs in spite of considerable variation. In the districts to the north of Bada, wandering Bada men were often seen with their bundles of head cloths and betel bags. In Koelawi there was a great demand for these articles, since a young man could hardly join a *morego* dance without a Bada head cloth on his head and a betel bag from that province in his hand.

Characteristic of all head cloths from Bada is the rhombic shape with the obtuse corners drawn out into a point, showing when the cloth is folded along the long diagonal and tied round the head (Pl. IV). The background is mostly yellow

or orange and in the centre there is usually a rhombic field of the same shape as the cloth, bordered by a black and red frame. The outer edge of the cloth has a similar frame of black and red. Another frame is found half way between the central rhomb and the border. This conveys the impression of three uniform rhombs of different sizes placed on top of one another, each bordered by a frame of red and black. The fields between the frames are divided into several square fields by means of cross lines of various kinds, and these small fields are filled up with various patterns, often *petono* figures. There is a great variety of such figures as well as of the numerous additional hooks and projections (Pl. V—XII). These accessory ornaments are also found separately in the fields. The *petono* figures as well as the rest of the ornaments are as a rule red with black edges.

The central rhombic field is often adorned with patterns grouped along two ornamental diagonal bands (Pl. IV). Occasionally there is a second cross, the limbs of which are parallel to the sides of the rhomb (Pl. VIII: 1, XVI). Some of the small fields thus achieved may be painted with black, the rest adorned with a *petono* figure. At times we meet with a strange pattern slightly similar to a *petono* figure, but I do not think it is really derived from this motive, since I have not been able to trace any intermediate stages. It is a kind of diagonal cross figure with a wide centre and wide ends, adorned with various scrolls (Pl. IX). In many head cloths we meet this cross not only in the central field but in most of the small square fields. The more or less triangular fields between the limbs of the cross as well as the space round the *petono* figures are filled up with various patterns. A rather common one is a cross flower, with the diagonals for mid ribs. As a rule the diagonals simply are black lines or red bands. In the big central rhombic field the bands occasionally may be broad and adorned with various designs (Pl. IV, XII: 3, XV: 1).

The petals of these cross flowers either are of one colour,

or the halves are in different colours (Pl. XII: 1—5). Very often a number of lines are drawn from the diagonal slantingly towards the edge of the petal or leaf. In this manner the leaf will be subdivided into some small, narrow fields. Often a black field alternates with a field of bright colour, mostly red, in rare cases yellow (Pl. XI).

The background on which this cross flower is traced may be left altogether plain, but generally it is decorated in the same manner as the fields with a *petono* figure, or the cross-like figure with wide ends and centre.

In some head cloths we find an ornament partly similar to the cross flower motive, but with half leaves along the diagonals. An arch on top of each leaf makes it look like a swastika (Pl. XII: 6, 8). In Plate XII: 7 is shown a variant of this motive in which the mid rib of each half leaf ends in a final curve.

Beside the above mentioned designs there are several more with which the rhombic and square fields are adorned. In Pl. VIII—X, XIV, XV are given a number of patterns based on the crossing diagonals. In some there is a four-pointed star (Pl. XV: 2), now broad ornamental diagonal bands predominate over a central star the points of which are connected with the apex of a triangular ornament (Pl. XV: 1). This pattern may also be found as a separate design in the rectangular fields between the square fields of several head cloths (Pl. IX: 5, VIII: 3, X: 5, 6, 8).

In a single head cloth, No. 938, the designs of which deviate rather much from the type commonly met with, there is a black diagonal cross and a small central cross flower, beyond which on each diagonal are found two small leaves (Pl. XV: 3).

Occasionally the squares are adorned with a kind of multipointed star. In Pl. XIV: 9 is shown a pattern in which a cross flower is substituted for diagonals, each petal having near its top two hooks which convey the impression of a highly conventionalized *petono* figure. The points of a four

pointed star alternate with the petals of the flower. The centre is a small circle. Plate XIV: 6 shows an eight pointed star with a big central circle, the same Plate, 7 and 8, squares with a central circle surrounded by, more or less triangular figures the apexes of which rest on the circular line.

Occasionally the big central rhombic field may be filled up with various small designs (Pl. XVI: 2).

In the district of Behoa I did not acquire any head cloths for my collection, but in the Tole village of Pangana I bought a cloth which was stated to originate from that province, which I think is correct. At any rate this cloth (No. 1876 A), differs from the three genuine cloths from Pipikoro, described in the foregoing. The composition and pattern of the supposed Behoa cloth to a certain degree corresponds to some Bada cloths, but in several respects it differs from them. Similarly to the Bada cloths there are three frames, one around the small slightly rhombic central field, another along the outline of the cloth, and a third between the two (Pl. XVII). These frames, however, which in a Bada cloth consist of an inner red and an outer black portion, are in the head cloth in question broad, ornamental bands with edges in two colours, black and red in the outermost edge, probably black and yellow in the rest. The yellow at present is nearly obliterated, the cloth being old and worn. The background seems to have been of the same yellow colour. The 2.5 cm broad fields of the three frames are divided by transversal lines into a number of square and rectangular fields.

In the same manner the fields between the frames are subdivided in squares between which are found several small rectangles. These small fields are separated by plain black lines, or there are double lines with hatchings between. Some narrow rectangular fields are painted with red or yellow. Broader fields are subdivided by pairs of slanting lines into rhombic fields which are black, red or yellow, or they are adorned with a checkered pattern.

The central almost square field as well as all other square fields are occupied either by a cross flower, or by a more complicated design based on the diagonals. In the centre of the square there is a small checkered rhomb, and in each corner a checkered small figure, connected with those of the two adjacent corners by means of two arches (Pl. XVII: 1, 13—16.) In two opposite corners of the head cloth, just inside the broad edging, there is a square field with a pattern which may be derived from a *petono* motive (Pl. XVII: 1, 22). The conventionalization has been carried so far that the identification of the *petono* figure is difficult, but in head cloths for instance from Bada, a *petono* figure is always found in this particular field, even if it is not used for any other fields.] In all probability there are several more types of head cloths in Behoa than the one described above.

I have no head cloths from Napoe in my collection. In the Leiden Museum there is a beautiful cloth from this district, Nr. 1759/40 (Pl. XVIII), which, in the subdivision of the big fields into smaller ones and the designs, corresponds on the whole to several Bada cloths, although it differs in some respects from all Bada cloths that I have seen, being of excellent execution with slender figures drawn with perfect accuracy.

In the usual manner this cloth is divided into three fields. The one in the centre is almost square and surrounded by a broad frame of red and black separated by a narrow stripe of green and bordered by stripes of blue. The broad black outer edge of the cloth is separated from a border on a red background by a stripe of blue. The designs used for the border are yellow arches in pairs with a black interior projecting from the sides and facing one another. Between them there is a string of small checkered diamonds. Inside this rather narrow border there are two broad ones, each lined on one side with blue, on the other with green stripes and separated by a broad black band. The borders are subdivided by cross lines in squares and rectangles. The

broad rectangular field lying between two square fields is ornamented with a range of checkered rhombs. It is flanked on either side by narrow fields of yellow, red, black, green, and yellow (Pl. XVIII: 9). The corner fields are adorned with a *petono* pattern, and the next square fields have a diagonal cross design similar to those of the Bada cloths. The third square field has a *petono* figure. The central field of the cloth is subdivided into four square fields

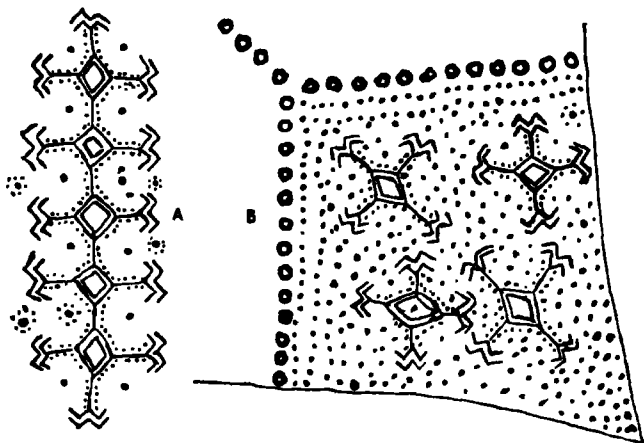


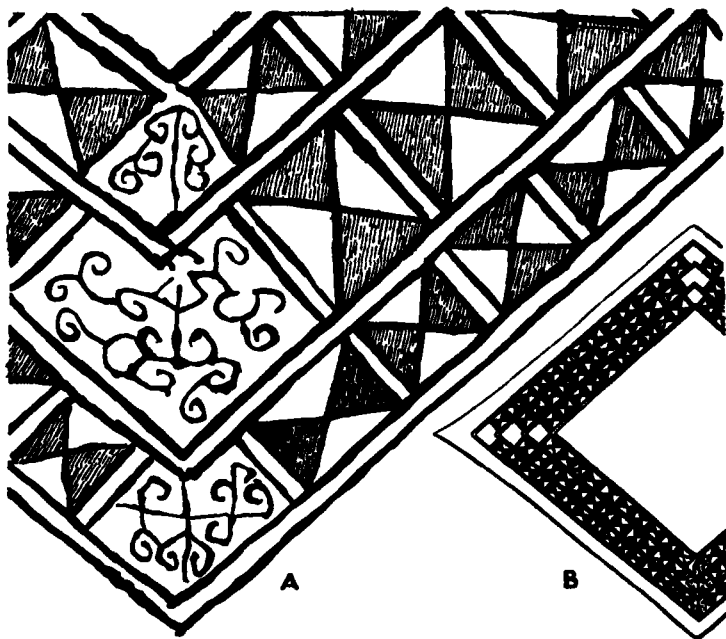
Fig. 120. Patterns on man's head cloth. Napoe Berlin, No. I C 3257. A, three fields on either side of the corner field running from the edge of the cloth to the central field B, corner with four conventionalized *petono* figures.

by ornamental bands. Two fields have a cross flower ornament, the other two, a four pointed star ornament with its points in the angles. In the fields adorned with *petono* figures, cross flowers, and stars there are several additional ornaments in the shape of small triangles, hooks, etc.

It cannot be doubted that there are other kinds of head cloths in Napoe than the one described above, which is likely to have been meant for some festive occasion.

In the Berlin Museum there is a head cloth from Napoe, No. I C 3257, altogether different from the Leiden specimen

(Fig. 129). On the white cloth all designs are traced with black only. There is no variegation of colours. The surface of the cloth is subdivided into fields separated from each other by strings of small circles which seem to have been printed on the cloth by means of a stamp. In two opposite corners there is a field with four conventionalized *petono*



A, 1 2.

B, 1 10.

Fig 130. — Man's head cloth Ondae, E Central Celebes. No 2454
A, one corner of the cloth, B, shows the main part of the cloth

figures. The whole background is dotted with black spots. On either side of the corner field there are three fields running from the edge of the cloth to the central field. They are adorned with a series of conventionalized *petono* figures.

Type IV (Figs. 130, 131; Pl. XIX). To this group I have referred 5 head cloths from Ondae. Three of these are

closely similar. The other two specimens which are old and worn, differ from the three as well as from one another as to their ornaments. One of the latter, No. 2454 (Fig. 130), is trimmed with a broad border of three concentric squares with an edging of black double lines, between which double

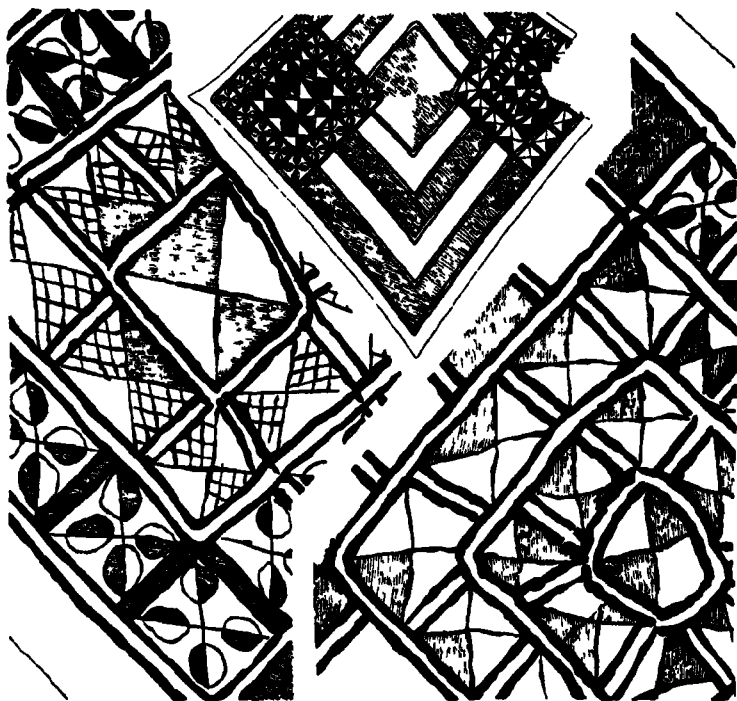


Fig 131 - Man's head cloth Ondac, E Central Celebes, No 2453

transversal lines are drawn in black similarly to the squares. Black diagonals divide each field into four triangles and in this way a series of triangular fields are achieved. This cloth is so old and faded that it is difficult to recognize the colours used for it. It looks as if two opposite triangles had been red. Possibly every other pair was yellow. Anyhow,

the borders convey the impression of three ranges of hour-glass shaped ornaments.

In one corner the three corner fields are filled up with irregular scroll work (Fig. 130 A).

The three Ondae cloths which are all closely similar (Fig. 131; Pl. XIX), have in two opposite corners, those not used in tying the cloth on to the head, a large square. All three cloths are adorned with red and yellow bands, in No. 2452 without a dividing line, in No. 2451 with a single black line, and in No. 2453 with double black lines.

The square corner fields of Nos. 2452 and 2453 have in the centre a square with a diagonal cross. Two opposite triangles are red. The central field is skirted by a broad double frame, subdivided by means of single and double transversal lines into more or less square fields with various ornaments. In the cloth No. 2453 we only meet a kind of cross flower ornament and an hour-glass shaped ornament achieved by drawing two diagonals and painting the opposite triangles red, or variegating them with cross lines (Fig. 131). The cloth No. 2452 displays a greater variation of designs (Pl. XIX: 1, 2). Some hour-glass figures have double diagonal lines accompanied by triangles. The four petals of the cross flowers have been reduced to small circles on the diagonals. Besides we notice an ornament like a propeller, achieved by drawing two diagonals and a cross through their intersection, and painting every other triangle red. Some fields are filled up with irregular zigzag lines, others are checkered or hatched. In this cloth the outline is bordered by a narrow field with a string of small triangles. Those with their apexes towards the outer edge are generally red.

In the cloth No. 2451 (Pl. XIX: 3, 4) the central square field is divided into eight triangles by means of two diagonals and a cross. The triangles are red, green, and yellow. This square has a frame of black triangles surrounded by frames of plain green, black, and red, and an ultimate frame subdi-

vided by transversal double lines, diagonals, and crosses into hour-glass and propeller shaped ornaments.

The head cloth No. 2455 (Pl. XX), which is very old and worn, seems to have been white with designs chiefly drawn in black. The outer edging of the cloth no doubt was red. A faded bluish green can be traced in some of the designs. Similarly to the three above described cloths the principal ornaments, two large squares, are found in two opposite corners. Within an ornamental frame there is a field decorated with various designs. These comprise four complicated diagonal *petono* figures, a highly conventionalized horse in the centre as well as in two opposite fields between the *petono* figures. In the two remaining fields there is a cock for an ornament. A longitudinal line divides the animals into two narrow fields. The bottom field shows a faded bluish green. The ornamentation of this cloth is striking also in other respects. In the two corners used to make a knot there is a plain square, flanked by two large rectangles each with a design that seems to represent some strange animal like a lizard (Pl. XX: 2, 3). It is of course impossible to tell if this head cloth really was made in Ondae. To settle that question a material much vaster than mine would be required. In some respects it corresponds to the two cloths from the To Lampoe mentioned in the foregoing (Pl. XXI, XXII). In one of these (Pl. XXI) the plain animal figures are painted in two colours, half red, half blue.

In the foregoing I have mentioned the long bast cloth sashes used by the men of some mountain tribes in NW. Central Celebes. In Koelawi I acquired for my collection 8 specimens, all of plain yellow colour with broad ornamental borders at the ends (Pl. XXIII). By means of groups of transversal lines, as a rule a broad line and two thin ones, parallel fields are achieved which are filled up with various designs. In Plate XXIII are seen some variants of transversal line groups. The fields between these lines are often adorned with triangles of various shapes. Occasionally

the fields are subdivided into squares by means of transversal lines, then diagonals are drawn and two opposite triangles painted in the same colour. In a sash, No. 1377, we notice in some fields a string of rhombs, alternately yellow and brown, some cross flower-like ornaments, asterisks, and a couple of strange quaternary symmetrical designs (Pl. XXIII: 1). In the sash No. 927 there is a field filled up with a string of transversal ellipse shaped figures (Pl. XXIII: 2). All these designs are yellow or reddish brown, but originally the brown may have been a bright red. This colour is used for the sashes Nos. 1056 and 931, but here the dye-stuff is aniline.

In the sash No. 929 no less than 13 strings of triangles are rather conspicuous at either end. Between the two innermost strings there is a field of small squares, each with a dot of reddish brown surrounded by a brown ring. Squares on a yellow background alternate with brown ones, the background always being a little brighter than the dot and ring (Pl. XXIII: 3).

Of painted bast cloth garments the *koemoe* is of great importance in certain districts. *Koemoe* is a Koelawian word. According to ADRIANI'S Bare-e Dictionary *koemoe* means "slaapsarong." A *sarong*, used for carrying purposes is called *paoeba*, the painted *sarong* worn on grand occasions, *saloe-dende*. Not knowing if the Koelawian language has different words for these three kinds of *sarong*, I have used the word *koemoe* for all of them, either they were used in Koelawi or in other districts. In Kantewoe the natives called this garment *abe*, not to be confused with another garment of that name in E. Central Celebes.

The *koemoe* seems to be universal with all North Toradja tribes, though it is not always made of bast cloth. An everyday *koemoe* is often made of plain brown or white bast cloth. Those meant for festive occasions are adorned with various designs. Nr. 2448 from Ondae is an extremely simply ornamented specimen, only with two huge rhombs on the white

background. The rhombs extend to the edges of the *koemoe* and the two inner corners meet in the middle of it (Pl. XXIV: 2).

Some specimens from the above district are divided into four large fields, filled up with plain ornaments. In the *koemoe* No. G. M. 26. 9. 224 two fields have a double range of high triangles the tops of which are cut off. The other two fields have a diagonal cross with alternating red and yellow triangular fields (Pl. XXIV: 1). Two of the square fields of another Ondae *koemoe* are adorned with meandering red bands (Pl. XXIV. 6, 7).

The *koemoe* No. 2443 is very simply ornamented with a succession of broad and narrow transversal fields, the former with a double range of triangles, the latter with two crossing zigzag lines, making a string of small rhombs, occasionally on a red background. Separately or inserted between two narrow fields there are fields with transversal rows of angles close together (Pl. XXIV: 3--5).

The Ondae specimen No. 2445 (Pl. XXV: 1) is an old and worn *koemoe*. Similarly to the previous one it is divided into numerous transversal fields of various breadth. Some of the broad fields have for ornaments high triangles the points of which are cut off. These triangles are either red or yellow. Some fields are subdivided into squares with a diagonal cross and the triangles painted red, yellow, or green. Furthermore we notice some fields with a single range of dotted circles with a red centre, evidently made with a stamp.

There is in my collection another old *koemoe* from Ondae, No. 2442 (Pl. XXV: 2), in some respects similar to the previous one. We meet again the transversal fields with high triangles without an apex, as well as fields subdivided into squares with a diagonal cross and painted so as to look like hour-glasses. Some transversal fields have a string of partly checkered rhombs on a red background, others are filled up with angles and zigzag lines. Four transversal fields are occupied by a single range of cross flowers, one

field by pairs of this ornament, which seems to have been printed with a stamp. Peculiar to this *koemoe* are two longitudinal fields each of which is adorned with two human figures, a man and a woman. Strange to say, in one of the figures of a female, a third leg has been substituted for the female genitals.

Two specimens from Ondae, Nos. 2447 and 2446, are of another type (Pl. XXVI). They are made of rather thick white bast cloth and divided into four large fields separated by four snake shaped figures running from one edge to the opposite one.

In the *koemoe* No. 2447 each of these fields are adorned with six designs such as *petono* figures, various kinds of stars and ornaments like an hour-glass, either single or within a rectangular frame, etc. (Pl. XXVII).

The *koemoe* No. 2446 (Pl. XXVIII) has besides two snake-like dividing bands several other bands ornamented with more or less complicated rhombical designs. In the fields we meet hour-glass shaped figures, highly conventionalized *petono* figures, some animal figures possibly meant to represent lizards, two kinds of four-pointed stars, and an ornament the meaning of which is not clear.

There are evidently several more *koemoe* types in Ondae than those described above. The Leiden Museum for instance possesses a beautiful specimen, No. 1759/58, altogether different from those of my collection. Its edges are trimmed with a string of green rhombs, flanked on one side by a narrow yellow field, on the other by a green one, both within black parallel lines. The triangles surrounding the green rhombs are yellow, red, or mauve (Pl. XXIX: 2). Four longitudinal 1 cm. broad red lines with black edges divide this *koemoe* into four fields. The outer fields are ornamented with crosses, each point of which is surmounted by a rhomb with two projections like buffalo horns. This may be a conventionalized *petono* figure (Pl. XXIX: 3). This design alternates with a flower or leaf ornament in red and yellow, evi-

dently stamped on the *koemoe* (Pl. XXIX: 4). In the two inner fields rectangles and conventionalized *petono* figures make a continual pattern (Pl. XXIX: 5).

I have not in my collection a *koemoe* from any other Poso Toradja tribe, but in several European Museums there are some, and some of these have been described and represented. In "Int. Arch. f. Ethn.," 1901, Plates XII and XIII, ADRIANI and KRUYT illustrate three specimens from the To Rano as well as a fine specimen from the To Wingke mPoso (Pl. XXX and XXXI). The particulars as to the localities are of great interest, since very often the *koemoe* specimens kept in the museums lack particulars as to their provenance. Some are for instance stated to be from Poso, but in all probability they were not all made at the place of that name but originate from the districts south of Poso.

In the Leiden Museum there is a fine *koemoe* No. 1456 '67 from the Lage district (Pl. XXXII), and at Basel a specimen Nr. II C 462, from the district of the To Rano (Pl. XXXIII). The designs of the latter *koemoe* are different from those of the Ondae *koemoe*. Transversal and longitudinal brown bands, edged with black, divide the surface into squares. Occasionally the bands are adorned with pairs of horn-like projections. In the intersection of the brown bands we find an additional cross in green, the points of which are surmounted by small rhombs with a brown bottom half and a green top (Pl. XXXIII: 1). Moreover this *koemoe* is adorned with various kinds of stars with four or eight points and painted green, yellow, or reddish brown (Pl. XXXIII: 2-4).

The three To Rano specimens illustrated by ADRIANI and KRUYT in "Int. Arch. f. Ethn." are of yellowish white bast cloth. On this the artist has traced with black paint the outlines of several designs with four, six, or eight points. These designs are yellow and dark red (Pl. XXX). Besides there are small ranges of alternating red and yellow rhombs (Pl. XXX: 1). The second specimen has strings, dots, and circles of red, yellow, and black (Pl. XXX: 2). In the third

of these cloths we notice borders of yellow rhombs on a red background flanked by two black lines, as well as borders of alternating red and yellow squares edged with black and separated by a white stripe (Pl. XXX: 3). To Rano is a name for all the tribes living on the shores of Lake Poso. *Rano* means lake.

The fourth *koemoe* illustrated by ADRIANI and KRUYT in "Int. Arch. f. Ethn." is a most beautiful piece, originating from the To Wingke mPoso who live N.E. of Lake Poso (Pl. XXXI).

The *koemoe* in question is all over covered with small designs which seem to have been printed with stamps. Its edges are trimmed with a double border of triangles and squares with a diagonal cross. The triangles of the outer border are green, red, yellow, and blue. The same colours are used for the inner border, but here the yellowish background shows between two white triangles.

Between these borders run some broad transversal bands, and the fields between them are subdivided by means of slanting, parallel white bands into a central rhombic field surrounded by six triangular fields. All along the bands there is a string of small cross flowers, in the fields six-pointed stars or flowers on a white circular background. These patterns no doubt are stamped on the cloth.

The above mentioned *koemoe* from the Lage district, Nr. 1456/67, in the possession of the Leiden Museum, is shown in Plate XXXII. Along the edges runs a border of mauve, red and yellow squares. Some transversal bands filled up with a succession of angles in the same colours as the squares divide this *koemoe* into large rectangular fields, in the centre of which is seen a yellow rhomb within a red frame adorned with hooks. From each of the obtuse angles emanates a red band ending in a central rhomb surrounded by three rhombs with additional hooks in pairs. From the acute angles of the central rhomb of the large field runs another similar red band finally meeting the transversal band adorn-

ed with a pattern of angles. Both bands are adorned with pairs of hooks near their intersection.

In each of the subdivisions of the large fields there is a four-pointed star. From two opposite points lines are drawn through the figure. Another cross with long projecting limbs each ending in a rhomb, is drawn through the intersection of the former cross. Of the eight fields thus achieved four are red, two yellow, and two mauve.

Of all the *koemoe* the provenience of which is stated to be Toradja only, I have not had the opportunity of illustrating more than a few specimens. In a *koemoe* of the Leiden Museum, No. 1232 95, there are some designs so closely similar to those of a specimen from the To Rano that I am inclined to think that both originate from the same place (Pl. XXXIV: 1 - 3; Compare Pl. XXX: 2).

A specimen in the Berlin Museum, No. I C 38616 (Pl. XXXIV: 4 - 10), has in the median line six equidistant highly conventionalized *petono* figures. On the yellowish white background there are several kinds of large stars. Of these three have four points, three, six points, four, seven points, one, eight points, and one, nine points. All designs have black outlines and are painted red and yellow.

The Leiden specimen No. 1232 '94 has red edges and a median band of that colour. Numerous transversal bands divide the surface into rectangles, within which two differently conventionalized and much simplified *petono* figures are found Pl. XXXV: 1 - 4.

The designs of another specimen, in the possession of the Leiden Museum, No. 1372 5 (Pl. XXXV: 5 - 11), are altogether different from those of the previous ones. The simplest ornament is a small red field, about 6 cm. by 1 cm., flanked by some blue and red stripes of the same length as the field itself (11). Further we notice a rhomb in red, mauve and green with a strange tail springing from one of the acute angles (9), crosses composed of four similar rhombs but without a tail (8), small rings with a central dot (7),

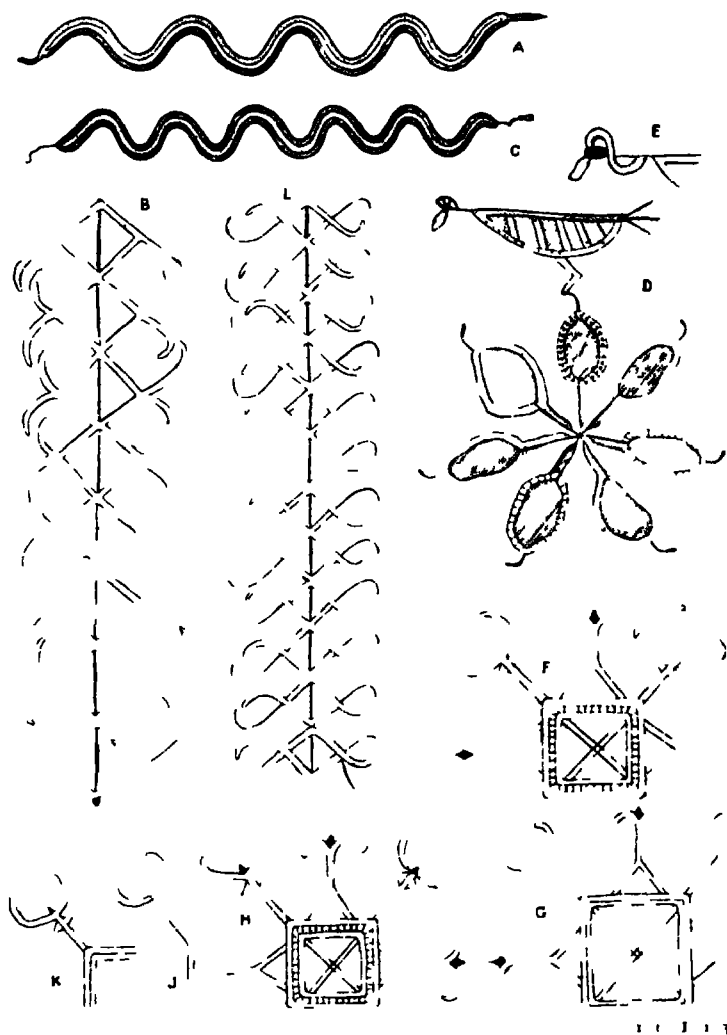


FIG. 13. Patterns on some *keene* in the museum of Welterreden
J.W. A B No 9203 C G No 9205 H No 9204 J I, No 9206 All
from Poso I

large suns either with numerous thin rays (6), or a few broad ones (5), and a strange ornament reminding us of a swastika (10).

In the Leiden Museum there are a couple of *koemoe* with strange designs, Nos 1926/326 and 1926/327. They are adorned with some very large red figures with black edges like a cross with eight ramifying limbs with club like ends. All along the limbs there is a string of bluish black dots surrounded by a red circle (Pl. XXXV: 12, 13). In the specimen No. 1926/327 are also found some *petono* figures.

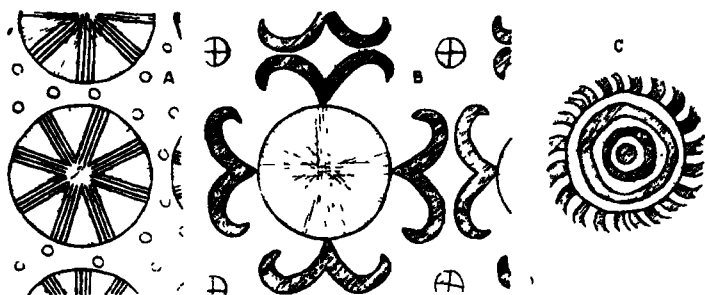


Fig. 133. Patterns on some *koemoe* in the museum of Weltevreden, Java. A No. 9003 To Ramo. B, No. 17580, Poso. C No. 9200 Poso.

In the Ethnographical Museum of Weltevreden there are a great number of *koemoe*. The designs of several of these differ widely from those described in the foregoing. Unfortunately the provenience is only stated to be Poso. In the *koemoe* No. 9203 we meet ranges of rhombs with additional hooks, worm-like ornaments, and a couple of human figures (Fig. 132 A, B; Pl. XXXVI: 7, 8). Among other designs we notice in the specimen No. 9205 numerous myriapods (Pl. XXXVI: 1-6), a flower pattern with seven or eight petals, occasionally in connection with a bird. All figures are in yellow and red (Fig. 132 D, E).

In this specimen as well as in the Nos. 9204 and 9206 there are some squares with two diagonals. From the sides

of the square emanate triangles the apexes of which are adorned with a projection ending in two hooks. Similar projections are found at the angles of the square. (Fig. 132 F—K).

In the *koemoe* No. 9206 there are ranges of strange crossing curved lines, rather conveying the idea of a string of rhombs with additional hooks (Fig. 132 L). In this specimen we also meet with a kind of ornament of irregular concentric circles with a fringe of tiny curved lines (Fig. 133 C).

A sun-like ornament is used in the specimen No. 8603 from the To Rano (Fig. 133 A), and in the specimen No. 17580 from Poso, circular ornaments with groups of rays have four additional two-cleft projections with downturned points (Fig. 133 B).

From the Paloe Toradja I know of but a few bast cloth *koemoe*. In Koelawi and Toro I acquired some nicely ornamented specimens, but they all proved to originate from Bada. A single specimen, No. G. M. 26. 9. 36, was stated to be painted in Koelawi, but the bast cloth was not manufactured in that district according to my native informant. On the white background all ornaments are traced with reddish brown paint (Pl. XXXVII 1). No fields have paint of colours. Along the edges, there are for a border three parallel stripes. On either side of the median line of the *koemoe* there are large suns with a central circle from which emanate numerous rays in groups of three rays in each. All over the *koemoe* are scattered a great number of small figures made of a single or double circle with various projections such as crosses, hooks, and leaves. In the median line as well as on either side of the big suns there is a range of groups of three coarse stripes. Similar stripes, but shorter, are found near the edges.

The Leiden Museum possesses a specimen, No. 1926/319, which the Catalogue, Vol. XVIII, states to originate from Koelawi. To judge by its ornaments I very much doubt if it was made in that district. JUYNBOLL describes it as

follows, p. 146: “. . . verziert mit runden, violetten Blumen, mit rot und schwarzem Kelch, vierblättrigen, rot, weiss und schwarz gefärbten Blumen, roten Rauten mit hornförmigen Fortsätzen an den vier Ecken (stilisierte Büf-felköpfe) und fünfspitzigen Sternen.” In the Catalogue another Koelawi specimen, No. 1926/320, is indexed which appears to be similar to the previous one. The conventionalized *petono* figures of the former specimen, here shown in Pl. XXXVIII: 1-3, are far beyond the capacity of the natives of Koelawi. Like most ornamented bast cloth garments it is very likely to originate from Bada, or possibly from Behoa.

I have no record of any ornamented bast cloth *koemoe* originating from any other Paloe Toradja tribe. In the districts inhabited by the Koro Toradja these garments seem to be commonly used, especially in Bada, and as mentioned in the foregoing they are traded thence to adjacent districts. In their paper “Geklopte boomschors als kledingstof in Midden-Celebes” ADRIANI and KRUYT illustrate a *koemoe* from Bada, and in “De Bare'e-Sprekende Toradja's” a specimen from Napoe.

During my sojourn in Central Celebes I obtained five *koemoe* from Bada. Of these, two specimens deviate from the rest, the outlines of the designs being traced with blue paint, or the ornaments were traced straight on the cloth without contour lines. In the specimen No. 1325 (Pl. XXXIX) large sun-shaped figures are irregularly scattered all over the surface. Some of these have a blue central dot from which emanate rays in groups of four parallel lines; others have a large red central dot surrounded by dots and circles in red and blue, the outermost blue circle with an addition of red, or alternately red and blue points. Between these large circular ornaments we notice some *petono* figures, cross flower-like ornaments, plain crosses, the limbs of which end in a triangle occasionally with additional hooks, and two small concentric rings, one in blue and the

other in red, sometimes with a ring of dots inserted between the two rings.

In the specimen No. 1162 the variety of designs is not so great, but the combination of colours is richer, mauve and yellow being used beside red and blue. The edges are trimmed with a border of alternately red and yellow rhombs or rhomboids within an outer red and an inner mauve stripe. The rhombs or rhomboids have a checkered frame. Each of the triangular fields on either side of the central figures is adorned with a mauve triangular dot (Pl. XI: 1). Seven transversal bands of variegated rhombs with an addition of hooks (Pl. XI: 2), alternate with ranges of four large suns (Pl. XI: 3, 4), flanked on either side by five small circular figures. The centre of the sun is a dot and ring marked with different colours, from which emanate rays in groups of four parallel lines. The suns are surrounded by a circle of red and blue dots. The small circular ornaments have a central dot of green surrounded by rings of white, red, yellow, and mauve (Pl. XI: 5).

The *koemoe* No. 1580 is to a certain extent similar to the previous one, having transversal ranges of *petono* figures (Pl. XLI). The colours, however, are less bright, being only yellow and brown. All figures have black outlines. The designs used for this *koemoe* are eight-pointed stars as well as a kind of hour-glass shaped ornaments. All over the *koemoe* strings of small black and yellowish brown rings have been applied with a stamp.

Unbroken transversal ranges of rhombs, every other one with lateral projections on either side, adorn the *koemoe* No. G. M. 26. 9. 287 (Pl. XXXVIII: 4). The rhombs are subdivided into four small rhombic fields, alternately black and yellow, or black and red. Between the lateral projections of the rhombs we notice six-pointed stars, and near the edges occasionally a highly conventionalized *petono* figure, or some groups of black, red, and green stripes. The edge is trimmed with a border of transversal irregular dots of

black, red, and yellow. The range of rhombs is flanked by numerous small black dots in a red or yellow ring.

The *koemoe* No. 925 is in some respects similar to the previous one. The edges for instance are trimmed with short transversal stripes of black, red, and yellow.

Transversal ranges of rhombs, some of which are adorned with hooks, divide the *koemoe* in seven fields. These are subdivided by ranges of four or five similar rhombs into rectangular fields, each with a figure like a swastika (Pl. XI,II). This *koemoe* is painted with black, red, yellow, and green designs.

The Bada *koemoe* illustrated by ADRIANI and KRUYT in "Int. Arch. f. Ethn.," 1901, Plate XIV: 1, is of another type than mine (Pl. XXXVII: 2). It does not seem to be cylindrical to judge from the illustration. Presumably transversal bands of rhombs flanked by red strokes divide the *koemoe* into some large fields which are subdivided by double bands of checkered rhombs and red or yellow triangles. These bands are fringed with scrolls ending in a black dot. Each field is adorned with a *petono* figure and has along two opposite edges three triangles each with a small triangle inside. The colours of this *koemoe* are black, red, yellow, and white. Its edge is black.

In the Basel museum there is a fine specimen from Bada, No. IIC 764, with a wealth of ornaments in red, yellow, and bluish green, with black contour lines. Numerous bands of different patterns (Pl. XI,III: 2—4) divide this *koemoe* in transversal fields adorned with buffalo heads with numerous additional projections (Pl. XI,IV), magnificent birds, no doubt cocks (Pl. XXXVI: 12), and high, narrow triangles with an elongated apex (Pl. XI,III: 1). This *koemoe* has some traits in common with the Napoe specimen as illustrated by ADRIANI and KRUYT in "De Bare'e-Sprekende Toradja's." Certainly there are several more designs used for the Bada *koemoe* than those given here.

Of the designs used by the To Napoe I have only a few

samples. In their paper "Geklopte boomschors als kledingstof" ADRIANI and KRUYT illustrate a piece of a *koemoe* from this district, in certain respects similar to some Bada specimens. The Napoe patterns, however, are decidedly more elegant and complicated than those of Bada. The principal designs of the Napoe *koemoe* in question (Pl. XLV: 1), is a large figure the middle line of which is composed of seven squares in connection with a wavy line, the ultimate squares being adorned with two hooks. From the rest of the squares emante lateral projections, each with four pairs of hooks and a terminal square with another pair of hooks. Furthermore we notice in this *koemoe* some highly conventionalized *petono* figures, a kind of eight-pointed swastika, six-pointed stars, and pairs of squares with additional projections. The background of this *koemoe* is yellow, the figures red except the swastika figures which are black, yellow and red. All the outlines are black.

In the *koemoe* represented in "De Bare'e-Sprekende Toradja's" (Pl. XLV: 2), we notice three different borders, one of checkered diamonds surrounded by alternately red and yellow triangles and flanked by red strokes, in addition on one side with a range of triangles, with a kernel of black lined with yellow and red. The second border consists of a central range of black diamonds within a yellow frame, and two rows of black arches, edged with yellow, on a red background. The third border is subdivided into squares and rectangles, the former with a kind of red diagonal cross on a yellow background. There is a central black dot as well as an angular dot of that colour in the corners. The large field between two of the ornamental bands is occupied by presumably alternating *petono* figures with a great variety of additional ornaments, and crosses, possibly being extremely conventionalized buffalo heads.

In the Ethn. Museum of Weltevreden there is a *koemoe*, No. 6422 (Plates XXXVI: 9—11, XLVI), the provenience of which is given as "Tominibocht." Even if this specimen

was acquired on the coast of Tomini Bay, it can hardly be doubted that it is made in the interior of Celebes, since the designs are closely similar to those of some Bada and Napoe *koemoe*. From which of these districts it originates I cannot at present decide. The outlines of the numerous figures are traced with black paint on the white cloth, and the figures have been painted yellow or red. The leading feature of this *koemoe* is the frequent use of *petono* figures of various sizes and with numerous additional fanciful ornaments (Pl. XLVI). Even some symmetrical cross figures may be extremely conventionalized *petono* figures.

In this *koemoe* we further notice some strange birds (Pl. XXXVI: 9-11), closely similar to those of the Bada cloth No. IIc 764 of the Basel Museum, and a kind of four-pointed star combined with a cross, the limbs of which end in a leaf with additional ornaments as shown in Pl. XLVI.

The *abe* is a man's garment, like a cloke with open sides, which the Poso Toradja boys wear at the initiation feast. As mentioned in the foregoing a similar garment is used at the commemoration festival in honour of the deceased, for the parcels containing the bones of the dead persons.

Of the former kind I obtained two specimens, Nos. 2466 and 2467. Both are much the same, one half being red, the other yellow. The *abe* No. 2467 has a trimming of two parallel mauve stripes around the neck.

In Ondae I acquired ten *abe* of the latter kind, all adorned with ornamental designs. On the whole all of them are similar. In some, the front as well as the back are fringed at the bottom, and occasionally small tufts made of strips of bast cloth are fastened to the fringe. The front and the back are decorated almost in the same manner. Transversal lines divide the surface into fields of various breadth. Two specimens have a border around the neck, suggestive of a collar (Pl. XLVII). The uppermost part is plain in most *abe* but in some there are broad longitudinal fields in red and yellow, or red, blue, red, and yellow, as in the spe-

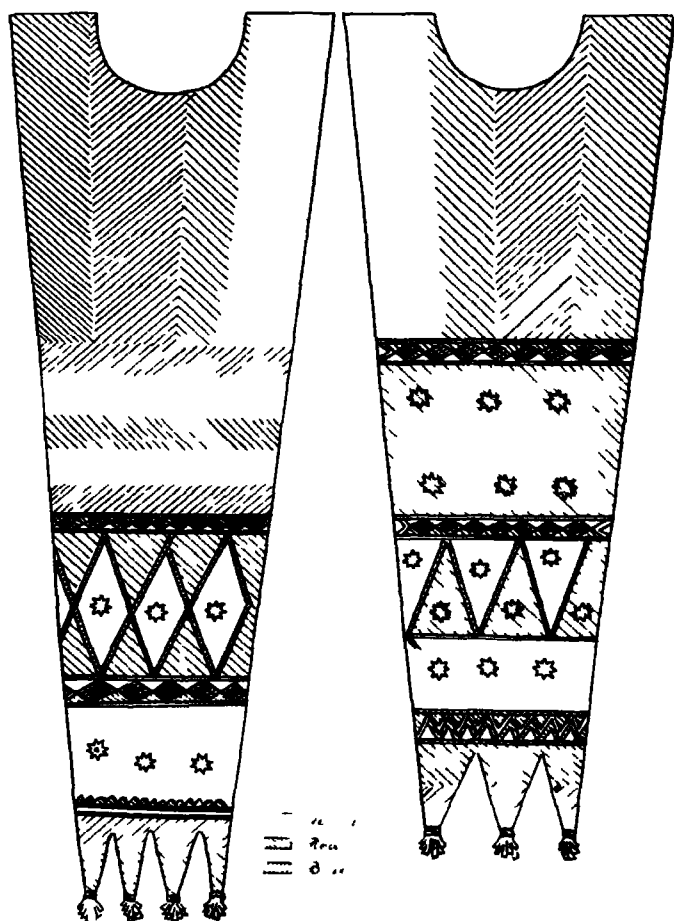


Fig. 1. 1. 1. No. 1047 from Tumpu Ondu district, Central Celebes.

cimen No. 26. 9. 472 (Fig. 134). Below these fields we may occasionally meet with some broad transversal blue, red, and yellow fields imperceptibly merging into each other. The principal ornament of most *abe* are ranges of high, pointed triangles. Alternating with these ranges there are in some specimens narrow fields with strings of rhombs, occasionally checkered (Figs. 134, 136, 137).

In No. 2459 there is in the front a large transversal field subdivided by double cross lines into a rhomboid field and some triangles. In the field on the extreme right there is a wide arch (Fig. 135). The same *abe* has in the field above the triangles a meandering ornament winding from the left to the right and back again. At the back of the *abe* there is a similar ornament at the bottom.

In the *abe* No. 2462 we notice a narrow field, on either side outlined with two black stripes, which is subdivided by means of black lines into rectangles. A double diagonal divides a rectangle into two triangles, the bottom one red, the top one yellow (Fig. 136). The *abe* No. 2469 has besides strings of rhombs, two transversal, narrow fields adorned with pairs of arches (Fig. 137). A similar ornament is found round the neck of the specimen No. 2459. A single range of arches is used for an ornament at the bottom of the *abe* No. 26. 9. 472.

The ornamentation of the bottom part of the *abe* No. 2463 is widely different from that of the previous ones (Pl. XLVII), and the designs used for the front are altogether different from those of the back.

The *abe* No. 2458 is a specimen of exceptional length and ornamentation (Fig. 138). The front as well as the back has a length of 1.3 m. by a breadth of 45 cm. at the shoulders and 35 cm. at the bottom. This is an old piece, and so are some of those mentioned above. I bought it in 1919 from an old woman, who told me it was made by her mother. It is divided in numerous transversal fields of various breadth and designs, almost the same in the front as at the

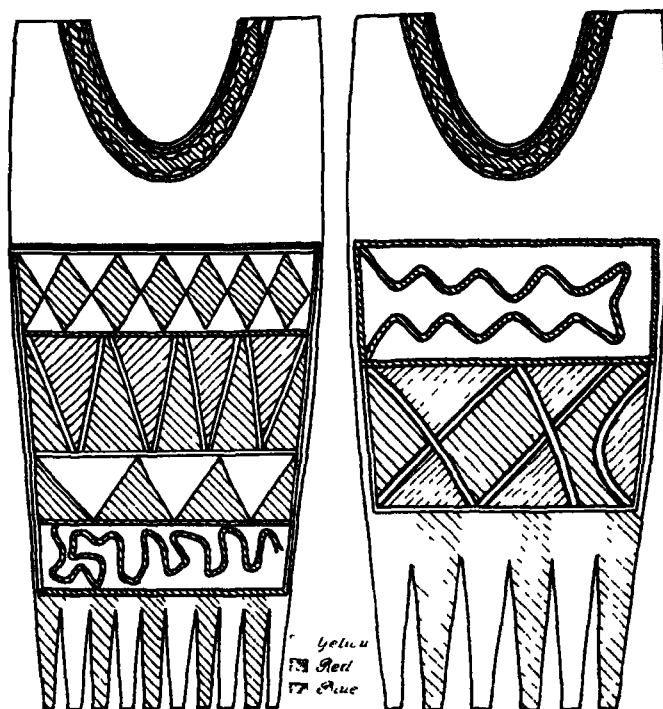


FIG. 135 The No. 2459 from Laripa Ondae district E. Central Celebes

back. In the middle are seen two ranges of triangles separated by a narrow border of cross lines of black dots, alternating with double longitudinal dotted lines, on a yellow background, evidently printed with a stamp. Besides the broad fields are separated by ranges of triangles and squares with two diagonals, two opposite triangles painted red or yellow so as to make them look like hour-glasses.

On the broad fields are printed eight-pointed stars, double ranges of small arches, with a zigzag band of small black strokes winding between the arches. Some fields are subdivided by means of longitudinal lines into squares adorn-

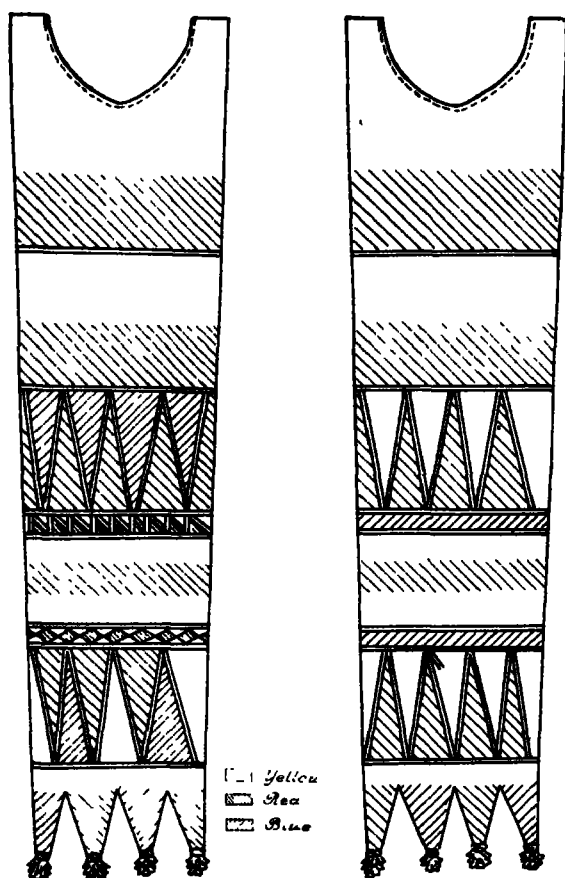


Fig. 140 *Abe*, No. 2462 from Taripa (Ondae district, E. Central Celebes).

ed either with a kind of cross flower, or a large round figure with numerous radii. On the transversal top and bottom fields of the *abe* are printed a range of buffalo heads, three on the top field, four, on the bottom field. In the four corners of the field surrounding the neck there is a man on horsback. Horses of strange appearance are found in the

bottom field. The outer edges of the field around the neck are trimmed with a border of two longitudinal stripes on either side of a field in which are found pairs of small circles connected by a black line.

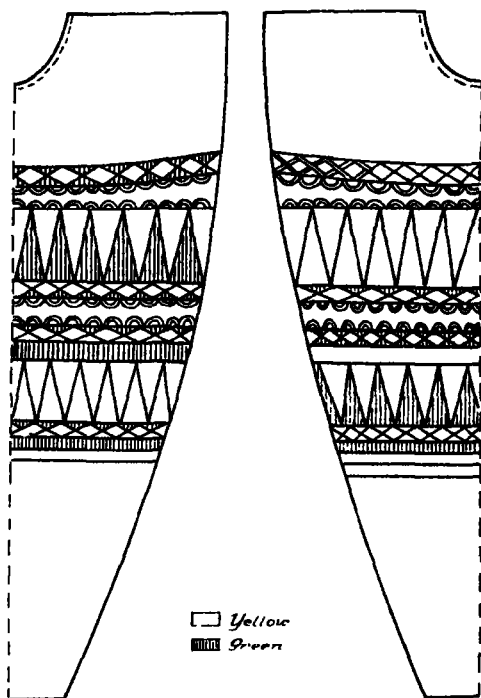


Fig. 137. *Abc*, No. 2409, from Taripa, Ondae district, E. Central Celebes.

The background of this *abc* is yellow, and the colours used in painting the ornaments are red and a shade of darker yellow. All contour lines as well as all dots and lines are black. Red and yellow seems to predominate in all *abc*. Of minor importance, we meet with green, blue, and mauve, in some specimens.



Fig. 138 40 No. 138 from Turpa Ondae district T Central Cebbes

bottom field. The outer edges of the field around the neck are trimmed with a border of two longitudinal stripes on either side of a field in which are found pairs of small circles connected by a black line.

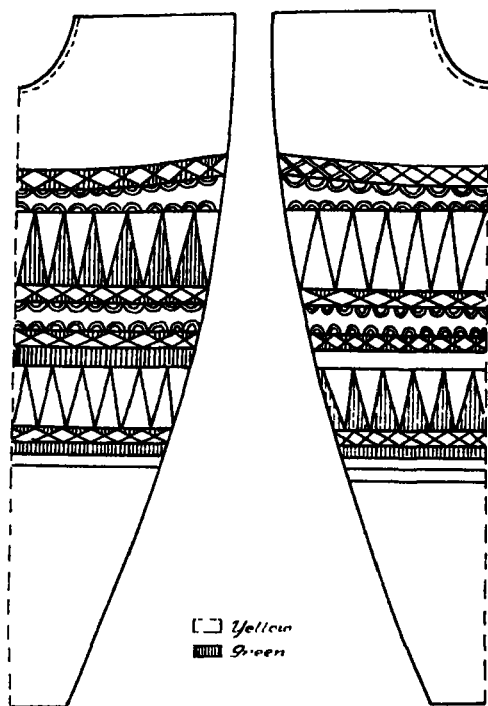


Fig 137 *Abe*, No 2409, from Taripa, Ondae district, E. Central Celebes

The background of this *abe* is yellow, and the colours used in painting the ornaments are red and a shade of darker yellow. All contour lines as well as all dots and lines are black. Red and yellow seems to predominate in all *abe*. Of minor importance, we meet with green, blue, and mauve, in some specimens.

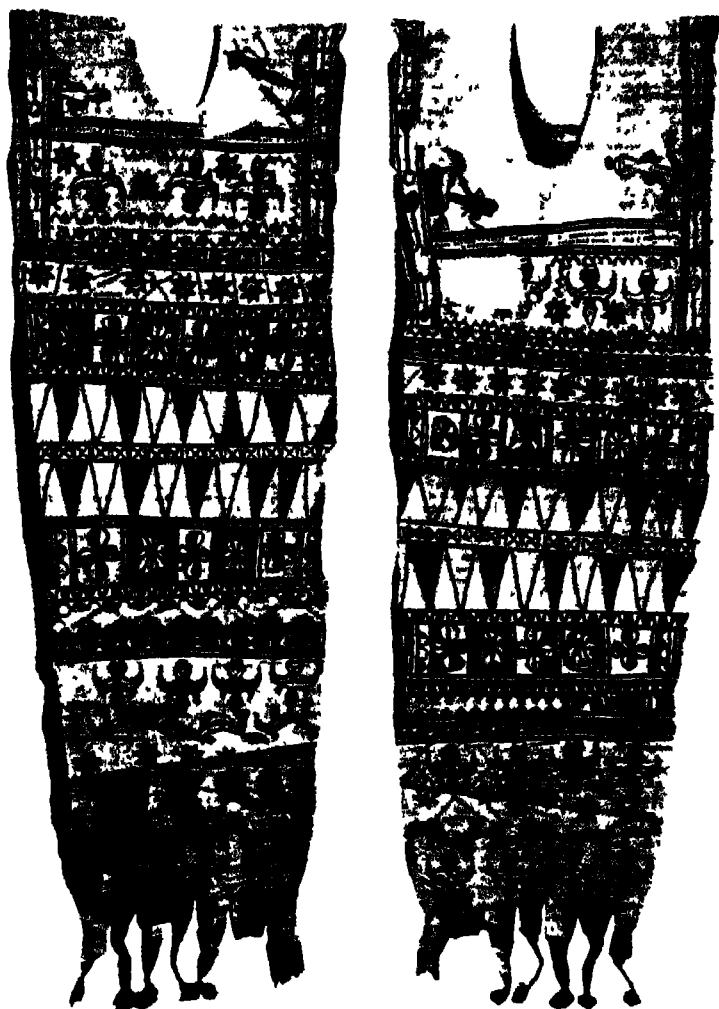


Fig 138 Abu No 2458 from Taripa Ondae district, I Central Celebes

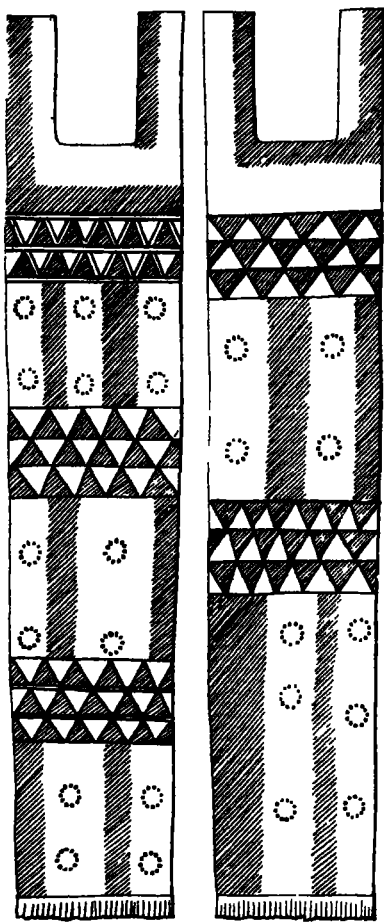


Fig. 139. — *Abe* from the district of Lage, E. Central Celebes. Dresden Museum No 17987. Hatching stand for red colour

In the European museums I have only seen a single *abe*, originating from the Lage district in Central Celebes. It is in the possession of the Dresden Museum. This specimen, No. 17987 (Fig. 139), has a length of 100 cm. and measures at the shoulders 20.5 cm., at the bottom 17.5 cm. The bottom of the *abe* is finished off with a fringe of bast cloth. The *abe* is adorned with transversal fields of alternating red and white triangles in two or three rows. Between these fields there are two longitudinal fields of plain red. On each of the intervening fields two dotted rings are printed presumably with a stamp, since all rings have the same number of dots, i. e. eleven.

Women's dress.

In the literature there are several records of bast cloth skirts, richly ornamented with various patterns, but I never saw any skirts of that description in the north-western part of Central Celebes. In Koelawi I once noticed a woman wearing a reddish brown skirt, the

edge of the top and bottom flounces being trimmed with a black zigzag line and a black dot in every angle (Fig. 140 A). All skirts were made of plain brown or black bast cloth. Occasionally the edge of the top and bottom flounces of a brown skirt had a broad black trimming (Fig. 140 B). In "De Bare'e-Sprekende Toradja's" KRUYT states that the skirts of the Poso Toradja women are never adorned with paint or colours. VAN HOËVELL, however, in a paper published in "Tijd. v. Indische Taal-, Land- en Volkenkunde," 1893,

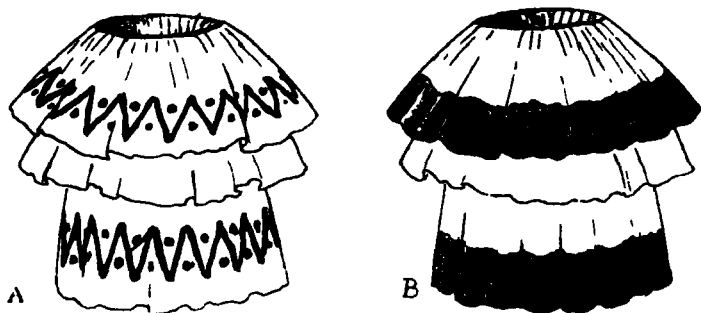


Fig 140 Koelawian skirts of bast cloth

says that the Saoesoe women had "*sarongs*," painted with gaudy patterns. On page 43 we read as follows: "Zij dragen er breede sarongs van,¹ waarvan zij de uiteinden aaneen weten te kloppen, zoodat geen naad meer te zien is. Zij beschilderen deze sarongs met allerlei fantastische figuren, zoodoende de gebatikte kains nabootsende. De kleuren, thans voornamelijk van elders aangebracht aniline kleuren, worden er met een penseel van bamboe opgebracht."

Thus it would seem that the Saoesoe women about the year 1850 were in the habit of wearing white bast cloth skirts with variegated patterns. But the question is this: does the malay word *sarong* here really mean skirt, or should it possibly be what the natives of Koelawi call a *koemoe*?² As a rule *sa-*

¹This refers to white bast cloth

rong means skirt, but the Dutch often call a *koemoe* "slaap-sarong, draagsarong." I am inclined to think, however, that VAN HOËVELL did not use the word in this meaning, since he says the *sarong* imitates a batik "*kain*," a large piece of cloth which the natives of Java wrap round their loins like a skirt.

Plain as the skirts of the North Toradja women are, in comparison their bast cloth tunics are all the more gorgeous. The habit of adorning the tunics with various painted designs seems to have been universal with all North Toradja tribes in olden times. Still at the time of my visit to Celebes, 1917—1920, I found these tunics at several places in the districts of the Paloe, Koro, and Poso Toradja, but they then were going out of use.

I was unable to get a painted tunic from the Paloe Valley, but in Koelawi as well as in Tobakoe I acquired several specimens. The Koelawi word for tunic is *halili*. All my Koelawi specimens are made of white bast cloth and as a rule have simple trimmings at the bottom, around the neck and the sleeves. Those trimmings in most *halili* consist of one or two broad red lines and some parallel stripes of the same colour. At the bottom of the *halili* No. 1425 the trimming is a little more complicated, high narrow triangles, without an apex flanked by three red stripes on either side, having been added (Pl. XLVIII: 1). In other specimens broad red stripes on a yellow ground, framed on three sides with red stripes, project from the top of the trimming (Pl. XI, IX). The upper edge of the common plain trimming is often adorned with a range of small crosses, spear points, a combination of the two, a small line ending in a triangle, etc. (Pl. XLVIII—Pl. I.).

The designs painted or rather traced with red or reddish blue paint on these *halili* vary rather much. The simplest pattern, two concentric red rings, we meet with in the *halili* No. 921. All other patterns are based on these rings. They are connected for instance with lines, hooks, leaves,

straight lines with some hatchings at the top. In Pl. XLVIII—Pl. L are shown a number of these patterns.

From the district of Tobakoe I have three *halili* specimens (Pl. I.I). Two of these are made of white bast cloth, the third is of the same material but reddish brown. The ornamentation is similar in all three specimens. At the bottom they are trimmed with a broad border. All outlines are traced with black paint. The triangles of the two white *halili* are bright red, the ornaments of the brown specimen are of that colour on a white ground. The ornaments of the latter specimen are besides triangles, crosses and screws in square fields (Pl. I.I: 5). On the white *halili* No. 26.9.197 there is in the front as well as at the back below the neck, a rectangular field within a double frame of black lines, subdivided into three longitudinal fields, the one in the middle with rhombs, the side ones with hour-glass shaped designs (Pl. I.I: 1, 3).

How extensive has been the use of painted bast cloth tunics with other Paloe Toradja tribes I was unable to ascertain, having only seen two such tunics from Parigi, Nos. 8604 and 8605, in the Weltevreden Museum. Both are made of white bast cloth, but their ornamentation is altogether different. The designs used for the latter are similar to those of Bada, but they are of so poor execution that they are sure to have been made by some imitator from the coast not trained to do such work.

The specimen No. 8604 (Fig. 141 A), has along the bottom a trimming of two broad stripes in two shades of mauve, another around the neck in the shape of a zigzag line on either side flanked by two black lines. The rest of this tunic is adorned with slanting zigzag lines of light mauve, alternating with a zigzag line made of two parallel longitudinal stripes of dark mauve and two transversal stipes of yellow.

In all probability painted white tunics have been used in the Paloe Valley not very long ago. In his book "Unter Kopfjägern," p. 573, GRUBAUER illustrates several "Balias-

Attribute," and among these there is a white tunic, the lower half of which is filled up with geometrical patterns. Unfortunately the representation is on too small a scale to allow all details to be distinguished. Three transversal fields at the bottom are subdivided into squares. A range of these have a diagonal cross, another range four small triangles in the corners. Two large squares below the

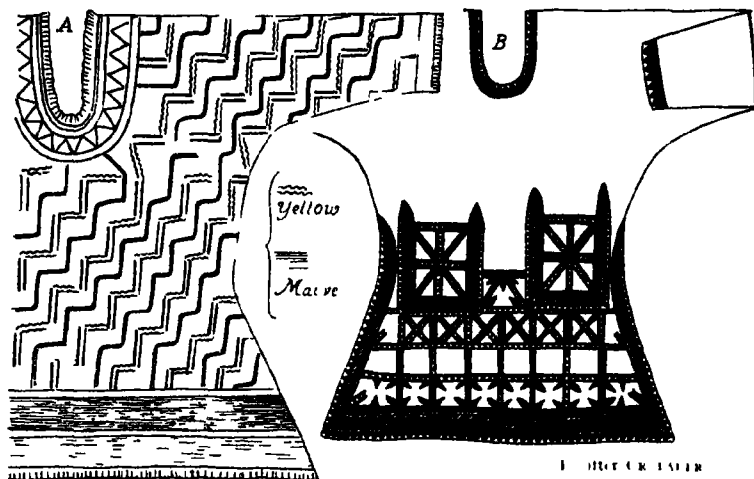


Fig. 141 Women's tunics A in Weltevreden Ethn. Museum No. 5604 'Festbadjoe voor vrouwen (pangga iwo) met aniline (kasoemba) beschilderd franje aan hals mouwen en onderrand. 'Parigisch mauksel' B painted tunic of a priestess Paloe Valley

waist have an ornamental frame, as well as two ornamental crosses, one replacing the diagonals (Fig. 141 B).

The Koro Toradja in 1918 were still in the habit of ornamenting their tunics with painted designs. This seems especially to have been the case in Tole, where I acquired some tunics of this kind (Pl. I, II—Pl. I, VI). Four of these are made of white bast cloth covered all over with designs in black, red, and yellow. In two specimens there are black, red, and white ornaments on a yellow background. A single

tunic is black with applications of white bast cloth with designs in red and mauve.

In the four white tunics there is in the front as well as at the back a longitudinal central field subdivided into diamonds and triangles. It is flanked by two large fields having a pattern of slanting stripes in black, red, yellow, and white (Pl. I,II, Pl. LIII). The part below the waist is occupied by large transversal fields, the bottom one adorned with variegated triangles. The rest of the fields are subdivided into squares with geometrical patterns as shown in the two plates. Beginning at the neck and running on to the short sleeves there are some nicely ornamented fields. In two *halili* we meet with a pattern that I have not seen on any other bast cloth tunic. From a double central line emanate pairs of scrolls similar to those found on the door, shown in Fig. 20 B (Pl. LIII).

The ornamentation of the yellow tunics is less elaborate. About 10 cm from the edge of the sleeves of the specimen No. 1983 (Pl. LIV: 2) there is a broad transversal black stripe and successive stripes of white, red, white, and black. In the front as well as at the back there is just below the neck a field with diamonds in black on a red background.

The second yellow tunic, No. 1946 (Pl. LV), has at the bottom of the back a trimming of black dots and an application of five strips of white bast cloth, one in the waist and the rest arranged in pairs below and above the waist. The waistband is divided by means of black lines into five fields occupied by a great number of black, red, and white triangles, the latter with two or three black dots. The pairs of applications are outlined with black and have a string of red diamonds in a black checkered frame.

The black tunic, No. 1984 (Pl. LVI), originates from the Tole village of Oenta. Its ornaments are similar to those of the previous specimen. In the front as well as at the back a strip of white bast cloth is applicated in the waist, and two white strips make an obtuse angle on either side of the waist-

band. Besides we notice at the back nine circles of white bast cloth as well as four diamonds. The applications of the back are ornamented with various patterns in red and blue such as diamonds, dots within a circle, and crosses, those of the front have plain stripes of blue and red.

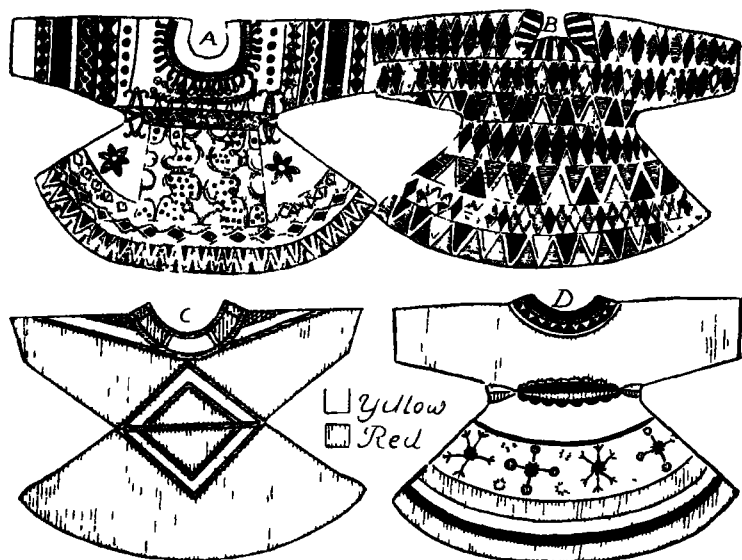
Beside these Tole tunics I have but a single specimen from the Pipikoro districts, i. e. a tunic No. 1906 a (Pl. LIV: 1). It is a child's tunic with patterns of black dots and crosses on a yellow background.

I think it a mere chance that I only acquired for my collection a single painted bast cloth tunic from Bada, No. 2121. This is made of white bast cloth, the outlines of all designs are traced with black paint, and the colours used for the patterns are yellow, red and black (Pl. I.VII). The field encompassing the waist has a design of diamonds and arches. The chief trimming of the bottom edge is a range of pointed triangles. The space below and above the waist is divided into some large fields separated by various kinds of ornamental bands. In all fields are found *petono* figures (Pl. VIII: 7, 8; Pl. XIV: 6). In each shoulder field there are four big stars with 6-8 points, as well as four ranges of narrow triangles ending in a scroll. Each sleeve has a trimming of eight high, narrow triangles and the same number of big black dots.

I have no record of painted bast cloth tunics from the districts of Behoa and Napoe. In the Leiden Museum Catalogue a black tunic No. 1759 57 is indexed, but no doubt the ornaments are applications of white cotton cloth.

From the districts to the south of Bada which I have not visited myself, I have only a few records. To judge from an illustration in GRUBAUR'S "Unter Kopfjägern," p. 365, the natives of Leboni seem to use painted bast cloth tunics. The patterns of one specimen are similar to those of Bada (Fig. 142 A). Another tunic from the same district is quite different (Fig. 142 B). It is divided into transversal fields with triangles and diamonds standing on the acute angle.

From the tribes further to the south KRUYT in "De Bare'e-Sprekende Toradja's" illustrates a red tunic from To Poeoe mBoto, a tribe living on the southern shore of Lake Poso (Fig. 142 C). This tunic has a collar of small yellow, red, and mauve fields, with an additional triangle of mauve and yellow on either shoulder. Moreover the sole pattern adorning this tunic is a yellow square frame one point of



A, B, after F. GRUBAUER. C, after ADRIANI and KRUYT.
 Fig. 142. A, B, bust cloth tunics from Lebom. C, tunic from To Poeoe mBoto. D, the back of a tunic from To Lampoe, north of Wotoe, in private possession.

which is touching the collar. The inner as well as the outer edges of the frame are outlined with mauve, and there is a mauve diagonal waist-band.

In the Kalaena Valley painted tunics are sure to have been used. During my sojourn at Weltevreden in 1920 Professor VAN VUURLIN showed me a nice tunic which he stated to originate from the To Lampoe, living to the west

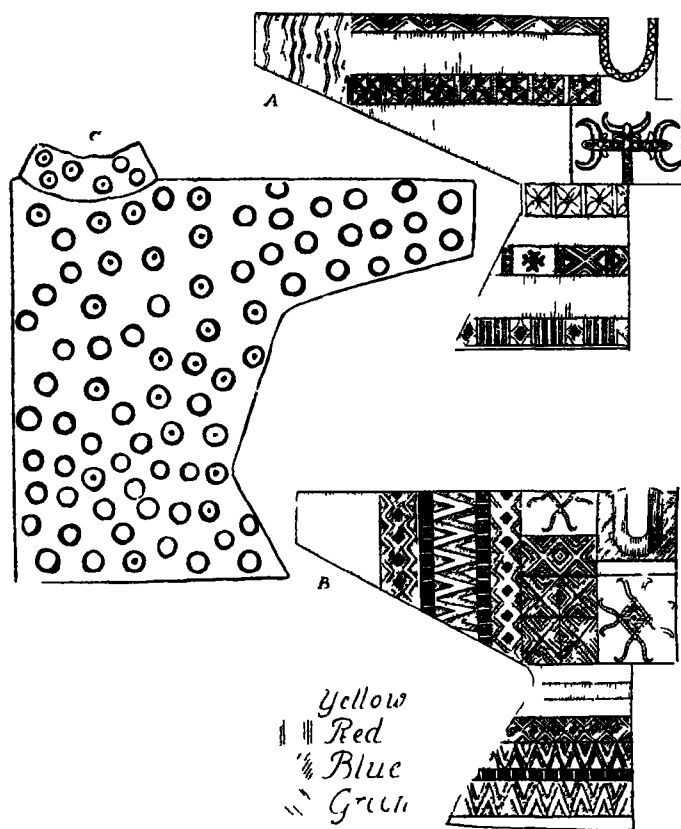
of Wotoe (Fig. 142 D). The top part of it was red, the bottom yellow with a broad trimming at the back of four strange black stars, or crosses on a yellow background. All these ornaments had a central circle of dots. In two of them there were four rays with an incomplete terminal circle, in the remaining two, the rays were respectively five and six, ending with three points. The waist was adorned with a belt of black and red stripes edged with orange arches along the upper edge, black ones along the bottom one. The ornaments of the front were very simple.

The Poso Toradja have used bast cloth tunics painted with various patterns. ADRIANI and KRUYT in "Int. Arch. f. Ethn.", 1901, figure a couple of richly ornamented specimens from the Lage district (Fig. 143 A, B). The surface is divided in the usual manner into numerous fields filled up with geometrical patterns such as triangles, zigzag lines, diamonds, and squares with a diagonal cross, cross flower ornaments, etc. In addition there are a few *petono* figures.

In the Leiden Museum Catalogue are indexed some tunics from Poso, Ondae, and Pebato, adorned with paintings. Unfortunately I cannot supply any illustrations of these tunics.

The Ethn. Museum of Weltevreden possesses a tunic No. 6418 from the Lage district (Fig. 143 C). It is made of white bast cloth ornamented with dots within a circle, scattered all over the tunic. The label says: "Costuum van de Alfoersche To Lage vrouwen te Todjo". This may mean that the tunic is typical of the To Lage. I have, however, not seen any tunic or other garment from this district with a similar pattern, thus I was unable to verify the above statement.

Head bands. Head bands of various kinds, in the native languages called *tali*, seem to be universal with all North Toradja tribes. They are often made of bast cloth, or they have a cover of this stuff, adorned with coloured designs. A simple head band of my collection has a length of about



A, B after ADRIANI and KRUYI

Fig. 143 A, B, Iban cloth tunics from I. I. Central Celebes; C, Iban cloth tunic from I. I. No. 6418 in the Ethn. Mus. of Weltevreden, Java

90 cm. by a breadth of 20 cm. Its ends are trimmed with a few transversal reddish brown lines. In other specimens the whole band is divided into broad, transversal fields in red and yellow, occasionally with some red and yellow stripes towards the ends. A nice specimen is the *tali* No. 967 from Koelawi (Figs. 144, 145 A), in which there are two red zigzag lines between three blue stripes near its ends. These *tali* I have only seen in Koelawi, Toro, and Kantewoc, but they are likely to be used in other districts also.



W. KAUDLEN Photo 1918

Fig 144. The girl Tolega with a simple head band *tali*, of bast cloth Koelawi, NW Central Celebes

In Koelawi there is a closely similar *tali*, but used only by priestesses (Pl. LVIII, Fig. 145 B). It is made of white bast cloth and adorned in front and towards the ends with a succession of transversal stripes, as a rule red, but occasionally in other colours. Those in front as a rule show a broad central stripe, flanked on either side by four parallel stripes. The patterns of the ends are more elaborate. Here

broad, transversal fields are subdivided into diamonds, squares with two diagonals, triangles, crosses, and dots etc., and these have often in addition a couple of broad lines flanked by a group of four parallel stripes, occasionally with equidistant groups of four short parallel cross lines (Fig. 146 A).

Probably the use of simple bast cloth head bands is not confined to the hill districts of NW. Central Celebes. ADRIANI and KRUYT in "De Barc'e-sprekende Toradja's" figure a head band from Pebato which in all probability is

made bast cloth, since on the same plate there are two painted head cloths (Fig. 147).

In the Leiden Museum there are according to the Catalogue numerous ornamented bands about 125 cm long. Of a specimen No 1926/174 (Fig 146 B), which has a length of 92 cm by a breadth of 18 cm, I have made a note that

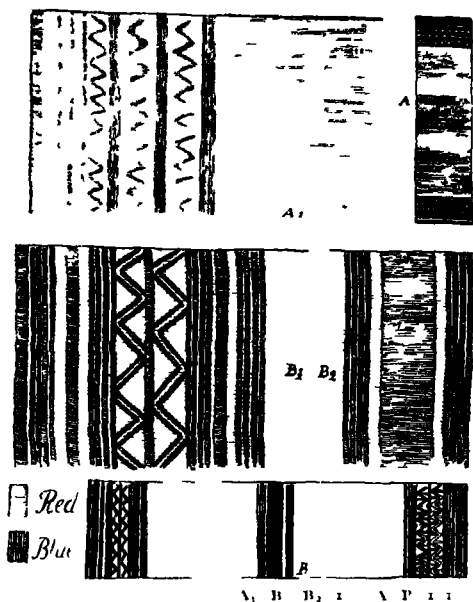


Fig 145 Painted head bands of bast cloth A No 967 from Koelawi A₁ border on the ends B No 209725 id for priestess B₁ border on the ends B₂ border across the middle

it reminds one of the head bands of the Koelawi priestesses. It is found under the heading "Schultertucher," but the Catalogue seems doubtful about this specimen, since it adds "für Kinder(·)"

Possibly the rest of the "Schultertucher" are sashes worn by men around the head on festive occasions, mentioned in the foregoing when treating of men's dress

In Koelawi I got a very long bast cloth sash, No. 926 (Fig 148) It has a length of 300 cm by a breadth of 55 cm. Its ends are trimmed with a row of checkered diamonds and a bushy fringe of bast cloth strips. In the middle there is a longitudinal black line separating the faded red or red-

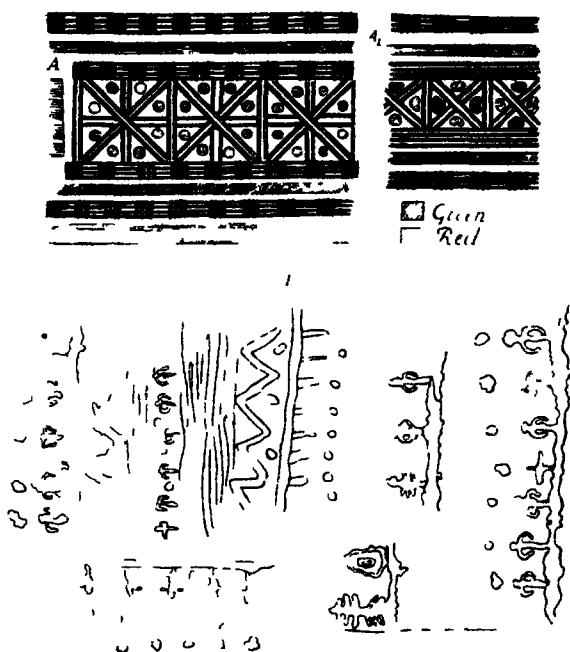
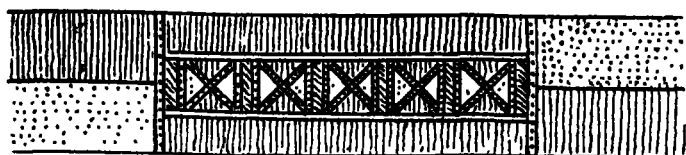


Fig 146 - A border on the ends of a head band of painted bast cloth for priestess No 935 Koelawi A₁ border across the middle of the head band B red patterns on a head band in the Ithlu Mus. of Leiden, No 1926 174 from Poso

dish brown half of the sash from the yellow half. My native informants said it was used by women on festive occasions.

Of women's head bands the *tali polaja* seems to be characteristic of Koelawi (Fig 149). It is made from an inch-wide strip of Pandanus leaf, about 30 cm long, covered



 Yellow  Red  Green

After ADRIANI and KRUYI

Fig. 147 Woman's painted bast cloth head band Pebato, I Central Celebes

with white bast cloth. The ends of this which project beyond the Pandanus leaf, are twisted so as to make a cord and are finished off with a big fan of pleated bast cloth. These fans are ornated with variegated transversal stripes. The front part of the *tali potaja* is covered with cotton stuff with embroidery.

In the Tole village of Oenta I acquired a head band similar to the *tali potaja* (Fig. 150 A, B). There is, however, no cotton cloth cover in the front part. The white bast cloth is painted with a pattern of hour-glass figures and transversal lines in black and red. There are no proper fans, like those of a Koelawi *tali potaja*, the ends of the bast cloth having a few pleats only.

The Koro Toradja use a crown-like head ring which they call *tali waloe* (waloe bamboo) (Fig. 151, Pl. LIX). It is a broad ring of a slip of thin bamboo, mostly with a cover of white bast cloth painted with various patterns which seem to vary with the localities. At present the *tali*

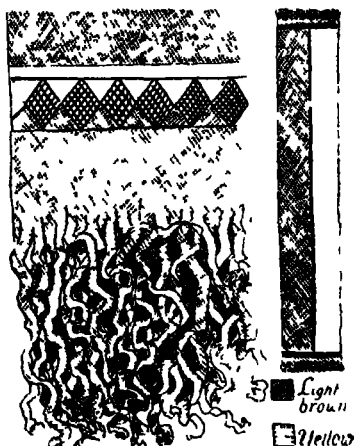


Fig. 148 Long bast cloth sash, No. 920, from Koelawi

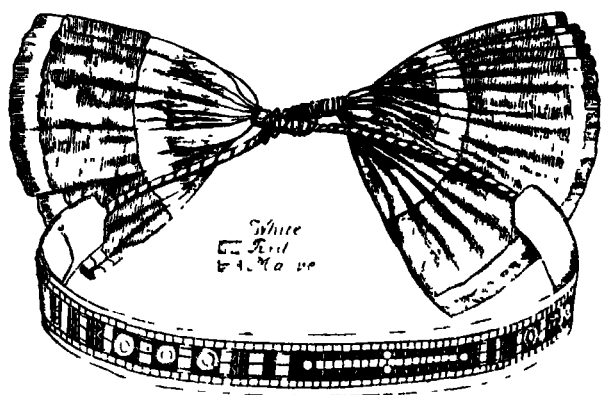


Fig 140 Head band called *tali potara* Koelawi No 960

waloe has been adopted by the neighbours of the Koro Toradja, for instance the natives of Koelawi and therefore it may meet with some difficulty to tell from which districts the types originate.

A *tali waloe* has several large fields separated from one another by narrow stripes of different colours. Sometimes these stripes are made of cotton cloth. Very often there are between the stripes narrow fields with black geometrical patterns such as hour-glasses, diamonds, small arches in pairs, etc. (Pl. I,X-I,XII).

A common pattern used for the large fields consists of two diagonals combined with a rhomb. The diagonals divide

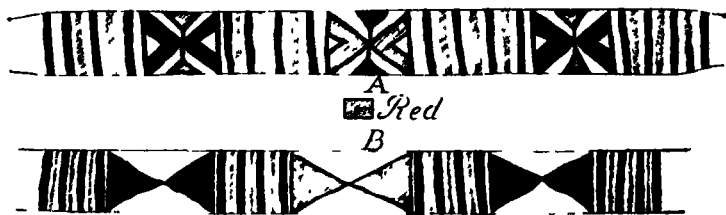


Fig 150 - Head bands of painted bast cloth A, No 1071 Oenta, Tole district B No 1082, id

the rhomb into four small diamonds surrounded by eight small triangles as seen in Pl. LX: 5, Pl. LXI: 2,6, Pl. LXII 1, 4, and Fig. 152 B, E. Another pattern is based on two oblique crosses which together form a high rhomb in the



W. KAUFMANN Photo 1918

Fig. 151 Behoa women with bamboo head rings *tali uale*

middle of the field, surrounded by two obtuse-angled triangles and four acute-angled triangles (Pl. LX: 1, 2, 6; Pl. LXII: 2, 3).

In the districts of Behoa and Napoe there seem to be in addition to the ones described above quite different patterns. The large fields are decorated with geometrical pat-

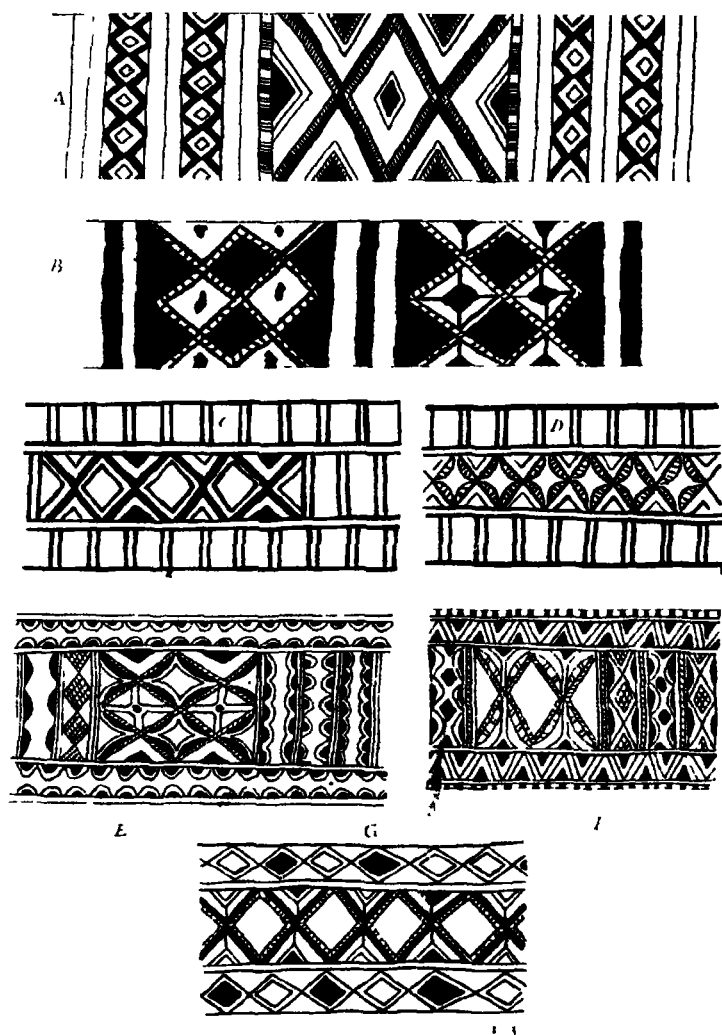


Fig 152 *Tali ualor*, bamboo head rings. A, No 1413, bought in Koclawi but originating from Bada; B, No 2146, from Doda, Behoa C, No. 209,258, bought in Koclawi, but from Bada. D, No 209,254, bought in Koclawi, presumably from Bada. E, No 1497, bought in Gimpoe, but from Bada. F, No 951, all ornaments are black, bought in Koclawi, but from Bada. G, No 951, bought in Koclawi, but from Bada

terns, entirely in black. They are flanked by stripes of red and yellow (Pl. LX: 3; Pl. LXI: 2; Pl. LXII: 1). Occasionally there is a highly conventionalized buffalo head in black (Pl. LX: 3; Pl. LXI: 2; Pl. LXII: 1). A single specimen of my collection has for decoration a coloured conventionalized buffalo head. This head ring, No. 2382, originates from the district of Tawaclia, north of Napoc. Its large fields are occupied by a large four-petalled flower in black and red (Pl. LXI: 1).

A pattern often used for head rings consists of various borders along the edges. In some rings they are quite narrow with a succession of small vertical fields in white, red, and yellow (Pl. LX: 4; Fig. 152 F). In other head rings the borders are broad, occupying about two thirds of the ring. Pairs of vertical lines divide them into squares painted with different colours, mostly red and yellow (Fig. 152: C, D). Other head rings have as borders a string of rhombs, either checkered or in colours (Pl. LXII: 5; Fig. 152: G). A border may also consist of two rows of triangles the vertices of which alternate (Pl. LXII: 6; Fig. 152 F).

Various patterns are used for the central field between the borders. As with the borders, it may be divided by pairs of vertical lines into small fields which are painted in various colours as shown in Plate LXII: 5. The front part of the central ring field may also have some rhombs in colours, or the rhombs may be adorned with hatchings (Fig. 152 C, D, G). An elaborate pattern of this kind is shown in Plate LX: 4. In other head rings the patterns used for the field between the borders are similar to those found on head rings without borders (Fig. 152 E, F).

Here I wish to mention a special kind of *tali waloë* which do not have a covering of bast cloth. The patterns are painted directly on the thin, almost white, bamboo ring. I have in my collection such a head ring from Doda, Behoa district. Its patterns are traced in black only (Fig. 152 B). A *tali waloë*, No. 2116, from Gintoe, Bada district, shows an

elaborate geometrical pattern in red, blue, and yellow (Pl. I, XII: 6).

Bamboe head rings are no doubt used by natives living farther to the south, as the To Poeoe mBoto, and seem to be decorated with the same patterns as those used in Pipikoro, Bada, Behoa, etc., judging by a plate in "De Bare'e-sprekende Toradja's." The name of the head ring here is *tali bonto*. I do not know whether the Poso Toradja make their head rings themselves or not. In the Catalogue of the Museum of Leiden, Vol. XVIII, are indexed several *tali bonto* from Ondae and Lage, and no doubt they were collected in these districts, but there is a possibility of their being an import. In "De Bare'e-sprekende Toradja's," Vol. II, p. 220, ADRIANI and KRUYT tell us that this kind of head ring belongs to the Hill districts. They have, however, reason to think that they were once used also by the Poso Toradja, since these natives still have a similar head ring for the parcels containing the bones of deceased women at the commemoration in honour of the dead. Its name is *tali pampa*. In ADRIANI'S Dictionary it is stated to be a ring of thin bamboo with a covering of red cotton cloth, adorned with stringed beads depending from three standards, two at the sides, one at the back as shown in the plate in "De Bare'e-sprekende Toradja's." I have in my collection several such *tali pampa* which I acquired in Ondae, but instead of bamboo they are made of a slip of Pandanus leaf. They are covered with bast cloth partly in red and have in front a piece of red cotton cloth sewn on to the ring (Fig. 215).

Betel bags, in Koelawi called *batoctoe*, are used by every man and woman in NW. Central Celebes. Nowadays they are often made of cotton cloth but in some districts there are still bags of bast cloth, some of which are nicely painted. In Bada, painted bags are not only made for personal use but also for sale to the neighbours, as in the case of men's head cloths and *koemoe*. Besides from Bada I obtained

for my collection painted bast cloth betel bags in Behoa, at Onoe near Kantewoe, in Tobakoe, and two specimens in Koelawi, which if they were made in that district, were likely made by some foreigner who had settled there. In Ondae in E. Central Celebes I acquired a bag, No. 2440, of yellow bast cloth. Its front side is coloured red and along the upper edge there is a very simple pattern consisting of alternately red and yellow triangles (Fig. 153 A).

The betel bags of Bada are as a rule richly ornamented and nicely painted. Most bags seem to have two fields separated by a small transversal border. In many bags there are similar borders along the upper edge as well as at the bottom. In the bag No. 26.9.272 black diamonds alternate with white ones, and the pair of triangles between the diamonds are red or yellow (Fig. 153 C). The bag No. 2117 from Gintoe has this border subdivided, by vertical red stripes outlined with white, into rectangular fields enclosing rhombs in yellow and red outlined with white on a black background (Fig. 153 D). The bag No. 26.9.734 has in this field a row of checkered rhombs (Fig. 154 A). In another bag, No. 570, pairs of black arches appear between the diamonds (Fig. 154 B).

The large top and bottom fields of a betel bag are as a rule decorated with different patterns. For the top field long narrow triangles in colours with their vertices pointing downwards are often used (Fig. 153 B, C, D). Sometimes the vertices are connected with circles as in the bag No. 26.9.278 (Fig. 153 B), or with arches as in No. 26.9.272 (Fig. 153 C). The fields between the triangles are in No. 2117 filled with dots of green, yellow, red and black (Fig. 153 D). The bag No. 26.9.734 has a pattern of black and yellow triangles in the bottom field as well as in the top field (Fig. 154 A).

The bottom field of the bag No. 879 (Fig. 154 B) which I bought in Koelawi, was stated to originate from Bada. It has a pattern of long, narrow triangles with their vertices

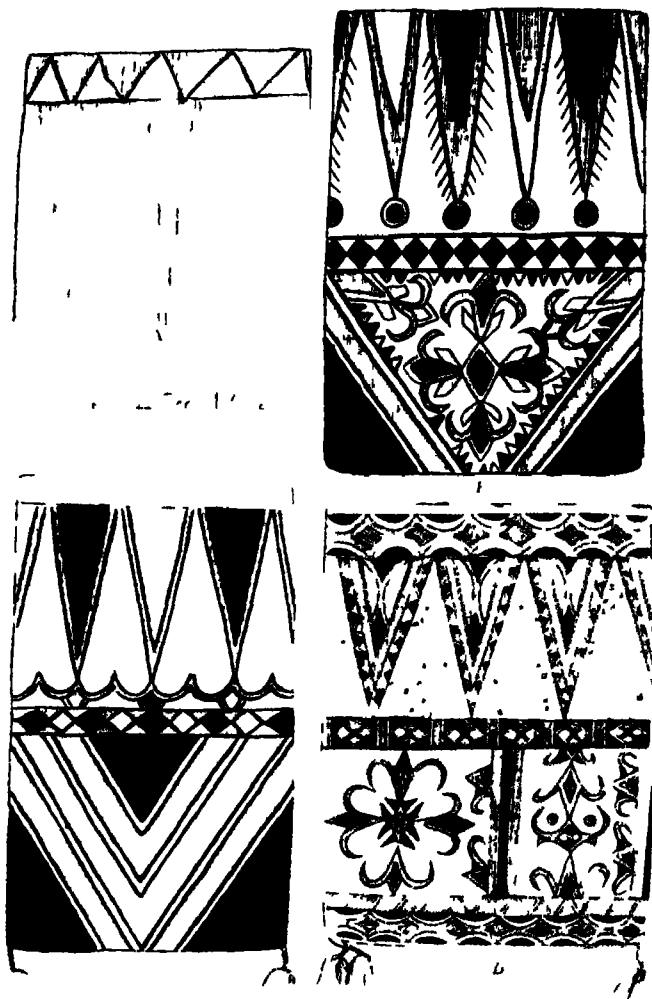


Fig. 153. Betel bags of painted burl cloth. A No. 2440 from Ondak
 B No. 209278 from Bada C No. 209272 *id.* D
 No. 117 from Gintox Bada

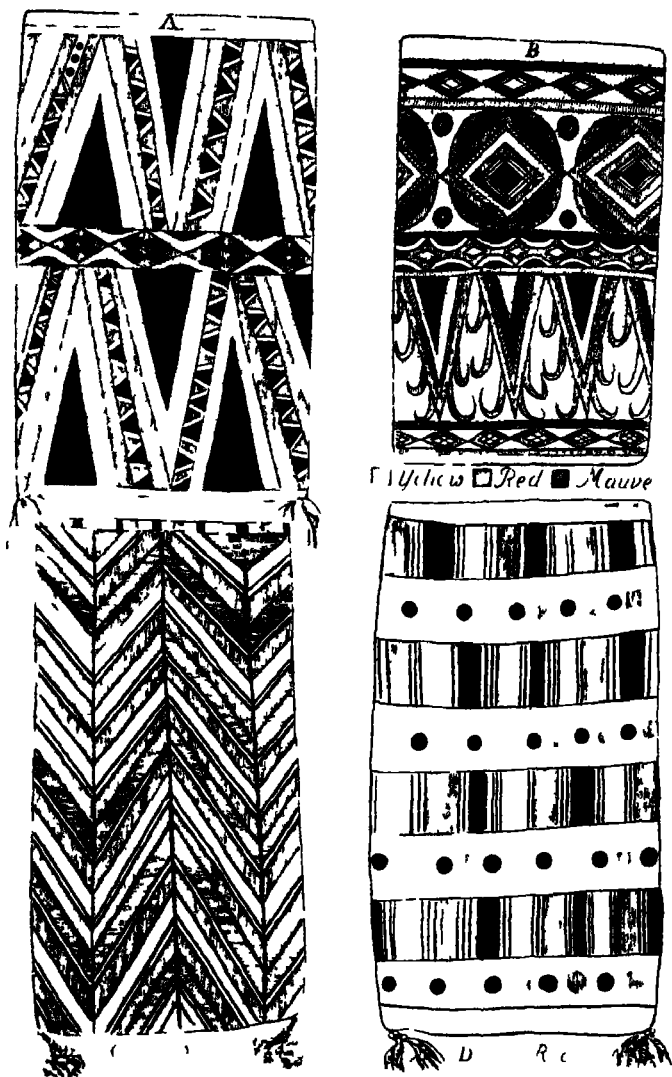


Fig. 154 Betel bags of painted East cloth. A No. 269734 from Bada. B No. 870 bought in Kuchi but from Bada. C No. 1365 man's bag bought in Kuchi but from Bada. D No. 1353 from Tobakoe man's bag.

pointing downwards. The sides of the triangles are decorated with pairs of hooks. The top field is adorned with large red circles and in these there are coloured or checkered rhombs, one inside the other.

The corners at the bottom of some *batoetoe* are black and outlined with stripes of white, black, mauve, black, and white (Fig. 153 B). The rest of the bottom field is in No. 26.9.278 occupied by three *petono* figures, a big one in the middle and two small ones in the corners (Fig. 153 B); in No. 25.9.272 there is a black triangle outlined with stripes of the same kind as those of the black corners (Fig. 153 C). No. 2117 is subdivided into two squares with different *petono* figures (Fig. 153 D).

In Koelawi I bought a man's *batoetoe*, No. 1365, which was said to be from Bada. As in the case of all *batoetoe* in my collection made in Koelawi and Pipikoro it has a seam in the middle of the bag contrary to the bags of Bada and Behoa which are sewn together at the side. Narrow black vertical stripes divide it into six fields with slanting stripes of blue, red, yellow, white, and black, making a zigzag pattern all round the bag (Fig. 154 C).

In "De Barc'e-sprekende Toradja's" ADRIANI and KRUYT illustrate a nice *batoetoe* from Bada rather different from those of my collection (Fig. 156). The central field is outlined by rather broad transversal borders in red, yellow, and black. In the field there are four black triangles, each with a small white diamond inside. Two sides are slightly concave, and the sides as well as the point of the triangles are adorned with hooks. Groups of four black dots are found between the triangles. In the top field there are three *petono* figures. The bottom field is black with slightly curving borders in the corners.

A bag, No. 2168, from Doda, Behoa district, as well as another bag, No. 26.9.274, which I bought in Koelawi and which was stated not to be made in this district, have both along the bottom and the top broad borders (Fig.

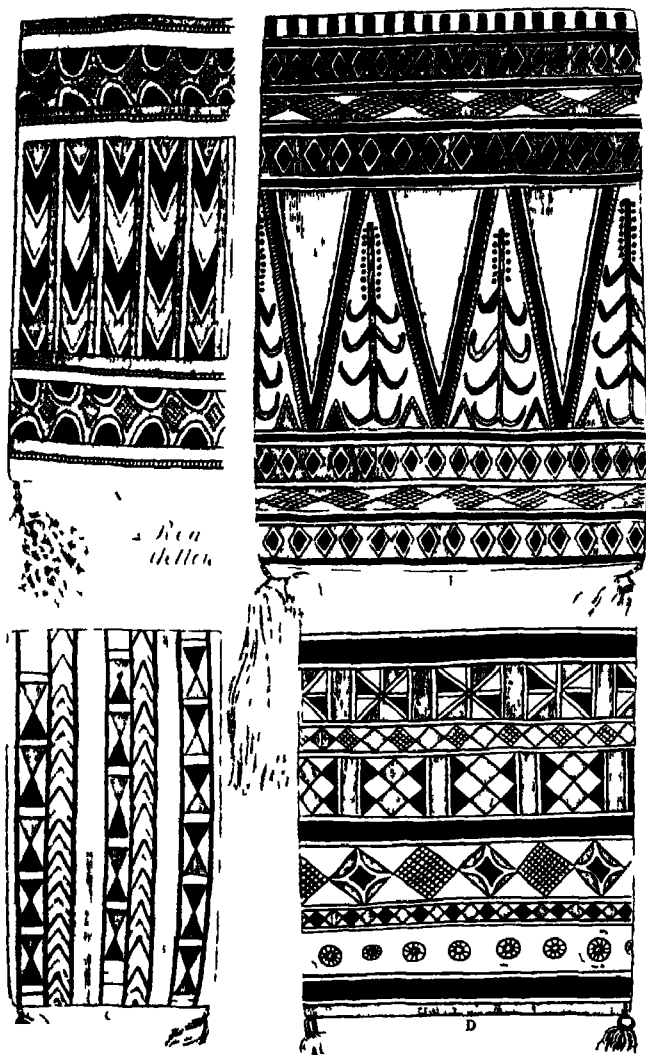


Fig. 155. Betel bags of painted bast cloth. A No 2168 from Doda, Behon. B No 269-274 bought in Koelawi used by a man from Bada. C, No 1546 from Onor, Lok district. D No 1264 bought in Koelawi, without lining seam in the middle of one side.

155 A, B). In the bag from Doda the large central field is subdivided into eight narrow fields by pairs of stripes in red and yellow. The fields are filled with angles in red, white, black, and yellow (Fig. 155 A). The other bag is decorated with three big red triangles outlined with black.

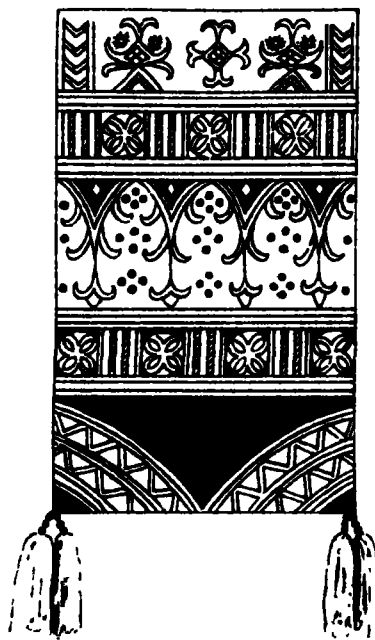


Fig. 156. Betel bag of painted bast cloth Bada

The fields between the triangles are yellow and have for decoration two rows of black dots, hooks in red and black as well as two small red triangles (Fig. 155 B).

Another *batoetoe*, No. 1264, which seems to be quite new, was acquired in Koelawi. It differs rather much from the two above-mentioned bags. Possibly it was made in Koelawi. Unlike all the other bags of my collection it has no lining of bast cloth. The seam is in the middle of one side. The upper part of the white bag is left without decoration. Between three black rather broad transversal stripes are enclosed two large fields, which by means of two transversal borders of

rhombs, are subdivided into an upper and a lower field. As seen in Fig. 155 D the designs used for these fields are circles and various kinds of rhombs. The bag is painted in red and black only.

From Pipikoro I have only two painted *batoetoe* for men, No. 1546 from Onoe near Kantewoe, and No. 1353 from Tobakoe. The seam in both these bags is in the middle

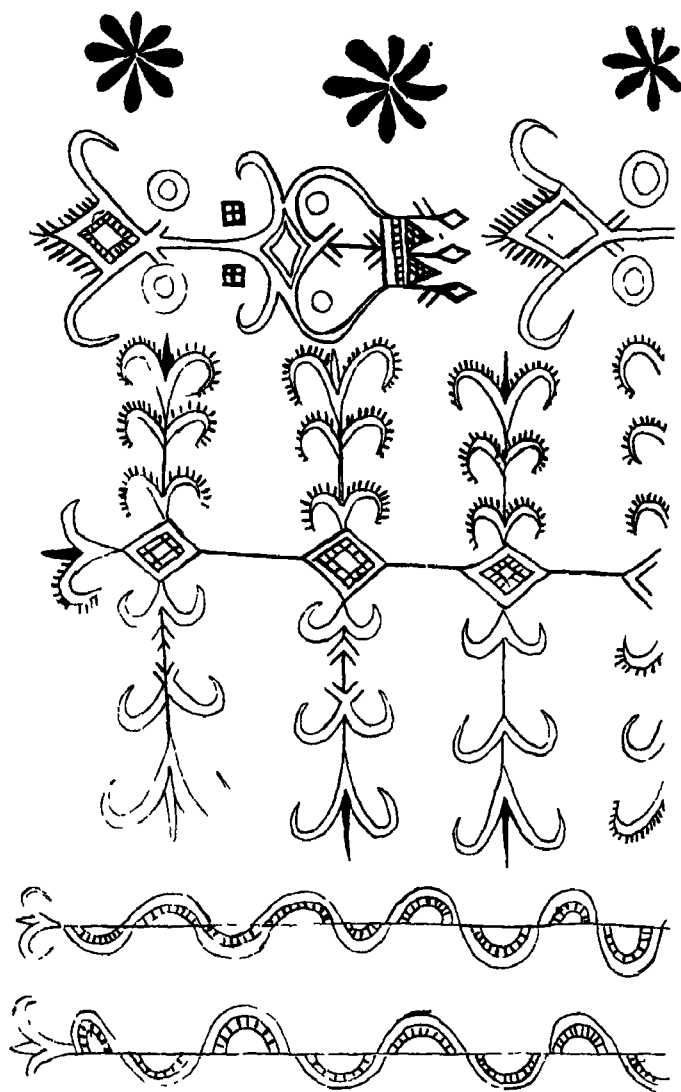


Fig. 157. Large betel bag of painted bast cloth "hepoe," Berlin No. I c 30250 from Napoe.

of one side. The bag No. 1546 is very small. It has a length of 20 cm. by a width of 12 cm. Within black longitudinal stripes there are rows of hour-glass ornaments and angles in yellow, red, and black (Fig. 155 C). The ornaments of the bag from Tobakoe are quite simple. Transversal fields in which rather big red dots alternate with black ones, alternate with fields of broad vertical stripes in red and black (Fig. 154 D).

In my collection I have no *batoetoe* from Napoe, Leboni, and districts in the south where bast cloth bags could be expected to be used. In Berlin's "Museum für Völkerkunde" there is a fine bag from Napoe, No. I c 30259 decorated with a pattern of strange *petono* figures, star-like flowers, serpentine bands, and strings of rhombs from which emanate pairs of hooks (Fig. 157). The ornaments are the same as found on a *koemoe* illustrated by ADRIANI and KREYER in "Geklopte boomsehors als kleedingstof in Midden Celebes" (Pl. XLV r). They are also used for a *batoetoe* from Bada reproduced in the same paper.

c. PAINTINGS ON SKIN

An article of dress which is sometimes made of skin and decorated with variegated patterns is called *palape*. It is a little fur mat used by men to sit on. It is tied to the waist with strings and hangs at the back like a tail with the hairy side of the fell turned inwards. The skin of the dwarf buffalo *Anoa* seems to be preferred by the natives. The inside of the fell is cleaned and smoothed and the patterns are traced on it and painted. Such painted *palape* (Fig. 158) seem to belong to Bada. Possibly they have spread to the neighbours in the north and south. In Pipikoro, Koclawi, and the districts inhabited by Poso Toradja I did not see any painted fur *palape*, only plain ones occasionally.

In Lindoe I bought a specimen which the natives claimed was made there, and I am inclined to believe this was

true. The skin side is rather rough and the painted figures, of poor execution. The two painted *palape* which I obtained in Bada are divided into four fields. On each field a *petono* figure is painted in addition with big dots of red and black, or blue and black. The fields are separated by



Fig. 158. *Palape*, man's fur sitting mat. A No. 200283 bought in Koclawi but very likely from Bada. B from To Lampoe, after GRUBAUER.

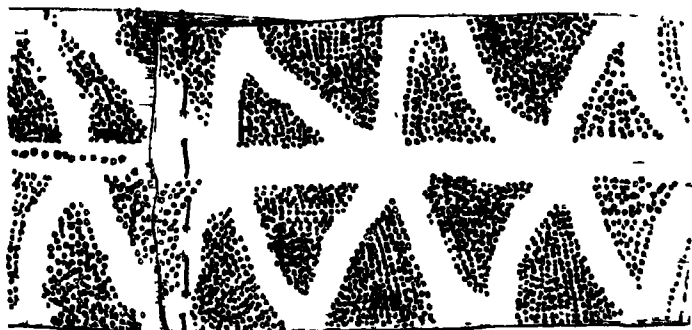
various kinds of borders. Borders with geometrical motives make a frame around the whole *palape* in one of my specimens from Bada (No. 206283) as well as in the *palape* from Lindoe, which has only two large fields.

That fur *palape* decorated with *petono* figures are used by other natives than those living in the hills of NW. Central Celebes is evident from Fig. 219 of GRUBAUER's book

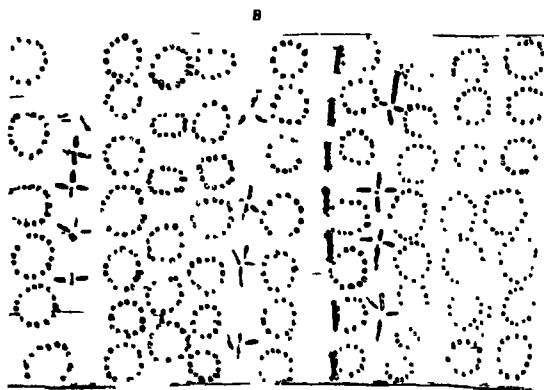
"Unter Kopfjägern in Central Celebes." It is a reproduction of two "ape" which this author seems to have obtained from his To Lampoe coolies who accompanied him on his way from Maboengka in the Kalaena Valley to Pendolo on the southern shore of Lake Poso. In all probability the *petono* figures in question are coloured, at least the one shown in Fig. 158 B. The figures of the second *palape* are blurred, but it is evident that they are *petono* figures.

E. Stamping

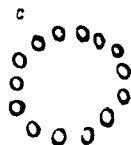
The North Toradja decorate their bast cloth garments, and occasionally also head rings made of the thin coating of bamboo cane, with stamped ornaments. There are two kinds of stamps. One is dipped in some colouring and an ornament printed with it on the cloth or bamboo. Another kind is a small mallet, or beater by means of which bast cloth and clay pots are decorated all over their surface. The former kind of stamps seems to be commonly used by the inhabitants of the districts on the southern shore of Tomini Bay and occasionally also by inland Poso Toradja tribes. From other tribes I have in my Celebean collection only two bamboo head rings from the To Pekawa decorated with some simple, stamped ornaments (Fig. 159). The pattern of one head ring is a double row of rather irregular triangles, each composed of a great number of small black rings (Fig. 159 A). That of the other head ring is a series of vertical rings with a cross here and there (Fig. 159 B). As shown in Fig. 159 C, the rings of the latter pattern are composed of small circles, and the crosses of four ellipses with a central dot or black circle. A native teacher who had visited the Pekawa district told me that the small black circles were made with a straw which had been cut off and the ellipses with a coarse, flattened straw. I have not had the opportunity of verifying these statements myself.



A



B



C



D

A B C D

FIG. 15. Patterns stamped on two bamboo head rings for men. A No. 1550 from Bidjé; B No. 1551 from the district of Tékou, to the west of the Paloué; C No. 1552 from the same district; D stamp used for them.

A *kocm* No. 1550 from Bidjé which I have mentioned in the foregoing has been stamped with several rows of brown and yellow rings which have a diameter of nine millimetres (Pl. XLI). The stamp used for them may have been a small bamboo cylinder. Such are known to be used occasionally for a purpose like this one.

According to ADRIANI and KRUYR the stuff used for stamps as a rule is wood. They have reproduced a couple

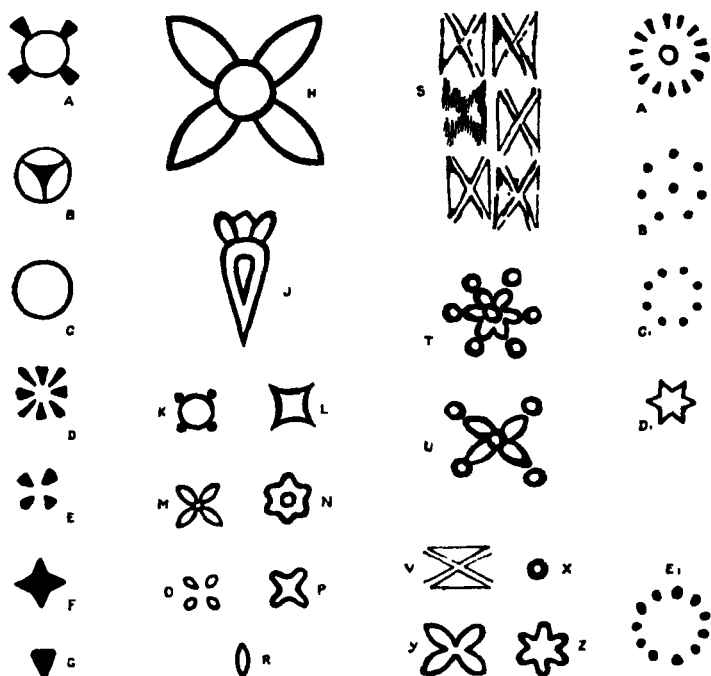


Fig. 160. Figures printed with stamps on bast cloth garments. A - G, on a *slendang* from Parigi, No. 5607 in the Ethn. Mus. of Weltervreden, Java; H - R, from Saoesoe, after ADRIANI and KRIST S. Z from Pebato on a head cloth, No. II c 446 of the museum in Basel. A₁ - D₁ from Tomini Bay, on a head cloth in the Ethn. Mus. of Weltervreden, No. 6411. E, from Lage, on an *abu* in the museum of Dresden. No. 17987.

of wooden stamps in "Internationales Archiv f. Ethnographie," 1901 (Fig. 73). I saw two rather big wooden stamps in the Ondae district. They belonged to the Dutch missionary Mr. RITSEMA. I failed to acquire some specimen for my collection. The natives said they were scarce.

In Figs. 160 and 161 I have reproduced some stamped ornaments from the districts on the southern shore of Tomini Bay, i. e. Parigi, Saoesoe, Pebato, Lage, and Todjo. Fig. 162 shows patterns used by the To Ondae. Incomplete as

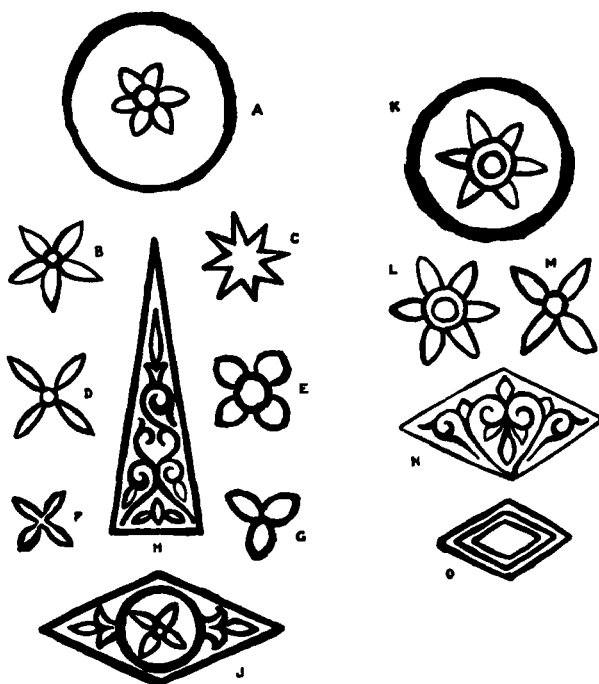


Fig. 161. Figures printed with stamps on two *koemoe* of thin white bast cloth. A—J are from a *koemoe* No. 12520 in the Ethn. Mus. of Dresden. It was acquired by Mr. YELLESMA in 1895 and is stated to originate from Toladjo, Todjo district. All figures are red except F which is green. K—O, belong to another *koemoe* in Dresden, No. 12516, rather much resembling the figures on the *koemoe* No. 12520. Possibly it originates from the same district Todjo. It is stated to be bought at Mapane, west of Poso, and to be acquired from Mr. BAUMANN in 1897. It is called "*koemoe pesora* (Alfurische Landessprache)." All figures are red.

my sample card of patterns may be, it nevertheless shows that the natives use stamps not only for such simple ornaments as dots or circles in rows, circles, triangles, etc., but also in case of rather complicated patterns, such as some lozenges and triangles from Todjo and the *petono*, buffalo head, ornament, and the spiral leaf ornament from Ondae (Fig. 162 A and O).

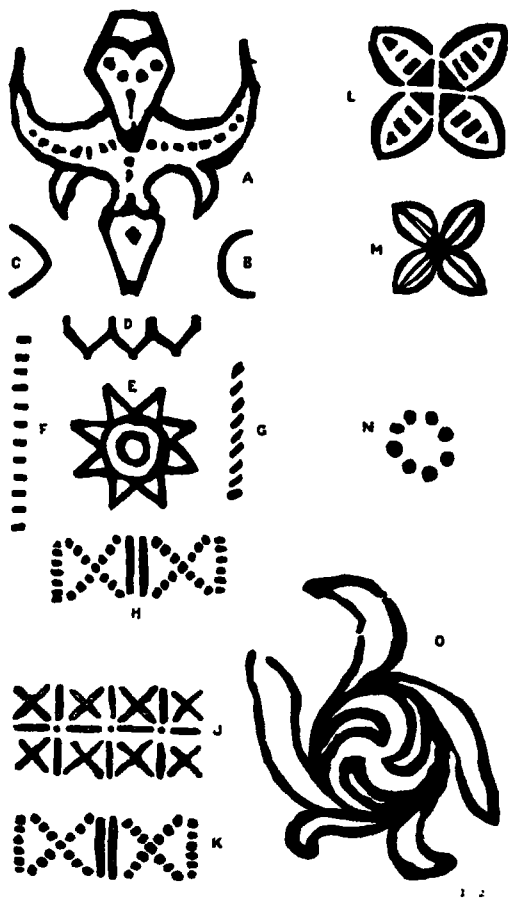


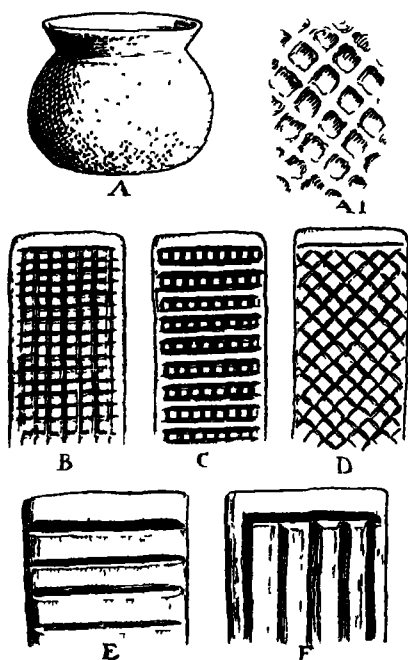
Fig. 162. Figures printed with stamps on bast cloth garments from Taripa, Ondae district. A-H, *abe* No. 2458. J, K, *abe* No. 2464. L, M, *koemoe* No. 2442. N, *koemoe* No. 2445. O, is a figure on a *koemoe* in Laiden No. 1759-78, originating from Ondae.

Stamped ornaments do not seem to be used for particular garments. Some of the patterns in Fig. 160, S-Z and A₁-D₁, belong to head cloths, A-G, to a so-called *slendang*, E as well as A-M in Fig. 162, to three different *abe*, and N and O in Fig. 162 to two *koemoe*.

Most stamped figures are black, but occasionally we meet other colours such as red, mauve, and a bluish grey. Sometimes there is a design composed of two stamps in different colours as in the case of a head cloth from Pebato in the museum of Basel (No 11 c 446) which I have reproduced in Fig 160 T and U, or the same stamp has been repeatedly used so as to make a running pattern (Fig 160 S). The primary components of these patterns are seen in V Z of Fig 160. Very often a figure stamped on cloth will afterwards be painted with variegated colours.

It seems to be only the Poso Toradja who apply a kind of pattern to their bast cloth by means of a stone mallet, unless we include nearly all kinds of finer bast cloth which, when finished, is beaten with a stone mallet with small and close grooves giving the material a tabby appearance.

ADRIANI and KRUYI in "Internationales Archiv f. Ethnographie," 1901, as mentioned under the heading of Stone Carvings, p 158, state that the Poso Toradja have square stone mallets, provided on their striking surface with rows of squares, each framing a four-petalled flower (Fig. 118 F), or rows of spirals (Fig 118 E)



V 11. A, 11 B-F 14
Fig 103. Designs on pots made with a wooden beater A A₁ pot No 269387, Kantewoe B C D from wooden beater No. 269401 and E F No 269458, Ondae

A mallet in the Leiden Museum is reproduced in Fig. 118 G. In the Catalogue to the collections there is a reproduction of a mallet with a trail ornament running across it. According to the same Catalogue there is another mallet which has "auf einer Seite eingeritzt vier Paare konzentrischer Ringe."

A piece of bast cloth that is not yet quite dry when beaten with a mallet of this kind receives a faint pattern over all its surface like the one engraved on the mallet. How common the use of this kind of mallet has been, I do not know. In NW. Central Celebes I never saw such a mallet, nor any bast cloth beaten with it.

The North Toradja very often use a similar wooden mallet when they make their clay pots. The wooden beater is used for the outside of the vessel and a small boulder inside it. The beater may have grooves running along it, or some simple geometric designs, which make impressions in the surface of the clay pot. In Fig. 163 are shown some patterns from beaters from Kantewœ and Taripa, Ondae, as well as a pot from Kantewœ treated with an ornamental wooden beater.

F. **Embroidery**

The natives of Central Celebes in some districts embellish their garments with embroideries. The garments decorated in this manner are women's tunics, head bands, head rings, and betel bags. Men's short breeches which they wear at dances and feasts, are sometimes embroidered, and the same is the case with certain ornaments of cloth worn on a string about the neck by children.

The material used for embroideries may be thread of native make, but is generally imported cotton. Even silver thread is used. In more rare cases beads are sewn to form a pattern on a betel bag.

The patterns are to a certain extent dependent upon the object which they are meant to embellish. On bamboo

head rings, *tali walo*, there are only triangles, rhombs, and bands in satin stitch. On the head band *tali potaja*, there are on the red cotton cloth, towards the ends, three small suns made of yellow cotton besides some small triangles and lines in chain-stitch in the field between the groups of suns, and here pieces of mica are invariably found.

On betel bags satin stitch does not seem to be used. The patterns are mostly simple. Crossing threads make checkered bands as seen in Fig. 164. This pattern is occasionally used also for tunics (Fig. 174 A) but much more common on these are satin stitch as well as applications sewn on to the tunic with chain-stitch. In this manner very attractive and decorative patterns are obtained.

The genuine Koelawian *halili* which has a straight bottom line, short sleeves, a vertical slit for the head and no collar, always has two transversal fields at the lower part of the back, the most important side of the tunic in Koelawi. In other districts I have seen tunics decorated in

the front as well as at the back with the same patterns, but if one side is plainer than the other, you may take it for granted that this side is the front.

On a Koelawian *halili* the two fields at the bottom of the back are always of different colours. The top one may be plain, or both fields may be decorated with embroideries in chain-stitch and satin stitch, lines often being made with chain-stitch, rhombs, triangles, and small stars, with satin

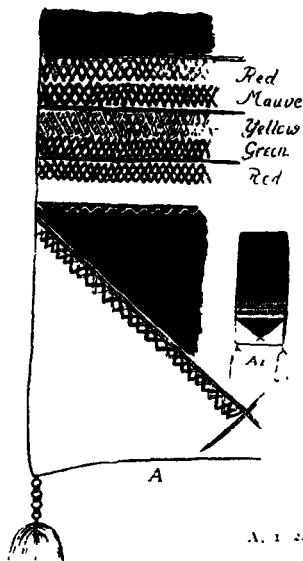


Fig 164 Variegated embroidery with cotton thread on a betel bag of black bast cloth, Kantewoe No. 1651.

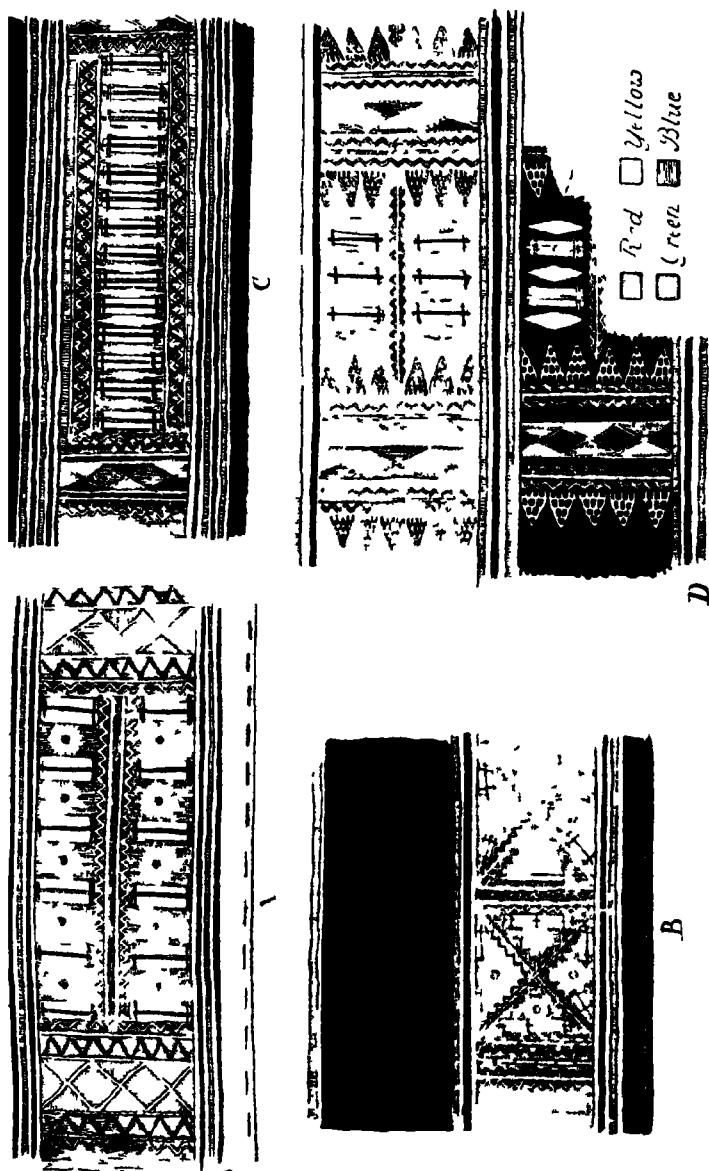


Fig 10, Imbradines on the lower part of the back of women's tunics of cloth with additional mounting of rectangular mica sprindles. A Koelawi No 513 B Koelawi No 900 C Koelawi No 900 D Toro No 2247

stitch. The patterns are not complicated: zigzag lines, triangles, squares with two diagonals, fields with jagged edges, fields divided into a series of triangles by means of a zigzag line, a row of rhombs surrounded by triangles and small stars. As to the choice of colours all kinds of coloured cotton thread that can be bought on the coast are used. In Fig. 165 A, B, C, are given some samples of embroideries on Koelawian tunics of cloth. In Toro the *halili* are about the same as in Koelawi (Fig. 165 D).

In Tobakoe, in the village of Siwongi, I acquired two *halili* of red cotton cloth, Nos. 2059 and 2060. The latter specimen (Fig. 166 A) has along the bottom a little trimming of white tape in which two rows of blue, equilateral triangles, outlined with red, have been embroidered in satin stitch, their vertices touching one another. In this manner a white rhomb, the tape, shows between the blue triangles. A similar pattern runs from the shoulders, where the sleeves begin, to the bottom of the tunic, but here no white tape is used, and consequently the rhombs have the red colour of the tunic. The triangles are outlined with white cotton. There is a small slit in front for the head, and here a piece of blue cotton cloth is sewn on to the tunic with red back-stitch. It is decorated with some symmetrical leaves the contours of which are marked by two rows of chain-stitch, the inner yellow, the outer red. In addition there are some small stars, either red or green, and some white lines in chain-stitch and stem stitch.

The second tunic, No. 2059 (Fig. 166 B), has along its bottom edge, along the lower edge of the collar and around a rather large central white rhomb of cotton cloth, a trimming of tiny triangles made with white and blue, or red and blue cotton. In the front as well as at the back four rectangular pieces of blue cotton cloth have been applied, two above and two below the waist forming an obtuse angle and enclosing the central white rhomb. By means of vertical lines of white chain-stitch each blue field is subdivided into three

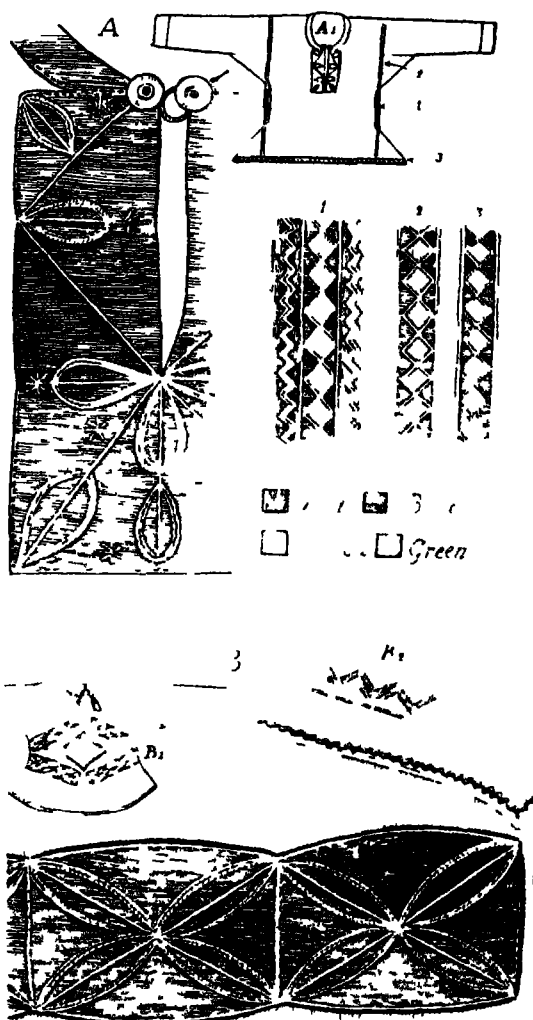


Fig. 166 Women's tunics of cotton cloth with applique work and embroidery. A 10bako No 2060 B 1d No 2050 1 border at the sides of the waist 2 vertical borders running from the shoulders to the bottom of the tunic 3 border along the bottom

fields in which are found the contours of a four-petalled flower in red and yellow chain-stitch, with a midrib of white stem stitch.

Also the tunics used by the natives of Pipikoro may be adorned with embroideries. I noticed this especially in Kantewoe, but as a rule the patterns are quite simple and the same designs are used for their betel bags. Occasionally the patterns on a tunic may be a little more complicated as in the case of a yellow bast cloth tunic, No. 1450 (Fig. 167). On the back there is a waistband and two similar

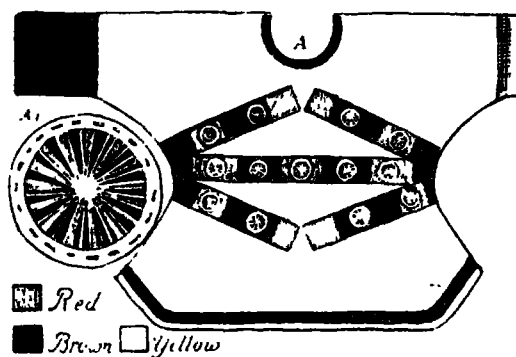


Fig. 167

Fig. 167. Back of woman's bast cloth tunic with applique work and embroidery. Onoe, Tole No. 1415

pieces above and below it as in the previous tunic. All are ornamented with applications in the shape of circles of white bast cloth with another circle of black bast cloth on top in which an inner circle has been cut out so as to make the centre of the trimming white. The black circles are embroidered so as to look like suns with rays in white and red, white and black, or white only.

In Bada there are similar tunics. On the waistband and the two applied fields below and above it, it is customary to have rows of variegated rhombs; occasionally these are

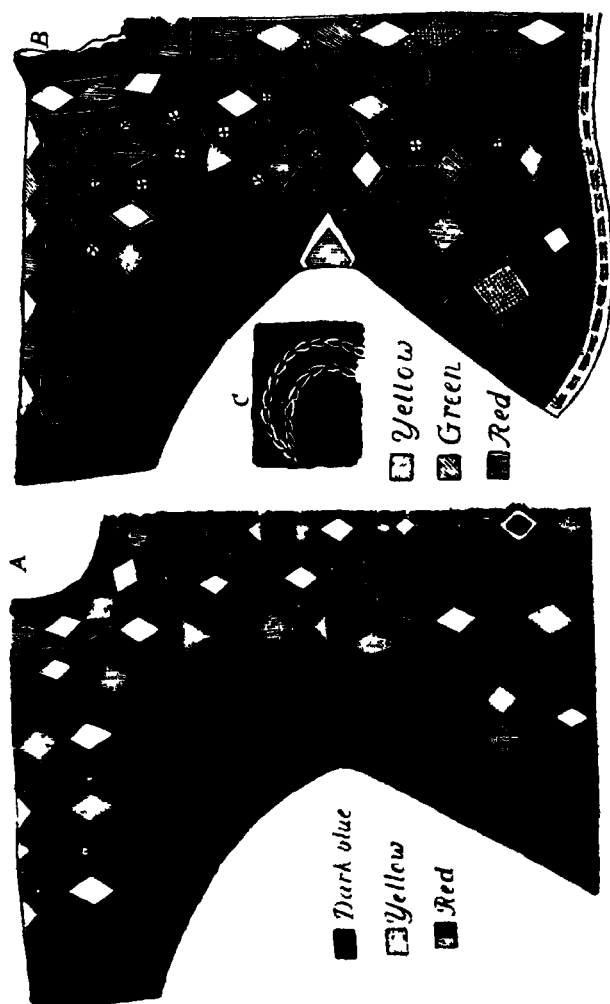


Fig 168 Women's tunics of cloth with *peline* designs in applique work and embroidery and with mounting of *muca spangla*, bought in Kua-lai but the model borrowed from districts farther to the south A, No 1548, B, No 1558

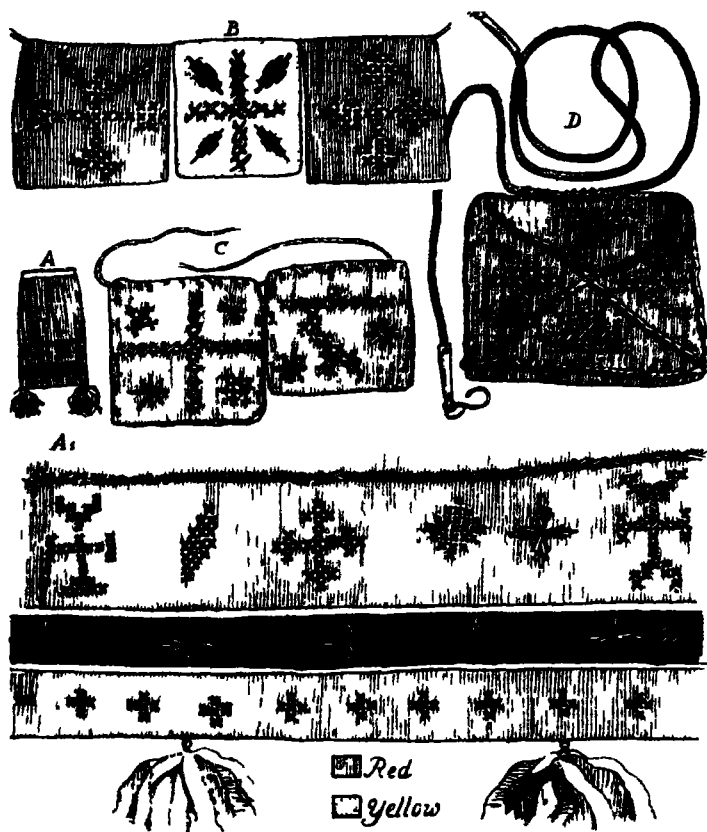


Fig. 100. Embroidery in cross-stitch with silver strips. A, betel bag, No. 50, Kuchai; B, neck ornament of cloth for children, No. 1,000, Kuchai; C, cloth, No. 1, Kuchai; D, worn as cloth ornament worn at the back in addition to a bundle of fragrant leaves, Kuchai, No. 1,500.

made in satin stitch. In Badi, Behoa, Napoe, and Rampi we find, besides geometrical patterns, also conventionalized buffalo heads, so-called *patonoe* figures, the blaze being applied in variegated cotton cloth and outlined with chain-stitch in white and red. The horns are outlined with white chain

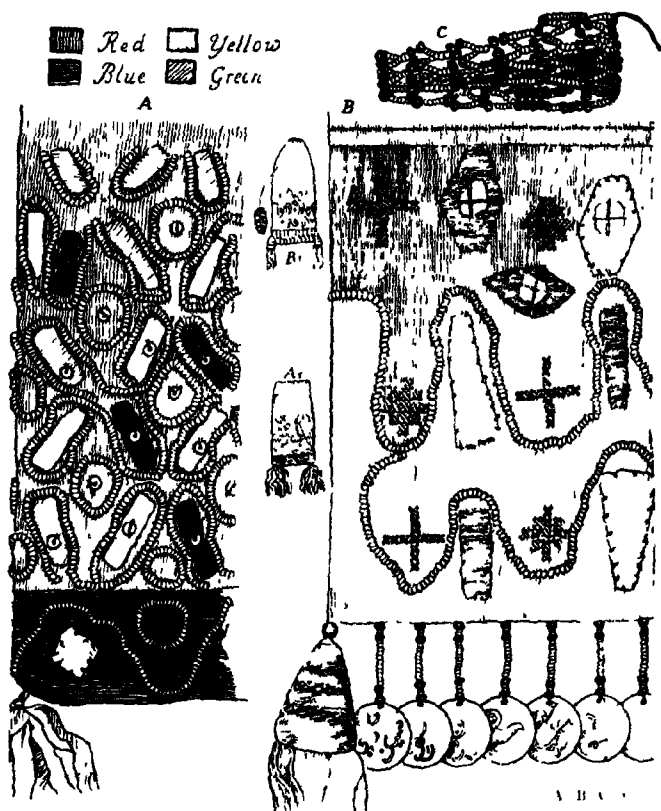


Fig. 170 Bétel bags with white beads. A Koclawi No. 1120. B Koclawi, No. 1240, with an armlet of beads. C attached to the bag and cross-stitch made with silver.

stitch between which runs a line of red chain stitch filling out the space between the white lines. Sometimes the *pelonoe* figures are single (fig. 168 A), sometimes they are multiplied so as to form a continuous pattern. In some cases the conventionalization has been carried so far that the *pelonoe*

figure is reduced to two parallel lines with numerous additional hooks (Fig. 168 B). This kind of embroidery is only used for festival tunics, breeches, and betel bags.

Only in Koelawi did I see cross-stitch embroideries, and these were made with thin, narrow strips of silver (Fig. 169). Possibly the natives of Koelawi have learnt the use of this material from the natives on the coast who are likely to be acquainted with it. Cross-stitch embroideries are known to me only from a red tunic, a pair of black breeches, two betel bags, and a kind of square ornament of cloth worn by children about the neck. I was told that it may be used also by women who attach it to the bundle of fragrant leaves worn at the back and showing below the tunic. The patterns are stars, a kind of four-petalled flower, squares, strange human figures, and above all, crosses, occasionally of a shape that reminds one of the Christian cross. This may be owing to the technique, cross-stitch, but considering the fact that this is almost certain to be borrowed from the coast, it seems quite possible that the motives are of foreign origin too.

In Koelawi a betel bag may occasionally be adorned with white beads, arranged in serpentines as in the *batoetoe* No. 1420 (Fig. 170 A), or forming an irregular four-petalled flower pattern with variegated pieces of cotton cloth applied within the petals formed by the beads as in the specimen No. 1246 (Fig. 170 B). Farther up the country, as in Kante-woe and Peana, there are betel bags nicely embroidered with beads, but these were constantly stated to originate from the coast of Strait Makassar.

As embroideries may also be characterized the rather simple ornaments of certain baskets made of the glossy brown sheaths of the sago-palm. At Poso I saw two Pebato women carrying such baskets on their backs. They were adorned with some simple ornaments made of strips of rattan which were sewn on to the basket with chain stitch. Unfortunately the women were not willing to let me have one of the baskets for my collection.

G. Appliqué Work

This technique is rather common with the natives of NW. Central Celebes. I have seen it in Koelawi, in Tobakoe, all over Pipikoro, in Bada, Behoa and Napoe. I know it also from districts farther to the south, i. e. Leboni and Rampi. It is likely to be found also among tribes living south and southwest of Lake Poso as well as in the valley of the Kalaena. I have no record of this technique being used by the Poso Toradja.

The material for applications is bast cloth, cotton cloth, tinfoil, and spangles and powder of mica. The simplest kind of appliqué work is made with pieces of bast or cotton cloth contrasting with the colour of the garment on which they are sewn. Very often the appliquéd pieces are cut into small figures of various shapes. A special kind of appliqué work which is characteristic of Koelawi consists of strips of white, blue, and red bast or cotton cloth which are folded and placed on top of one another, leaving the edge of the underlying strip free. In this manner variegated striped borders are achieved.

The garments which most often are decorated with appliqué work are women's tunics, but also the bamboo head ring called *tali walo* and the *baloe* are often trimmed in this manner. A so-called *palape*, men's little sitting mat, in case it is plaited of fibres, may also be adorned with appliqué work.

Every real Koelawian *halili*, whether it is made of bast or cotton cloth, has as mentioned in the foregoing at the bottom of the back two transversal fields in different colours. These are separated from one another and the bottom field outlined by striped borders of folded cloth as described above. Often this is the only decoration of a *halili*, but in many cases the bottom field is ornamented, and occasionally the same is the case with the field above it.

A rather simple trimming on a bast cloth tunic consists of a strip of bast cloth cut so as to look like a fringe. As a

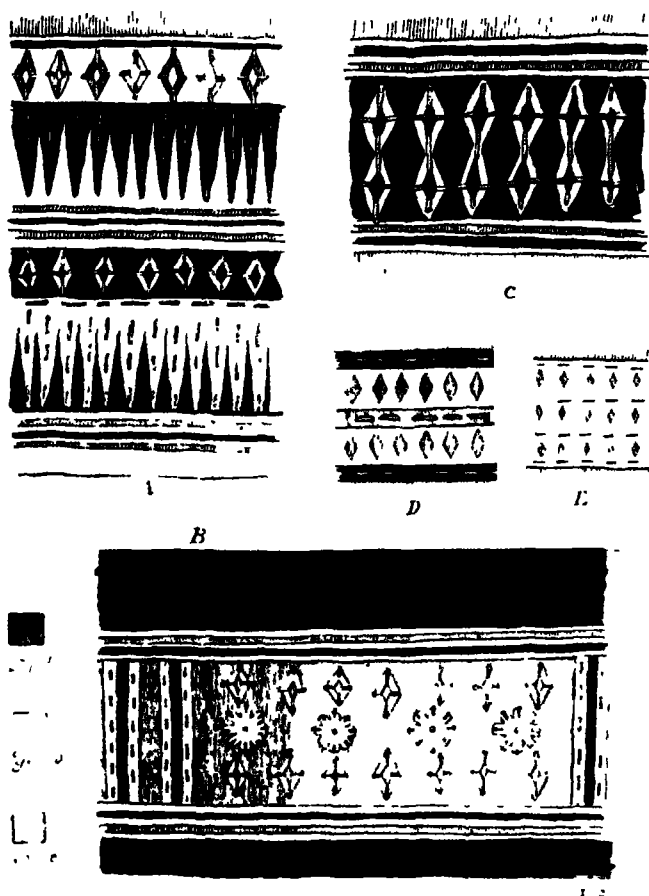


Fig. 171 Appliqué work of bast cloth on bast cloth tunics. A, B, C on the lower part of the back. D, E, belt at the back. A No 1542, Koelawi, B, No 1541, Koelawi, C, No 2253, Toro, D, belt with perforations No 1542, Koelawi, E, id No 1541, Koelawi

rule a black fringe is sewn on a white field and a white fringe on a black field (Fig. 171 A). Generally the bottom field is subdivided into small fields by means of groups of vertical strips of bast cloth, a black strip in the middle being flanked

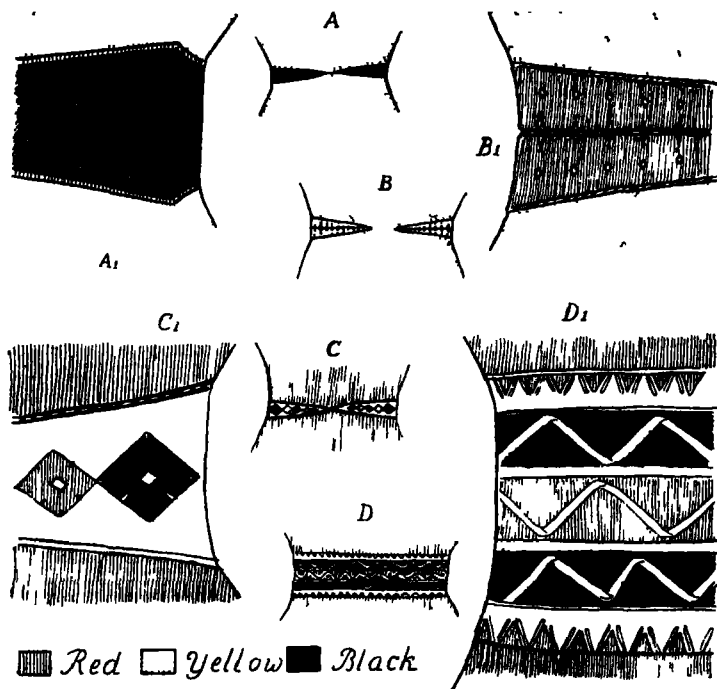


Fig 17 Brist cloth tunics from Lipikoro with applique work of bast cloth A Kantewok No 18 5 2 B id No 18 5 1 C Porukia lok No 19 4 front D id back

by two white strips. The small fields are adorned with three rows of white bast cloth figures, in the shape of small suns or stars in the middle row, and rows of rhombs above and below these. The rhombs have a rhombic perforation so as to show the background (Fig 171 B). Often these small figures alternate with rectangular pieces of muca. On a *halili* No 2253 from Toro, the black bottom field is trimmed with a row of white double rhombs (Fig 171 C). On two

¹ By mistake the tunics A and B have been indexed with the same number

of my *halili* from Koelawi, Nos. 1542 and 1541, there is a white perforated waistband sewn on to the back so as to show respectively two, and three, rows of rhombs in the colour of the tunic (Fig. 171 D, E).'

I have in my collection two bast cloth tunics from Tobakoe with appliqué work, but this is not found at the bottom of the back as in the case of Koelawian *halili*. It is used for a narrow border about the neck and for a rectangular field below the slit for the head in the front as well as at the back of the tunic (Pl. LXIII: 1, 2). The red tunic, No. 2014, is trimmed with a piece of black bast cloth outlined with white, the white tunic, No. 2017, with a piece of reddish brown bast cloth outlined with white and black. The neck is trimmed with a strip of white bast cloth in which groups of tiny triangles and diamonds have been cut out. The field below the neck is subdivided into vertical fields by means of tiny strips of yellow and red, or black and red bast cloth. The black, or reddish brown bast cloth, onto which the strips are sewn is perforated and through the perforations small pieces of mica glisten. The central field has larger perforations in the shape of diamonds in No. 2014, diamonds and stars in No. 2017. The diamonds of No. 2014 are outlined with three strips of bast cloth.

In Pipikoro the tunics generally are adorned with appliqué work of some kind. The most common trimming is perhaps a kind of waistband of another colour than the tunic in the shape of two narrow triangles beginning at the sides and having their apexes towards the middle of the tunic where they often meet (Fig. 172 A). In some cases a smaller triangle with perforations is sewn on to the big one so that the underlying cloth shows through the openings (Fig. 172 B). In other tunics there are a series of rhombs, with or without perforations, on top of the triangular waistbands (Fig. 172 C). Occasionally a tunic of this type has a straight waistband at the back trimmed with appliqué work (Fig. 172 D).

All over Pipikoro we meet with tunics decorated with four rather long rectangular pieces of bast or cotton cloth, two above and two below the waist, and trimmed with variegated rhombs, either whole or perforated (Fig. 173 A, B). On a tunic from Tole there are a series of small diamonds cut out in the large rectangular pieces. On a tunic from Benahoe, No. 1549 (Pl. I, XIV), both methods are combined. On this tunic there are on top of each white

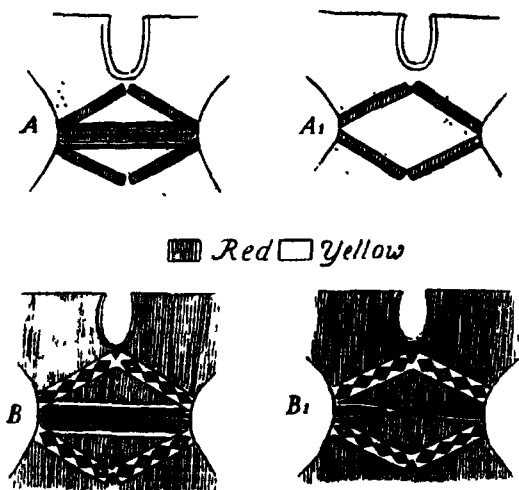


Fig. 173 Bast cloth tunics from Pipikoro with applique work of bast cloth A, back, A₁, front of No 1977 a Tole district B back B₁, front of No 1947 Poraelea Tole district

field a smaller rectangle of reddish brown bast cloth. In the part of the white bast cloth that is visible a row of small diamonds have been cut out showing the black bast cloth of which the tunic is made. In the reddish brown application there are triangular perforations through which the white bast cloth is visible. The applications are outlined with stripes of black and reddish brown bast cloth. On the yellow bast cloth tunic No. 1450 from Onoe, Tole district, mentioned under the heading of Embroidery (Fig. 162) the waistband

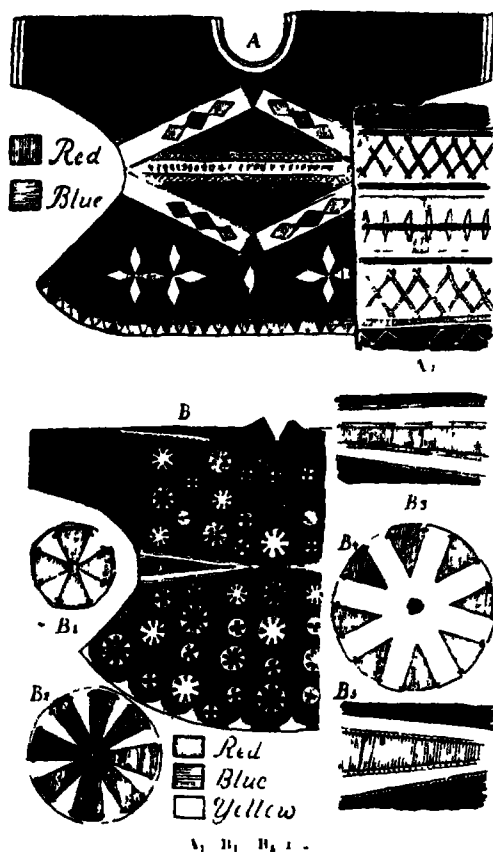


Fig. 174. Bast cloth tunics from Pipikoro with applique work of bast cloth, back. A No. 1072, Iolo district B No. 1845 b Benahoe

as well as the rectangles applied above and below are composed of pieces of black and reddish brown bast cloth, each field being trimmed with a circular ornament as described in the foregoing.

The tunics of Pipikoro very often have a simple border at the bottom of the back. The tunic No. 1450, for instance, is finished at the bottom with a strip of white bast cloth to

which is added a black one of the same material. The neck and the edge of the sleeves may be trimmed in a similar manner. The rest of the tunic is as a rule without decorations, but there are exceptions to this. On the back near the bottom of the black Tole tunic No. 1972 there is a rhomb of reddish brown bast cloth flanked by an ornament composed of seven bast cloth rhombs in white and reddish brown (Fig. 174 A).

In Benahoe it seems customary to trim a black bast cloth tunic all over with appliqué work. On the shoulders

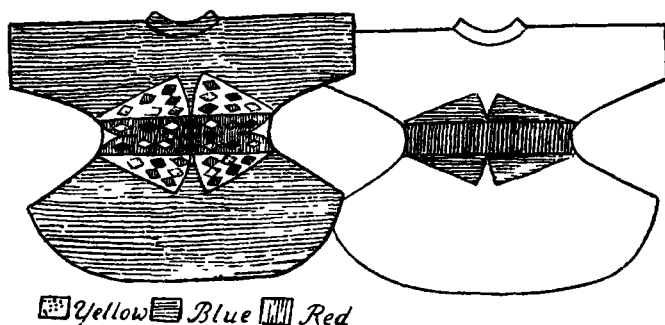


Fig 175 Tunics from Bada trimmed with appliqué work

there is often a kind of triangular shoulder-strap with a smaller triangle of another colour on top of it. Both triangles may be perforated with smaller or larger rhombs. Two tunics, Nos. 1845 b and 26.9.112, are decorated with numerous white or red circles, the white ones with a red eight-branched cross on top, the red ones with a white cross (Fig. 174 B). Between two circles at the bottom edge there are white triangles with curving sides. The tunic No. 1549, shown on Pl. I, XIV is of exquisite ornamentation. The edges of the white waistband and rectangular applications above and below it are perforated with small diamonds and the rectangles of red bast cloth on top of them with small triangles. The same kind of fields, but smaller, are found

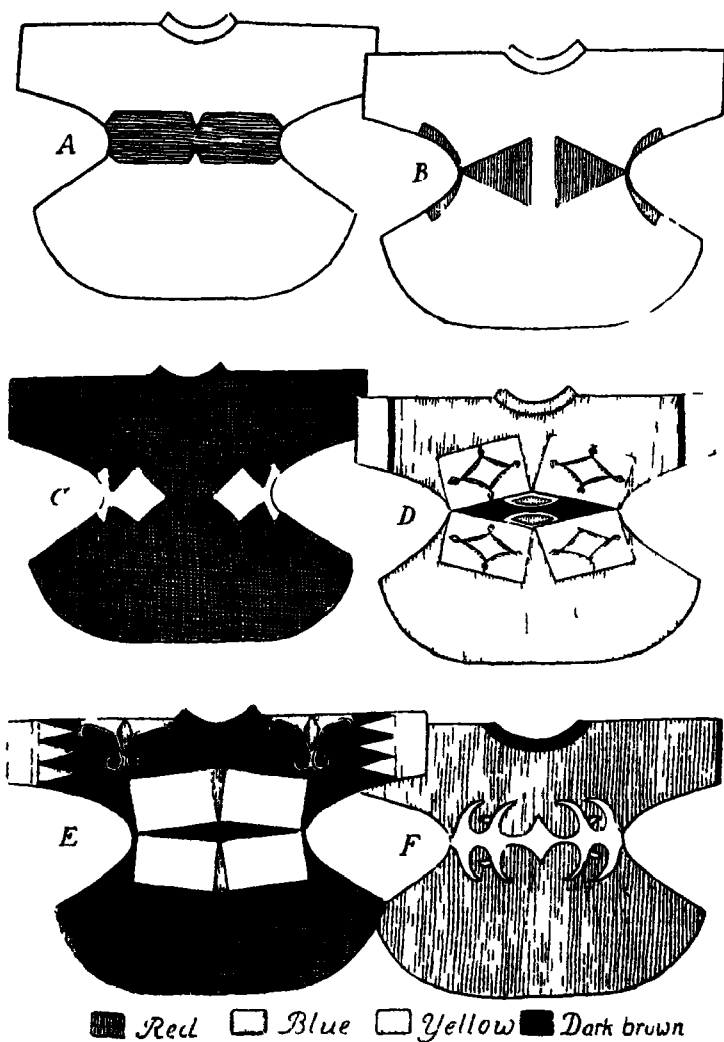


FIG. 1-6 Tunics from Beh. decorated with applique work

between the border at the bottom of the tunic and the two rectangles below the waist as well as above the waistline. All interspaces are occupied by figures of various shapes such as rather large circles with a red star on top, white rhombs with a red rhomb on top, the centre of which has been cut out so as to show the underlying cloth, perforated white triangles, small circles and rhombs, hour-glass shaped ornaments, zigzag lines, etc. Also circular spangles of mica are used to ornament this tunic.

On the tunics of Bada there is often a waistband combined with two pairs of triangles, one pair above the waistband and another pair below it. All these fields may be decorated with several rows of variegated rhombs (Fig. 175).

In Behoa there seems to be considerable variation in the decoration of the tunics. Some have for single ornament a waistband in another colour than the tunic (Fig. 176 A), others have patches of various shapes at the sides of the waist (Fig. 176 B, C), others have two pairs of larger pieces of cloth above and below the waist, and these may be plain or trimmed with applications of various kinds (Fig. 176 D). On the shoulders of a tunic of this kind I noticed an application combined with embroidery in the shape of a *petonoe* figure (Fig. 176 E). A red tunic had for a waistband a pattern composed of pairs of horns of white bast cloth, evidently a simplified *petonoe* ornament (Fig. 176 F).

Applications are not always sewn on to an object, they may also be gummed on to it. The geographical distribution of this technique I have not been able to ascertain, the material at my disposal being very small. On a typical Koelawian *halili* I never saw any applications of cloth or tinfoil which were gummed on to it, but very often girls at dances wore black or red tunics decorated with small spangles of mica gummed on to them so as to form patterns (Fig. 177). When I made inquiries about the origin of these tunics I learnt that all of them came from Bada, or they were copied from Bada tunics. In case of copies, these were

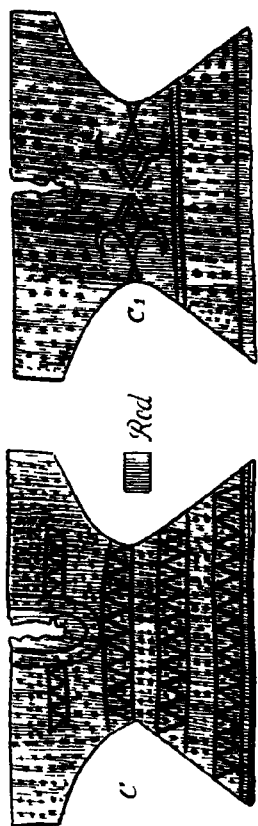


Fig 177

Best cloth tunics decorated with designs made with mica and *um-pu* black, fragrant paint
Kodlawi back B No 209264 *id* buk C No 209113 back C' *id* front

A No 1550

always inferior in design and execution to the real Bada tunics. In Pipikoro I saw some home-made tunics trimmed with spots of mica irregularly scattered all over the tunics.

The method of gumming variegated pieces of cloth on to an object does not seem to be much used even in the districts where it belongs, as Bada and possibly the adjacent districts to the northeast and the south. In the village of



Fig 175 Bada woman in the village of Boejoempondoli wearing a tunic covered all over with rhombs and triangles of cloth gummed on to it

Boejoempondoli, a Bada colony near Lake Poso, I saw in 1919 a woman in a tunic that was covered all over with small rhombs and triangles of cloth (Fig 178). In Koelaw I acquired a tunic, No. 923, which was said to originate from Bada. It is made of black bast cloth and trimmed with mica powder in stripes and spots as well as with some simple ornaments of cotton cloth which have been gummed on to it. From the same district I have a *tali waloë* covered

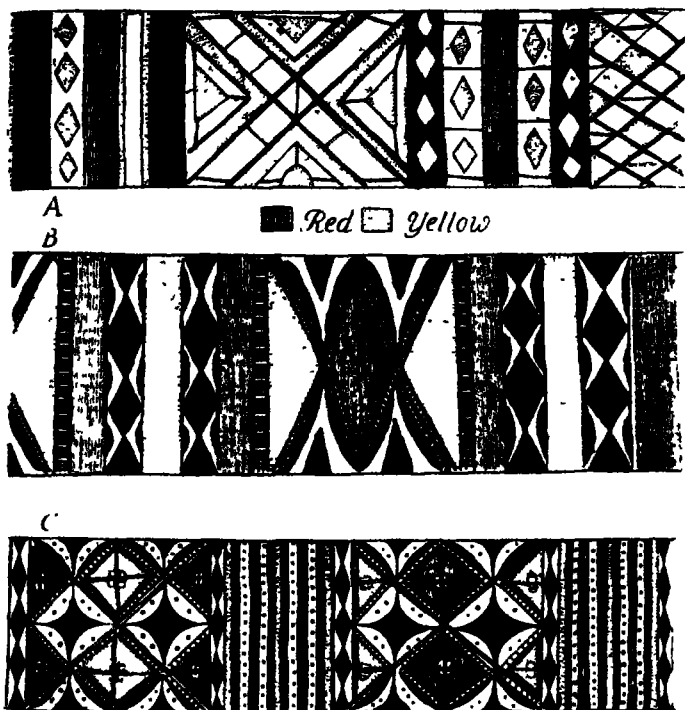


Fig. 190. Women's bamboo head rings (*tūcals*) with applique work. A, No. 200101, Koelawi. Applique work of tinfoil ornaments gummed on to the yellow cotton cloth, covering the head ring and to some of the vertical stripes of black cotton sewn on to the ring. B, No. 200102, Koelawi. Applique work of red and yellow cotton on white bast cloth painted with black designs. C, No. 200115, Kantewae, applique work of red and yellow diamonds of cotton red and yellow triangles in satin stitch, spangles of mica on white bast cloth painted with black designs.

with yellow cotton cloth and trimmed with ornaments in red and black cloth as well as of tinfoil cut into strips. All tinfoil ornaments are gummed on to the cloth (Fig. 179 A).

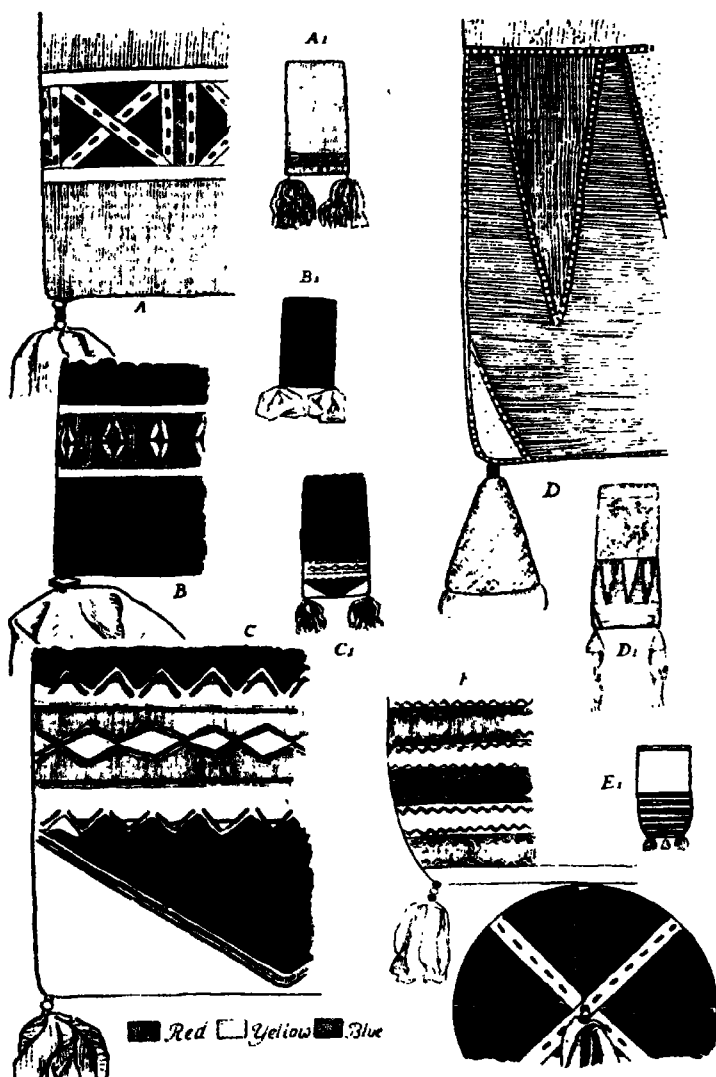
For their *tali polaja* the women of Koelawi use appliqué work. Across the fans at the ends of it they sew variegated pieces of cloth, and on the red front part of the *tali* small

rectangular pieces of mica, sewn on so as to form small square fields (Fig. 149). On the bamboo head rings called *tali waloë* appliqué work is very common, but is very often combined with painted patterns and satin stitch (Fig. 179 B, C). The ornaments are the same as those used for painted *tali waloë* as shown in Plates LX - LXII. The vertical stripes dividing the head ring into several large fields are often made with black, yellow, or red cloth, and the same is the case with rhombs, triangles and crosses in the larger fields. Circular and rectangular spangles of mica may be sewn on to the applications as an additional trimming (Fig. 179 C).

Appliqué work on betel bags is as a rule very simple. On Koelawian bags there is at some distance from the bottom a transversal field in another colour than the bag, outlined with white. For the red bag No. 875 a more decorative pattern is used. The black transversal field is subdivided by small strips of white bast cloth into squares with white diagonals (Fig. 180 A). On the black bag No. 883 there are on the red field near the bottom a row of yellow perforated rhombs alternating with white ones (Fig. 180 B).

In Tobakoe and Pipikoro appliqué work is used for most betel bags. The corners at the bottom and a rather broad transversal field in the lower part of the bag are in another colour than the bag. In case of a black or red bag, the corners and the transversal field are white. They are outlined with tiny bast cloth strips of a colour contrasting with the background. On top of the transversal field a ribbon of bast cloth is often found, and in this small rhombs are cut out so as to show the underlying cloth (Pl. LXIII: 3). The ornamentation of the transversal field of the *balotoc* No. 1477 from Kantewoe deviates rather much from the common type. The bag is made of black bast cloth, and the white, red and yellow applications are of the same material. They are sewn on with blue and red cotton (Fig. 180 C).

In Toro I acquired a couple of betel bags with appliqué



A-E, 1-2.

Fig. 180. Betel bags, *baloche*, decorated with appliqué work. A, *baloche* of bast cloth, Koclawi No. 875; B, *id.* No. 884; C, *id.* Kantewoe, No. 1477; D, *baloche* of cotton cloth, Toro, No. 2241; E, *id.* No. 2243.

work altogether different from that of other bags. The upper half of one of these bags, No. 2241, is of red cotton, the bottom of blue cotton. On the blue background are applied three narrow triangles with their vertices pointing downwards; the one in the middle is yellow, those at the sides red. The corners at the bottom of the bag are yellow. Another specimen, No. 2243, is made of white cotton. The lower half of it is trimmed with several transversal strips of red and black cotton which, together with the white background showing between these strips, make a pattern of stripes in red, black and white. The bottom of the bag is of black cotton and contrary to all other bags it is circular (Fig. 180 D, E).

Appliqué work may also be used on men's plaited sitting mat, *palape*. GRUBAUER mentions such mats from Lebani and reproduces a specimen in his book, "Unter Kopfgägern in Central-Celebes," p. 347. "Als ursprünglicher Annex der Ausrüstung eines Lebaniens sei noch der von der überwiegenden Mehrheit beibehaltenen 'bolapi,' der Sitzmatte oder Sitzfelle, gedacht. Erstere sind vielfach mit Harz bemahlt und mit Glimmer verziert" This kind of *palape* I have not seen, but I obtained in Koelawi a specimen No. 1243, which is a little mat trimmed with bast cloth applications. The lower half of it is outlined with black bast cloth ribbons on the sides, red ones at the bottom and the top. The rectangular field is subdivided into two smaller fields by a red vertical ribbon. On top of these red and black ribbons are white and yellow bast cloth ribbons with rectangular perforations. Originally I think there had been small pieces of mica glued on with *nomp*i in all the rhombs, since there are still a couple left.

Here I wish to mention the method often met with in Central Celebes of gumming tinfoil to various objects such as sword hilts and sheaths, lime boxes, ear-lobe discs, etc. In case of sword hilts, their ornamentation may be entirely covered with tinfoil. On sheaths and lime boxes there are often

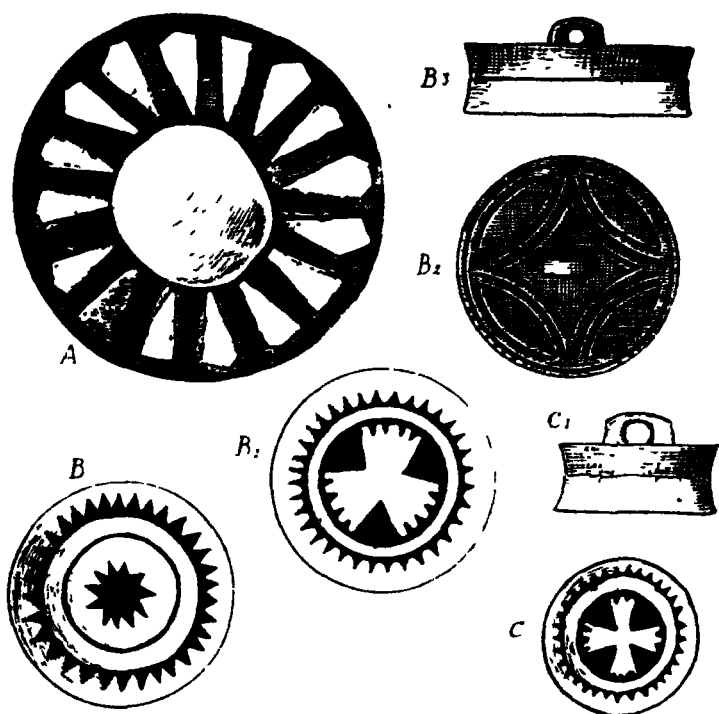


Fig. 181. Ear-lobe discs of horn. A, man's ear-lobe disc with inlays of mother of pearl. To Lampoc coll SARASIN. B, C, women's ear-lobe discs with tinfoil mounting. B, B₁ are a pair, the reverse. B₂ is carved with a simple pattern in the hoops. B₂, a string of beads is attached which is worn at the back of the head. B, No. 1928, Kantewoe. C, No. 1910 a, id

geometrical patterns made with strips of this material. In my collection I have two pairs of women's ear-lobe discs of buffalo horn, Nos. 1928 and 1910 a from Kantewoe, with tinfoil mounting as shown in Fig. 181 B and C. No doubt they are one of the Saadang elements in the local culture.

H. Incrustation

The method of decorating objects with inlays is not much used by the North Toradja. As far as I know, they

use inlays exclusively for their shields and for ear-lobe discs. The latter may not be original with these natives. They have as yet only been recorded from the To Poeoe mBoto and To Lampoe by KRUYT in "Mededeel, v. h. Nederl. Zendinggenootschap," Vol. XLII, p. 667, and by MEYER and RICHTER. KRUYT is of the opinion that the above mentioned tribes have taken over the habit of wearing ear-lobe discs from the Boegi, since they use the Boegi word *djali* for it.

MEYER and RICHTER reproduce a man's ear-lobe disc of buffalo horn inlaid with mother-of-pearl. In the center of the disc which has a diameter of 4.3 centimetres, a disc of mother-of-pearl has been incrustated and from it a number of oblong pieces radiate (Fig. 181 A).

Shields adorned with incrustations of bone, mother-of-pearl and shell are very common. P. and F. SARASIN in "Zeitschr. Ges. Erdkunde," Berlin, Vol. XXX, p. 340, state that red beans are used as inlay for shields. This I have never seen in the districts where I have been. The most common inlay is without a doubt triangular pieces of bone and the bottoms of a small shell. The bone triangles are made of buffalo ribs, judging by a statement referring to a shield in the Dresden Museum. The shell bottoms come from a small *Nassa* species.

The majority of the shields are decorated with several horizontal rows of tufts of hair. The fields between these rows contain two files of incrustated triangular bone slabs, and above and below these, in some cases also on their sides, a groove is carved and filled with shell bottoms (Fig. 93). A shield (Fig. 64: 42) has for an ornament a representation of two buffalo heads facing one another, being inlaid all over with shell bottoms. In the big temple on the island in Lake Lindoe I noticed a rather broad shield hung on the center post. In the fields between the rows of hair tufts it had two files of small discs, not of bone however. They turned out to be the opercula of a *Murex* species.

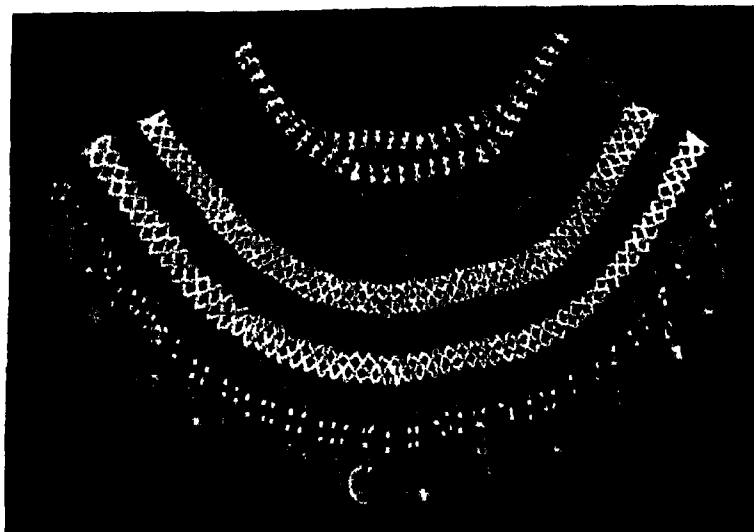
1. Plaited Work

Plaited work is mostly rather simple with the tribes that I have called North Toradja, only in some fewer cases has it reached a higher degree of perfection. In considering the material and the technique, we notice two kinds of plaited work, one made of beads, the other made of vegetable fibres, which come from palm leaves, Pandan leaves, bamboo cane, rattan, sedges, ferns, and Orchids. The technique varies a good deal and has of course a certain effect upon the designs, but this is a question which I shall not discuss here. I am only going to take up the designs as used by the North Toradja.

Most of these tribes make various kinds of chains and bands from beads such as necklaces, head bands, and occasionally armlets. The Poso Toradja do not seem to use beads to the same extent as the tribes living in the mountains south of the Paloe Valley and farther up into the country towards the valley of the Kalaena. When I visited the Poso Toradja in 1919, ornaments made of beads were not often seen, and in museums that I have visited articles made of beads from these tribes are rather scarce. The contrast with the mountain districts is striking. In Koelawi, Toro, Lindoe, Winatoe, Tobakoe, Pipikoro, Bada, and Behoa, one seldom saw a woman not wearing beads. Even men wore beads. In museums there are a large number of bead ornaments originating not only from the above districts but also from Napoe, Leboni, and Rampi.

Plaited work of beads is mostly very simple. In the case of necklaces composed of several strings of beads there is a row of black beads for instance, alternating with a row of red ones so as to form black and red stripes across the necklace. There is, however, in my collection an armlet which has been plaited so as to make a kind of pattern (Fig. 170 A). A similar technique is used for a large bead collar (Fig. 182), a network of variegated beads arranged so as to

form two parallel stripes around the collar. This article of apparel which in Koelawi is called *halili enoe* (*enoe*, bead), seems to be very rare and it most decidedly deviates from the common bead work of the North Toradja. I feel inclined to believe that it is an import, since similar collars are known to be used at other places, for instance on Borneo.



After SARASIN 14

Fig. 182 — Cape of beads *halili enoe*, Koelawi

Real patterns plaited with beads I have only seen on a kind of head band which the natives of Koelawi and other districts call *tali enoe*. Besides in Koelawi I have seen these *tali enoe* worn by the native women of Pipikoro and Behoa. Possibly they are also used in adjacent districts. They are plaited of white, black, and red beads. For a single *tali enoe* the one from Bokoe, shown in Fig. 183. 6, a few yellow beads are used. The *tali enoe* Nos. 1 and 2 in this figure I have seen in Tobakoe, but only one specimen of each kind. Number

3 is the *tali enoe* of Koelawi, 4 and 5 are common in Kantewoe, Peana and Benahoe. Number 6 was used by a man at Bokoe for a necklace. In Koelawi a man may also be seen wearing a *tali enoe* about his neck, in which case the beads are certain to belong to a girl whose heart he has won. The designs of these head bands are horizontal hour-glasses separated from one another by vertical stripes, or rhombs. In Fig. 183 are given the patterns and colours which I have

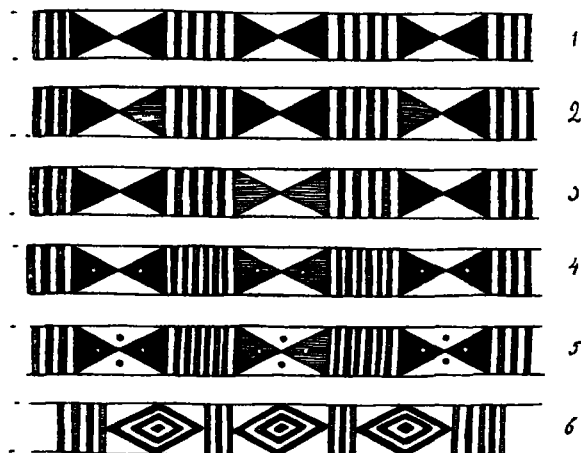


Fig. 183. Women's head bands *tali enoe* of black, white, red and yellow beads. 1-2 Tobakoe pattern. 3 Koelawi pattern. 4-5 Kantewoe, Peana, Penahoe patterns. 6 observed at Bokoe, south of Koelawi.

observed on *tali enoe*. It is difficult to decide whether this kind of head band is original with the natives here, or an import. A head band of this style I have, however, not seen anywhere else.

Of much more importance than bead work are plaited objects for which the material is vegetable fibres, and there is much greater variety of patterns in these objects.

Plaited work and the patterns used in plaiting have been studied by several investigators, but as far as I am

aware nobody has as yet tried to clear up the geographical distribution of each particular pattern in the districts inhabited by the North Toradja. Authors on this subject have stated that in certain districts some patterns are met with, in other districts, other patterns, or the same ones. In his work "Flechtwerke aus dem Malayischen Archipel," LEHMAN in 1912 has treated of the distribution in Indonesia of different methods used for plaited work. On his map are indicated the methods which are known to occur in Central Celebes, but there are no geographical details given for this region. ADRIANI and KRUYT in their great work "De Bare'e-Sprekende Toradja's," have devoted a chapter to plaited work. They tell us of the material used for it, of the trade carried on with plaited articles, of methods of plaiting, and of the designs used for plaited work. They have reproduced several of these patterns.

In Vol. I of the magnificent work "De Inlandsche Kunstnijverheid in Nederlandsch Indie," JASPER and MAS PIRNGADIE treat of the designs in plaited work in Central Celebes, but their statements seem chiefly to be based on the researches of ADRIANI and KRUYT. They arrive, however, at the important conclusion that the designs used by the Toradja correspond on many more points with those of Sumatra than with those of Borneo in spite of the fact that the former island is much more distant than the latter.

That the art of plaiting has not attained the same perfection in all districts inhabited by North Toradja a visitor will soon discover. In "De Bare'e-Sprekende Toradja's" ADRIANI and KRUYT call attention to this fact and they give the reasons why it is so. In Vol. II, p. 326, they write: "De Toradja's vlechten veel. Zij hebben het in deze kunst echter niet zeer ver gebracht. Ten opzichte van het vlechten kunnen wij de verschillende stammen reeds dadelijk in tweeën verdelen: de eene groep, tot welke wij de To Pebato en de stammen van het meer kunnen rekenen, vlecht niet anders dan voorwerpen die men strikt

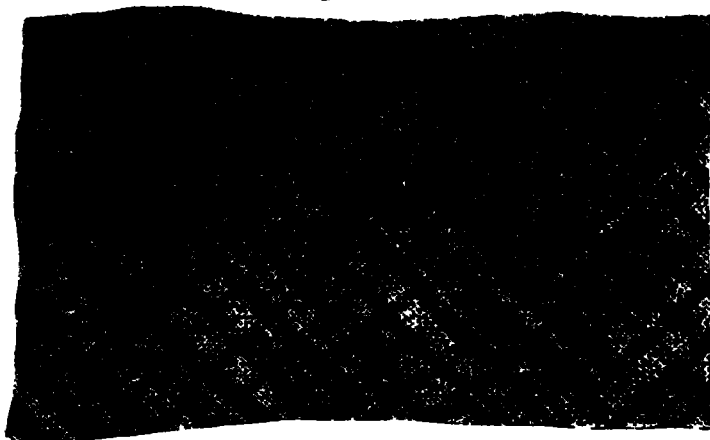
noodig heeft voor dagelijks gebruik, naar eenvoudige vlechtmethoden, zonder eenig versiersel van figuren. De andere groep vlecht, behalve voor dagelijks gebruik, ook luxe-voorwerpen, met soms zèer aardige patronen in verschillende kleuren. Tot deze laatste groep behooren: van de Bare'e-Toradja's, de To Lage en To Onda'e; verder de Berg-Toradja's als To Napoe en To Bada, en de bewoners van Saesoe. De oorzaak van dit verschil moet gezocht worden in het slaven houden. De stammen der eerste groep hebben geen saven (of slechts enkele); bij die van de tweede zijn meer slaven dan vrijen. Bij de laatste groep kunnen de vrijen zich meer aan het vlechten wijden, terwijl zij hunne slaven huis- en feldarbeid laten verrichten. De Toradja's zelve zijn er zich zeer wel van bewust, dat hierin de oorzaak ligt van de verschillende hoogte waarop de vlechtkunst staat."

The above authors point out that the natives living on the coast of Tomini Bay are not very skilled basket makers in spite of their having slaves who perform all hard work for their masters. The authors are of the opinion that the low standard of plaited work here should be attributed to the stupefying influence of Mohammedanism.

Ornamented plaited work is used for mats, for men's little sitting mats called *palape*, for head rings, girdles, for armlets and anklets, for bands bracing sword sheaths and boxes of wood or bamboo cane, as well as for hats and baskets. Besides, plaited work may be formed into plastic representations of, for instance, birds.

A question of interest to the investigator is whether a certain design belongs to a certain kind of object, or if it may be used for various kinds of objects. In the above-mentioned works of ADRIANI and KRUYT and JASPER and MAS PIRNGADIE the authors seem chiefly to have studied the designs as found on baskets made by the Poso Toradja.

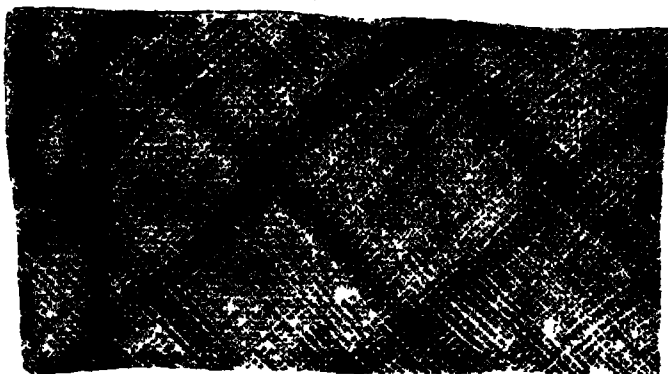
In the following I shall try to show which designs may be found on each kind of plaited object, beginning with

A*B*

A C 114 B C 111

Fig 184 Planted mats A Ondat No 2504 checker work in red and straw colour B No 1140 straw coloured twilled work

A



B

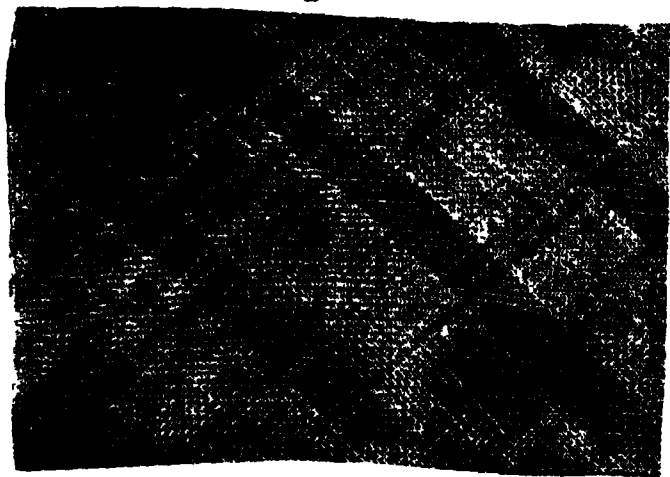


Fig 185 — Plaited mats A Koclau No 1139 checker work in red and straw colour B *id* No 1136 twilled work in red and straw colour

C1 T 10

mats. Of these there are in my collection only a few specimens from Central Celebes. Most of the designs mentioned by the above authors are not used for the mats in my possession.

From the Poso Toradja districts I have two specimens acquired in Ondae. One mat is quite plain, the other, No. 2504, is made in two colours, red and straw-colour. The strands of the short side are arranged so that uncoloured strands occur in a group of fourteen in the middle and in two groups of six on either side of the central group. The uncoloured groups alternate with six groups of red strands, those flanking the central uncoloured group having five strands, the rest four. The strands run slantingly across the mat and are woven so that each strand passes over and under another strand making a checkered pattern (Fig. 184 A).

From the Paloe Valley I have in my collection a single mat; from Koelawi, six mats; and from Toro, one mat. The specimen which I acquired in the Paloe Valley is plaited after the same system as the mat from Ondae, with the difference that the red strands are in groups of seven, the uncoloured strands in groups of twenty-one, twenty-seven, twenty-eight, thirty-five, fifty-two, and fifty-eight. The uncoloured groups are, however, a little different, a slightly greenish strand alternating with one of yellowish colour.

Of my six mats from Koelawi, three have the natural colour of the straw only, the rest have the combination of red strands and undyed ones. One of the straw-coloured mats is quite plain, the other two, Nos. 1140 and 26.9 327, are plaited into seven longitudinal fields, five narrow ones and two wider ones as shown in Fig. 184 B. The system is a cross plaiting, the result of which is a twilled pattern. Of the three mats in two colours, No. 1139 is plaited according to the same checker system as the mats from the Paloe Valley and the Ondae mat No. 2504, only with a slight difference in the design as seen in Fig. 185 A. The mat

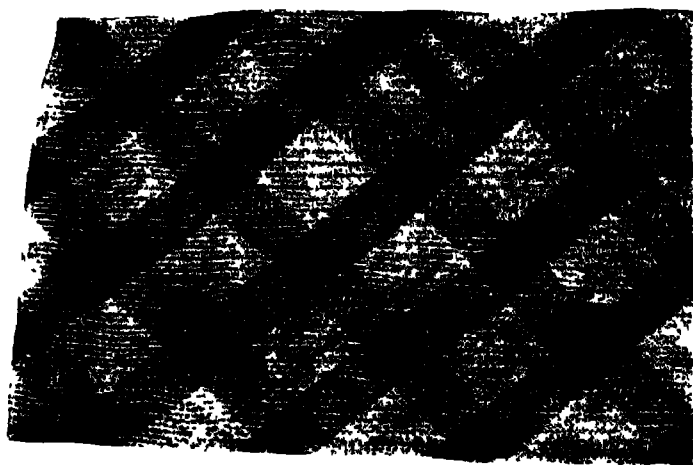
No. 1136 is twilled, and it is ornamented with three red borders running slantingly across it. They are made with twenty-two red strands and these are plaited so as to make a zig-zag design (Fig. 185 B). For the twilled mat No. 1137 all the designs as found on the above described mats are used (Fig. 186 A). The mat from Toro, No. 2262, is twilled, and composed of groups of thirty-two to thirty-eight uncoloured strands and groups of twenty-two to twenty-five red strands making a design of large checks (Fig. 186 B).

The two twilled mats from Kantewoe, Nos. 1769 and 1770, are uncoloured, but as in the case of the two straw-coloured mats from Koelawi, they are plaited into longitudinal fields (Fig. 187 A).

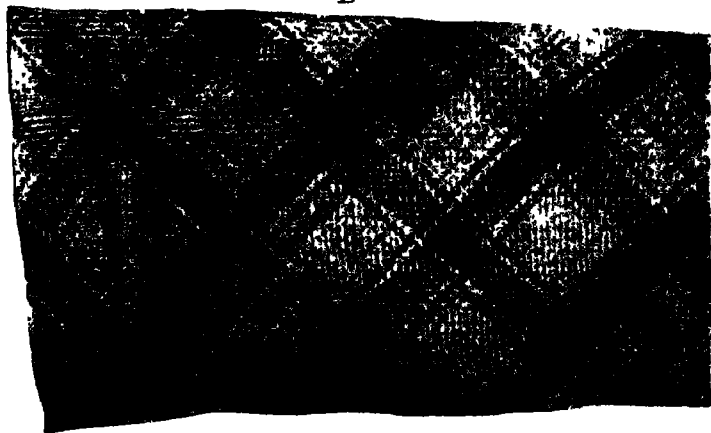
The mat No. 1147 from Benahoe of twilled work, deviates from all other mats of my collection. It is in three colours, red, black, and the natural colour of the straw. The short sides have, beginning at the left, a group of fifty-six uncoloured strands, followed by a group of twenty-two red strands, twenty-three black strands, and twenty-three red strands. The right long side has a top group of twenty-three black strands followed by twenty-two red strands, twenty-seven black strands, twenty-six red strands, twenty-nine black strands, twenty-six red strands, twenty-seven black strands, twenty-five red strands, and ends with fifty-six strands of straw colour like the opposite corner. The designs woven with these groups of strands are altogether different from those used for other mats in my possession, as may be seen from fig. 187 B. I rather doubt that this mat was woven by a native of Benahoe; or possibly it was made by a person acquainted with a foreign model.

Palape, plaited of a kind of sedge which the natives call *toedjoe*, were acquired for my collection in Koelawi, at the villages of Towoeloe in Tobakoe, at Onoe, Tole district, Kantewoe, and Peana. I have besides a specimen which I bought in Kantewoe though it was said to have originated from Pada. All are plaited after the same system as the

A



B



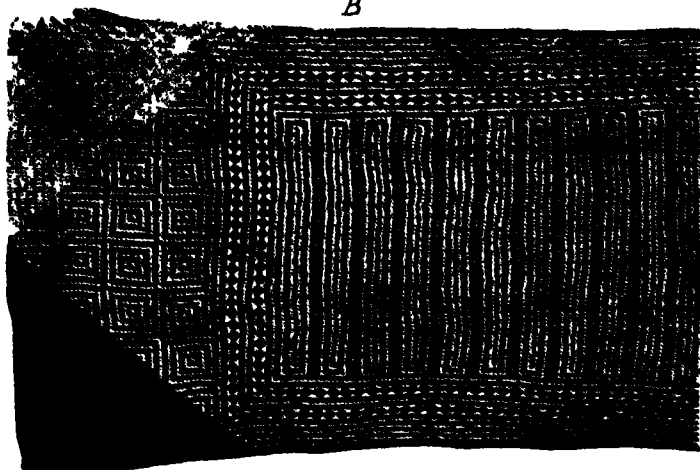
A, ca 1 10 B, ca 1 15

Fig 186 — Platted mats A, Koelawi, No 1137, twilled work in red and straw-colour, B, Toro No 2262, *id.*

A



B



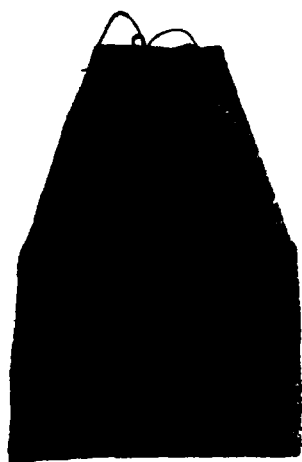
A ca 114 B ca 110

Fig 187 Plaited mats A, Kantewoe No 1770, twilled work in red and straw colour, B Benahoe No 1447, twilled work in red black, and straw colour

majority of the mats, i. e. they are twilled. For some, straw-coloured strands only are used. Others have two groups of red strands running slantingly over the *palape* and crossing in its middle. As a rule several designs are woven with the straw-coloured strands in one-colour as well as two-colour *palape* (Fig. 188 A, B). In No. 1943 a group of fifty-one red strands and another group of fifty-nine uncoloured strands are woven into two red and two uncoloured triangles, and one triangle and a large square standing on one of its points composed of red strands mixed with uncoloured ones. In the middle of the square there is another square composed of thirty checks, each check with a figure, the square itself surrounded by four triangles with stripes in red and straw-colour (Fig. 188 C).

Of the two specimens which were acquired in Kantewoe, No. 1780 is straw-coloured and woven into nice designs. Another *palape*, No. 2086 b, which I acquired in Kantewoe was stated to have originated from Pada, south of Kantewoe. By Pada the natives of Kantewoe mean the part of Seko which is inhabited by Saadang Toradja. It is similar to the above specimen, being woven of two large groups of strands, red ones and undyed ones, the former containing fifty-six, the latter fifty-eight strands. For this *palape*, however, a special technique is used. Besides red and uncoloured strands there are black ones, but they show on one side of the *palape* only. This effect has been achieved by covering certain undyed strands with tiny pieces of black strands, rather a finicking work it seems to me (Fig. 188 D).

Of bands plaited with fibres and used by the natives as ornaments, head bands, girdles, armlets and anklets, only the latter are without ornamentation as far as I am aware. The designs used for women's girdles which are worn next to the skin and are hidden by the tunic, are very simple. I have in my collection only a single specimen, No. 1912 b, from Kantewoe, which is woven of black and straw-coloured fibres (Fig. 189 B). ADRIANI and KRUYT in "De Bare'e-

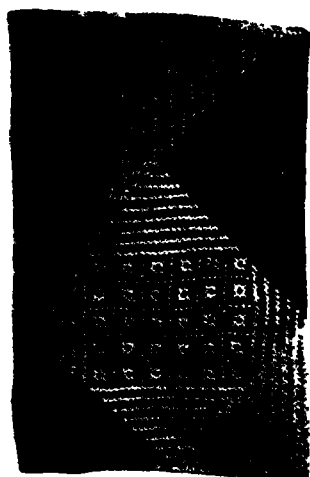


A



B

C



D

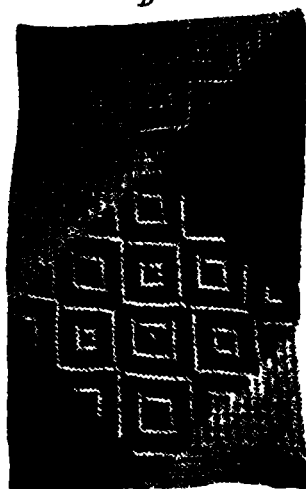


Fig 18b — Men's plaited sitting mats *palape* A, Kantewoe, No. 1708, straw-coloured twilled work, B, Koelawi No. 1151 twilled work in red and straw-colour, C, Kantewoe, No 1043, *id* . D, Kantewoe (Pada model), No 2086 b, *id* in red straw-colour, and black

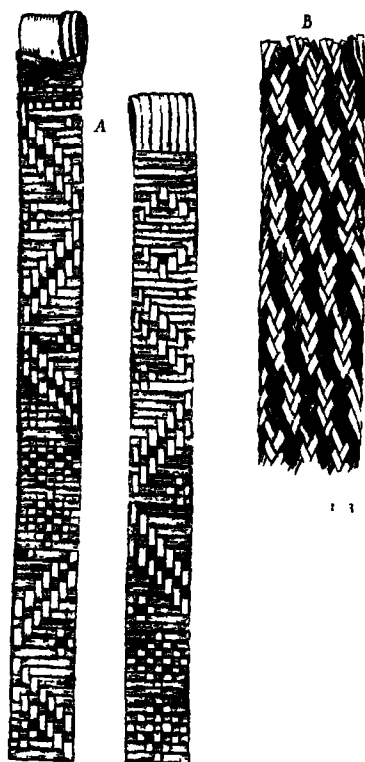


Fig 189 A, man's necklet plaited of dark brown and yellow, glossy strands, No 2276, Pekawa, B, woman's girdle of black and straw coloured strands No 1912 b, Kantewoe

Sprekende Toradja's," reproduce a girdle from E. Central Celebes plaited of black, yellow, and red fibres into a simple design. As with the girdles, armlets are plaited of black and straw-coloured fibres into simple designs.

During my sojourn at Kalawara in the Paloe Valley I obtained a nice plaited ring of very dark brown and yellow fibres, originating from the so-called To Pekawa who live in the inaccessible mountains west of the Valley. It was stated to be a man's necklace. The designs used for this ring, as shown in Fig. 189A, are much superior to the simple designs of girdles and armlets.

Head rings covered with plaited designs (Figs 190 - 192) are worn by the women of some districts, as Bada and Behoa, where they are

rather common. In Benahoe and Kantewoe I obtained some specimens of about the same height as a *tali walo*, but I am not positive about the natives of these districts making this kind of head ring themselves. Two specimens which were acquired in Kantewoe were stated to be from Pada, and the head rings from Benahoe in my collection are closely similar to the rings from Kantewoe.

The system used in weaving is rather simple. The straw-coloured warp runs round the ring and with the black weft are woven geometrical figures as shown in Fig. 190 A—C. A head ring, No. 26.9 234, from Benahoe has as additional decoration several vertical red stripes made with red cotton thread (Fig. 191 D).

The designs in the head ring No 2115 (Fig 190 D), which I obtained at Gintoe, Bada, differ from those in the

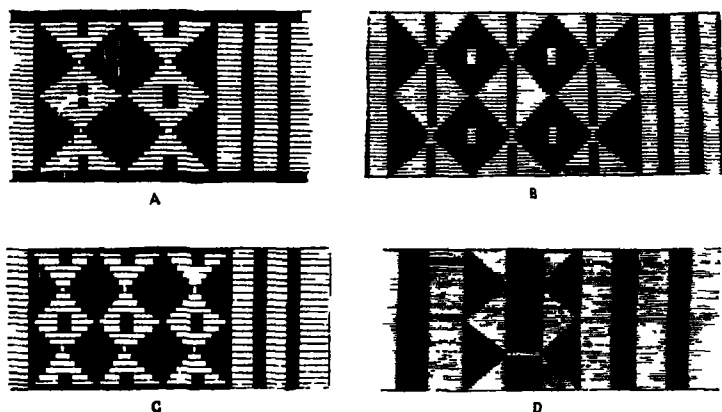


Fig 190 Women's plaited head rings. A Kantewoe Pada model No. 1085 made of *cha* a fern and *alm* the former black the latter straw-coloured B id No 1084 C Benahoe No 1542 b D Gintoe, Bada, No 2115

specimens from Kantewoe and Benahoe. Possibly its designs are characteristic of Bada. P. and F. SARASIN in Vol. II, p. 103, of their book "Reisen in Celebes" have a photograph showing some women in festival attire, presumably from the village of Badangkaja. Two of the women wear head rings with exactly the same designs as found on my ring from Gintoe. GRUBAUER on p. 506 of his book "Unter Kopfbägern in Central-Celebes" has a photo of some women from Bomba in Bada. One of these has a head ring of the kind

in question. Such a ring is also seen on p. 507 where a great number of head rings from Central Celebes are shown.

In Behoa the head rings covered with plaited designs are mostly quite low compared with the above described rings. On to a ring made of a Pandan leaf a length of straw-coloured fibre, about three millimetres wide has been wound and this makes the warp. With the weft of black

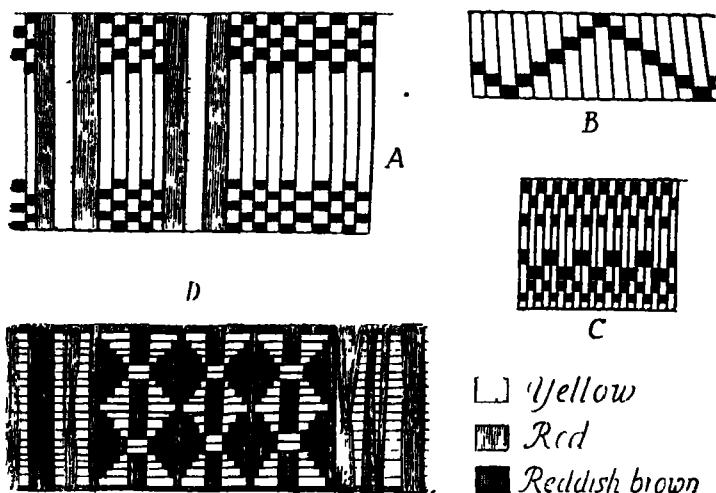


Fig 191 — Women's plaited head rings. A, Doda, Behoa, No. 2154, black and straw-coloured strands, vertical stripes of red and yellow cotton cloth, B, *id*, No 2129, reddish brown and straw-coloured strands, C, *id* No 269 207, D, Benahoe, No 269 234, black and straw-coloured strands, vertical stripes of red cotton cloth and red cotton thread.

or reddish brown fibres simple designs are woven, as shown in Fig. 191 A, B, C, and Fig. 192.

Boxes made of a piece of bamboo cane have a tendency to break. In order to prevent this the native braces his box with rings plaited of rattan strips running round the aperture and the bottom. Occasionally the whole cylinder has a cover of plaited work. Most braces have the natural

colour of the fibre but often there is a ring of darker material below the top ring and above that of the bottom. Strands of natural colour may also be mixed with dark brown strands.

Plaited braces on weapons are mostly good pieces of work. They are made of fine material and are rather rich in design. They seem chiefly to belong to E. Central Celebes. Sheaths with simple plaited rings serving to keep the two

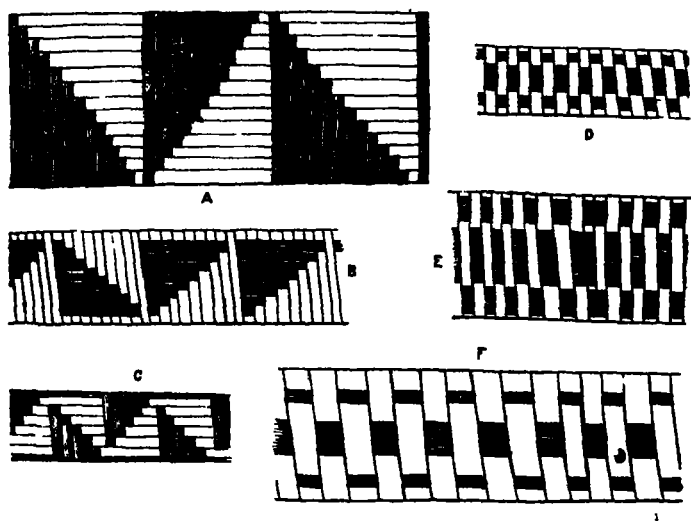


Fig 192 Women's plaited head rings, Doda Bchoa A No 2137, B, No 269531, C No 2130, D, No 2134, E No 2133, F, No 2135

halves of the sheath together occur, however, in all tribes in Central Celebes. Plaited braces in E. Central Celebes are as a rule made of reddish brown, yellow, and black strands. ADRIANI and KRUYT illustrate a sword hilt braced with a red girdle in which are woven geometrical figures with yellow strands. They also show another design composed of black and yellow checks in which are woven figures in red, yellow, and black. The authors do not state from which districts these swords originate.

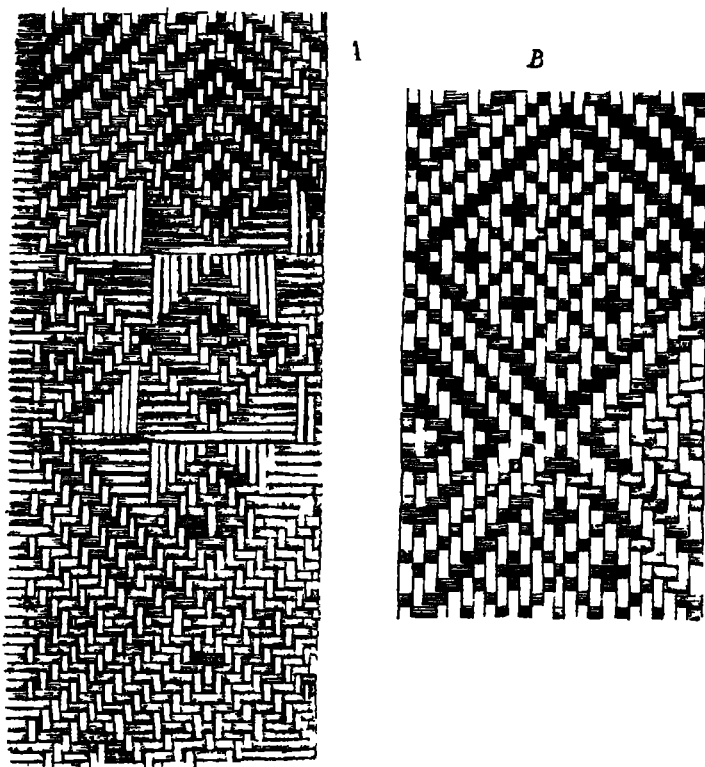


FIG. 193. — Plaited work on sword sheaths. A. Taripa Ondac No. 2435.
B. Tentena No. 2585.

For my collection I acquired in Taripa Ondac district a sword with its sheath No. 2435 as well as a couple of odd sheaths and in Tentena on the northern shore of Lake Poso a sheath, No. 2585 with plaited work. All ornaments are geometrical figures: rhombs, triangles, as well as groups of angles, one inside the other, as shown in Fig. 193.

A gourd vessel may have a cover of plaited work as in specimen No. 1478 from Tobakoe, shown in Fig. 194. But here it is not a question of design but of plaiting technique.

A great variety of designs is found on small bags, boxes, and dishes. As mentioned in the foregoing all tribes are not equally skilled basket-makers. ADRIANI and KRUYT reproduce several designs, but they point out that these are but a few examples. They tell us that the natives stated that there are more than a hundred designs, but of these only four or five are used by each basket-maker.

It would require very extensive material to ascertain how many designs the natives really use for plaited work, especially if all small variations were to be observed. My own material embraces baskets, boxes, bags, dishes, etc. from the Paloe Valley, from Koelawi, Tole, Kantewoe, Benahoe, Bada, Behoa, Koekoe, Tentena, Taripa, *i. e.* from Paloe, Koro, and Poso Toradja tribes. It is, however, not at all sufficient to clear up the geographical distribution of the designs in the districts of the North Toradja. In Koelawi I acquired only some *bingka*, plaited bowls on a stand. The bowl of a *bingka* is simple twilled work of strips of bamboo of natural colour. Into the bowl of a single specimen of my collection are woven four checks with black strands of the same material (Fig. 195 A). The stand is plaited of

rattan. In Koelawi I also obtained a little flat bag with a cover of simple twilled work woven of dark green and silver strands so as to produce transversal stripes in green alternating with silver (Fig. 196 B). This bag was stated not to be made in Koelawi. Presumably it originates from



ca. 1 14

Fig. 194 Gourd container with casing of plaited rattan. Tobakoe, No. 1478.

the Paloe Valley. The material which I acquired in that locality is chiefly more or less flat small bags with a cover, and circular boxes plaited in three directions so as to produce six points in the box as well as the cover. The material is the common one, *toedjoe*, either straw-coloured, or dyed red, occasionally green and mauve. Judging by several boxes which I have received lately, all sorts of gaudy

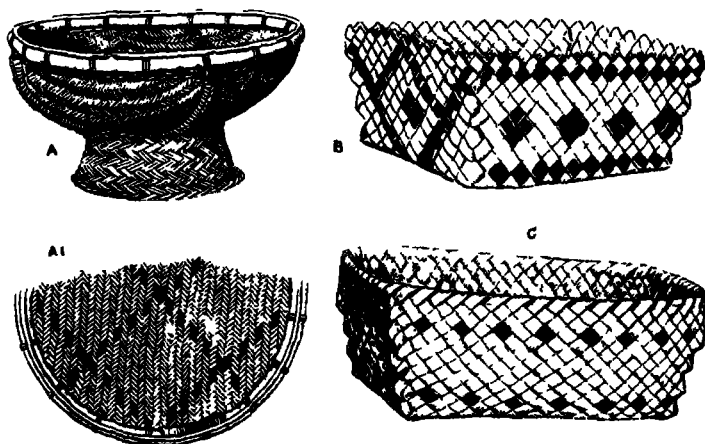


Fig 195 A, dish, *bingka*, stand plaited of rattan, bowl of bamboo with six bands forming four checkers, Koelawi, B *bingka*, of Pandan leaves, Kantewoe No 269448, C, *id* No

colours seem at present to be common. The ornaments used for these objects are not complicated. Circular boxes have variegated checkered patterns recalling Scotch patterns (Fig. 197 B). The more or less flat bags do not vary much. The designs as found on the bag itself are mostly simple (Fig. 196 A and C). A little more care has been bestowed upon the cover. A plain central square of checker work in straw-colour has a rather broad frame of twilled work in red and straw-colour, the designs of which vary a little (Fig. 196 A). The designs on the small bag No. 228r,

which, as is the case with the two above specimens, was bought in the bazar at Paloe, has more complicated designs and for this bag are used, besides red and straw-coloured strands, green and mauve ones (Fig. 196 C).

Plaited objects which were acquired in Pipikoro, *i. e.* baskets, dishes, bags, etc. are woven of straw-coloured material mostly without any attempt at design. In Kantewoe the natives use plaited dishes, *bingka*, in which to serve their rice. Occasionally these *bingka* have jagged edges, and on the outside some small black pieces are worked into the *bingka* as shown in Fig. 195 B and C. A little bag, No. 1786, is plaited of alternating red and straw-coloured strands of *toedjoe* into some irregular designs as seen in Fig. 198 A.

In Behoa I obtained a couple of small bags in red and straw-colour with simple designs similar to the Kantewoe specimen No. 1786. One of these bags, No. 2156, is shown in Fig. 198 B.

From Bada I have but a single bag (Fig. 197 A) plaited of red, black, and straw-coloured *toedjoe* strands into rather nice figures. This bag is not made according to the same pattern as those described above. It has a square bottom and no cover but is folded so as to be flat. It is closed by means of a double string running through a loop fastened in the centre of the bottom, and a lock made of buffalo horn in the shape of the head of this animal, closely similar to the specimen shown in Fig. 64: 32.

Plaited work as woven by the Poso Toradja is much richer in design than that which was acquired for my collection among the Paloe and Koro Toradja. The former have two systems of plaiting one is a two-strand system of twilled work and checker work (Figs. 199—201), the other a three-strand one (Fig. 202). The majority of the *bingka* are made of bamboo cane. The outside is painted black, occasionally black and brown. A variety of effects, mostly on the outside of the *bingka*, are achieved by covering certain portions of the black strands with loose uncoloured bamboo strips a

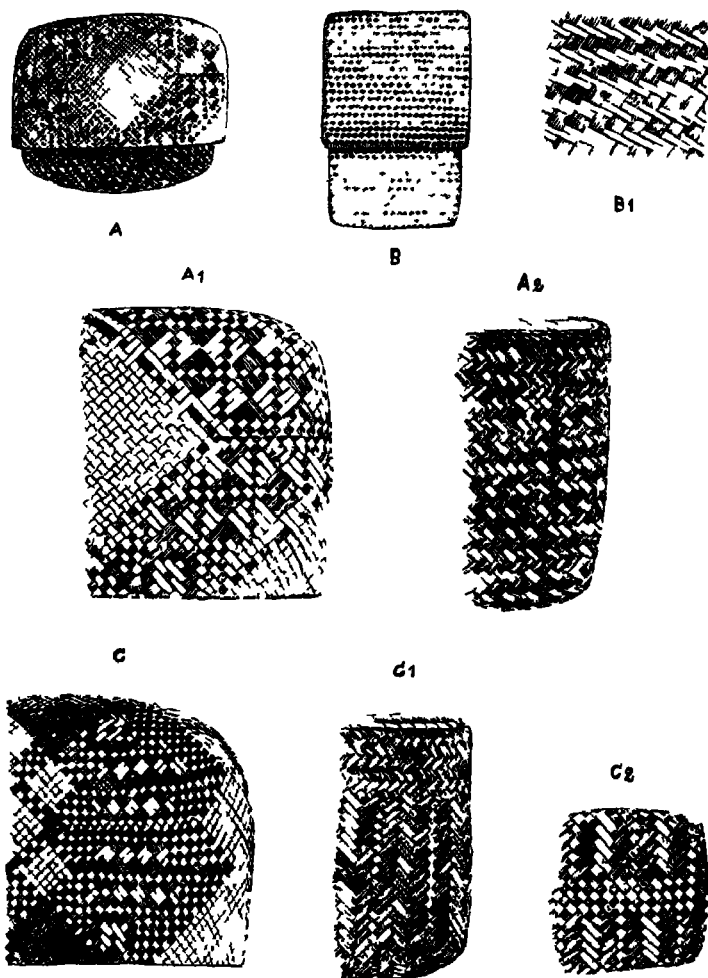


Fig 196 Plaited bags with cover A A₁ Paloe No 2280 checker and twilled work in red and straw colour B B₁ Koelaw₁ No 1579 green and silver C Paloe, No 2281 checker and twilled work in red green mauve, and straw colour C₁ bag in green and red C₂ bottom

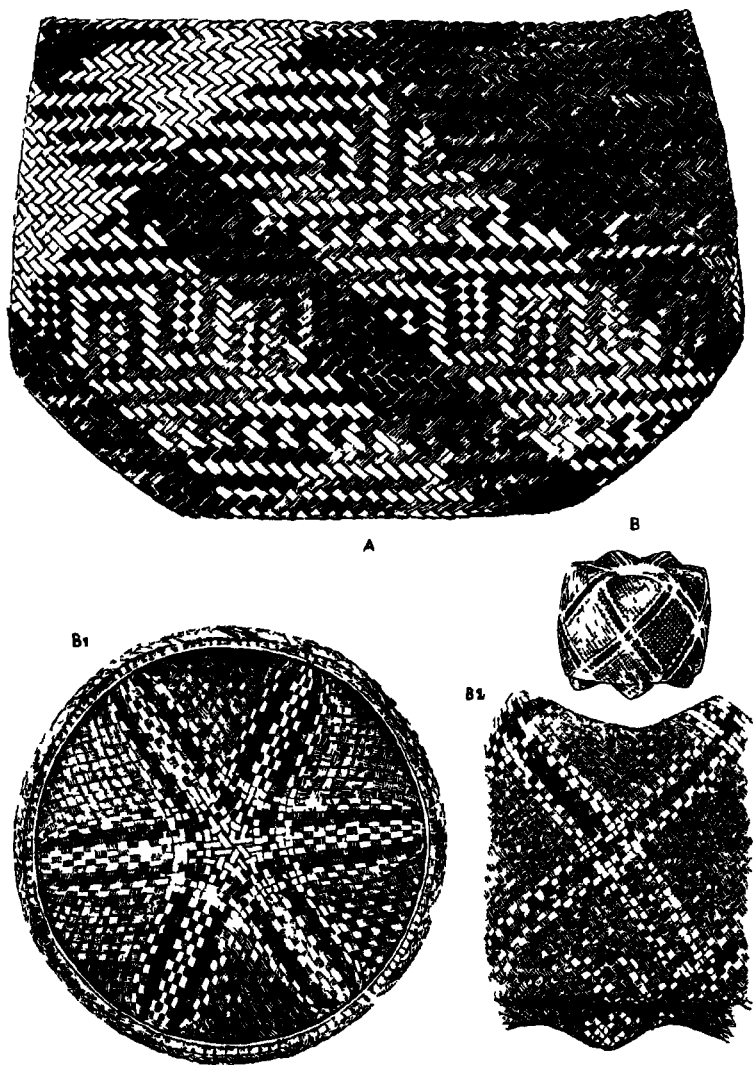


Fig 107 A bag with square bottom twilled work woven of black red and straw coloured *toadja* strands Bada, No 1324 B circular box with six points, green with designs in red and yellow, 6 point star on the bottom of the bag and top of the cover, No 35127 Paloe

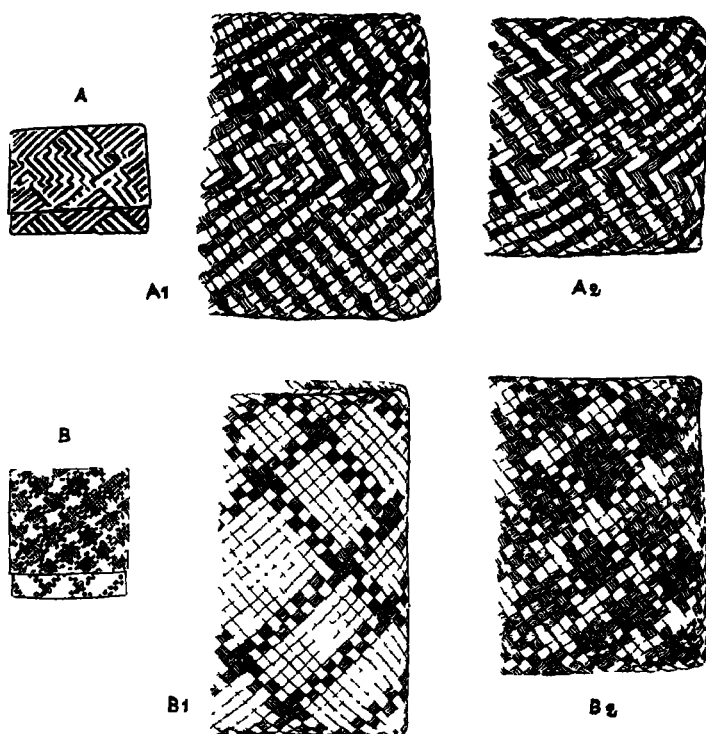


Fig 198 - Small bags of *lodjoe* A, checker and twilled work in red and straw colour, Kantewoe No 1756 B, checker work in red and straw colour Doda, Behoa, No 2156

little narrower than the strands. These strips in many cases do not follow the designs woven into the basket. They may form parallel circles around a *bingka* as shown in Fig. 212 A and B, or crossing lines as in C and E of the same figure, or angles as in Fig. 201 J.

Some ornaments recall those as found on sword sheaths. A spiral design is used on the cover of the box No. 2477, Tariapa, Ondae (Fig 200 A) and is also shown in ADRIANI's and KRUYT's plate in "De Bare'e-Sprekende Toradja's."



Fig 199 - Basket work of bamboo from Tentena and Koekoe, north of Lake Poso A, basket Koekoe No 235b, B, *id*, Tentena, No 2360, C, *id* Koekoe, No 2362, D, *id*, Tentena, No 2390, E₁, box with cover, E, Koekoe, No 2373, F, dish *bingka*, Tentena, No 2393 A and B have a rim made of glossy Orchid stems

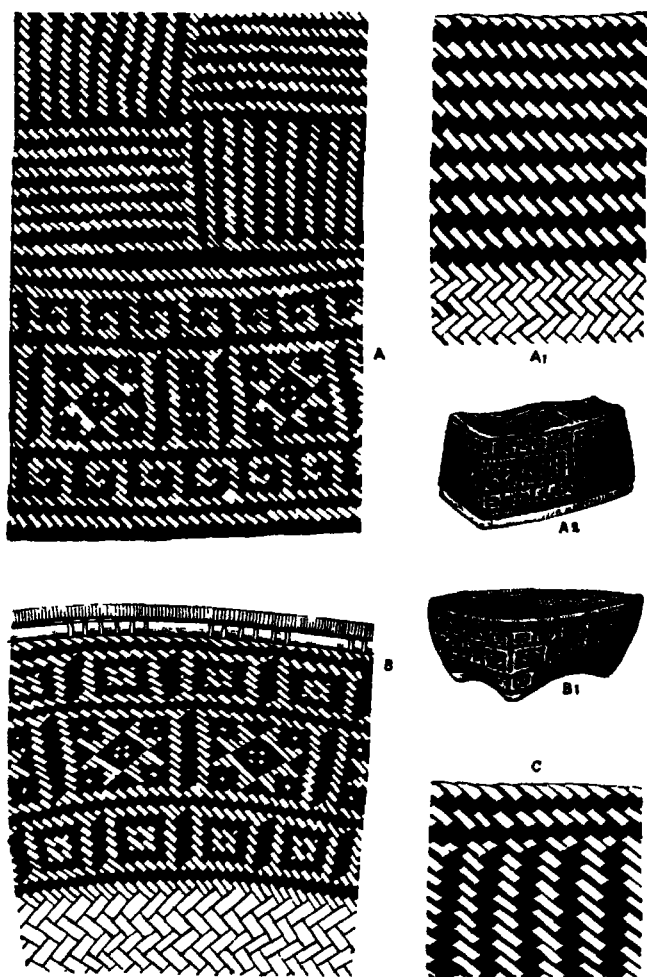


Fig. 20. Basket work of bamboo Taripa Ondae. A₂ box with cover
 A cover A₁ basket No. 2477 B B₁ dish *Tingha* rim of glossy Orchid
 stems No. 2474 C deep basket No. 2479

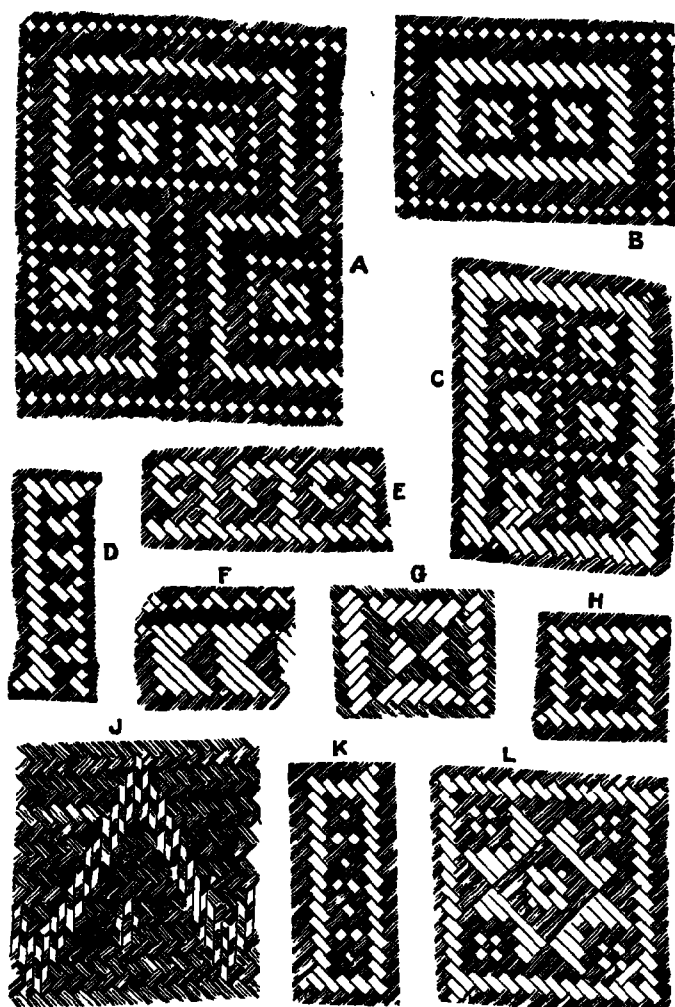


Fig. 201. Designs used for basket work in I. Central Celebes. Their native names in the Bare'e language are: A *perike mbinaa*, B *pemata m dide*, C *pemata moroka*, D *pilulu mpakoe*, E *pema aroeroe*, G *puda moia*, H *pemata ntya*, I *pema mbji*, K *la sa bangku*.

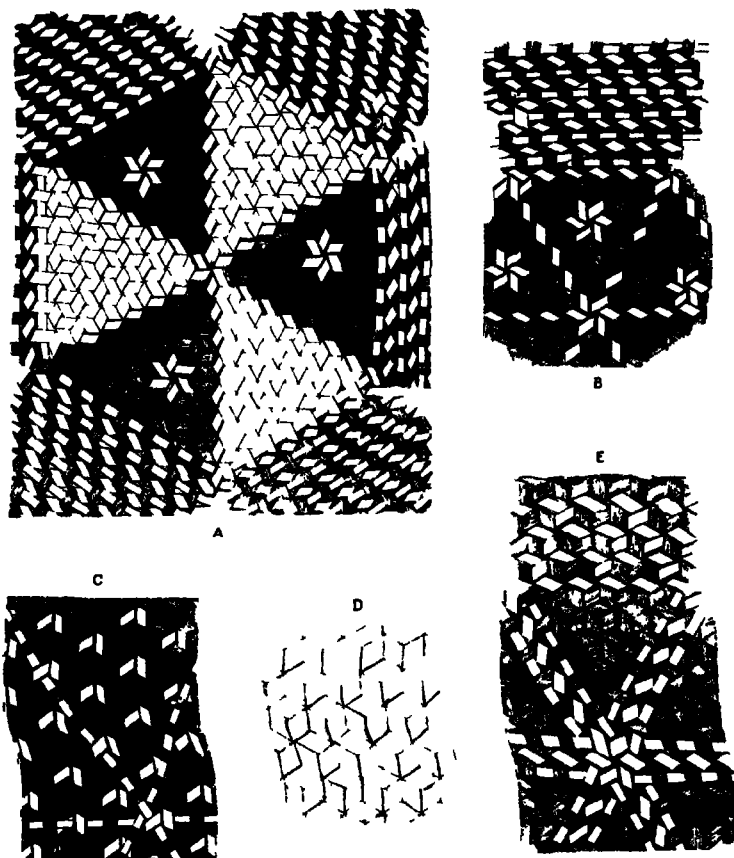


Fig. 202 Ternary designs used for basket work in E. Central Celebes
 A dish *bingha* of bamboo Tentena No. 2391 B *id.* Taripa Ondae No. 2380
 C bowl of bamboo Tentena No. 2344 D basket of Pandan leave Taripa
 Ondae No. 2470 E, dish *bingha* of bamboo Taripa No. 2472

(Fig. 201 E) The authors give the native name for this design, *peloele mpakoe*, which means growing like a fern, as well as those of others in the same plate. Basket work based on a three-strand system is often rather complicated as shown in Fig. 202

In the foregoing I have mentioned that some round boxes in the Paloe Valley have a cover plaited into six points. Similar boxes made of one-coloured strands are rather common also in Koelawi, Pipikoro, and Behoa and are likely to occur in many more places. In Behoa the natives have a cap of Pandan leaves, the top of which is plaited into six

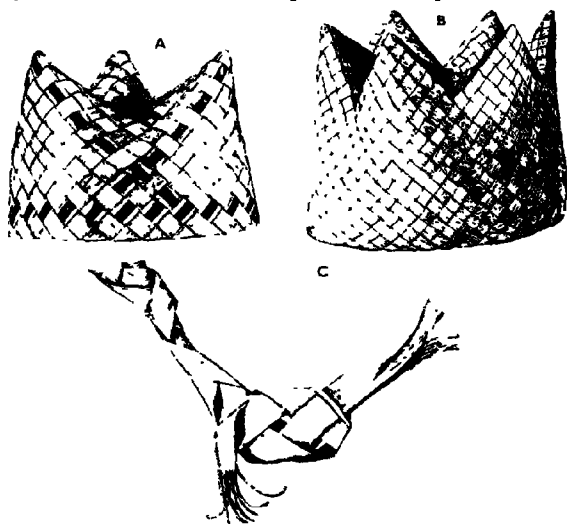


Fig. 203 A cap with three points Bada B *id.* of Pandan leaves, with six points, Doda Behoa, No. 2187 C bird of palm leaves, No. 2093, Kantewoc

points (Fig. 203 B). A similar cap with three points originating from Bada, is illustrated by P. and F. SARASIN. It has as decoration three black strands besides a series of small black pieces making a simple border below. These black strands and small pieces have been put in after the cap was finished (Fig. 203 A).

In Koelawi and Pipikoro children plait toy birds of two strips of palm leaves (Fig. 203 C).

J. Representations of Live Beings

From the black coarse fibres of the Aren palm leaves, called *idjoek* in Malay, several of the Paloe and Koro Toradja tribes make plain human figures. Occasionally also figures resembling crocodiles or lizards are made. These shapes seem to be used for more than one purpose. An *idjoek* doll is made from a bunch of fibres which is doubled, the two free ends forming very short legs, which terminate with four or five large toes out of proportion to the legs. The head is indicated on the opposite end by means of a strip of bast wound round the bundle, constricting it and thus forming a neck. Below this a small tuft of fibres is passed through the body, and their ends are shaped into hands with four or five fingers. The face is indicated with a piece of bast cloth, or, as is the case of Koelawi and Pipikoro dolls, a piece of a coarse leaf, in which small holes represent eyes and mouth. Some dolls have a head band, others a strip of cotton for a loin cloth (Fig. 204 A, B). A specimen I acquired in Koelawi has its head adorned with a pair of long horns of *idjoek* (Fig. 226 E). Occasionally a doll may be carrying something in its hands. At Gimpoe I saw two gigantic dolls, each with an egg in one hand.

The sizes of the *idjoek* dolls vary considerably. The smallest one I have seen is a specimen from Kantewoe. It measured only 15 centimetres. Its hands had but three fingers and its feet an equal number of toes. The largest dolls I saw were the two at Gimpoe, the height of which was more than one metre.

I have seen *idjoek* dolls in the southern part of the Paloe Valley, in Koelawi, Gimpoe, Winatoe, Tole, and Kantewoe. P. and F. SARASIN report three specimens from Sadaonta, just north of Koelawi. KRUYT, and later GRUBAUER, speak of large male dolls placed on the rampart encircling the village of Lamba in Napoe. GRUBAUER also mentions a common *idjoek* doll from the Padalolo plateau,

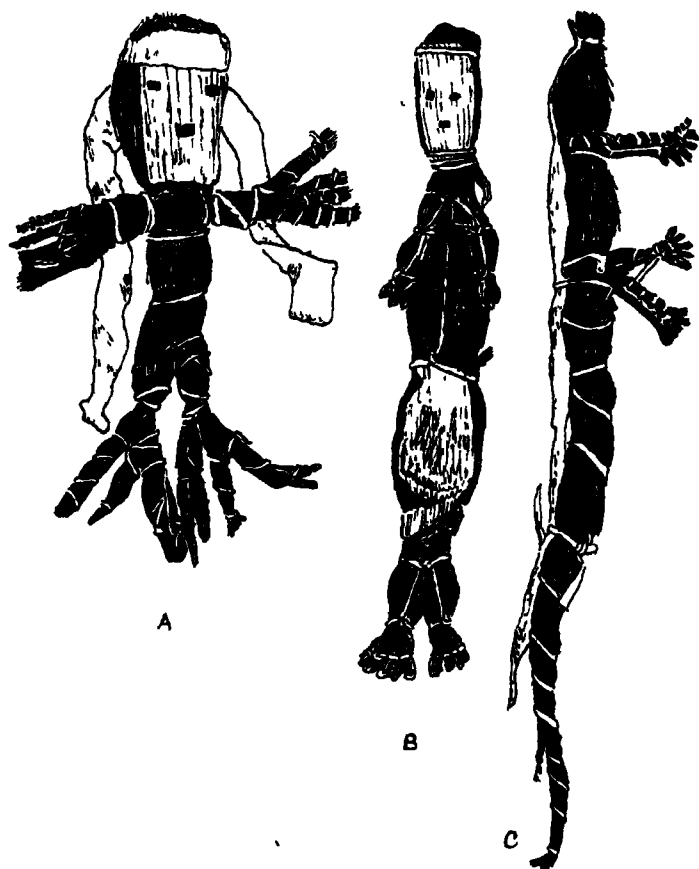


Fig 204 *Pentao* made of *idjoek* fibres. A Koelawi No 209355 woman, B, Kantewoc No 1788 man C Towocloc Tobakoc No 1989 lizard or crocodile

situated between Bokoe and Bada and another one from Saloebokoe, north of Bokoe.

Whether *idjoek* dolls are used in Behoa, Bada, and other districts further to the south I was unable to ascertain. They seem to be found in the Poso Toradja districts. ADRIANI

and KRUYT in "De Bare'e-Sprekende Toradja's," Vol. I, p. 381, state as follows when speaking of the removing of a disease by magical agencies: "Eerst wordt een houten poppetje gemaakt als plaatsvervanger van den zieke; dit poppetje heet *tolokende*. Is 't van het haar van de Arenga saccharifera gemaakt, dan heet het *toloke'o*. Dit poppetje wordt opgetuigd met kleeren als een man, wanneer de patient eene vrouw is; als eene vrouw, wanneer de zieke een man is." Their name in Koleawi is *pentaoe*, in Kantewoe, *pinetaoe*. According to KRUYT the natives of Napoe call the big male dolls *tangkilando*.

As mentioned above the *idjoek* dolls may have various functions. JUVNBOLL says they may be used as substitutes for persons who are ill. This refers to two specimens in Leiden, *tolokende*, Nos. 1456 47 from Sadaonda, Paloe Valley, and 1232/105, Toradja. On Pl. IX, Vol. XIX, of the Museum Catalogue there is a reproduction of the former specimen. They were presented to the museum by Dr. KRUYT. I doubt, however, that *tolokende* is the local name for them at Sadaonda, since *tolokende* is a Bare-e word and the language spoken in the Paloe Valley is Iedo. In the Leiden Museum Catalogue, Vol. XIX, p. 57, J. writes: "Dieselben dienen als Stellvertreter für Kranken, um darin von einem Priester die Krankheit hineinzaubern zu lassen, worauf die Puppe ausserhalb des Dorfes gebracht wird." I have not seen nor heard of *idjoek* dolls being used in this way either in Koelawi or in Pipikoro. In Kantewoe wooden dolls are used for this purpose.

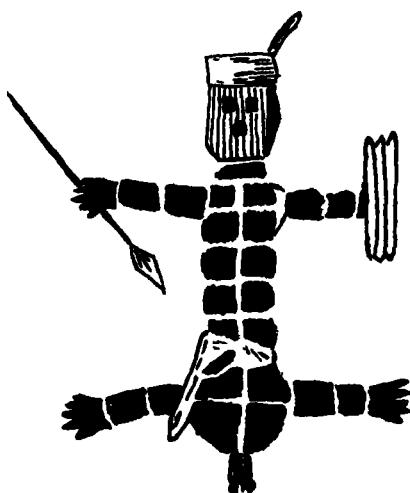
In Koelawi, Gimpoe, and Toro the natives said that the *idjoek* dolls were supposed to attract the attention of the evil spirits which otherwise brought illness to man. When rumour of the Spanish influenza epidemic in Paloe and on the coast near it reached the natives in the hills south of the Paloe Valley they were frightened. They believed this illness, as all others, to be caused by evil spirits wandering about and desiring to kill men, and they feared

that the spirits might find their way to the hills. If the demons could not be deceived and stopped they would continue their way from the Valley along the paths leading to the Hill Districts. Therefore the trails were barred in several places by a sort of arch, or cross wall, made of green branches. The natives calculated this would make the demons think they had come to the end of the path and that they would return from whence they had come. To please them the natives had put up small tables at several places on which they laid offerings of corn, rice, tobacco, and other things spirits were supposed to like. Occasionally such offerings had been hung on the cross walls or arches. In case the demons discovered that the path did not actually end here, they would soon come upon other arches. To some of these the natives had fastened *idjoek* dolls, hoping that the demons would believe them to be men and take possession of them instead of going on to the village to attack its inhabitants.

At the end of November and the beginning of December 1918, when this happened, the *pentaoe* in question could not possibly have had the function of being substitutes for sick persons, simply because there were none.

This is not the only use for *idjoek* dolls that I have seen. In the outskirts of the villages in Pipikoro I often found a small altar trimmed with palm leaf fringes. A ladder of wooden pegs led to it. An *idjoek* doll was fastened to a prominent peg and on the altar was a leaf with some rice and a betel nut. Such altars appeared to be very common in the districts of Tobakoe and Tole, but I was unable to ascertain what their meaning was. Nor could I discover anything of importance concerning the very small *pinetaoe* I saw in every house in the old Tole village of Pangana. A little basket, rather like a tray, was suspended on the roof and in it was a little *idjoek pinetaoe*. Occasionally I noticed in such a basket an offering of tobacco or a betel nut. The only explanation I could extract from the natives was that the altar was for the spirits.

In "De Berglandschappen Napoe en Besoa in Midden-Celebes," 1908, ADRIANI and KRUYT state the following concerning the large, armed dolls in Napoe: "Bij de poorten en ook aan de andere zijden van de vesting zijn in den wal groote poppen met den penis ver vooruitstekend geplant . . . De speer en het schield, welke men dien poppen in de handen heeft gegeven, wijzen er op, dat zij het dorp en zijne



After KRUYT, 1908.

Fig. 205. - Large *idjoek* figures called *langkilando* stand on the rampart encircling the village of Lamba in Napoe

bewoners moeten beschermen tegen schadelijke invloeden van buiten. Wanneer zulk een pop scheef gaat staan, gelooft men, dat een der hoofden ziek zal worden." (Fig. 205).

The statement that if an *idjoek* doll happened to lean over, a chief was supposed to be taken ill is interesting, as it seems to intimate that these figures were believed to possess the power of protecting against demons.

GRUBAUER represents one of these large Napoe dolls in 1913. On page

474 of his book "Unter Kopfjagern in Central Celebes," he writes as follows: "Ein Bast-Schild nebst einer Rohr Lanze oder einem ebensolchen Schwert in den Händen vervollständigen die Ausrüstung dieser Dorfwachen, deren Bestimmung es war, Unbefugte vor dem Betreten des Dorfes zu warnen, wie überhaupt Böses und Übles von diesem fernzuhalten."

In Tobakoe, around the villages of Towoeloe and Siwongi, I saw altars of the same kind as those at Pangana, but instead of a human *pinetaoe*, these had a *pinetaoe* shaped

like a lizard, or possibly a crocodile (Fig. 204 C). What species of animal it represented the natives would not, or could not tell. The animal had but four toes on each foot and from its snout and nearly to the tip of its tail ran a narrow strip of white bast cloth. Its head had two small holes for eyes and a third hole for the mouth. The natives said the *pinetaoe* were put there to please the spirits and that they were able to give protection against demons.

Outside Celebes *pentaoe* figures of *idjoek* are met with in Ceram (Fig. 206). The National Museum of Copenhagen possesses such a specimen, No. C 1850, called *mata kae* (*mata*, eye, *kae*, tree). It has a height of 33.5 centimetres and is pierced by two crossing bamboo pegs. It should be placed on tilled fields, on fruit-trees, etc. as a protection against thieves. It will pierce a thief as the *mata kae* himself is pierced by the pegs.

Another kind of human representation is the Lise doll of Ondae, which was looked upon as a guardian spirit, or a goddess of the cultivation of paddy and for this reason had to be duly attended to. At harvest time, before all paddy had been cut, the tops of four panicles were knotted together and dressed in the Lise's clothing. These were the following:

Tali-i-Lise, a head cloth made of a stuff called *Langka Datoe*;



Copenhagen Nat. Mus. Photo. C 114
Fig. 206. *Idjoek* figure from
Ceram, called *mata kae*, National
Museum of Copenhagen,
No. C 1850.

Lemba-i-Lise, a tunic of white bast cloth with figures painted on it;

Topi-i-Lise, a skirt made of cloth called *soeda langi*;

Gongga-i-Lise, a necklace of large white beads;

Djali-i-Lise, ear rings or pendants of lead, tied to a string and hung across the "head" of the doll.



Fig 207 — The *Lise* doll of Ondae, E. Central Celebes Taripa Nos
2510 2514

Presumably there were first some ceremonies in the fields. Later there was a feast in honour of *Lise* in the village, near a paddy barn. The feast was arranged by a certain person and several families joined in it. A new *Lise* doll was made, a little different from the first one. Its body was a bunch of panicles and its size depended on the number of the participants as well as of the number of their fields. From each field a small bunch of panicles should be brought, and these were made up into a bundle which was placed, panicles downwards, on the ground and dressed in *Lise's* cloths (Fig. 207).

In this case as well as in the case of the *Lise* figure in the fields, there was no attempt on the part of the natives to give to *Lise* the shape of a human being. The clothing only made the bunch of paddy panicles look like a woman doll. Such *Lise* dolls do not seem to be made by any other North Toradja tribes.

Boys will sometimes make toy buffaloes. At the villages of Pangana and Kilo in the district of Tole in NW. Central Celebes the children made a kind of simple buffaloes from the bud of a banana cluster. A cluster of banauas always ends in a big, red, pointed bud. Even when a certain number of flowers have opened, the bud remains closed. This bud the children use for making buffaloes by fitting it with four sticks to stand on like legs, just as European children make cattle out of spruce-cones. At Pangana I saw in September 1918 some children playing with a herd of such toy buffaloes, putting them out to graze, and having a little enclosure where the cattle could be kept, presumably imitating the big enclosures surrounded by bamboo thickets which at many places in Celebes are used for buffaloes.

K. Brass Casting

The North Toradja use several types of brass objects but it is not always clear where these are made. Certainly some tribes know the art of brass founding, using the *cire-perdue* method, but many brass objects evidently are imports from Java and possibly from other places as well. Such are the brass dishes which in Celebes are called *doela* and which are highly appreciated by many tribes. The gongs occasionally met with are without a doubt imports.

In many cases it is difficult to tell whether a brass object was manufactured by the natives of the tribe who use it, or if it was acquired from a neighbouring tribe. Several authors have dealt with this question, but as yet no one seems to have cleared up the problem of from whom the

North Toradja learned the art of brass casting and at what time. Nor has it been ascertained which tribes know how to found brass objects, and which do not, nor which kinds of objects native founders were able to make. I myself can only supply very meagre data on the topic.

In "De Bare'e-Sprekende Toradja's," Vol. II, p. 350, ADRIANI and KRUYT in 1912 write the following: "De kunst van kopergieten is vroeger onder de Bare'e-sprekende Toradja's slechts hier en daar beoefend. Deze en gene stond bekend als vaardig in het kopergieten, maar wij kennen geen enkelen Bare'e-Toradja, die zich tegenwoordig met dit werk bezig houdt. Wanneer men koperen versierselen wil hebben, brengt men daartoe eenige koperen borden (*doela*), die van Java worden ingevoerd, naar de To Mori, die als goede koperwerkers in Midden-Celebes bekend staan. Soms reizen ook kleine groepen To Mori door het Posso-gebied, om zich in de dorpen te verhuren tot het gieten van koperen versierselen. Een ander maal ook komen zij reeds gegoten voorwerpen te koop aanbieden. Ook de Berg-Toradja's, in de eerste plaats de To Koelawi, hebben eenige vaardigheid verkregen in het gieten van koper. Overal echter wordt het koper gebruikt van oude gongs, borden en andere voorwerpen, die hoofdzakelijk van Java worden ingevoerd."

From this we learn that the art of brass founding was not common with the Poso Toradja, nor with any other Bare'e-speaking tribe. It seems, however, strange to me that the authors describe the To Koelawi as rather skilled brass casters. At the time of my sojourn in Koelawi there was not a single native who practised brass founding. I was told that the last person who was engaged in this kind of work died a year before I came to Koelawi, and that the objects manufactured in the district had been only quite simple ones. If the To Koelawi wanted some brass objects made they would call in some To Tole, who were known as rather skilled brass founders. In May 1918 there came to Koelawi a Tole man who made some brass armlets and bells.

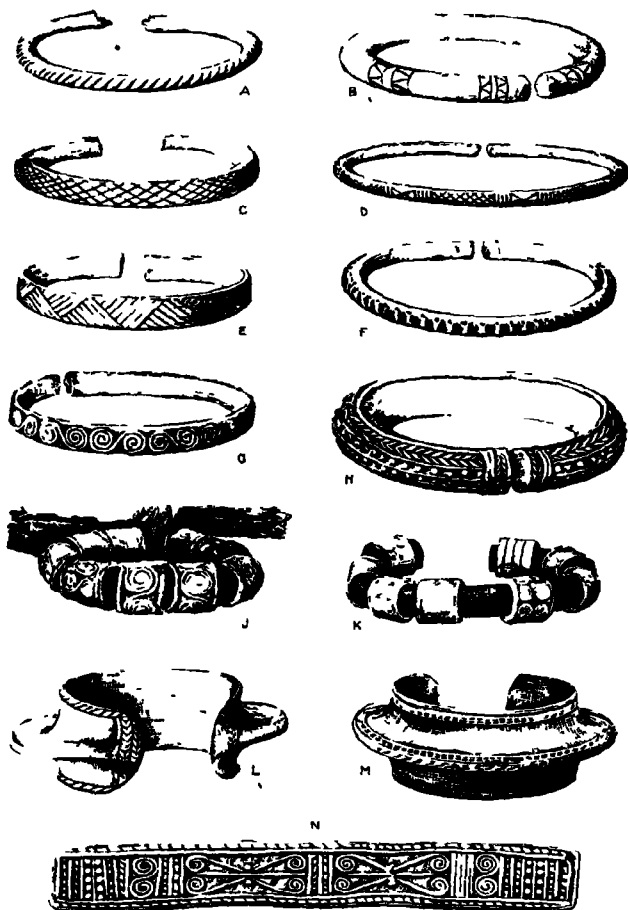


Fig. 208. Brass armlets and anklets. A, armlet, Taripa, Ondae, No 26 9 488. B, anklet for girl, Koelawi, No. 1185. C, armlet, Taripa, No 26 9 480. D, *id* No 26 9 480. E, *id* No 26 9 478. F, *id* No 26 9 482. G, *id*, No 26 9 479. H, anklet, Kantewoe No 1070, from the coast, not Tole work. J, coll SARASIN from the southern shore of Lake Poso, brass rings made in Mori, roll of blue cotton cloth, after MEYER and RICHTER, Pl. XIV 12. K, coll SARASIN, armlet of horn, with rings of brass, from Ondae, but made in Mori, after MEYER and RICHTER. L, woman's armlet, Poraclea, Tole, No 1040. M, coll SARASIN, man's armlet of copper, bought at Mapane, after MEYER and RICHTER. N, woman's armlet, Kantewoe, No 1030.

Later on when I paid a visit to the Tole district the natives said that brass founding had declined much in their district. There had been really clever brass founders among them, but now there were no longer men really skilled in that kind of work. This appears quite true, for I saw many To Tole wearing broad, rather nicely ornamented, but well-worn, armlets (Fig 208 N) which were stated to have been made by To Tole founders.

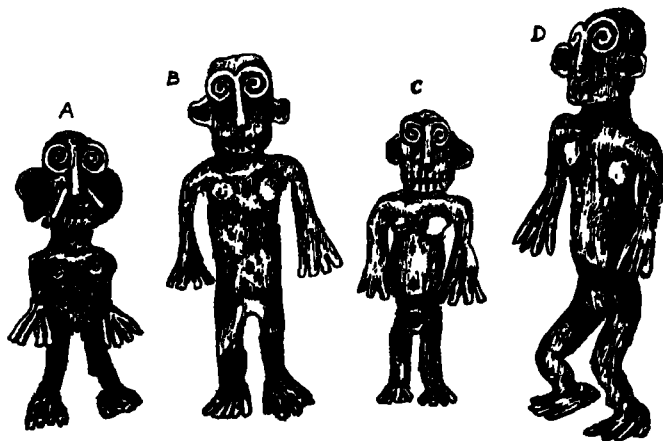


Fig 209 Brass statuettes A Kantewoe No 1601, woman B Koe lawi No 26 9 83 *id*, C, Oenta Tole, No 1986, *id*, D, Koelawi No 1153, *id*

Of the brass objects which I acquired among the North Toradja tribes other than dishes, *doela*, and gongs which are certain to be imports, there are the following which may have been manufactured by the North Toradja, or by their neighbours: human statuettes, miniature buffaloes and buffalo heads, pendants called *lai djandja*, common bells and globular bells with a pellet inside, a spiral shaped ornament called *sanggori* as well as other ornaments for head-dresses, chalk boxes and bits.

GRUBAUER illustrates a female statuette from Koelawi and a buffalo from Paloe Of the former he says on page

552 of his book: "Sehr originell war eine Messingsfigur von 6½ cm Höhe, einen sehr realistisch modellierten, nackten, weiblichen Körper darstellend, die als eine Art glückbringendes Amulett vom Bräutigam der Braut verehrt." On page 577 he states as follows concerning the buffalo: "Bronzebüffel, in Palu als Kaufunterpfand benutzt."

During my sojourn in Celebes I acquired human statuettes in Koelawi, Tobakoe, Tole, and Kantewoe. The miniature buffaloes of my collection originate in Koelawi and Tole, but very likely they are found in adjacent districts as well. As to the Paloe Valley no other statuette than GRUBAUER's miniature buffalo has been reported.

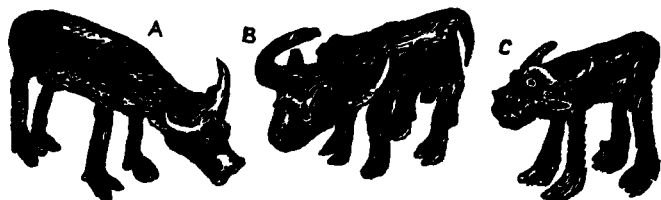


Fig 210 Water buffalo statuettes of brass A, Tobakoe No 1354, B, Toro, No 26985, C, Oenta, Tole, No 1985

There is considerable variation in size in the human statuettes as well as in those of buffaloes (Figs. 209, 210). The smallest human statuette in my collection has a height of only 5.5 centimetres; the largest measures 8.5 centimetres. The execution of the statuettes in my possession is rather poor and they are quite likely to have been made somewhere in the Hill districts where they are used. Wherever I acquired a specimen, the natives said it was made by a To Tole.

As seen in Figs. 209 and 210 both kinds of statuettes are somewhat stereotyped. The body of the human statuettes is in most cases too long in proportion to the short legs with bent knees. Hands and feet always have four fingers and four toes. Eyes, ears, nose, and mouth are always shown, but they are a little different on my specimens.

This is possibly a consequence of their having been made by different founders. The ears stand out from the head like two blinkers. In some statuettes they are placed too far down on the sides of the face (Fig. 226 D), in one case they are extremely large (Fig. 209 A). The eyes on most specimens are beginning at the root of the nose, with the end of the spiral pointing either downwards as in Fig. 209 B D, or upwards as in Fig. 209 A. The nose is a roll with no nostrils indicated. The mouth is more or less open and provided with teeth. No other features are shown except in the case of a statuette from Kantewoe which has two ridges on its cheeks running from the wings of the nose to the corners of the mouth, possibly representing the borders of the cheeks in this part of the face (Fig. 209 A).

All statuettes are nude. The breasts of female statuettes are not much larger than those of male ones, and the genitalia are not prominent in either sex.

The head of the male statuette from Tobakoe (Fig. 226 D) is pointed and has a buffalo-horn like ornament. This may be what the natives call a *hongko tonoe tonoe* (*hongko*, hat, *tonoe tonoe*, horns), a peaked wicker-work helmet with two large horns of sheet-brass in front, a headgear used by a war leader.

The function of these statuettes seems to be to promote the fecundity of man as well as of cattle. If a married woman did not have a child she should carry a statuette hidden in her skirt, a male one if she desired a boy, a female one if her desire was a girl. The chief of Koelawi, Magaoe Tomampe, whose duty it was to see to the observance of the old native laws, said to me that when people married they should bring to the new home two human brass statuettes, a male and a female, as well as a buffalo statuette, because this would promote the growth of the family and the cattle.

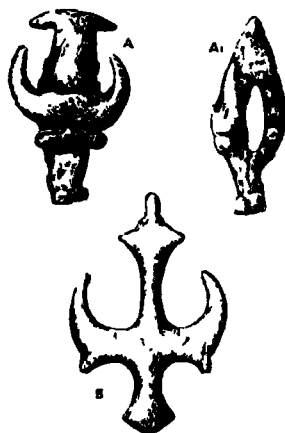
My own experiences and the references I have found in the literature seem to locate these statuettes solely in the

Hill districts south of the Paloe Valley and in Pipikoro and possibly in the Paloe Valley. But they can scarcely be original with the natives of these districts, and it can hardly be doubted that they are elements belonging to a culture on a higher stage than that of the North Toradja. Since the art of brass founding is not original with them but in all probability was introduced from a region with a culture superior to that of these natives, presumably from Java during the later part of its Hindoo era it seems quite possible that the statuettes are elements taken over from the Hindoo or the Javanese cultures. As a matter of fact there are certain bronze statuettes from India proper as well as some small Râdhâ images which recall the Celebean statuettes, although their execution is much superiour to these.

I have seen a reference concerning India proper which stated that a newly married couple should be presented with a pair of statuettes, these being believed to favour the growth of the family, but unfortunately I have failed to find this statement again in the literature.

Besides the above mentioned miniature brass buffaloes there are small, more or less conventionalized, buffalo heads of brass, worn as pendants on the neck, or together with a large number of globular bells constituting a *tiwoloe tiwoloe*, an ornament which the Koelawi girls wear at the back under their tunics on the occasion of certain festivals.

The specimen shown in Fig. 211 A and A₁ was acquired in Kantewoe. A child was wearing it, suspended on a string



CH. 1 2 B after SARASIN
Fig. 211 Buffalo heads of
brass used as pendants. A A₁,
Kantewoe, No. 1485, B, coll.
SARASIN, Bada

around its neck, as an ornament, or maybe as an amulet. Although this piece is of rather poor execution, its muzzle being a failure, the neck and head with horns and eyes of a buffalo are clearly shown. Its middle is a little thicker than the rest and is pierced by an oval hole bordered by a series of small knobs (Fig. 211 A₁). In Koelawi I once saw a young woman who had, among the bells of her *tiwoloe tiwoloe*, a flat, conventionalized buffalo head of brass with two large horns, set far apart from one another.

P. and F. SARASIN obtained in the district of Bada a bronze ornament worn by a girl (Fig. 211 B). They suppose it to represent the head of a boar. On closer examination it proves, however, to be a conventionalized buffalo head.

A pendant much more common than the buffalo heads of brass is the type the North Toradja call *tai gandja* or *tai djudja*. MEYER and RICHTER picture a specimen which the cousins SARASIN acquired at Mapane but was said to originate from Tambarana further to the north on the coast of Tomini Bay (Fig. 212 C). Of this MEYER and RICHTER on page 54 write as follows: "Amulett von Tambarana, in Mapane erhalten . . . Angeblich von den Toradja Frauen in den Stunden einer schweren Geburt getragen . . . Was es darstellt und wie es getragen wird, ist unsicher. Es ist möglich, das Ganze mit den Herren SARASIN für die Darstellung einer weiblichen Scham, vielleicht einer sich öffnenden Schamspalte zu halten, und das auf der Abbildung oben befindliche Mittelstück als einen Penis zu erklären, wenn es nicht die Clitoris sein soll. Indessen sind dies nur Vermutungen. Ob das Stück an der Stelle, woher es stammen soll, gegossen ist, wissen wir nicht. Herr Dr. ADRIANI hat nach einem Briefe vom Januar 1902 ein solches Amulett bei einer parigischen Frau gesehen, die Ortsvorstand von Lantibu (1½ Stunden im Innenlande von Parigi) war."

HISSINK in his "Nota betreffende de zelfbesturende Landschappen Paloe, Dolo, Sigi en Beromaroe," 1911, often mentions the *tai gandja*. It must have been quite common in the

Paloe Valley. All fines seem to have contained, among other valuables, some *tai gandja*. The dowery a man had to pay for his bride included i. a. seven *tai gandja*, and when the first child was born, his family had to pay an additional but smaller tribute. This time there was but a single *tai gandja* in the lot. Before the natives started working in the paddy fields there were certain ceremonies and a little table was erected outside the temple. On this HISSINK says the natives laid several kinds of cloth and covered them with leaves. One cloth is called "kain *tai gandja*." Among the regalia of the rulers in the Paloe Valley he enumerates seven golden *tai gandja*. Of these he states as follows, page 99: "Zeven *tai gandja*, gouden voorwerpen, waarschijnlijk moetende voorstellen de hoorns van een karbouw. Ze worden aan een ketting om den hals op den borst gedragen."

GRUBAUER represents a "Bronze-Amulett" from Bada without supplying further information of it. It is a *tai gandja*.

ADRIANI and KRUYT record and reproduce two specimens from the Poso Toradja. The authors say the native children on the coast are often seen wearing silver or copper ornaments which have been introduced by the Orang Boegi; small shields for girls, small bells for boys. The To Mori made copies in copper of the Boegi ornaments and sold them to the natives in the interior of the country who call them *tai djandja*. The authors are of the opinion that these ornaments, which hang on a string tied around the waist, are representations of the pudenda. On page 228, Vol. II, of "De Bare'e-Sprekende Toradja's," they write the following: "Bij de Toradja's, die dicht bij het strand wonen, ziet men de kinderen dikwijls met zilveren of koperen versierselen loopen, die door Boegineezen zijn ingevoerd; meisjes dragen gewoonlijk een schildje, dat de pudenda moet voorstellen, en jongetjes hebben een paar koperen of zilveren balletjes om het middel hangen, eene



D I after ADRIANI and KRUYT 1 2

Fig 212 - Brass pendants, *tai djandja* except A which is of gold A, Motoboj, Mongondou N Celebes Nos 427 and 428, B Koclawi No 1150 C, coll SARASIN, bought at Mapane from Tambarana D Poso Toradja, after ADRIANI and KRUYT I, id F Kantewoe No 1602 G, Koelawi, No 990, H, Ocuta Tole, No 1987, J, Koelawi No 1552 K Torwa north of Koclawi, No 998

voorstelling van de testes. De Moriers maken deze versierselen na, en verkoopen ze aan de Toradja's in de binnenlanden, die ze aanduiden met den naam van *tai djandja*."

One of the specimens figured by ADRIANI and KRUYT is for a boy, they say, the other for a girl. I have reproduced

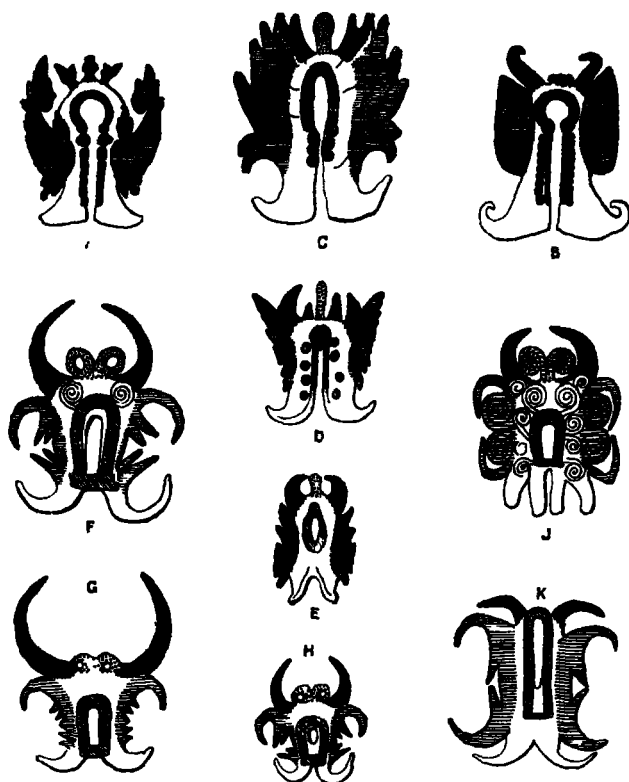


FIG. 213 The same *tai djandia* as in FIG. 211. Corresponding parts have the same kind of hatching.

them here in FIG. 212 D and E, but I have turned them upside down to simplify a comparison with similar brass amulets.

In his "Bare'e Nederlandsch Woordenboek," 1928, ADRIANI still holds the opinion that the motive for modeling the *tai djandia* was the generative organs of man. On page 783 of the Dictionary we read as follows "*Taidjandja*, koperen versiersel, door kleine kinderen voor de schaamdeelen gedragen, dat van de jongens heeft den vorm van

gestyleerde ml. schaamdeelen, dat der meisjes dien van vr. id.; er zijn er ook van den vorm van een paar balletjes."

The name *tai djandja* of the Poso Toradja is almost the same with the Paloe and Koro Toradja, *tai gandja*. Its use is, however, a little different. Never did I see it used as an ornament for the pudenda of children. Mostly they had it on a string round their necks. Occasionally it was used as an additional ornament in a *tiwoloe tiwoloe* of a young girl. It proved impossible to ascertain from the natives what this ornament represented. When I bought the specimen seen in Fig. 212 H from the old headman of Oenta, not far from Kantewoe, and asked him to explain to me what it was meant to represent, he said the two big hooks turned upwards were buffalo horns, the hooks on the sides, the pincers of a crab.

Ornaments more or less recalling the *tai gandja* are met with not only at many places in Celebes but at widely separated localities in the Dutch East Indies and the Philippines. I suspect they are found on the continent of Asia as well, but as yet I have not been able to find a reference to them.

The majority of the Koelawi and Pipikoro specimens are of rather poor execution with a rugged surface, and have the appearance of being made in these districts. Occasionally I acquired a specimen deviating in its appearance as well as in its execution, intimating that it must be an import, for instance the one in Fig. 212 B.

In North Celebes in the province of Mongondou I acquired a fine pair of similar ornaments made of gold (Fig. 212 A). These were stated to be ear ornaments and to have come from China. In the Ethnographical Museum of Weltevreden I saw another such pair, but these were from Minahassa in North Celebes. The Museum Catalogue says they are very ancient ornaments. The same kind seems to be used also in the Philippines judging by the specimen I saw in the Ethnographical Museum of Manila. Similar ornaments are

also found in Sumatra. In the Leiden Museum there is a pair, No. 905/7, from the Batak, which the Museum Catalogue states to be "Oorsiraad." Of these ear pendants of silver the Catalogue says one of the pair is of better execution than the other. The same is the case with my pair from Mongondou. Whether this is a mere coincidence or not, is a question I am not prepared to answer at present. (Fig. 214 A).

KRAMER in his book "Westindonesien", Pl. IX, Fig. 6, illustrates an ear ornament from Toba, Sumatra, similar to

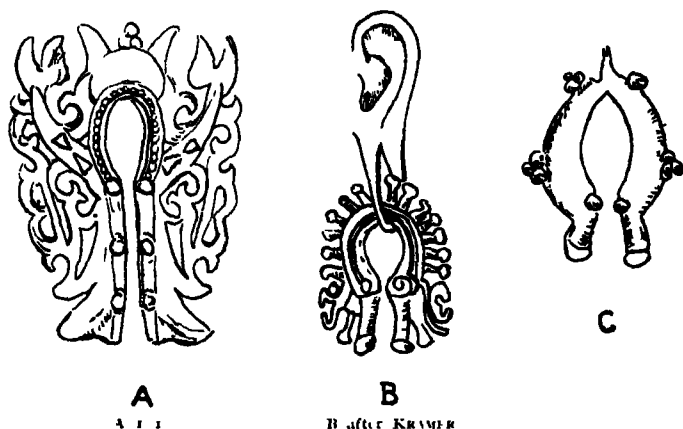


Fig. 214 Ear pendants A of silver Batak Sumatra Leiden Museum No. 905/7, B, Toba, Sumatra C, from Tanimbar, Leiden Mus.

the above Batak specimen in Leiden but a little simpler (Fig. 214 B).

To this group of ornaments I think many of the ear pendants used in Indonesia should be referred, as for instance those shown in Fig. 214 C from Tanimbar, a type rather common in the southeastern part of the archipelago.

It can hardly be doubted that the *tai gandja*, or *tai djandja* of Central Celebes took their pattern from some ear ornament of good workmanship, of either Chinese or Indian origin. In Fig. 213 I have tried to illustrate the trans-

formation of a beautiful ear drop into a *tai gandja*. Corresponding parts have the same kind of hatchings. The piece of best execution is the first one, *A*, in Figs. 212 and 213. Its central part is a high and narrow, hollow arch the ends of which are wider and drawn out laterally into a point. The arch is crowned by an ornament like a small flower, and this is flanked by two leaf-like projections. Round the top of the central opening runs a braid-like ornament; along its sides there is a series of almost globular beads. To the sides of the ear drop have been soldered two open-work

wings recalling some of the ornaments used in the *Wajang Wong* performance and also those in Hindoo-Javanese sculptures. The figures *B* and *K* show the simplification and variation of the ornament. In its final stages the slit is closed and has become a small hole.



AFTER SARASIN 1 2
Fig. 215. Bronze ornament, Bada, coll. SARASIN.

ADRIANI and KRUYT state that natives may occasionally wear on their chests a little plate with an Arabian quotation engraved on it. I myself has seen these gold and silver plates only on the coasts where Boegi merchants have settled. No doubt they were made by Boegi goldsmiths.

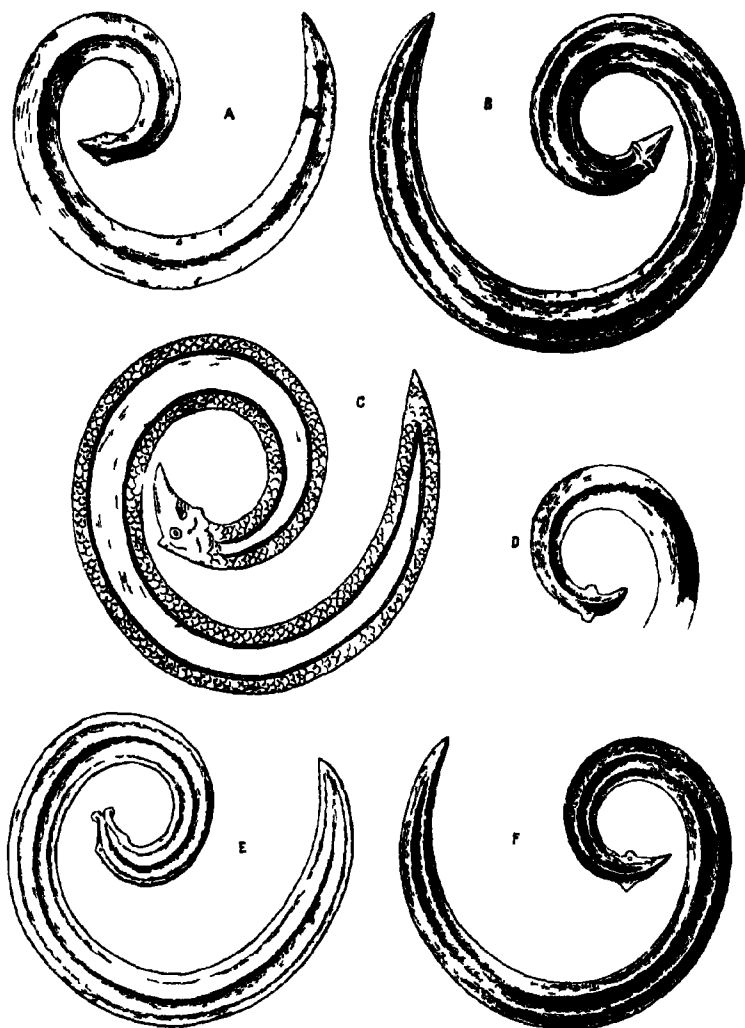
The SARASINS acquired in the district of Bada a square bronze ornament covered with symmetrical, heart shaped figures and arcs ranged outside a central square (Fig. 215). A close inspection reveals the fact that the ornamentation is composed of small wire spirals.

A strange ornament for the head which seems to be used nearly all over the central part of Celebes, is the brass spiral shown in Fig. 216. Similar ornaments are known from Minahassa in North Celebes and from Lojuang in Northeast Celebes. As seen in the figure the ornament looks like a slightly coiling animal. A head, seen from above, is shown in the inner end of the spiral. The eyes of most

specimens are quite small. Occasionally there may be two hollows in which are inserted pebbles. Low ridges extend from the head to the tail. If there is more than one ridge, the middle one is a little higher than those on each side. A striking specimen is the Dresden Museum piece No. 12685 (Fig. 216 C). It is stated to originate from "Posso-Alfuren." Its head is seen in profile and the edges of the body have a border of scales.

What this ornament is meant to represent is not clear. In my Swedish book "I Celebes Obygder," 1921, I pointed out that in the absence of scales (I did not know of the Dresden specimen at that time), it could not very well be interpreted as a snake, or some kind of Naga, and I suggested it might be an eel. The natives do not seem to know what it represents, and the literature at my disposal does not supply any information concerning them.

Some of these spiral ornaments are likely to have been made by native founders in Central Celebes. I have not had any authentic information myself from the natives, but ADRIANI in his "Bare'e-Nederlandsch Woordenboek," page 685, writes the following, which refers to the Poso Toradja: "Sanggori, een versiersel van geel koper, gegoten in Mori en van daar ingevoerd." HISSINK, page 87 of his "Nota van toelichting . . ." says the native word for this ornament is in the Paloe Valley *balaloenggi*. The SARASINS in their "Reisen in Celebes," state its name to be *balalunki* in Koelawi. GRUBAUER in his Celebes book, page 553, says it is called *pararunki* in Koelawi, *sangori* in Bada and Lebani. I heard the latter word for it in Bada and Behoa. From Koelawi I know the form given by the SARASINS as well as that used by GRUBAUER. In Pipikoro I heard still another variant, *balalongko*. A closely similar ornament is called *soealang* in Lojnang, Northeast Celebes. In the Ethnographical Museum of Weltevreden there is a brass spiral ornament of this kind from Minahassa, North Celebes. Its label states its name to be *Atoeding ni Soealang*. Thus



14

Fig. 216 — Brass spiral men's head ornament called *balaloeng* or *sang*
 14 A Kantewoe No 1895 B B Koelawi No 1487 C Poso Dresden
 Mus No 12685 D Ondak No 2437 I coll GRUBER Badli Berlin
 Mus No 1c 38799 I Ondak No 19369

this ornament has in Celebes at least three quite different names, *balaloengki* and its variants in NW. Central Celebes, *sanggori* in East Central Celebes, and *soealang* in NE. and N. Celebes.

Not only the names of this ornament vary, its use is not quite the same with all tribes, but always it is a head ornament solely worn by men. HISSINK, who records it from the Paloe Valley, states that it was used at the performances meant to expel demons who had taken possession of sufferers. On page 87 we read as follows: "De zieke wordt nu in den kamer gebracht . . . Is het een man, dan is voor hem verplichtend het gebruik van eenzelfde soort van hoofddoek (as in case of a woman), waarvan de kleur van verkiezing, en *verzierd aan weersijden van het voorhoofd met balaloenggi*,¹ een soort koperen ringen, doch niet gesloten . . . De *balia* (priests, men or women) dragen overeenkomstige kleeding, de mannen ook lansen en klewangs."

In case of dry weather of long duration, HISSINK says the native chief of the district used to arrange a ceremony in the temple to which he called the *To balia*, sorcerers. On pages 88, 89 HISSINK writes: "Bij een van de middenstijlen worden alle zaken gelegd, welke de *balia* *tampilangi* gewoon zijn te gebruiken, als *kaliawoa* (a wooden shield), *limba'oë* (een lans met aan het bovineinde van den stok een bos haar), *goema* (sword), *songko* (helmet), *kain mbesa sindjoeloe*, 7 *petoempoe* (een *petoempoe* = een bordje rijst, waarin gelegd 7 *pinang*, 7 stuks *sirih*, 1 ei en 7 cigaretten van *silarblad* gerold), 1 *tai gandja* en 1 *balaloenggi*."

At Paloe the SARASINS attended a *balia* arranged to cure sick people. Each *To balia*, magician, had on his head a spiral, evidently a *balaloenggi*. On page 70 of Vol. II they write: "*Die Priester trugen das Spiralschwert der linken Kopfseite angedrückt, mit der Spitze nach vorne*¹ und festgehalten durch ein aus Fuja bestehendes Kopftuch, aus welchem ein Buschel von zurechtgeschnittenen und mit

¹ Italics are mine



W. KAUFEN PHOTO

Fig 217 — The Koclavian *maradika* Poma Langkox is being dressed by two priests on the bank of a small river after a treatment for his health. A brass spiral *balaloungku* is fastened on top of his head.

bunten Läppchen verzierten Hahnenfedern hervorschaute." Of the use of this ornament in Koelawi they say on page 36: "Ein merkwürdiger Vorfechterschmuck wurde uns angeboten; er stellt eine spiralig aufgerollte Schwertklinge aus Bronze oder Messing dar, welche der Vorfechter in's Haar steckt."¹ GRUBAUER calls the spiral ornament a "Vorfechter-Kopfschmuck." On page 361 of his book he pictures a man from Lebani with a spiral fastened in his hair.

I once saw a *balaloengki* used in Koelawi. It was on the occasion of a great *balia* arranged to improve the health of the old commander of Koelawi, Tomai Lingkoe, whose legs were so bad that he could hardly walk. The *To balia* brought him to a small river and after some treatment on the river bank they dressed him in the full regalia of a native commander. When they had pulled on his clothes, they attended to his head. Tomailingkoe's rather long hair was gathered in a bundle on the top of his head, some false hair was added, and all of it twisted and wound round his head and fastened at the back with a long feathered pin. On the top of his head a *balaloengki* was fastened in the hair so that it rested horizontally on the crown with its tail to the man's back, its curved body to the left (Fig. 217).

In East Central Celebes the *sanggori*, according to ADRIANI and KRUYT, seems to have been an important ornament for the *pemia* of men, i. e. the mask that the Poso Toradja fastened to the parcel containing the cleaned bones of the deceased at the great festival in honour of the dead (Figs. 50, 51). The *sanggori* was used in the same manner by the To Mori, their neighbours. The two authors in Vol. II, page 225, of "De Bare'e-Sprekende Toradja's" state that the *sanggori* was also used in war. It was stuck in the hair and was a token of its bearer being a hero.

When I crossed Celebes, walking from Paloe in the west to Kolonedale in the east, I stopped at Tomata, south-east of Ondae in East Central Celebes. Here the natives

¹ Italics are mine.



W. KAUDERN Photo 1919

Fig. 218. Young people of Tomata I, Central Celebes, dressed in the clothes which the participants put on for the festival in honour of the dead. The two young men have on their head a brass spiral ornament called *sanggori*, the girl a *talipampa*.

showed me how the *sanggori* had been worn in their district, and I took a photograph of two young men and a girl dressed in the clothes which the participants put on for the festival in honour of the dead. The young men had a headcloth fastened by means of a long, fringed, red bandage. On the crown of the head stood a *sanggori*, its tail turned to the right (Fig. 218).

In the village of Sanpalowo, further to the east, its late chief Laloewasa rested in a strange tomb. On a small artificial hill there was a life-size doll sitting on a chair protected by an *atap* roof and by cloths on three sides. It was dressed in Laloewasa's cloak. Its head was a *pemia* mask with the usual head-gear including a *sanggori*.

The spiral ornament from Minahassa, North Celebes, in the Ethnographical Museum of Weltevreden, which I have mentioned in the foregoing, differs in several respects from the specimens of Central Celebes (Fig. 219 D). It has no head but the outer edge of the inner part of the spiral has a series of notches like those of the rim of the coconut bowls commonly used by the North Toradja, and here a real Naga is engraved. There is, however, no actual connection between the Naga and the spiral, since the tail of the Naga is in the front part of the spiral. Of this specimen, No. 2734, the Museum Catalogue says: "Koperen hoofdversiersel (Toeling ni soealang); alleen bij fosso's in gebruik (Tonsea)." According to GRAAFLAND *fosso* are religious performances. It seems quite possible to me that these correspond to the *balia* of Central Celebes.

In the district of Lojnang, Northeast Celebes, the natives have a spiral ornament they call *soealang*. It is used almost in the same way as a *sanggori*, or rather a *balaloengki* (Fig. 219 A-C). It is not made of brass, as are these others but of two Babirusa tusks, one from the upper and one from the lower jaw, and joined so as to form a slightly coiling spiral. This is a consequence of the tusks of the upper jaw being much more curved than those of the lower

jaw. In the village of Tamboenan the natives join the tusks with rattan strips (Fig. 219 B); in Lingketting and Pinapoean they add a piece of wood to make the joint strong (Fig. 219 C).

Besides these *soealang* of tusks there was in Lingketting at the time of my visit in 1919, a *soealang* of brass like the

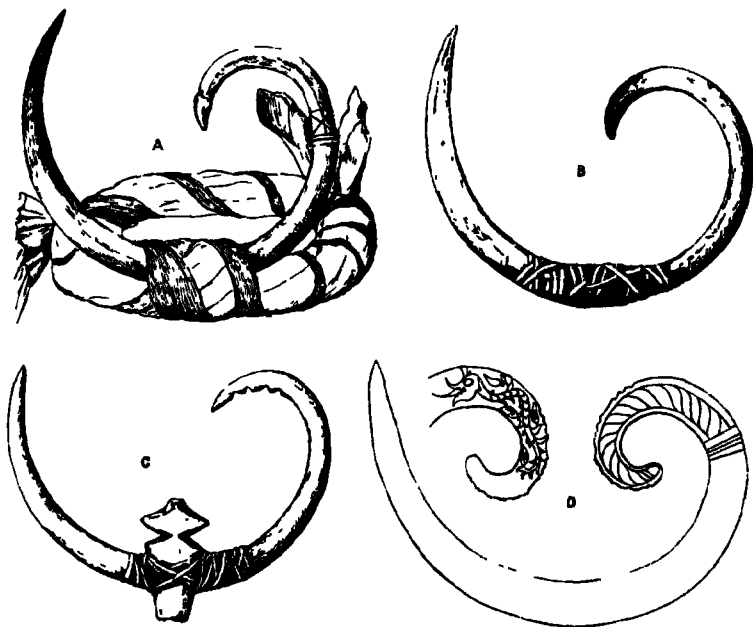


Fig. 219 Men's head-gear, called *soealang*. A, C are made of Babirusa tusks, D, of brass. A, Tamboenan, N.E. Celebes, No. 2703, B, Iojuang, No. 2663, C, Lingketting, No. 2704, D, Minahassa, N. Celebes, Mus. Weltevreden, No. 2734.

sanggori or *balaloengki* of the North Toradja, but this had been bought from a merchant on the coast for fifteen florins.

A *soealang* is an ornament which belongs to the leader of the men who go out head-hunting, or undertake some other similar expedition. A turban always is a part of it

(Fig. 219 A). In Pinapoean they make this turban of a piece of coarse bast cloth with a gaudy band wound around it, the fringed ends of which hang down to the left where the *soealang* is fastened with its point forwards (Pl. LXV). In Lingketting the turban is almost the same as in Pinapoean, except for the spiral which is in front with its point to the right. The natives of Lingketting said they had bought their turbans with *soealang* from Tamboenan, whether ready made, or only the materials for it I do not know. At any rate this head-dress was quite the same in Tamboenan as in Lingketting. The natives of the former place wore the large tassel on the right side of the head just behind the ear, with the spiral on the same side, its point backwards.

In Pinapoean and Tamboenan a turban never had more than one *soealang*, but in Lingketting the natives formerly, when they went out on the warpath, wore two of them, one in front, another at the back, both bent down over the head. When a single *soealang* was used it was kept down until its bearer reached home after a successful expedition, and then it was raised. The person who wore a *soealang* was believed to receive from his ancestors some of their strength. The tusk of the upper jaw was considered to represent, or symbolize, a shield, that of the lower jaw, a sword.

The *soealang* I examined did not have the appearance of representing some animal. The tusk of the upper jaw might have some simple ornaments as those seen in Fig. 219 A, a cross and several transverse lines, or some notches in its inner edge near the point (Fig. 218 C). Occasionally a slight incision was seen near the inner point as if to indicate a head, but there were neither eyes nor mouth.

How are we to explain that the brass spiral of Minahassa and the tusk spiral of Lojnang have the same name, *soealang*? Which is the older of the two and from where did they come? These are questions I cannot answer for the present.

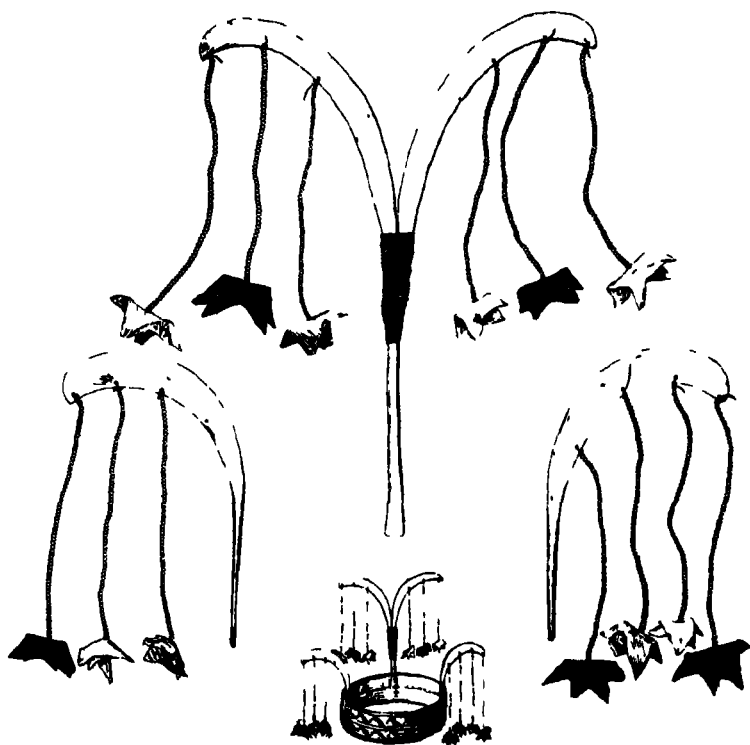


Fig. 220 — Women's head gear called *tali pampa* with brass ornaments worn on the occasion of the feast in honour of the deceased *Taripa*, No. 2534

I have discovered in East Central Celebes and in the island of Peling, southeast of the northeastern peninsula of Celebes, another correspondence between ornaments made of brass and those of Babirusa tusks. The Poso Toradja decorate the *pemia* of a woman with a head band they call *tali pampa*. At Tomata I was told that some of the female participants also wore this head-dress at the festival of the deceased (Fig. 220). The curving ornaments, called

widoe, projecting from the ring, are of thin sheet-brass. From these strings of beads hang down with a tassel of cloth strips.

In Peling there is a village called Boelagi. Its headman possessed an old Dutch uniform and cap. To the upper edge of the latter three thin, slightly curved, black ornaments were fastened, each with a fluttering strip of cloth. When I examined the cap I found that the hooks were two

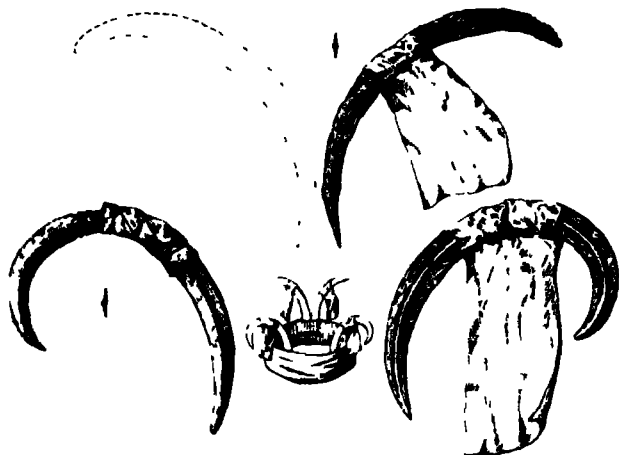
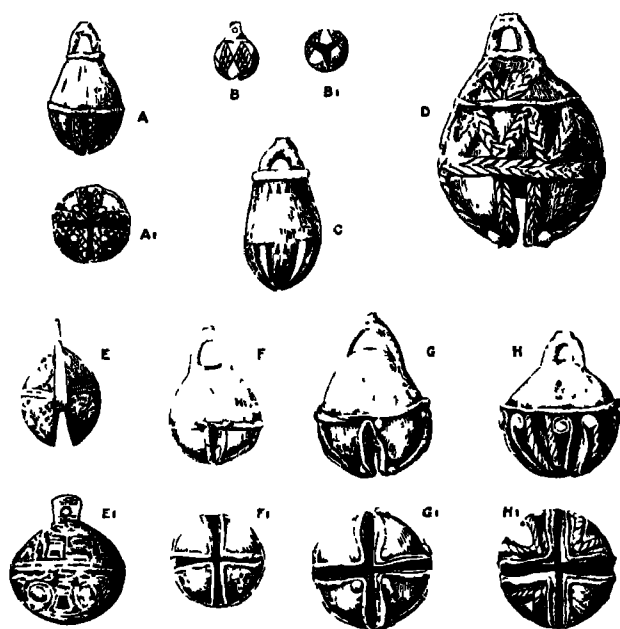


Fig. 221 The headman's of Boelagi Peling, turban in its original state decorated with Babirusa tusks

Babirusa tusks, one from the upper and one from the lower jaw, which had been split lengthwise. The similarity with the *widoe* of the *tali pampa* is striking. The two halves from the upper jaw tusk were placed at the temples. The lower jaw tusk, less curved, was at the back. Originally both halves had adorned the cap but at present there was but one left. Before the headman got the uniform and the cap, the Babirusa tusks had belonged to a turban as shown in Fig. 221.



1 2

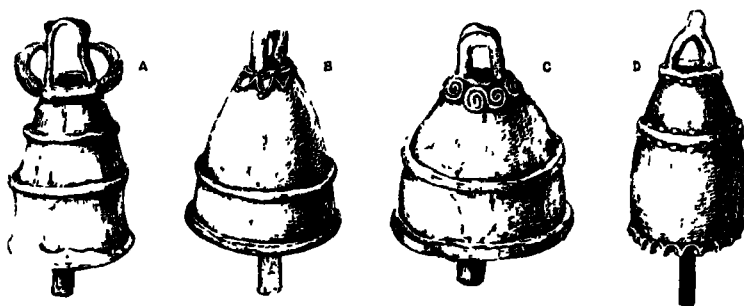
Fig. 222 — Pellet bells of brass. A, Koelawi, No. 26986, B, Ondac, No. 2432, C, *id* No. 2521, D, Koelawi, No. 999, E, Kantewoe, No. 269171, F, Koelawi, No. 1074, G, Kantewoe, No. 1635, H, *id* No. 1890a

It can hardly be doubted that there is a connection between the brass hooks of a *tali pampa* and the Babirusa tusks in the headman's cap, but which of the two imitates the other is at present impossible to say.

Common bells and globular bells which the North Toradja use for ornamental purposes have more or less a religious meaning with them. The bells I have dealt with at length in Vol. III of this Series, and here I shall only call attention to such specimens as have special decorations. Certain globular bells are covered with ornaments, such as the one seen in Fig. 222 E and E₁, but these are Chinese imports. Bells of native make have decorations of plain,

or twisted rolls, or of braids running along the slits and encircling the bell (Fig. 222 A, D, F, G, H). The specimen *H* is a fine one, and has a zigzag braid running around it. A bell from East Central Celebes has an incised checkered pattern (Fig. B, B₁). Another bell from the same part of the island has groups of small triangular marks (Fig. 222 C). A single bell in my collection is adorned with spiral ornaments (Fig. 222 H, H₁).

The ornamentation of common bells is rather simple, ridges border the rim and encircle the bell like hoops. The



A. C. - 5

D, after GRUBAUER

Fig. 223 Clapper bells. A, Koelawi, No. 1463, B, Siwongi, Tobakoe, No. 2047, C, Taripa, Ondae, No. 269476, D coll. GRUBAUER, Bada

bell shown in Fig. 223 A has two projections like buffalo horns on the top, the bell C in the same figure, a spiral pattern, a motive which as well as that used for the bell D may not be original with the North Toradja.

Other brass ornaments are rings, armlets, and anklets. I have seen only plain anklets and rings. MEYER and RICHTER are of the opinion that the rings of good workmanship which the North Toradja occasionally wear, are not made by these natives themselves. The same may be the case of some of their armlets, for instance the two seen in Fig. 208 I, and M, MEYER and RICHTER state that the two armlets

J and *K* in the same figure originate from Mori, at least the small brass cylinders decorated with double spirals. The armlets *A—E* with their simple patterns and rough surfaces are quite likely to have been made by the North Toradja. In Fig. 208 *N* is shown the pattern used for armlets in Kante-woe and Tole which were stated to have been made by Tole founders. This may be correct, as I have pointed out in

the foregoing, but the motive is likely to be of foreign origin.

Finally I must mention several utensils made of brass. These are: harness bits, chalk boxes, small mortars for pounding betel and sirih, and circular plates for the top of spear-shafts. I have not seen ornamented plates, nor have I seen such betel mortars as those recorded by ADRIANI and KRUYT in "De Bare'e-Sprekende Toradja's." Occasionally I acquired brass chalk boxes (Fig. 224 *A*) but it seems uncertain whether they were made by the

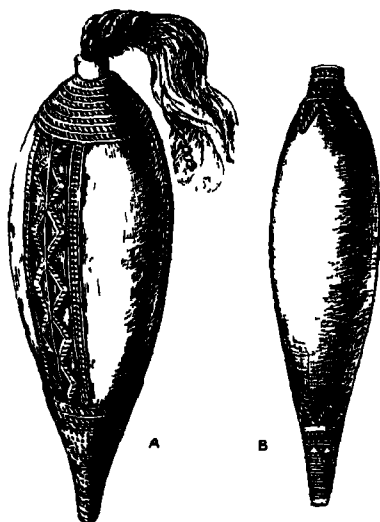


Fig. 224 — Chalk boxes of brass. A Koelawi No 1371 B coll SARASIN Bada
1 2 B, after SARASIN

North Toradja, or they were imports from the Orang Boegi. Fig. 224 *B* illustrates a chalk box which P. and F. SARASIN acquired in Bada. The patterns used for them are not so complicated but that they could very well have been made by a North Toradja founder. Ornamented brass harness bits are found not merely on the coasts but also in inland districts. I have been told that all are made by Orang Boegi (Fig. 225).

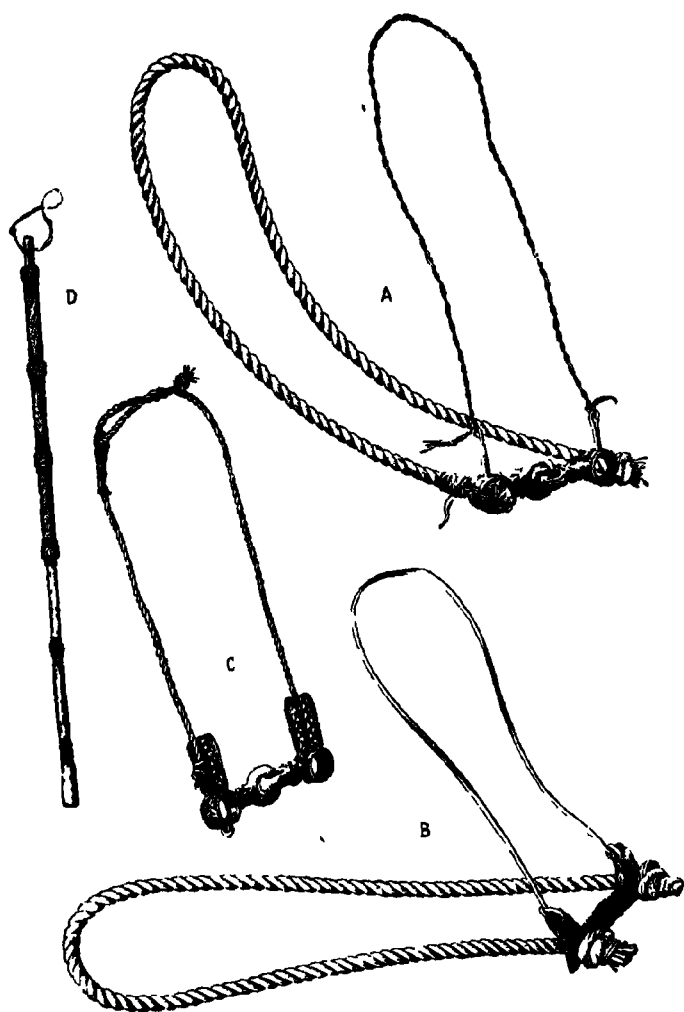


Fig 225 Brass bits and horsewhip A C D, from Koelawi A, No 1065 C No 1067 D No 1036, B, Toro, No 2218

CHAPTER IV

Comparative Section¹

Motives

In the previous chapters of this book I have tried to give my readers an idea of the artistic treatment which has been applied to the various kinds of objects and material, chiefly in the central part of Celebes, inhabited by native tribes which I have called North Toradja. In this section I am going to consider the motives as used in the native art and show how some originally realistic representations gradually may change into real ornaments.

Art with the North Toradja generally consists in rendering certain motives, figures, or patterns which in a strict sense are not causally connected. When the object is to decorate a surface it is as a rule divided into a number of fields by means of lines, or borders in which the same ornament is repeated. These fields may be subject to a second division and the new fields are left plain, or they are decorated with sundry ornaments or figures.

The motives of the native art are taken from man, from animals and plants, from inanimate objects, and from a celestial phenomenon. Besides there are a number of geometrical ornaments the model of which cannot be traced.

SCENERIES AND ACTIONS

Very seldom the North Toradja make an attempt at picturing an action. The only examples on record are a

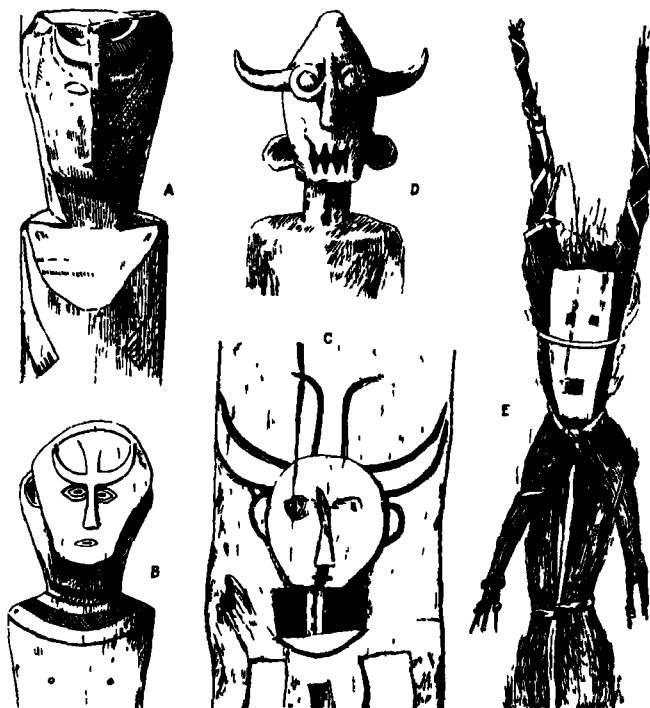
¹ This chapter was not finished by the author. Its second part was planned to be called ART GEOGRAPHY and to comprise two sections: *Geographical Distribution of Art Technique* and *Geographical Distribution and Origin of Motives*.

couple of charcoal drawings from Koelawi, one picturing a man with a lasso catching a horse (Fig. 119 H), another showing a file of warriors dancing or fighting (Fig. 120). The men on horseback decorating an *abe* from Ondae might be classed with this kind of representations (Fig. 237) as well as the temple carvings in F. Central Celebes picturing a crocodile with a quadrupede in his jaws (Fig. 42).

MAN AS A MOTIVE

With a people being known as keen head hunters and like the North Toradja believing in all sorts of spirits man as a motive in art could be expected to be a common and important one. This is, however, not the case. In the foregoing I have shown that whole human forms are rather scarce in plastic art, in reliefs, as well as on plane surfaces.

As a rule pictures of man are modelled after a certain pattern without the slightest attempt at producing a likeness. On the whole we can say that there is not even an attempt at rendering the true proportions of the human body. The legs are as a rule much too short, hands and feet, too big. In the case of modelling a body of wood or brass, the native artist in Central Celebes like many other primitive peoples represents his model with bent knees (Fig. 48 B, C; Fig. 209). He is not the least particular about placing the organs of the body in their proper positions, or giving them the right proportions. Ears, for instance, are often much too big (Fig. 209 A), or they are on a level with the corners of the mouth (Fig. 226 D), or they are too small and found on a level with the forehead (Fig. 72), or they are simply left out (Fig. 48 B, C; Fig. 49). It is the same with the trunc. In some representations of women the breasts are but slightly indicated (Fig. 45 B; Fig. 48 B, C), although the genitals clearly show that the figure is a woman. Strange to say, genitals are as a rule not of prominent size in the sculptures representing man. A few temple images make an exception (Fig. 28 H). Genitals are often on the contrary of trifling



A, B, C, F 1 3 D, 1 1

Fig 226 — Heads with horn-like ornaments A, wooden *pentaoe*, woman, No 2270, Kantewoe (Fig 48 B) B, man's head on one of the hand-rails of the steps of the eastern entrance of the Toro temple (Fig 16 B), C, woodcut in the *bentaja* of Peana (Fig 43 C) D, brass statuette, man, No 26984, Koelawi E, *pentaoe*, made of *idjoeck*, No 1424, Koelawi

size (Fig. 48 D), or they are left out as in the case of the wooden *pentaoe* illustrated in Fig. 48 A. Most *pentaoe* made of *idjoeck* have no genitals, which in case of female images is easily accounted for considering the nature of the material. Male images made of *idjoeck* seem to be scarce. They have been recorded from Lamba in Napoe by KRUVT in his paper "De Berglandschappen Napoe and Besoa in Midden-Celebes" (Tijdschr. Kon. Ned. Aardrijksk. Gen., 2^e Ser. dl. XXV,

1908, Afl. 6) and later by GRUBAUER (Fig. 205). On Ceram the natives make similar images of *idjoek* representing men (Fig. 206), so-called *mata kae*, which are believed to be dangerous to thieves.

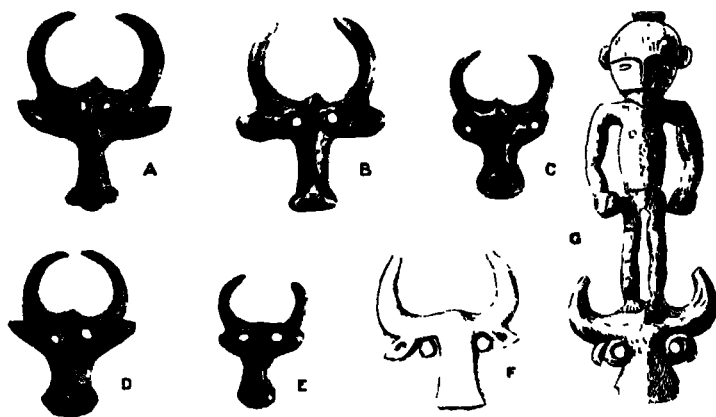
Most representations of man are very simple and highly schematic as for instance the charcoal drawings in Koelawi and Toewa of warriors (Fig. 119 H; Fig. 120). But the simplification can be carried still further. Dolls' bodies in Koelawi possess but a trunk without arms and legs, the head has no nose, mouth or ears (Fig. 79). The Lise doll of Ondae is still more remote from its prototype. It is her dress only that makes her look like a human being (Fig. 207).¹

Often the natives do not represent the whole human body. They content themselves with picturing the head and the upper part of the trunk as in the case of the steps leading into the temple of Toro (Fig. 16 A, B) and the wooden figure called *Mogente* in one of the temples of Lamba, Napoe (Fig. 45 A). More often the human head only is represented, for instance on the posts of the gateway at Moenoebola between Gimpoe and Koelawi (Fig. 7), on wooden shingles of temples in Pipikoro (Fig. 8 A -I), on the temple drum of Lindoe (Fig. 55) and on the helmets of I. Central Celebes (Fig. 94). The *pemia* masks of I. Central Celebes are the most remarkable of these effigies, I think (Figs. 50, 51). On some shingles of the temple of Siwongi the human form was reduced into a neck and the shoulders, a decapitated man (Fig. 8 I').

Rather common motives are the organs having the function of human reproduction, *i. e.* genitals and breasts. Occasionally a man and a woman are illustrated with genitals

¹ The Lise figure no doubt is identical with the Malay-Polynesian paddy goddess Dewi Sri which is the Hindoo Laksmi or Crī, the consort of Vishnu who is worshipped as the goddess of fortune and fertility. The string of beads hung on Lise's shoulder recalls the *upavita* of Hindoo gods and goddesses. Editorial note.

facing one another as in the simple drawings on *koemoe* No. 2442 from Ondae (Pl. XXV) and the two people on *koemoe* No. 9203 in Weltevreden, from Poso, in fig. 7 and 8 of Plate XXXVI. Or a coition is displayed by the whole form of a woman whilst the man is rendered only by a penis (Fig. 43 D). As a rule, however, men and women are illustrated only by their genitals, and these are rendered either alone as in the sculptures illustrated in Fig. 28 A,



G after Hogen.

Fig 227 -- Buffalo heads A—E, bronze heads from the boundary of China and Mongolia, presumably from the desert of Ordos, F, woodcut on a temple drum in Lindoe (Fig 55), G, wooden hook from Bada, Durga, the consort of Siva, standing between the horns of the bull Mahisa

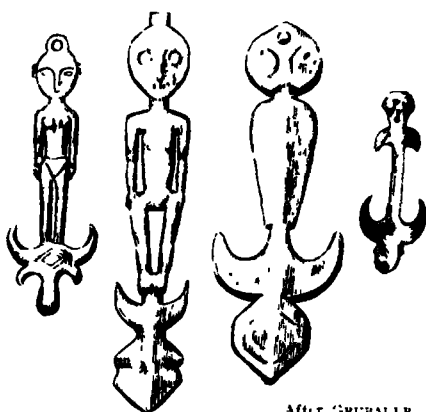
B, E, and Fig. 29, or together. In the latter case we notice a great variety of combinations. The organs may face one another as seen in Figs. 27 D), 28 D), F, and Fig. 44, or they are joined together (Fig. 28 C), or one of the organs is placed after or above the other in bizarre combinations (Fig. 31 C). Breasts are rendered as two half-spheres with or without nipples (Fig. 27 E; Fig. 30 A, B).

Temple carvings representing man or parts of his body are often combined with a buffalo head or its organs. A

rather common motive used in Bada for hooks fastened to the walls of temples and houses is a buffalo head surmounted by a human form. An American explorer, Mr. H. C. RAVEN, in 1916 brought an ethnographical collection from Bada to the United States National Museum, Washington. This collection has been studied by the late Head Curator of Anthropology of the museum, Mr. WALTER HOUGH. It contained several hooks of horn and wood which were carved with a female figure standing between the horns of a bull. In his paper, "The Buffalo Motive in Middle Celebes Decorative Design," published in the "Proceedings of United States Nat. Mus.," Vol. 79, 1932, the author states that the female figure of the hooks can be identified in Hindoo mythology as Durga, the consort of Siva (Fig. 227 G), that is to say, the carvings in question refer to the tale of Durga conquering the bull demon Mahisasura.

In GRUBAUER's collection from Bada there are several such hooks which are reproduced in Fig. 273 of his book. I have picked out some of them in order to illustrate how the realistic representation of the motive has gradually been changed into a convention in which it would be almost impossible to recognize the motive if there was not a key to it (Fig. 228).

In my collection I have a wooden hook of this kind (No. 1666) which was acquired in Kantewoe (Fig. 62 C) but



After GRUBAUER

Fig. 228 - Series of hooks from Bada, coll. GRUBAUER, showing the gradual simplification of the Durga-Mahisasura motive

is certain to have originated in Pada like the spoon in Fig. 65, the human figure of which recalls that of the hook.

It is interesting to see that the Durga-Mahisasura motive is found so far eastward as on New Guinea, where, moreover, there are no buffaloes. In the Ethnographical Museum of Vienna I found a big wooden hook, No. 88424, similar to the hooks of Bada (Fig. 229 A). Its label states it to be an "Aufhängenhaken" originating in the district on the central part of the Kaiserin Augusta-I'luss. An additional note says, "not correct, according to U'lau, Jakumul." If we compare it with one of GRUBAUER's hooks from Bada, No. I c 38750 m, in the Berlin Museum (Fig. 229 B), it can hardly be doubted that the motive is the same in both, although the specimen from New Guinea is more realistic than that of Bada, the breasts and the navel being shown in the former as well as the female genitals, which, however, are placed on the bull's forehead.

In the temple of Benahoe this motive is used for a woodcut on a wall board, but here it is but a human head that is placed on top of a buffalo head (Fig. 27 A). From the head radiate some strange ornaments possibly an imitation of a halo. There is a similar but rather damaged carving on another board in the temple (Fig. 19 A).

Often we meet with very odd combinations of man's genital organs with breasts (Fig. 30), with the head of a buffalo or an Anoa, or the horns and ears of these animals. In Fig. 26 D and 28 B, a buffalo head is surmounted by a penis, and in Fig. 32 B a penis crowning a buffalo head is seen facing a vulva. In other woodcuts the male organ is crowned by buffalo or Anoa horns (Fig. 26 F, G). An odd combination of motives originating in Tobakoe is illustrated in Fig. 28 F: a vulva with quite young buffalo horns on top, facing a penis which at the bottom is finished off with the head of an Anoa. Occasionally the genital organs are combined with two ellipses which the natives called "ears" (Figs. 30 B and 44).

It could be expected that man and the organs of his body which have served the natives for motives, in the course of time had been conventionalized and finally become real ornaments. As a rule, however, this does not seem to be the case. Maybe the *idjoek* images called *pentaoe* as well

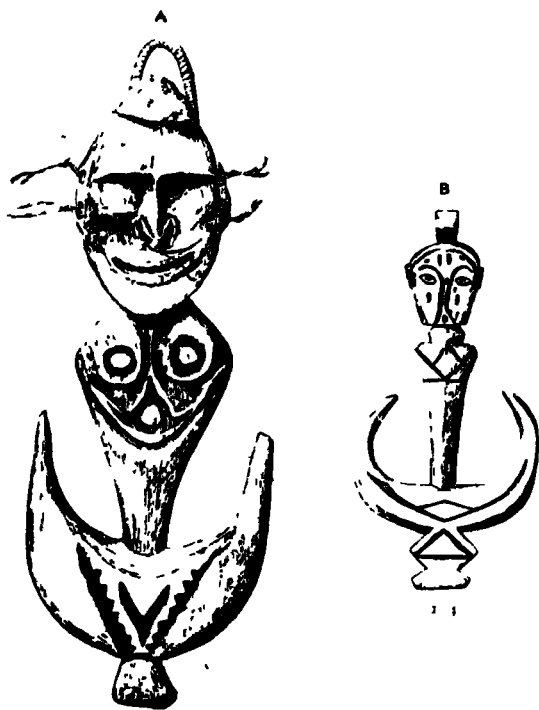
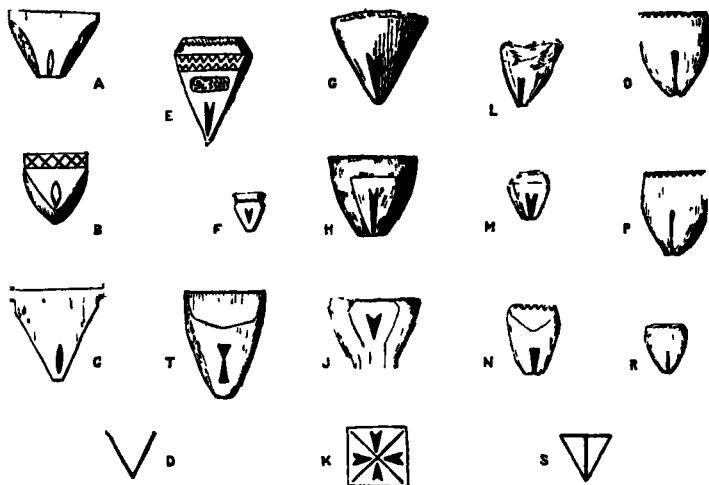


Fig 229. Durga-Mahisasura motive. A, hook, No 88424, in the Ethn. Mus. of Vienna from Jakumul New Guinea. B, hook coll GRUBAUER, Bada, Mus. f. Volkerkunde, Berlin, No 1 c 38750 m.

as the corresponding ones made of wood in Pipikoro are made according to a certain pattern, we cannot say that they are really conventionalized, and in some measure the same may also be true of the *pemia* masks of E. Central Celebes.

On the drum in the temple of Iwongko, Lindoe Island (Fig. 55) are carved besides a man, two heads and a series of ornaments which may be interpreted as a sequence of faces, simplified until having lost all likeness to the model.

Of the generative organs only the female ones have been conventionalized into a real though not often used



A—E, G—I., N—T, 1 10, F, J, K, M, 1 20

Fig. 230. — Conventions the key to which is the vulva A, Kanoena, Tobakoe (Fig. 28 F), B—, C, Kantewoe, (Fig. 26 G), D, *id.* (Fig. 35 F), E, Peana (Fig. 30 B), F, *id.* (Fig. 32 D), G, Poralea, Tole, (Fig. 29); H, Mopahi (Fig. 44); J, Peana (Fig. 32 A), K, *id.* (Fig. 32 C), L, Bolapapov, Koelawi (Fig. 31 C), M, Peana (Fig. 32 B), N, Kantewoe (Fig. 30 A), O, *id.* (Fig. 28 D), P, *id.* (Fig. 26 F), R, Benahoe (Fig. 27 D), S, Kantewoe (Fig. 35 A); T, *id.* (Fig. 30 A).

ornament. In Fig. 230 are gathered nearly all variants of this motive that I know of as used by the North Toradja, in order to show how the motive may change and become an ornament. The native artist never represents the vulva only, but he figures a field corresponding with the mons veneris with the fissure of the vagina in the middle. The result is a more or less triangular figure the vertex of which

points downwards. The vulva is rendered by an ellipse (Fig. 230 A, B, C), or by a long narrow triangle with a small triangle inside, the clitoris (Fig. 230 E, F, G, H, J, L, M), or merely by a fissure (Fig. 230 P, R). An intermediate form between these two groups is shown in Fig. 230 N. O in the same figure is an intermediate form between that shown in N and that in P and R. The shape given to the vulva as seen in Fig. 230 T is not known to me from more than a single woodcut on a wall board in a house at Kante-woe (Fig. 30 A).

Further simplification of this motive leads to such figures as those shown in D, K, and S of Fig. 230. The first of these, although merely an angle, is certain to be a representation of the female genitals. It can be derived from such an image as the one illustrated in Fig. 230 C in which the field has the shape of an equilateral triangle. Fig. S may be derived from Fig. R by extension of the fissure upwards. Fig. K shows a rather strange combination found on a carving in the temple of Peana (Fig. 32 C). The natives stated it to be four female organs. It is not difficult to identify the motive of this ornament recalling a star of knighthood. In a square the diagonals are drawn; each of the four triangles represent a *mons veneris*, and in these fields a fissure with a clitoris is illustrated.

ZOOMORPHIC MOTIVES

Buffalo motive

The most common motive of this kind seems to refer to a domestic animal not native in Celebes, the Indian water-buffalo. Such a peculiar native wild beast as the *babirusa* does not seem to have left any traces in sculptural or decorative art in spite of his tusks having been used by the natives for ornamental purposes. Neither in Celebes, or in museums have I seen a representation of a *babirusa* made by a native. The only native bigger animal of the island which is common

in sculptural art is the crocodile which is, or rather, was found in the temples of K. Central Celebes.

The buffalo motive is by far the one most favoured not only in sculptural art but also in paintings, embroideries, and incrustations. It is, however, chiefly the buffalo head which is illustrated. Representations of the whole animal are rather scarce. Such are the brass statuettes of NW. Central Celebes (Fig. 210), a wood-carving in the temple of Peana (Fig. 33 D),¹ and the Tole children's toy buffaloes

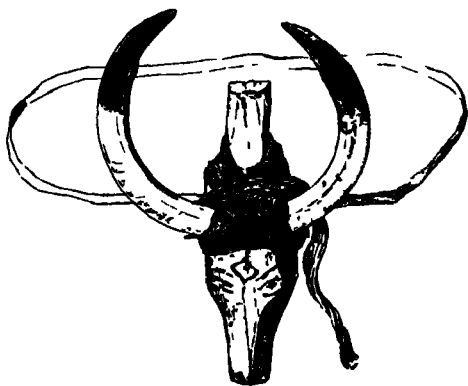


Fig 231 — Boy's toy head-dress. Horns made of boar's tusks
No. 2130, Kantewoe

made of banana buds. As a plane figure I have in Koelawi seen a buffalo in charcoal (Fig. 119 F), and at Peana the contours of a buffalo engraved on a wall board (Fig. 17 E). Some figures on a head cloth of bast cloth from the To Lam-poe likely represent buffaloes (Pl. XXI: 2 and 3).

In Kantewoe I acquired a toy head-dress. A buffalo head was carved out of a piece of wood and fitted with horns made of the tusks of a boar (Fig. 231).

The treatment of the buffalo head motive is as a rule more or less conventional. In Figs. 63 and 64 and Plates

¹ Possibly a *nandi*, the mount of Siva Editorial note.

LXVI and LXVII I have illustrated a number of these motives. A buffalo head drawn by the writer after a live animal is seen in Fig. 63: 1. All representations as shown in Figs. 63 and 64 are made by men, those shown in the two plates, by women. All representations of Figs. 63 as well as numbers 28 and 29 of Fig. 64 are woodcuts on the walls of temples and houses as well as on doors. The buffalo head shown in Fig. 64: 30 is incised on the two wooden horses supporting the heavy plank on which bast cloth is beaten (Fig. 70). Fig. 64: 31—41 are hooks used for hanging articles in the house. Of these numbers 31, 33, 34, 36, 41, are of wood, the rest of horn. Fig. 64: 42 belongs to a wooden shield with inlay of small shell filling up two buffalo heads. The rest of the heads are engraved or burnt on lime boxes. Of these 43—47 and 49—53 are found on gourd containers, 48, 54, and 55, on bamboo boxes.

The majority of the buffalo head designs carried out by women's hands come from drawings and paintings on bast cloth (all figures of Pl. LXVI, and 1—16 of Plate LXVII). Of Pl. LXVII the numbers 17 and 18 refer to women's facial painting with *nompi* in Behoa, the rest to embroideries and appliqué work on articles of clothing. These groups of representations of the buffalo head motive are by no means complete and exhaustive. There are many more variants than those illustrated in my plates and figures, but these may give an idea of the lines along which the motive varies. In order to facilitate the comparison of the figures I have connected those rather clearly allied with one another by unbroken lines, others, less obviously allied, by dotted lines. This does, however, not mean that I am positive about a certain type having developed from another one. To establish a proper series of evolution of the buffalo head motive, a material much larger than the one at my disposal would be required, especially in the case of wood-carvings. Nevertheless we can trace certain lines along which the motive gradually has changed from the realistic to the conventional.

In Fig. 63: 1 the buffalo head is illustrated when the animal is walking about feeding. A white blaze on the forehead of a buffalo the natives of Koelawi and Pipikoro held to be a good sign. Fig. 63: 7 is a rather realistic representation of the buffalo head showing the animal's neck, horns, forehead with the blaze, muzzle, nostrils, ears, and eyes. Reduction and removing of the organs occur frequently. As a rule part of the animal's neck is pictured, in a few carvings it is, however, omitted (Fig. 63: 2-6). In the series 2-3-4 and 2-5, the conventionalization proceeds along two different lines. In the carving shown in number 5 the horns dominate on top of a highly reduced head. The head number 4 has been reduced merely into a pair of horns and a small muzzle with a jagged bottom line. The head number 6, on a temple drum in Lindoe (Fig. 227 F, Fig. 55), is a peculiar form among buffalo heads without a neck. The horns, ears, forehead, and the muzzle which is slightly broader towards its end, are rendered with realism, but the eyes have left their proper place and are found outside the head in the corner between the ears and the muzzle. The buffalo head of the hook from Bada as illustrated by Mr. HOUGH in his paper on decorative buffalo motives in Central Celebes (Fig. 227 G) resembles that of the Lindoe drum. Scarce as carvings of this type are in Central Celebes, it is interesting to learn that they bear a rather strong resemblance to a kind of small buffalo heads of bronze from the boundary of China and Mongolia. With the kind permission of professor J. G. ANDERSSON I have in Fig. 227 A-E illustrated some of these bronze heads in the possession of the Museum of Far Eastern Antiquities in Stockholm. Judging by the shape of the horns they took their pattern from the gaur.

The rest of these carvings display a considerable variation of the motive. Evidently a native artist has often tried to make a figure symmetrical by giving the same shape and size to the neck and the muzzle (Fig. 63: 8 and 9), or by

making the ears too big and curving like horns (Fig. 63: 18, Fig. 32 B, D). In some cases the head is elongated (Fig. 63: 9, 10, 12, 13,) in others it is very short and the ears project from the middle of the lower edge of the long horns (Fig. 63: 11). In the series 7, 14, 15, 16, we notice various modifications of the organs of the head; in number 15 the neck is replaced by a penis, in 16 the ears are omitted and the muzzle is illustrated by two notches in the lower edge of the horns, in number 17 the simplification of the motive has proceeded so far that only the horns and the neck are left.

Numbers 20—25 are woodcuts on doors. The first one is a single buffalo head filled with bevel sunk triangles (Fig. 23 E). The ornament as seen in number 24 is closely similar but a little more conventional. The necks of the two opposite buffalo heads meet in the middle in a door-handle (Fig. 22 A), but the different parts of the head, *i. e.*, the neck, horns, ears, muzzle, and the important blaze are shown. Number 25 displays a symmetrical figure composed of four spirals. GRUBAUER suggests that this ornament may be allied to the brass spiral head-gear of men called *sanggori*. To me it seems more likely that it is a convention composed of two buffalo heads having lost all organs but the horns which have been prolonged and rolled up in spirals. The series 21, 22, 23, is a parallel to the previous one, only with the difference that these three carvings have no additional decoration of bevel sunk triangles or chip carving. Number 22 is an intermediate form between 21 and 23. I have not been able to find a similar convention connecting number 24 with number 25.

The step leading from the buffalo head convention number 20 to that of the wooden hook shown in number 31 does not seem to be very great. By means of a gradual reduction of the neck, the muzzle, and the ears we finally arrive at an ornament like an anchor as illustrated in number 34. In the series 35, 36, 37, of wooden hooks, 35 and 36 are rather realistic, showing the buffalo's horns, muzzle,

and ears. The neck has in its upper part two pairs of projections, evidently representations of the horns and the ears of a second buffalo head, smaller than that at the bottom of the hook. There is no doubt about the bottom part of number 37 being a buffalo head, but the top may be a conventional human figure standing between the horns of a buffalo like the hook illustrated by Mr. HOUGH (Fig. 227 G). The hooks numbered 39, 40, and 41 are other examples of buffalo head conventions as used for hooks, but these I was unable to link in any of my series.

If we turn to the carvings numbered 26 and 27 we meet conventions of quite another type than those above. The tips of the horns are elongated and end in a knob, or they meet and join the top of the neck. This ornament to a certain extent recalls the horns of *idjoek* decorating for instance in Bada the ridge of the roofs at the gables (Fig. 13 K). The ears have in these two conventions the shape of two triangles projecting at right angles from the head, a type which is also used for the shield numbered 42.

The buffalo head motive in the woodcut number 28 is rather realistic, the next one, number 29, shows a more conventional treatment, while number 30 is quite conventional. In all three we still see the horns, the ears, the neck, the muzzle, and the blaze. The two carvings numbered 28 and 29 also show the teeth of the animal. The ears of these two are small triangles showing at the base of the horns. In number 30 they have increased in size and tend to make a symmetrical figure along with the horns. In number 28 the eyes are realistically rendered within the head. Number 29 is in this respect more conventional, the eyes having moved outside the head. The muzzle ends here in two spiral ornaments and the neck to a certain degree has been given the same shape as the muzzle. Number 30 is still more conventional and has become a real ornament.

With number 30 as a key design it is quite easy to identify the organs of the buffalo head in such figures as

numbers 43—48. In numbers 43, 45, 46, and 48 the ears are smaller than the horns, but in all these conventions except 48 they have received the same shape as the horns. Numbers 44 and 46 are perfectly symmetrical conventions.

The series 42, 49—55 shows how two buffalo heads with their muzzles nearly meeting in the middle from being rather realistic representations gradually change into conventions. The ultimate result is a symmetrical design with two arcs at the ends, which could not be recognized as a buffalo head if we did not know the key motive. There is, however, the possibility that the numbers 51—53 have emanated from such a convention as number 44. The central diamond in number 51 would then correspond with the blaze of number 44, the horns and the ears would have departed in opposite directions and received nearly the same shape. Also two such figures as 22 and 55 may be obtained as an ultimate result along different lines of conventionalization of the key design.

In Koelawi this kind of ornament is called *petonoe*, the Poso Toradja say *petondoe*. In ADRIANI's Bare-e Dictionary, p. 896, it is translated by "figuur in den form van een buffel-hoorn," intimating that the horns are the most important part of the figure.

Important as the buffalo head motive is in wood carving as pursued by men, it is of paramount importance to decorative art carried on by women. There are a very great number of variants and were it not for intermediate forms it would be almost impossible to recognize the buffalo head motive in some conventions. On Plates LXVI and LXVII I have illustrated a number of *petonoe* figures chiefly from articles of dress. We notice at once that there are few realistic representations of the buffalo head. In numbers 1, 5, and 6 we may recognize the *petonoe* motive in spite of its being rather conventional. Starting from number 1 of Pl. LXVI where the horns, the neck, the muzzle, and the ears of the buffalo are shown, we find that the ears are

omitted in number 4 and that in number 2 some appendages round the muzzle, having the shape of ears, are added, and that the neck has been subject to reduction. Number 3 is trimmed with symmetrically arranged "ears" on the muzzle, the horns, and the neck.

Most of the stamped *petonoe* figures, numbers 5, 6, 7, and 8 of Pl. LXVI are rather conventional. Number 5 has kept all essential parts of the head: the horns, the muzzle, the ears, and the neck, but the latter is of a peculiar shape, approaching that of the muzzle. Number 6, a buffalo head with horns only, is more conventional and in a certain degree allied to the symmetrical convention of two buffalo heads as shown in number 7, to which some new items have been added. Number 8 is still more conventional. Number 9 is made by hand and was supposed to be a *petonoe* figure. If we compare it with number 8 we notice that the four horn-like figures of number 9 correspond to the two pairs of horns of number 8.

Much more common than the above *petonoe* figures all of which come from I^h. Central Celebes, are those which can be derived from a design of the style of number 10. In this almost symmetrical convention the organs of the head are easily recognized: the neck which has the same shape as the muzzle, the forehead with the blaze and the horns, and the ears, quite realistic with a fringe of hair along their upper edge. The eyes, circles with a black circle inside, have left their proper place and are found outside the head, a kind of convention also met with among wooden sculptures. From the neck project a pair of ornaments the key design of which I could not trace. On painted bast cloth articles from Bada and Napoe they are very common. Mr. Hough calls this ornament a "stalked eye."

With number 10 of Pl. LXVI as a key it is not difficult to identify most of the figures in Plates LXVI and LXVII. In some designs the muzzle and the neck, or either of these two, are omitted, or they have assumed very strange forms.

The ears and above all the horns seem to be of greater importance than any other organs of the buffalo head. The latter are never left out. As a rule the ears are easily recognized projecting from the lower edge of the horns. They are often smaller than the horns as shown in Pl. LXVI: 18, 19, 27. In rare cases the ears may be omitted as in the *petonoe* convention number 15 of Pl. LXVI, but even in this figure it is easy to discover the forehead with its blaze and the curved horns.

In Pl. LXVI: 17, 19, 27—32 we can follow the gradual prolongation of the buffalo head and at the same time a tendency of giving the same size to the ears and the horns. Number 28 exhibits a perfect symmetry of design. Number 29 conveys the impression of two figures, like number 22 of Fig. 63, having been placed on top of one another. In number 31 the horns and the neck begin to depart from the ears and the muzzle, one part being very nearly a reflection of the other. Number 32 shows a convention which has lost nearly all likeness to the key motive, the buffalo head.

Numbers 1, 2, 3, of Pl. LXVII show some rather strange *petonoe* figures from Napoe. In all of them we recognize in spite of the conventional treatment, the buffalo's horns, ears, neck, and blaze. Especially number 3 is extremely conventional. In "De Bare'e-Sprekende Toradja's" ADRIANI and KRUYT state it to be the jaws of a centipede, but its connection with the *petonoe* design shown in number 2 can hardly be questioned, I think. Of the conventions illustrated in numbers 4 -8, and 10-14 of the same plate, number 4 similarly to the previous decorations on bast cloth, still keeps the character of a *petonoe* figure, whereas the rest depart more and more from the key motive and finally turn into a perfectly symmetrical ornament.

Numbers 15, 16, 17, 18, of which the former two are decorations on bast cloth, the latter, patterns used for facial painting in Behoa, can without any difficulty be brought back to a key figure like the one seen in number 5.

A tendency of changing the *petonoe* design into a symmetrical ornament is clearly visible in the case of embroideries and appliqué work. In the appliqué work illustrated in number 19 this is not so obvious as in the case of embroideries. The series on Pl. I, XVII: 20, 21, 22 shows grades of a conventional treatment leading up to a symmetrical design. Number 23 shows a clear *petonoe* design in the centre. From its neck and from the muzzle project two strange figures with additional horn-like ornaments. These adjuncts seem to serve in a way to make the design symmetrical.

In the series illustrated in numbers 24—27 and 31 and 32, all of which are embroideries made by Koro Toradja women, it is easy to follow the stages through which the motive passes from a comparatively realistic *petonoe* design, in which the muzzle, however, is slightly transformed in consequence of the motive being repeated, into the perfectly symmetrical design as illustrated in numbers 31 and 32.

In the figure numbered 24 the horns are still broad at their base, and they set out from the forehead. In number 25 the forehead is a diamond standing on one corner, and the horns are rendered by a curved line starting from the side corners. The ears are still kept as adjuncts to the horns similarly to the convention number 24. The muzzle is rendered by a pair of symmetrical lines curving outwardly. In number 26 the conventionalization has proceeded so far that horns and ears are elements of the same value, being rendered by pairs of symmetrical hooks. In numbers 24 and 25 the neck of one *petonoe* figure continues in the muzzle of the next one. In number 26 the artist has given the same shape to the neck and the muzzle and arrived at a real convention in which we still observe the blaze, from the four corners of which symmetrical pairs of arcs project. This figure is still drawn out in length and so is the following one, number 27, but in the latter the blaze is omitted and the figure consists merely of contour lines. Similarly to number 26, the hooks of number 27 are comparatively big. In number

32 the *petonoe* figure has become a perfectly symmetrical convention. The same is true of number 31, although the line along which it has reached this stage is another. But if we compare it with number 26 this is easily understood. The corners of the red and white 4-part diamond of the blaze have been elongated until it has assumed the shape of a 4-point star with pairs of hooks projecting from its points.

The embroidered designs numbers 28, 29, and 30 display another series of buffalo head conventions than that of the previous numbers. In the conventions number 28 and 29 it is not difficult to identify the principle organs of the buffalo's head. Horns and ears are here of equal size and are two pairs of uniform arcs, but contrary to the pairs illustrating the buffalo's neck and muzzle they are not stalked as these. The blaze is still kept in number 28, in number 29 it is omitted, but here some adjuncts in the shape of small stars, roses, and circles in appliqué work have been added. The convention number 30 in some respects recalls number 29, but it seems doubtful whether it corresponds to an entire *petonoe* figure, or to the upper or lower half of such a convention as number 29.

The components of the series of buffalo head conventions as illustrated in Fig. 63 and 64 and Plates LXVI and LXVII are taken from various kinds of objects originating in different parts of Central Celebes, and this somewhat lessens the value of the arguments presented as to the lines along which a realistic treatment of the *petonoe* motive gradually was changed into a more or less conventional one. It is, however, possible to arrive at almost the same result by studying some richly ornamented bast cloth articles of clothing. Pl. LXVIII illustrates the *petonoe* ornaments of a very nice *koemoe*, No. 6422, in the museum of Weltevreden, Java, which is stated to be from Tomini Bay, but judging by its ornaments and their execution originates in Napoe. In this *koemoe* we can follow the changes of the *petonoe* figure.

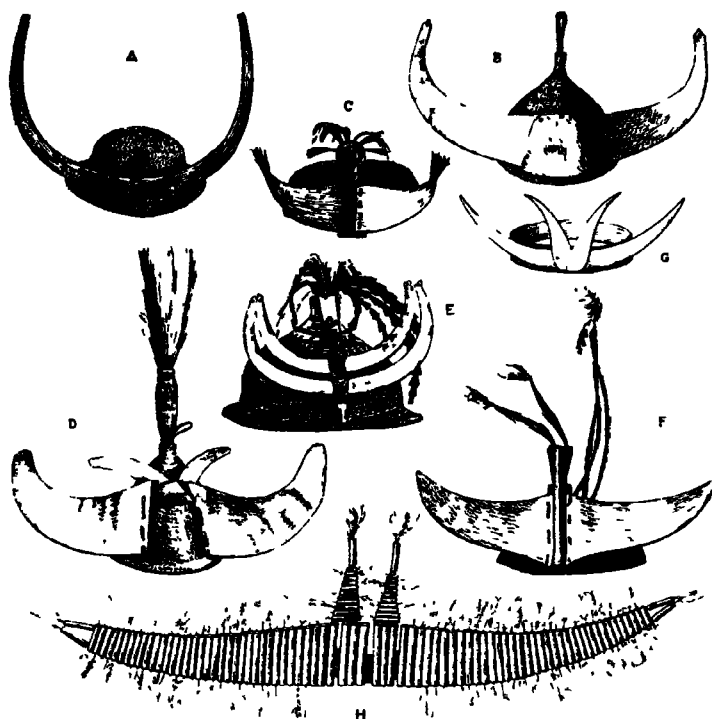
We notice the fanciful shapes given to the neck and muzzle which are provided with various adjuncts and we see how these organs disengage themselves from the head and become separate, ultimately symmetrical designs, which themselves strongly recall highly conventional buffalo heads. The primary *petonoe* figure may be fitted with such a great number of appendages, often in sequences, that these predominate.

A very decorative running pattern composed of three pairs of horns and the same number of hairy ears, grouped on opposite sides of a central blaze, is seen in Fig. 157, which illustrates a large betel bag from Napoe. Similar designs with sequences of ears are met with in other bast cloth articles from Napoe (Pl. XLV: 1).

The buffalo head motive at many places in Central Celebes is used in decorating wicker-work war-helmets, *songko tonoe tonoe* (hat, or cap with horns), which have in front two horns generally made of sheet-brass (Fig. 232). *Songko*, in Koelawi language *hongko*, is a word used in the Malay, Javanese, Boegi, and Macassar languages, *tonoe*, or *tondoe* is in Malay *tandoek*, in the the Boegi and Macassar languages *tanroe*.

The earliest report of this kind of helmets comes from v. ROSENBERG who in 1878 described a helmet in "Im malayischen Archipel," p. 236. Unfortunately I have not had access to this publication which is not found in any of our Swedish public libraries.¹

¹ The editors wrote to a friend in the Hague, Doctor J. C. LAMSTER, and asked him to help us by turning to p. 236 of v. ROSENBERG's book and tell us what he had written. In a letter of April 1944 Dr. LAMSTER wrote the following. v. ROSENBERG describes his arrival at Poso where he met a body of 300 men from Sigi in the Paloe Valley. They had come to claim for payment of a long-outstanding debt of Fl. 300. "Einige Kopfbedeckungen fielen mir durch ihre eigenthümliche Form auf; von starkem Spanischen Rohr geflochten, waren sie an der Vorderseite mit zwei kupfernen Hörnern und auf der Spitze mit Haarbüscheln verziert." See Fig. 233 E.



J

Fig. 232 Helmets and head dresses with horns. A, coll SARASIN, from the inland of Palopo, horns made of horn. B, Koelawi, No 2195, sheet-brass horns. C coll SARASIN, To Bela, Lake Matana, sheet brass horns (Fig 94). D, coll GRUBAER To Bela, Sarawako, Lake Matana, sheet-brass horns. E, coll SARASIN To Lampoc, sheet-brass horns. F, coll GRUBAER, To Lampoc sheet brass horns. G, *tali alo*, (*alo*, hornbill) woman's head ring. Kantewox H. J, boys' head dress of reeds and feathers used at *paroudja*, i.e. driving buffaloes round in flooded fields to do the work of

The next author who mentions helmets with horns is v. HOËVELL. In this paper "Posso" in Tijdschr. v. Indische Taal-, Land- en Volkenkunde, Vol. XXXV, 1891, he says on pages 24 and 25: "Alle voorvechters hebben het recht op den koperen helm met horens versierd te dragen, een gebruik dat (ben ik wel onderricht) ook in 't rijk van Loewoe bestaat." In this case the helmet is stated to be made of metal, but nothing is said about the material used for the horns, perhaps for the reason that they were made of the same metal as the helmet. It is, however, strange that the same writer in 1892 in his paper "Een bezweeringsfeest (*mapasaoe*) te Mooeton" in Int Arch Ethn Vol. V, figures a Poso Toradja helmet which is made of wicker-work and has two horns of sheet-brass (Fig. 233 A). Mooeton is a place on the northern coast of Tomini Bay. The author writes as follows: "De strijdmuts der Alfoeren van Poso . . . wordt door de strandbewoners *panjebi*, door de Alfoeren *balaloenggie* genaamd en mag alleen door voorvechters, *tadoelako*, die reeds koppen gesneld hebben, gedragen worden. 't Is een breed band van rotan gevlochten, waaraan van voren een houten plaat is aangebracht, die aan 't boveinde den vorm van een menschenhoofd met een pluim van menschenhaar heeft, waarschijnlijk als symbol van 't koppensnellen. Aan dit stuk hout zijn twee horens van bladkoper bevestigd. Een rond spiegeltje tusschen de horens dient als versiering." The helmet as figured by v. HOËVELL does not seem to be "een breed band van rotan gevlochten." It looks like a hat with a crown and a tiny brim, I think.

The SARASINS in 1895 acquired such a helmet from the natives living in the inland of Palopo, but in this case the horns are not made of brass. They are thin flat pieces of buffalo horn (Fig. 232 A). Another helmet they got from the To Lampoe (Fig. 232 C). It is a ring of wicker-work with rather broad horns of sheet-brass combined with a wooden human figure with some tufts of hair on its head. From the To Bela of Sarawako on Lake Matana they have a

helmet decorated with two pairs of slender sheet-brass horns and a bunch of feathers in front (232 E). They have also a helmet from the To Pebato. It is a wicker-work cap covered with the skin of a monkey and decorated with two broad sheet-brass horns. The points of these as well as the skin had an additional trimming of white hen's feathers. There is a wooden figure in front, covered with skin, but no eyes, mouth, or nose are indicated.

KRUYT in 1896 in "Mededeel. Nederl. Zend.," Vol. XXXIX, in a paper "Een en ander aangaande het geestelijk en maatschappelijk leven van den Poso-Alfoer," states that the *tadulako* or "voorvechter" used to have a fur cap decorated with two horns of sheet-brass or tin-plate as well as a human head carved in wood. In case a piece of a mirror was available it was fastened between the horns and was expected to blind an enemy. Later, in 1912, KRUYT in "De Bare'e-Sprekende Toradja's," Vol. II, p. 224, again speaks of the war-helmets of the Poso Toradja. He says: "Dikwijls overtrekt men zulk een van rotan gevlochten hoed met apenvel (s o n g k o b o t i) of met het vel van den cuscus,¹ of het hert of den gemsbuffel. Soms bevestigt men op dezen hoed nog twee horens van koperblik (s o n g k o g a l a)." .

HISSINK in 1912 in his "Nota van toelichting betreffende de zelfbesturende landschappen Paloe, Dolo, Sigi en Bero-maroe," in "Tijdschr. Ind. Taal-, Land- en Volkenk.," Vol. LIV, p. 90, states that "De rijksornamenten bestaan ongeveer (zulks is niet overal hetzelfde) uit . . . vier tandoegala = strijdhoeden met koperen punten in den vorm van een karbouwenkop." *Gala* is the native word for brass, in the Boegi language it is *gɿlang*. This evidently refers to helmets with brass horns in front.

GRUBAUER in 1913 in his book figures two To Bela helmets from Lake Matana. One of them has in front two

¹ *Phalanger ursinus* Editorial note.

broad and short horns of sheet-brass as well as two smaller projections the meaning of which is not clear (Fig. 232 D). The SARASINS acquired in 1902 a similar helmet in the village of Toewa north of Koelawi. It has an additional trimming of three "Muschelaugen." The top part of the right horn is missing. In my collection I have a woman's head ring from Kantewoe adorned at the back with a similar ornament, but this is made of the beak of the Buceros (Fig. 232 G). This head ring the natives called *tali alo* (*alo*, horn-bill). There is a woodcut in the *bentaja* of Peana with a somewhat similar head-dress (Fig. 226 C). GRUBAUER's second To Bela helmet is exactly the same as the specimen acquired by the SARASINS (Fig. 232 F). He has another helmet which he acquired in Gintoe, Bada. It is decorated with sheet-brass horns and a wooden human head on which two long hen's feathers are fastened. The bottom of the figure between the horns is covered with fur (Fig. 233 B). GRUBAUER gives the name of "tandu tandu" for both kinds of To Bela helmets. The Leiden Museum possesses a specimen with two pairs of horns, No. 43/9, a gift to the Museum in 1864 from Baron v. ROSENBERG (Fig. 233 E). The Museum Catalogue, Vol. XIX, p. 50, states as follows: "Vorfechterhut (*songko tadulako*), nach dem einfachen Umwindungssystem aus Rotanstreifen über Reifen geflochten. In der Öffnung in der Spitze steckt ein hölzernes Stäbchen, an dem Büschel Ziegenhaar befestigt sind. An der Vorderseite ist aus Holz die rohe Nachahmung eines Menschen gebildet und hierin stecken zwei Paare büffelhornähnlicher Fortsätze aus Messing, der obere kleiner als der untere. Mit Kinnband aus Faserschnur. — Derartige Mützen sind immer Eigentum des Dorfhäuptlings, der dieselben den tapfersten in den Krieg ziehenden Männern leiht; dieselben sind ziemlich schwer zu erhalten, weil die Häuptlinge sich nicht gerne derselben entäussern. Das Messing ist von buginesischen Händlern importiert. Gekauft in Posso von dem, dort mit einer Bande Kriegsvolk anwesenden *radja* von Sigi."

In my collection I have a wicker-work *hongko tonoe tonoe* from Koelawi, No. 2195 (Fig. 232 B). The root of the sheet-brass horns is covered with a piece of fur. The points of the horns have a small perforation, presumably to allow a tuft of feathers or hair to be fastened to them.

The peaked wicker-work helmets no doubt imitate European helmets. The SARASINS in their "Reisen in Celebes" Vol. I, p. 48 under the heading of Minahassa, state as follows: "Die eigentliche Kriegsmütze aus Rotangflechtwerk haben wir zwar nicht erhalten, wohl aber einen Messinghelm (Fig. 18), wie sie in der zweiten Hälfte des siebzehnten Jahrhunderts von der Holländischen Kompagnie den Fürsten und Vornehmen für ihre Leibwache zum Geschenk gemacht wurden." GRUBAUER figures such a brass helmet with a very large crest which was used by the To Bela on Lake Matana. In Bolaang Mongondou, N. Celebes, I saw and obtained several such metal helmets, and they seem to occur at many places in the island. The flat helmet from the inland of Palopo (Fig. 232 A) is a type the origin of which I was unable to trace. Likewise the prototype of the helmets of Lake Matana and Toewa with a pair of small sheet brass projections in front (Fig. 232 D) is unknown to me.

I was unable to ascertain from ADRIANI's Dictionary the Bare-e word for wicker-work helmet with horns. The word given by v. HOËVELL, *panjebi*, is in the Dictionary (see *sebi*), but it is stated to be "hoorn, wisselterm voor *tondoe*." The other word, which van HOËVELL says is used by the Alfoeren, *balaloenggie*, I was unable to discover in the Dictionary. It is the same word as used by the To Koelawi for their head-dress with a spiral brass ornament (Fig. 216). The word as given by KRUYT, *songko gala*, ADRIANI in his Dictionary translates with "metalen helmet," which seems to refer to the European helmets introduced into the island long ago by the Dutch.

A special head-dress with a horn-like ornament in front was worn in Koelawi by boys helping to prepare the fields

before setting paddy. This work is called *paroedja*. A herd of buffaloes is driven round and round in the flooded fields to do the work of a plough. The boys who take a great pleasure in this performance wear a bamboo head ring adorned with two long horns or wings with two or three additional projections in front (Fig. 232 H and J). The horns and the projections are made of pieces of stout reeds. A lot of additional white hen's feathers bring about an imposing effect. The hooks standing on the horns in front recall those of GRUBAUER's To Bela helmet (Fig. 232 I), the *tali* also from Kantewoe (Fig. 232 G), and the SARASINS' helmet from Tcewa.

MEYER and RICHTER on p. 92 record a head-dress from Central Celebes in the Berlin Museum which may have been used in the same way as the *paroedja* head rings of Koelawi, but it seems to be more like a *hongko tonoe tonoe* with a human head in front. The authors write as follows: "Ähnlich Nr. 565¹ ist ein Kopfputz "beim Buffeltanz" in Berliner Museum, der aus Mittel Celebes stammen soll. Er besitzt nur ein Paar Hörner (aus Horn). Dazwischen aufrechtstehend eine rechteckige Holzscheibe mit runder Vertiefung in der eine Muschelscheibe gelegen haben mag. Hinter der Holzscheibe, an einen Stücke Bambus befestigt, ein Busch von Haaren (noch an der Haut)."

The wooden figure standing between the horns of the helmets make it likely that the whole ornament is based on the same motive as the wooden hooks of Bada, i. e. the legend of Durga conquering the bull demon Mahisasura. The design is in the helmets similarly to the hooks subject to a gradual simplification. The figure of SARASIN's To Lampoe helmet shown in Fig. 232 C has a neck and a head with eyes, a nose, and some tufts of hair. In GRUBAUER's To Lampoe helmet (Fig. 232 F) the neck merges imperceptibly into the head in which eyes, nose, and mouth are omitted,

¹ The To Bela helmet with two pairs of horns from Sarawako (Fig. 232 I.)

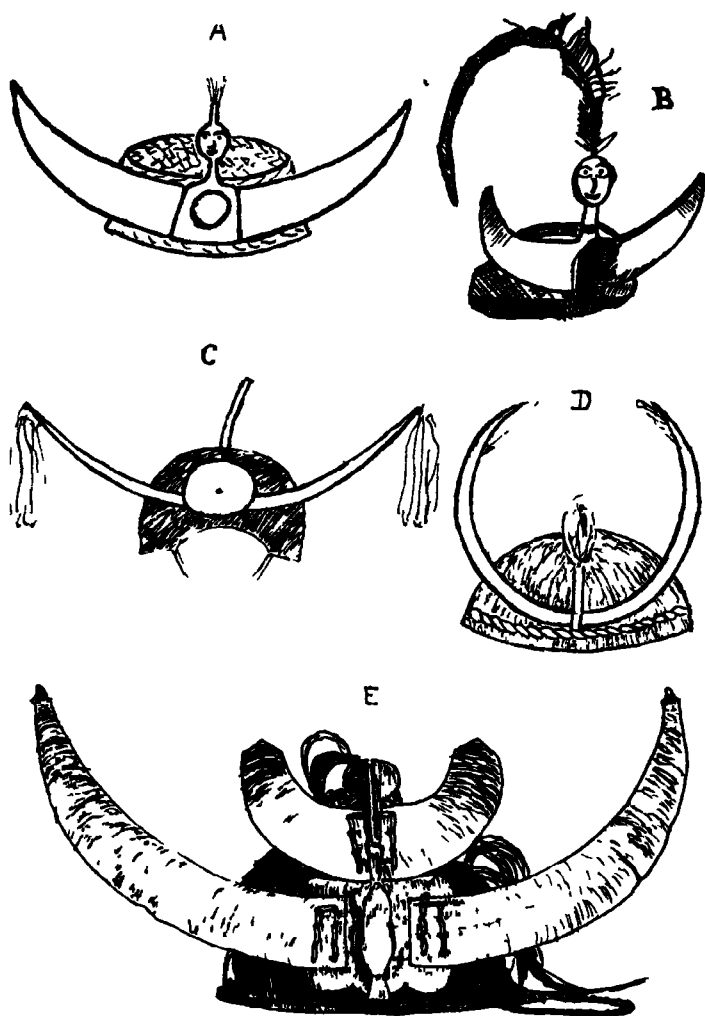


Fig 233. Helmets with horns. A with sheet-brass horns and human head of wood. Poso Toradja. B *id* from Bada. C helmet with horns, Tank-hul Naga from Manipur. D *id* Negrito archer's helmet. Philippine Islands. E, helmet with two pairs of sheet brass horns and wooden human figure from Sagay Palao Valley. Leiden Museum No 439. A after v. HORNELL, B, after GRUBAUER. C after SHAKISPLAR. D after SAWYER, E, after Leiden Mus. Cat. Vol. XIX, Pl. V.

but the hair is still shown. It is quite possible that the bunch of feathers on the To Bela helmet from Sarawako on Lake Matana (Fig. 232 K) is an ultimate transmutation of the Hindoo goddess of Durga, a surmise which is corroborated by the presence of a human figure on v. ROSENBERG's helmet from Sigi (Fig. 233 K).

It may be supposed that the horns decorating the war-helmets originally were made of horn and that sheet-brass horns appeared later. The latter were no doubt preferable partly because of their metallic lustre. Moreover it must be rather hard work to pare down a horn into thin plates but quite easy to cut horns from a piece of sheet-brass.

In the literature at my disposal I was unable to find a reference of horned helmets being used by the natives of Java, Sumatra, Borneo, and other islands, yet it seems quite possible that they are, or rather were, found on other islands than Celebes.

From the continent of Asia I have a couple of references to war-helmets recalling the Celebean helmets. SHAKESPEAR in his book "History of Upper Assam, etc.," 1914, figures a Tankhul Naga from Manipur who wears a head-dress decorated in front with two long slender horns from the points of which seem to depend large tassels. Between the horns there is a large circular plate (Fig. 233 C). MILLS in his book "The Lhota Nagas," 1922, figures the *puhli*, priest, of Lakhuti of the Northern Lhota in ceremonial dress. He has on his head a war-helmet of cane covered with a cloth made of scarlet dog's hair. Two long flat pieces of wild mithan (*Bos frontalis*) horn, shaved down to the thickness of cardboard are fixed on each side (Fig. 234 A). The helmets of the Southern Lhota as worn at dances are often ornamented with serow (*tsiyo*) horns (*Antelope capricornis*). HODSON in his book "The Naga tribes of Manipur" figures a Mao Naga in war equipment. The horns in front of his head-dress are stated to be made of wood. They are of a peculiar shape and certainly not modelled after the horns



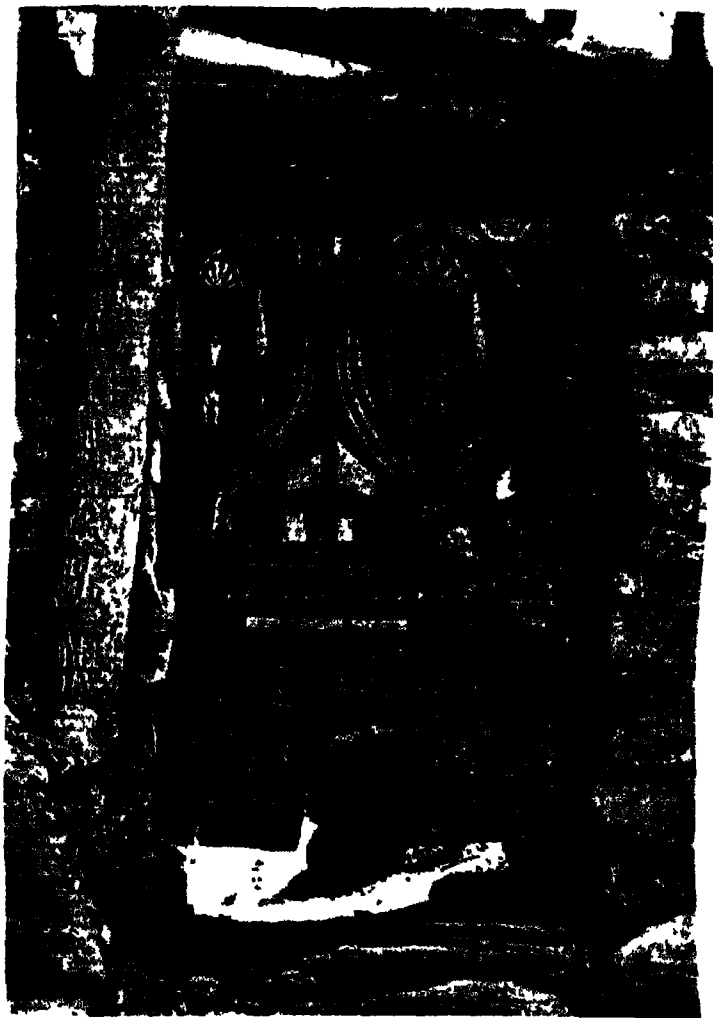
Fig. 234 Head-dresses with horns. A, Northern Lhota priest. Horns made of *mithan* horns (*Bos frontalis*). B, Mao Naga in war attire. Horns made of wood. C, *duk-duk* mask with horns, Gazell Peninsula. A, after MILLS, B after HOBSON, C, after HESSE-WARTG.

of a mithan, which has rather short and very stout horns (Fig. 234 B). HURTRON has a photograph of the village gates of Kohima and Jotsoma in Assam in his book "The Angami Nagas," 1921. In both cases the gates are ornamented with woodcuts, showing conventionalized buffalo heads with a human figure standing between the horns (Fig 235). Possibly these are meant to represent warriors on the Kohima gates since they are flanked by spearheads and wear a head-dress of the white and black feathers of the tail of the hornbill. The figure on the Jotsoma gate has no head-dress and no spear points.

From the Philippines I have a reference. SAWYER in his book "The Inhabitants of the Philippines," 1900, has a photograph of a Negrito archer from Negros and another of a Negrito archer presumably from Luzon since in the same plate, facing page 254, there are two Igorrote spearsmen. Both Negrito archers wear a head-dress with what looks like slender horns in front between which stand a bunch of feathers. A few feathers seem to be attached along the points of the horns (Fig. 233 I).

East of Celebes a head-dress with horns to a certain degree similar to the *hongko tonoe tonoe* is known to be used in the Gazell Peninsula in Northern New Pommern. HESSE-WARTEGG tells us that the natives at the *duk-duk* festival wear a mask with two broad horns slightly curving upwards in front as well as two long curving ribs (Fig. 234 C). It is of interest to notice that the natives of New Pommern do not keep buffaloes.

Mr. HOUGH in his paper on the buffalo motive in Central Celebes says that "the buffalo, on information of Dr. Gerrit Millar, jr., is the Indian *Bos Gaur* introduced into the Celebes art at some unknown time and not the small animal *anoa* with slightly curved horns native to that island." That the bull Mahisa which was slain by Durga was a gaur seems very likely to me, the gaur being the biggest and finest of the Indian buffaloes and not like the water-buffalo and the



After HUTTON

Fig. 235 Village gate with conventionalized buffalo heads and human figures. Kohima, Assam

gayal or mithan domesticated. The domestic buffalo of Celebes is the Indian water-buffalo (*Bos bubalus*) which has several names in the island. In Koelawi it is called *bengka*. In Bare-e language it is *baola*, *lamalaba*, *mbeo*, etc. according to ADRIANI's Dictionary, in Javanese, *kebo*, in Soendanesse, *moending*, in Malay, *karbau*. The variety of names no doubt intimates that the water-buffalo was introduced into the Malay archipelago at a remote period. If it was found in Celebes when the Siva cult was introduced to which the Durga-Mahisasura motive bears witness, we do not know. There is the possibility of the Siva cult and the water-buffalo having been brought to the island at the same time by an immigrating people. In favour of this presumption is the fact that the natives of Central Celebes are not at all a homogeneous race.

As to the buffalo designs on bast cloth articles it is possible that they originally referred to the gaur, but as far as I am aware there are no traces of the Durga-Mahisasura motive being connected with the designs as used in decorating bast cloth garments.

In Fig. 226 A and B are pictured two carvings representing people, with horns on the forehead. The former is a female *pinetaoe* from Kantewœ, the latter one of the two figures, a man, of the eastern stairs of the Toro temple. The editors have consulted professor H. SMITH of Uppsala about these horns. In a letter the professor says: "A *trisula*¹ appears in many forms. In its simplest shape it is found on the forehead as a cast mark on your Fig. 226 A and B. The immediate impression is not that of horns. The Randra sect of the Sivaits just paint a *trisula* on their forehead, but the motive apparently may be interpreted as a horn motive especially in surroundings where a hat with horns may be more common than in India."

¹ Trident, Siva's weapon

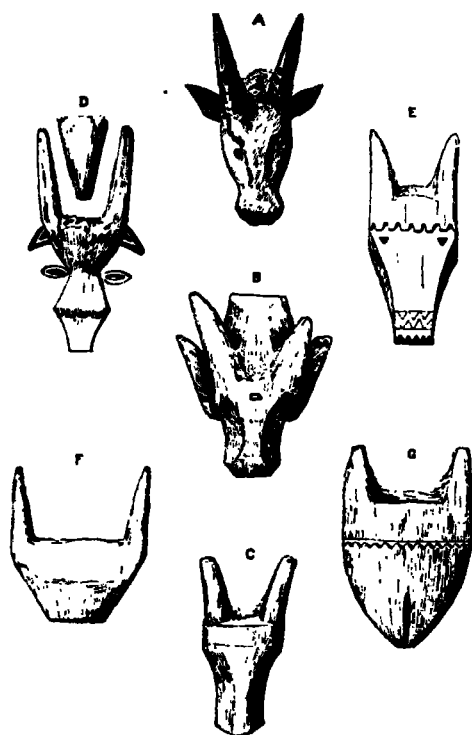


Fig. 236. - Conventionalized anoa heads. A, anoa head drawn by the writer, B, wood-carving in the temple of Bolapapoe, Koelawi, C, *id.*, on a temple seat, Lamba, Napoe, D, *id.* E, *id.* in the temple of Peana; F, *id.*, on a house, Biro, Tobakoe, G, *id.* in the temple of Kantewoe.

Anoa Motive

The native buffalo anoa as a motive in art cannot compete with the water-buffalo, and yet it is the biggest game of the island, it is a savage and brave beast, its meat is in great demand, its hide the proper thing for temple drum-skins, for men's fur sitting mats, and for cover on their wicker-work or gourd caps.

I have never seen the whole animal rendered in sculptural or decorative art. Its head and horns are occasionally carved in wood by the native tribes which I have called Koro Toradja. On the back of two seats at Lamba, Napoe, anoa heads are carved (Fig. 236 C and D). In Pipikoro I saw a few quite simple carvings which the natives stated to represent the anoa and easily were recognized as such by their nearly parallel horns. The shape of this animal's head as found on a board in the temple of Peana is characteristic of the anoa (Fig. 236 E). In the small village of Kanoena, Tobakoe, there was a woodcut on a wall board in which male and female genitals were combined with buffalo horns and a small anoa head (Fig. 28 F). In the temple of Kantewoe there was a strange carving, an anoa head convention in which two penis were substituted for horns and a vulva served for a blaze (Fig. 35 F). Besides there were in Kantewoe and Tole some carvings representing a pair of more or less parallel pointed horns, either alone as shown in Figs. 40 B and 236 F, or combined with genitals as in Figs. 26 F and 236 G. On a wall board in the Bolapapoe temple in Koelawi there was a carving in high relief representing an anoa head (Fig. 236 B). It is of rather crude execution and does not depart much from realism as will be seen if compared with *A* of the same figure, a drawing made by the writer. This anoa carving is unique in Koelawi, no doubt a consequence of the Bolapapoe temple being a construction not typical of Koelawi. In Vol. I of this Series I have shown that in all probability it is an import from Pipikoro.

I have no references from the Poso Toradja of the anoa being used as a motive. It seems chiefly to belong to the areas where the buffalo head is the most important motive to sculptural art. I have the impression that the buffalo head motive is the older one of the two, and that the anoa motive made its appearance later as an imitation of the buffalo head motive or as a substitute for it. The carvings on the two temple seats of Lamba Napoe, may argue against

such a supposition, since these seats could be expected to have preserved traces of an older art, but nothing is actually known about the age of the seats, thus I shall have to leave the question open for the present.

Goat Motive

In Pipikoro, especially in Tole, I saw on house walls one or two woodcuts of very poor execution which the natives stated to represent goat horns (Fig. 40 A). The two cones diverging from a base bore a certain likeness to such horns but conveyed an impression of being an imitation of buffalo horns. The goat is a domestic animal presumably not very old in Celebes. The Mohammedans on the coast keep goats, but in the interior of Central Celebes goats are seldom seen. In Koelawi, for instance, it was only *Magaoe* Tomampe, the ruler of the district and its single Mohammedan, who kept a small number of goats. Farther up the country this domestic animal was seldom seen.

With the Poso Toradja it is different. ADRIANI and KRUYT in "De Bare'e-Sprekende Toradja's," Vol. II, p. 182, state that especially the To Lage and To Ondae keep goats, but I have no record of the goat being used as a motive in the art of this area. The above authors state that the natives believe in a spirit appearing in the form of a goat and living in caves. In the native literature the goat is of no importance.

Deer Motive

Deer is a common game in Celebes but it has appeared in the central part of the island rather lately and this may account for the fact that in spite of its antlers it has not been used as a motive in the native art. I have seen but a single attempt of picturing it, a rather poor figure carved on a house wall at Peana (Fig. 17 F).

ADRIANI and KRUYT in "De Bare'e-Sprekende Toradja's," Vol. II, p. 355, say that deer are likely to have come to Central Celebes during the latter half of the eighteenth century with Boegi colonists who settled in Todjo. From Todjo the deer spread to Lage west of Todjo. In some places it has appeared quite recently. The authors write in 1912 the following: "In andere landschappen is het verschijnen van herten van zeer recenten datum. In Napoe en Besoa vond men voor 30 jaren nog geen enkel hert. In Saloe Maoge aan de Boven-Kalaena komen eerst sedert een tiental jaren herten voor. In de Bijlage achter dit Deel vermeldt Lt. Van Ardenne, dat in het landschap Rato de herten eerst 7 jaar geleden voor het eerst zijn gezien. In het Mapane-dal en in de streck tuschen Mapane en Saoesoe herinnert zich iedere man van middelbaren leeftijd nog het eerste verschijnen van herten."

Suine Motive

In Celebes live two kinds of wild pigs, the common forest boar and the babirusa, both of which are hunted by the natives. That the latter has left no traces in the native art, we know already. It is almost the same with the former. I know it only from a charcoal drawing on a house wall in the village of Boladangko in Koelawi (Fig. 119 C). Some authors have interpreted certain figures the elements of which were symmetrical hooks as babirusa head conventions, but a closer examination reveals the fact that they are buffalo head conventions.

A couple of times I have observed the domestic pig as a model of woodcuts. One of these was found on a wall board in the temple of Kantewoe (Fig. 26 A), another belonged to the temple of Benahoe (Fig. 27 E). In Pipikoro, especially Kantewoe and Peana, the natives kept pigs, but insufficient food and inbreeding entailed degeneration showing for instance in a saddle-back.

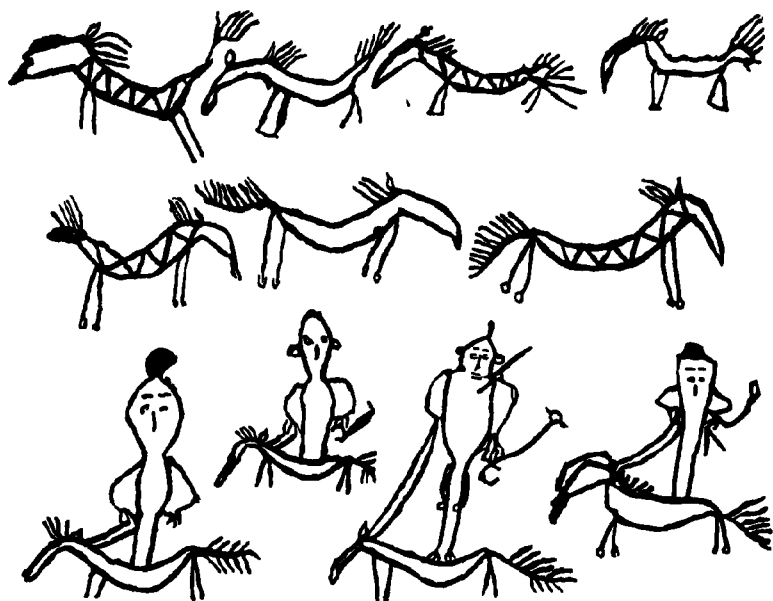


Fig. Horses and riders on an *abi* from Taripa, Ondae No. 2458

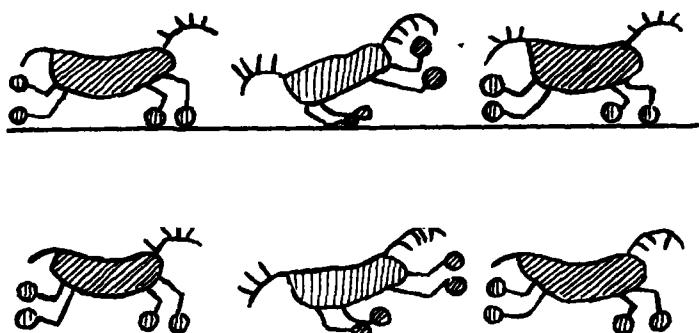
Horse Motive

The horse is not an animal of importance in Central Celebes. KRUYT in "De Bare'e-Sprekende Toradja's" does not mention the horse among the domestic animals of the natives. In Kantewoe no horse had ever been seen at the time of my visit in 1918. It was impossible to bring a horse over the Koro. The current was too swift and the rattan bridge too narrow to allow a horse to pass. The horse of Celebes is animal of small race similar to that of Java from which island it likely came over to Celebes. Its name is in Javanese language *djaran*, in Macassar language *djarang*, in Boegi language *anjarang*, in Bare-e language *njara*, in Koelawian language *djara*, in Malay *koeda*.

I have but few examples of the horse being pictured by the North Toradja. These are some very simple drawings

on articles of clothing in E. Central Celebes, a couple of charcoal drawings from Koelawi, and some carvings on temple steps in Napoe and possibly in Behoa, in Bada and Toro. With these carvings some wooden gable adornments as found on houses and temples should perhaps be ranged.

The drawings in question are quite primitive. The small material at my disposal does not display any kind of style in the execution. There is hardly any attempt at realism, and the figures are rather made according to set



After ADRIANI and KRUYT

Fig. 238 — Horses in red and green on a head cloth, *siga* from the To Winké mPoso. Presumably in the Mus. of Weltevreden Java.

pattern. On an old head cloth of bast cloth from Ondae, No. 2455, some cocks and horses are illustrated (Pl. XX: 8, 9). The form given by the artist to the body of both kinds of animals is almost the same, and the horse's mane and the cock's-comb are made in the same manner, a row of short lines projecting from the head. That the four-footed animal is a horse is evident from its hoofs, one on each leg.

On the old *abe* from Ondae, No. 2458, several horses of very poor execution are seen. In some of them the hoofs are omitted (Fig. 237). ADRIANI and KRUYT in "De Bare'e-

Sprekende Toradja's" illustrate a head cloth from the To Wingke mPoso which has a border in one corner showing six four-footed animal conventions, alternately red and green. That they are horses is evident from the big hoofs, which are quite out of proportion to the rest of the body (Fig. 238).

Of the two charcoal drawings in Koelawi, Fig. 119 D and H, the former is of poor execution, the latter much better. Evidently the horse is being caught by a native with a lasso.

As a carving the horse's head is occasionally seen. The western steps leading to the temple of Toro end in two such flat heads (Fig. 16 C and D). Similar carvings were found in Bada and Napoe and possibly also in Behoa. Of the largest temple of Napoe, named Howa, ADRIANI and KRUYT state as follows: "Het boveneinde van de trap in Howa en in enkele andere tempels, is aan beide zijden versierd met een uitgesneden pardekop." GRUBAER describes the steps of a temple in the village of Boelili in Bada, saying on p. 517: "Ein kanoeartig ausgehöhlter Stamm mit Kerben und in Tierköpfe auslaufenden vorstehenden Enden führte zum Innern hinan." Certainly the author does not say what kind of heads these were, but it seems rather likely that they were horse heads, considering the fact that the temples of Napoe, Behoa, and Bada in many respects were similar. (See Vol. I of this Series).

As seen in Fig. 16 C and D these horse heads are quite conventional. They seem to presuppose a series of types departing from a realistic treatment of the motive, but I have no references of such heads from the North Toradja, if we are not to class as such a certain kind of gable adornments, rather common on their houses, temples, and paddy barns. The two boards at the ends of the roof at the gables which cross and project beyond the ridge are often carved into the head of an animal (Fig. 13 A—F). A and B show the animal's mouth and tongue, C and F the mouth only. In

E the mouth is omitted. The likeness to a horse's head is not great, but even in the Tole village of Pangana where the natives because of the topographical conditions could not keep horses, they were quite positive about these carvings representing horse heads. It is difficult to account for the presence of the horse head motive in Tole. It may be a loan from other districts where the horse is a domestic animal, or the To Tole themselves may earlier have lived in a country where they had horses. Similar adornments are often found at other places in Central Celebes. In some cases it is an odd board projecting from the ridge at the gables (Fig. 11 G), or a pair of crossing boards (Fig. 10 J, M, O). Such boards carved into a head slightly recalling that of a horse and having a couple of pegs projecting from the upper edge of the neck I have seen in N. Celebes as well as in NE. Celebes. A rather realistic representation of a horse head was found on top of the gable of the temple of Manangaloe judging by a photograph by P. and F. SARASIN (Fig. 11 Q).

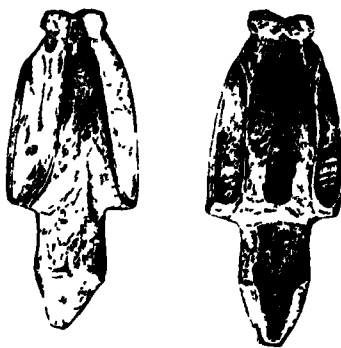
I have no references of the horse head motive in sculptural art from the Paloe Valley, from Parigi, or the districts of the Poso Toradja. At the time of my visit to the latter no old villages and temples were left. In the villages of the present time old traditions might have fallen into oblivion.

Other Mammal Motives

The cat and the dog I have not met in the art of the North Toradja. The monkey occasionally is used as a motive in sculptural art but never in drawings or paintings. On a wall board in the temple of Kantewoe a monkey was carved in very high relief (Fig. 26 C). In spite of the crude execution it is not difficult to identify the animal as a monkey by its stature, the shape of the head, the face, and its hands and feet. In the plain woodcut on a wall board in the temple of Benahoe (Fig. 41) it is not quite so easy to recognize a

monkey, but the great toe and the absence of a tail are indicative of the animal being a monkey.

MEYER and RICHTER illustrate a wooden sculpture in the temple of Lembongpangi which represents a fox-bat. They write as follows, p. 88: "Stellt naturwahr einen fliegenden Hund (Pteropus) mit anliegenden Flügeln dar. Auf der Bauchseite stark ausgeprägte männliche Geschlechtsorgane. Am Kopfe sind auch die Nasenlöcher dargestellt, sowie die Augen als zwei Löcher . . . , ausserdem die Ohren. Soll als Sitz des Dorfgeistes gelten." (Fig. 239).



After MEYER and RICHTER

Fig. 239 - Wooden sculpture in the temple of Lembongpangi representing a fox-bat (Pteropus)
Coll. SARASIN

Bird Motives

The only birds of importance to the natives of Central Celebes are chickens. They are kept all over this area and have been reproduced by the natives. As mentioned in the foregoing children's toy chickens are plaited of palm leaves (Fig. 203 C). In sculptural art this motive seems to be scarce. I know of but a single example, a couple of chickens incised on a house wall at Peana. In spite of their being quite conventional they can be identified without difficulty (Fig. 17 D). Much more uncertain as to its nature is the figure shown in Fig. 10 K. A native suggested the head of a cock, and certainly there are projections which might be interpreted as the wattle and comb of a cock, but without more extensive material of this kind it is impossible to know for certain that the key motive is a cock. In the village of Boladangko, Koelawi, I saw a couple of feeble attempts of

drawing chickens in charcoal. Fig. 119 A shows a hen, Fig. 119 B, a chicken. The likeness to the models is not great but the natives were quite positive about these drawings representing chickens.

As a decorative design on bast cloth articles the chicken motive is occasionally used. I know it from the To Lampoe in the Kalanea Valley, the To Ondae, the To Bada, and presumably the To Napoe, but I have no references of this motive being used by the Poso Toradja and the natives of Pipikoro.

Often these figures are quite conventional and have a variety of fanciful appendages. The simple cock on an old head cloth, No. 2455, from Ondae is perhaps the most realistic of these representations (Pl. XX: 9). The shape of the body and the tail are rather good. The two birds on the To Lampoe head cloth, no. 8840 II (Pl. XXI: 6, 7), one of which has no legs, are certainly cocks. The one which is provided with legs has spurs, and both birds have the comb, wattle, and tail characteristic of the cock. It is much more difficult to identify the strange birds on the second To Lampoe head cloth, No. 8840 I, as illustrated on Pl. XXII: 6, 7, 9, 10. Number 9 has a comb and a wattle, number 6, only a comb, and these two are likely to be cocks. Numbers 7 and 10 have a wattle but no comb similar to that of the other two birds. Their legs are peculiar, especially those of number 10.

On a *koemoe* from Bada in the Ethn. Museum of Basel, No. II c 764, there is a fanciful bird (Pl. XXXVI: 12). The only thing in this wonder of an animal which gives one to understand that it is a cock are the spurs, but unfortunately the artist has placed them in front of the legs instead of at the back. In the Ethn. Museum of Weltevreden there is a *koemoe*, No. 6422, with numerous animal figures painted on it among which are three birds recalling the above cock on the Bada *koemoe* (Pl. XXXVI: 9, 10, 11). In all probability this head cloth originates in Napoe. I cannot prove that these three birds are fowls, but the tail of the two smaller birds

recall that of a cock, and the similarity with the cock on the Bada *koemoe* makes it likely that all of them are cocks, animals which are at a premium not only with the natives of Central Celebes but all over the Dutch East Indies where cock-fights are a first-rate entertainment.

Wild birds as motives in art are very scarce. GRUBAUER says of the temple of Tedeboi, Rampi, p. 388: "Im Vorbau selbst schwebte oberhalb der Tür unter dem Gebälk ein hölzernes Vogelfigur mit tief herabhängenden Zieranhangseln in den Krallen." From GRUBAUER's photograph it is impossible to tell what the carving in question is like. The "Zieranhangseln" do not depend from the claws of the supposed bird, but are fastened along the underneath side of the object. I saw a similar figure in Gimpoe. It looked like a crescent with some pendants. Of the temple of Leboni the same author says on p. 371: "Seitlich über den Gottheiten schwebten die bereits erwähnten 2 Vogelfiguren mit lang herabhängenden Bauchzieraten. Diese Adler vorstellenden Bildnisse wurden 'alo' genannt." Considering the fact that *alo* is the native word for hornbill, the sculptures in question are likely to be representations of that bird, even if it is impossible to recognize it.

The temple of Siwongi possessed several roof shingles the top of which were carved with various figures (Fig. 8). Some of these, *N* and *O*, for instance, the natives declared to be the head of a hornbill. The first one, *N*, is not difficult to identify as the male hornbill, but that *O* is the head of a female hornbill is not so clear, but according to my native informant it represented such a bird. Another shingle, *Q*, was stated to have for its model the tail of a pretty blueish black bird (*Dicrurus*).

A motive much more common than birds are feathers as found on sword sheaths and hilts. In a previous chapter I have described these designs. Here I am going to show how they vary, turn into conventions, are simplified, and degenerate. In Fig. 240 D it is not difficult to recognize a

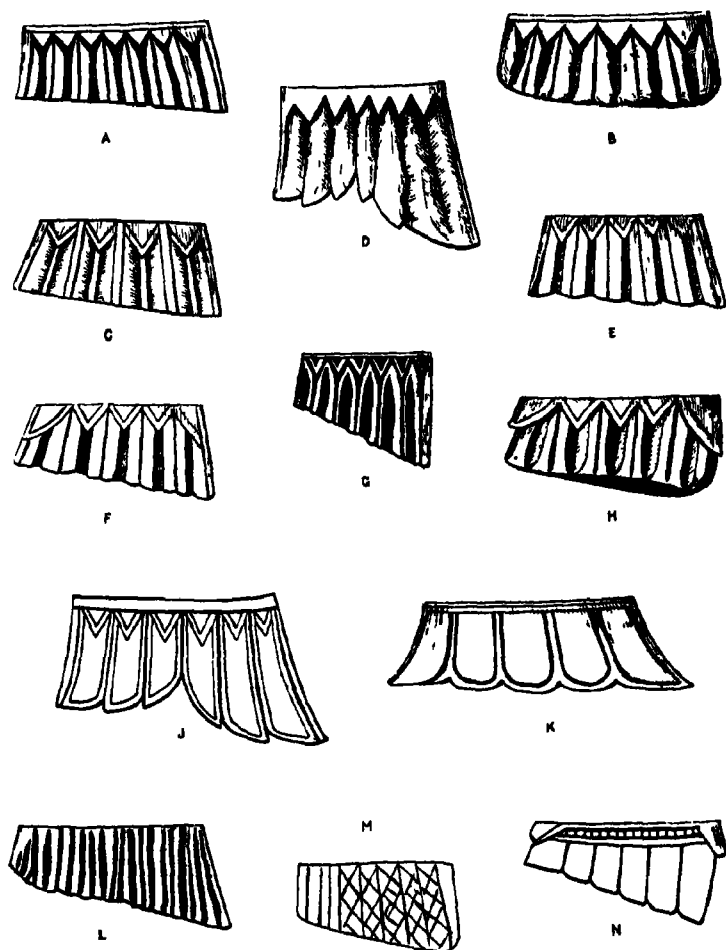


Fig. 240 - Feather ornaments at the bottom of sheaths of swords and chopping knives. A, No. 983, Koelawi, B, No. 269, 300, *id*, C, No. 2411, Kantewoe, D, No. 1570, Koelawi, E, No. 2110, Tipe, Tobakoe, F, No. 1895 a, Kantewoe, G, No. 1774, *id*, H, No. 1908 a, *id*, J, No. 1327, *id*, K, No. 2434, Ondae, L, No. 1235, Koelawi, M, No. 1827 b, Kantewoe, N, No. 2312, *id*.

sequence of longer or shorter feathers. Between these at their bottom are some small triangles, no doubt meant to represent coverts. Mostly these alternate with the quills. An exception to this is seen in Fig. 240 J where they cover the base of the quills. In *K—N* of the same figure the small coverts are omitted. In *L* it is still possible to recognize the feather motive. Thin scores which represent the central part of the quill, alternate with broader scores which separate the feathers from one another. Without a clue to this design as shown in Fig. 240 M it could hardly be indentified as a feather motive, I think.

The top of many sword hilts are decorated with a feather convention. Fig. 86 G shows such a hilt. At the base of the quills a row of small double angles represent the coverts. The hilts in Fig. 87 G, H, J, which represent another type of hilts, are in their distal end carved with a feather convention recalling that of the foot illustrated in Fig. 240 K. In all of them the coverts are omitted. Like the majority of sword hilts in my collection they have on the knee a design the elements of which are somewhat elliptical figures, mostly in two rows, separated by a string of small diamonds and flanked by triangles (Figs. 86, 87, 89). It seems quite likely to my mind that this is another feather convention. The step from the hilt in Fig. 86 G with its clear feather design to such a hilt as the one shown in *E* of the same figure is a rather long one, of course, but considering the fact that the shape of the two hilts is similar, that both have coverts, small angles at the base of the designs, and that the foot of the sheath illustrated in Fig. 89 C is carved with a similar design, it is perhaps not too bold to see a feather motive in the design of the hilt as shown in Fig. 86 F. If we acknowledge it as a feather motive, the step leading to the designs on the knee of the hilts is not very great.

The simplest of these hilts is seen in Fig. 86 F. It has a single row of elliptical figures flanked by small angles. The designs of other hilts are more complicated and seem

to have suffered from transmutation, the small angles representing coverts having been substituted by quite other ornaments as for instance in the one illustrated in Fig. 85 B. In the diagram seen in Fig. 90 I have tried to illustrate the supposed evolution of the hilt types of swords and chopping knives and their designs based on the feather motive.

It is rather strange that the feather motive is a common one on hilts and sheaths, because feathers are not used as a decoration on this kind of weapons. A sword hilt may be adorned with a big tuft of hair. If the hilt has been carved to represent the head of a crocodile, or a naga, as in Fig. 91 B and E the tuft projects from the animal's snout. In case of a two-cleft convention as shown in Fig. 88 A, the tuft is fastened in the angle between the jaws. In NW. Central Celebes the top of such hilts as the one shown in Fig. 86 B and F can be disengaged and would on certain occasions be substituted by a bushy tuft of human hair. This was not taken from the head of a slain enemy but belonged to a sweetheart, and I was told that it was customary to pay a certain fixed price for it. The sheath of a priest's sword had at the bottom two or three pegs with tufts of hair taken from the head of a fallen enemy.

According to MEYER and Richter there are, however, in Central Celebes sword sheaths decorated with tufts of goat hair, or feathers. On page 67 they say. "Am Ende tragt die Scheide manchmal ein Buschel langer Ziegenhaare (wie bei Mus. Dresden 12615) oder einen Strauss von Federn, wobei gern die purpurglanzenden des schwarzen Storchs gewählt werden (P. & F. SARASIN Z. Ges. Erdk., Berlin, XXX, 340, 1895)."

It is most interesting to learn that sword sheaths may have a decoration of real feathers at the bottom. Which of the two is earlier, the feather decoration, or the feather conventions carved on the sheaths is a question which I am not prepared to answer at present. It cannot even be taken for granted that the two are connected.

It seems a remarkable fact that feather designs seem to appear only on swords. I do not know of any other object used by the North Toradja for which they have been used.

Reptile Motives

Reptile motives are used in sculptural art as well as for paintings and drawings. The animals portrayed are crocodiles, lizards, and snakes. In many cases it is almost impossible to tell if the key motive was a crocodile, or a lizard. Often a convention has departed so much from the model, that it cannot be recognized even if you are told what it is supposed to be. Besides we meet fanciful representations of dragons recalling the naga serpent as well as the Chinese dragon.

Crocodile Motive

The crocodile is the most important of reptile motives in sculptural art. Carvings representing crocodiles seem to have been found in nearly every native temple in the eastern part of Central Celebes (Fig. 42). The northernmost temple from which sculptures of this kind are recorded is Saesoe on Tomini Bay, the one farthest south is Manangaloe north of Gulf of Bone. In the northern part of the Kalaena Valley crocodile carvings have been recorded from Mahoengka, and possibly such were also found in Rato, but from the districts on the Koro and its sources I have no positive reference to this motive. Of the temple of Leboni GRUBAUER says that there was a carving which might be a representation of a crocodile, but he is evidently doubtful about it. He writes on p. 368: "Die Stützpfeiler waren an der Vorderseite mit grobem Schnitzwerk versehen, und zwar zeigte der eine stilisierte Büffelhornornamente, der andere eine Eidechse (Krokodil)." On GRUBAUER's illustration of the Leboni temple is seen on the middle part of the foundation of the gable a carving in relief like a lizard or a crocodile. The figure being obscure, it is impossible to decide which of the

two is illustrated. In the village of Lembe (Lempe) in Behoa GRUBAUER saw in the temple a couple of carvings presumably meant to represent lizards. On p. 495 he writes: "Dieser Kampong nannte einen Lobo sein eigen, dessen Character aussen nur die geschnitzten Echsen,¹ sowie eine riesige Alarntrommel im inneren verrieten." Similarly to the lizard carving of the Leboni temple they were on the outside of the building contrary to the temples of E. Central Celebes where these carvings were found on the inside.

The crocodile motive seems to have been used in decorating dwelling houses on Lindoe Island. When P. and F. SARASIN in 1902 visited the village of Iwongko the houses were uninhabited. The authors write on p. 46 of Vol. II of their book "Reisen in Celebes:" "An den Aussenwänden aller sahen wir menschliche Skulpturstücke mittels Bambussplittern festgenagelt; an einigen Planken waren *Krokodile und dergleichen in rohem Hochrelief angebracht.*"¹ In 1919 when I visited Iwongko no such carvings were seen, but in the old temple there was still a richly ornamented drum among the designs on which were a couple of animals like crocodiles, or rather lizards judging by the flexible tip of the tail (Fig. 55). The natives could not, or perhaps they would not, tell what kind of animals were represented.

In the village of Pangana, Tole district, there was at the gable of a house a carved odd board at the ridge which the natives stated to represent a crocodile (Fig. 11, O). There is, however, not much in the carving recalling this animal. It might represent anything whatever.

Since the representations of crocodiles and lizards mostly are found in temples they no doubt are connected with the natives' religious conceptions. GRUBAUER on page 30 of his book when speaking of the To Bela states as follows: "Die Talende lauft in Sümpfe aus, in denen es von Krokodilen wimmelt. Von den Fingeborenen bleiben die Bestien

¹ *Italics are mine.*

unbehelligt, da die Leute des Glaubens sind, dass die Seelen der Verstorbenen in die Körper der Tiere übergehen." KRUYT in his paper "Een en ander aangaande het geestelijk en maatschappelijk leven van den Poso-Alfoer" quotes a native tale of the crocodile. A woman was once delivered with children who had a tail. When they grew up they turned out to be crocodiles, and then they were let out in the Poso. When a native wanted to cross the river he merely had to call a crocodile. At that time the beasts were so long that you could walk on their back from one shore to the other.

It seems likely to the editors that the crocodile in the temple of Boejoe mBajaoe as figured by KRUYT (Fig. 42) with a four-footed animal in his jaws and another one which seems to have escaped from his stomach judging by the crocodile's wide anus, refers to the tale of the holy monkey of India called *hulman* or *hanuman* by the natives (*Simnopithecus entellus*). Ravana had carried off Sita, the consort of Rama, and Rama sent Hanuman, the king of the monkeys, to find out where Sita was. In his book "Die Thiere der Indogermanischen Mythologie," Leipzig 1874, A. de GÜBERNATIS quoting the Old Javanese Rāmāyana, on page 417 writes as follows: "Die Wolke, in welcher . . . Hanumant durch die Luft eilt, wirft einen Schatten auf das Meer; ein Meerungeheuer bemerkt denselben und zieht durch ihn Hanumant an sich. Hanumant ist *kāmārūpa*,¹ wie Sugriva und wie alle andere Affen, seine Gesellen. Als er sieht, dass das Ungeheuer ihn verschlucken will, dehnt er seine Gestalt ganz masslos aus; das Ungethüm nimmt dieselben gigantischen Proportionen an; als er das thut, wird Hanumant . . . so klein wie ein Daumen, macht sich in den grossen Leib des Ungeheuers hinein und kommt auf der anderen Seite wieder heraus. Hanumant setzt seinen Flug über den Ocean fort, um auf die Insel *Lañkā* zu gelangen. Der Ocean hat Mitleid mit ihm und erhebt, ihm zu helfen, den Berg *Hiranyanabha*,

¹ He had the power of changing his form as he liked

d. h. den mit dem goldenen Nabel, den Berg aus welchem die Sonne hervorkommt; wirklich sagt Hanumant, dass er den Berg mit seinem Schwanze traf und ihm die Spitze abbrach, welche gleich der Sonne glänzte, um sich darauf auszuruhen. Hanumant nimmt dann seinen Flug wieder auf und findet ein neues Hinderniss in dem Meerungeheuer Sinhikâ. . . Sie zieht ebenfalls den Schatten Hanumants an sich; dieser nimmt wieder zu der früheren Kriegslist seine Zuflucht, wird klein und macht sich in ihren Leib hinein; doch kaum ist er darin, so wächst er zum riesigen Klumpen an, schwillt heraus, zerreißt sie, tödtet sie und macht sich davon."

A. R. HEIN has the same tale but a little different in his book "Die bildenden Künste bei den Dayaks auf Borneo," Wien 1890. He writes on page 49 as follows: "Abendteuer verschiedenster Art besteht der Affe Hanuman, welcher ausgezogen war, um in Ravâna's Hauptstadt die geraubte Sîtâ zu suchen. Schon bei seinem Fluge über das Meer wird er von der Mutter der Nâgas, der Râkschasî Suresâ, aufgehalten, welche, um den ins Ungeheuerliche anwachsenden Körper des Affengenerals zu verschlingen, ihren Mund um das Hundertfache vergrößert. Er aber, plötzlich zusammenschrumpfend, entschlüpft durch ihr rechtes Ohr. Auf dem weiterem Fluge verschlingt ihn ein zweites, über den Ocean lagerndes Râkschasîmonster, Sinhika; Hanuman jedoch fährt mit Blitzes schnelle durch ihren Körper, reißt ihre Eingeweide heraus und rast weiter durch die Lüfte."

That Hanuman in Celebes is represented without a tail is easily accounted for. The natives of Celebes do not know that there are monkeys with a tail. The monkey living on their island is a baboon, which, as we know, has no tail, or, when young, a very short tail; and it is quite natural that the ogre of the ocean of the Hindoo tale appears in Celebes in the shape of a crocodile, the only dangerous water animal that the natives are acquainted with.

We have a reference from Borneo of a crocodile with a monkey in his jaws. It is the prow of a Klemantan war-

boat figured by HOSE and McDUGALL in their book "The Pagan Tribes of Borneo," Vol. I, plate facing page 232.

Lizard Motive

Besides the carvings of uncertain nature as found in Lindoe, Behoa, and Lebani there are in E. Central Celebes real lizard carvings. ADRIANI and KRUYT in Vol. I, p. 289, of "De Bare'e-Sprekende Toradja's" write as follows: "Hier an daar (zoals te Labongia en te Boeje Mapipi) vonden wij ook afbeeldingen van hagedissen, die in het verlengte van een vagina of van een paar vrouwenborsten waren gesneden."¹

According to GRUBAUER the temple of Rato on the Upper Kalaena possessed a lizard sculpture. On p. 404 of his book he says: "Den mittleren Horizontalbalken zierten Schnitzereien, welche 2 einander verfolgende Echten darstellten, deren eine die andere in den Schwanz biss." GRUBAUER does not seem to be quite positive about these sculptures being lizards. When speaking of the temple of Maboengka, situated to the east of Rato, he writes on p. 408: "Den geschnitzten Mittelbalken zierten dieselben Krokodilmotive wie in Rato." Of uncertain nature, *i. e.* whether crocodiles or lizards, are the openwork animal carvings on the crossing boards at the ridge of the temple of Maboengka (Fig. 14 A).

In the foregoing I have mentioned the *idjoek pentaoe* of Tobakoe shaped like a lizard or crocodile. Certainly the long head recalls the head of a crocodile, but the crocodile not living in this part of Celebes, there remains the possibility of the motive, if it refers to this animal, being a foreign element in the local culture. It is, however, not impossible that this *idjoek* figure corresponds to the *mata kae* (eye of the tree) of the natives of the Moluccas which they will hang

¹ KRAMER in his book "Westindonesien" on Pl. X: 4 and 8 illustrates carvings representing breasts and lizards from the Toba Batak on Sumatra. Ed note

on their fruit trees to scare away thieves. KRUYT in "De Bare'e-Sprekende Toradja's," Vol. I, pp. 399—401, tells us that the Poso Toradja use such *mata kae*, but their word for it another, *i. e. oeroe*. Of the Paloe and Koro Toradja he says on p. 401: "Ook bij de Berg-Toradja's als To Napoe, To Koelawi en anderen heten deze beschermmiddelen *oeroe*. In Koelawi is een veel gebruikt middel de *timpohoe* (Bare'e *kimbosoe*, 'leguaan').¹ Een poot of de kop van dit dier wordt aan den vruchtboom opgehangen. 'De kop bijt in het hoofd van den dief en de poot grijpt hem in het been,' waarna de dief in genoemde lichaamsdeelen hevige pijn zal krijgen. Hangt men het geheele geraamte van een leguaan in den boom, dan moet de dief sterven."

I think that I have another such *oeroe* in my collection, No. 2269, which I found at Moenoebola, a small village between Gimpoe and Koelawi. It is a bunch of *idjoek* fibres which is doubled and shaped like the head of the *mata kae* from Ceram in Fig. 206. It is pierced by a peg and a feather.

In E. Central Celebes we meet with drawings and paintings on bast cloth articles of dress which are likely to be based on a lizard motive. In many cases these designs are either too simple, or they are so fanciful that it is impossible to tell which kind of lizard was the model. In the Ethn. Mus. of Weltevreden there are two head cloths, Nos. 8840 I and II, in all probability the same as figured by ADRIANI and KRUYT in Intern. Arch. 1901. Both have all round the cloth a border with numerous animal figures of strange appearance some of which are likely to be representations of lizards. On the cloth No. 8840 I there is a figure with lateral projections recalling fins and this animal no doubt is a flying lizard (Pl. XXII: 5). Number 4 of Pl. XXII may be a lizard in spite of its tail, the tip of which is decorated with a tuft. Numbers 15 and 16 of the cloth No. 8840 II on Pl. XXI, might be lizards if it were

¹ *Varanus Salvator* Editorial note

not for their ears. These and the tuft of the tail make me think of a horse as the model. Of course their feet with three toes are not those of a horse, but considering the fact that all animal figures on this cloth have three toes, even numbers 2 and 3 which are almost certain to represent buffaloes, 15 and 16 might be horses after all.

On an old head cloth from Ondae, No. 2455, there are a couple of very strange animal figures (Pl. XX: 2, 3). Their body looks like that of an eel or a snake, the neck carries a triangular head and the legs are of fanciful shape. Instead of four legs, one of these wonderful animals has been provided with five legs. What kind of animal they are meant to represent is impossible to tell at present. Among the animals of Celebes there is none that I can think of which could have served as a model.¹

Serpent Motive

In the literature snake carvings are stated to have been found in some temples in the Kalaena Valley, but what they were like we do not know since there are no illustrations and the reports are very short. Of the temple of Lembongpangi P. and F. SARASIN write on p. 229 of Vol. I: "Im Inneren waren dieselben Skulpturen wie in Manangalu, Krokodile mit Menschen oder Affen im Rachen, Schlangen und dergleichen angebracht."

ADRIANI and KRUYT in Vol. I, p. 289, of "De Bare'e-Sprekende Toradja's" state as follows of the temples of the Saloe Maoge district on the Upper Kalaena, one of which was at Mahoengka: "In de dorpstempels van Saloe Maoge vonden wij behalve krokodillen ook slangen afgebeeld op de paladoeroe.² De koppen dezer dieren waren alle naar het Oosten gericht..." Generally speaking serpent carvings

¹ Perhaps a fanciful representation of a centipede with its numerous feet. Ed. note.

² The central horizontal roof-beam of a Toradja house, often cut into a heavy plank which carries the central pole supporting the ridgepole.

are scarce in the districts of the North Toradja. In the Tole village of Pangana one end of the ridge pole of a house was carved with the head of a snake, the other end with its tail (Fig. 11 R, S). The natives could not tell which kind of snake was illustrated, but in all probability it was a python. They declared that such carvings as the one shown in Fig. 10 V was a snake's tail. The likeness to the model is, however, poor and not quite convincing.

From the big wooden coffin on Lindoe Island projected two carvings, a head on one end, a tail on the other, and these were stated to represent the head and tail of a python (Fig. 52 A).

The key to the brass spiral head ornament called *sang-gori* may be the serpent motive. The piece illustrated in Fig. 216 C with its border of scales is quite likely to be a representation of a snake.

On a couple of bast cloth *koemoe*, Nos. 2446 and 2447, from Ondae, E. Central Celebes, there are some variegated transversal figures looking like wriggling serpents. One of these has pointed ends, Pl. XXVI: 2, the other is provided in one end with an annex, possibly a head, in the other with three short lines (Pl. XXVI: 1). If they are meant to represent snakes there is an animal in Celebes which I could think of as a model for them, a small snake with transversal stripes in blueish black and red, very much feared by the natives although it is not venomous. More than once I heard that the animal possessed two heads, one at each end, a belief evidently caused by its uniform thickness. In Koelawi the natives held it to be a bad sign if they met it when they went out in the morning. The only thing to do would be to return to the house, else the person was certain to meet with an accident.

In his book "De West-Toradjas op Midden-Celebes" KRUYT in Vol. II, page 476, tells us that there are three kinds of snakes connected with the religious conceptions of the natives, the python, *oele hawa*, a black snake called *oele*

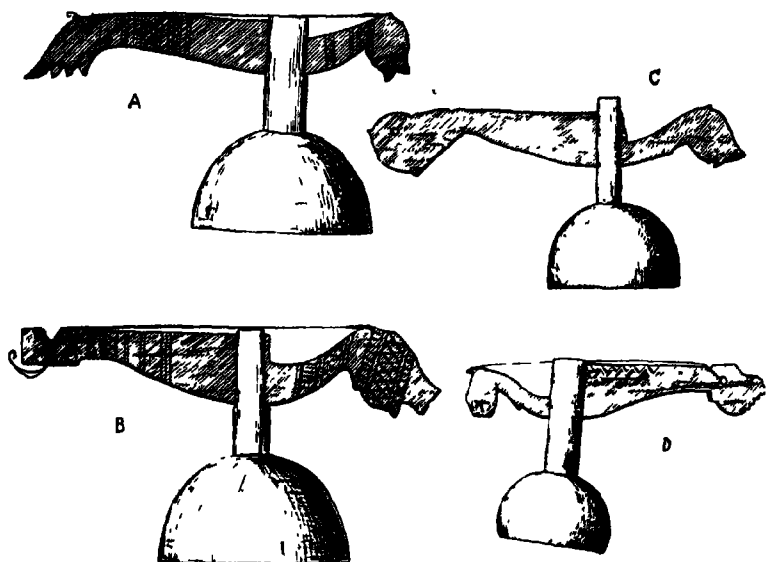
woeri, and *oele pali* or *oele mbalara*, the former name used by the Paloe and Koro Toradja, the latter by the Poso Toradja. *Oele pali* is the red and black snake with two "heads." According to KRYVT its name means "holy, forbidden snake." Its latin name is *Cylindrophis rufus*. GUBERNATIS states, page 635, that in India there is a snake called *ahirani* which is believed to possess a head at either end of its body and which is worshipped as a holy animal. Whether this is *Cylindrophis*, or a typhlopoid, I do not know. In the Dutch East Indies there is a typhlopoid of olive-brown colour which like *Cylindrophis* is believed to have two heads, *i. e.* Typhlops *kapaladua* (*kapala*, head, *dua*, two in Malay). In ADRIANI'S Bare-e Dictionary there is not the word *oele mbalara*, but a word *majara*, "slang, ongev. 1 M. lang, grijsgroen, die, naar het heet, voor- en achteruit kan kruipen, waaruit wordt opgemaakt dat zij twee koppen heeft; als men deze slang doorhakt, kruipt elke helft een verschillenden kant uit." Judging by this statement it would seem as if *oele pali* and *majara* or *oele mbalara* were not the same animal. Possibly the latter is the above mentioned typhlopoid, or it may be *Typhlops lorenzi*, which is greyish-green above with light olive-green lower surface. This species, however, is as yet only reported from Pulu Miang Besar, east off Borneo.

In the Ethn. Museum of Weltevreden there are two *koemoe* from Poso, Nos. 9203 and 9205, decorated with painted designs among which are two snake-like animals about one metre in length (Fig. 132 A and C), in some respects recalling the winding figures of the two above Ondae *koemoe*. Both ends of the figure on No. 9203 (A) are about the same and have a small black tip. The figure of *koemoe* No. 9205 is a little different (C). One end has a tiny tail, the other a small stalked oval thing, the meaning of which is not clear. There are no scales, and the distribution of the colours is quite different from that used for the snake-like figures of the Ondae *koemoe*. Possibly we have here conventions which have departed so far from the snake motive that they

have lost most of their likeness to it or the key motive is another one. A land planarian might have been the motive. Such animals live in Celebes and have a habit of flinging out their stomach which is armed with stinging bristles.

Dragon Motive

The naga or dragon motive seems only to be used as a decoration on objects made of wood and horn. Such are sword hilts and musical instruments. Possibly also certain gable adornments as found on houses and temples are based on this motive. In the foregoing I have mentioned that an odd carved board often projects beyond the ridge pole at the gables (Fig. 11). Among these boards there are some which undoubtedly represent animals, or rather the heads of animals. P. and F. SARASIN brought home the odd gable adornments of the decayed temple of Tonabo on the eastern shore of Lake Poso. The two boards are carved into an animal like a lizard or crocodile (Fig. 12). MEYER and RICHTER who illustrate one of the boards call attention to its likeness to the *Lophura* lizard which lives in E. Central Celebes. They say on p. 73: "Das Mittelbrett stellt ein langgestrecktes Tier, scheinbar ein Reptil mit Beinen und Rückenkamm dar. Der Kopf mit dem langgestreckten Halse lässt an eine Eidechse denken und der Bogen unter dem Unterkiefer speziell an ein Tier, wie *Lophura amboinensis* Schlosser, die an dieser Stelle Kehlsack hat." There is, however, a possibility of this carving being connected with the so-called naga figures as met with at many places in the East Indian archipelago as an odd gable adornment on temples and other important structures. The material at my disposal is unfortunately insufficient to make this clear. Possibly gable adornments which more or less recall an animal's head, for instance that of a horse, are naga conventions which have departed very far from the key motive. In Figs. 10 and 11 several such carved boards are illustrated, but also in this case my material is too limited. If we com-



A, B, after GRUBAUER D after MIXER and RICHIER 1 D

Fig 241 - Bar-zithers from the tracts of Lake Matana, SE Central Celebes A and B, from Sorowako and Karongse coll GRUBAUER C and D, from Sorowako, coll SARASIN C, Basel Mus No II c 598 D, Dresden Mus No 18506

pare these gable adornments with the wooden bar of certain zithers from Central and NE. Celebes, my surmise will perhaps appear less unlikely (Fig. 241). Fig. 59 shows the bar of a zither from Poso, now in the Berlin Museum f. Völkerkunde, No. I c 38590 b. As mentioned in the foregoing it is without a doubt a conventionalized naga which has its head to the right in the figure. Of this type are perhaps also the heads of the two *geso geso* as illustrated in Fig. 60 A and B. A clear naga representation shows the bow of a *rebab* from Kadomboekoe (Fig. 242). The conventionalized head with its big scales and its crest of good workmanship convey an impression of this piece not being a Toradja carving. It strongly recalls



Hindoo art. The coiled tail of the naga serves for a handle.

In the districts of the North Toradja some sword hilts are met with which are carved to represent the head of a reptile (Fig. 91). Other very conventional two cleft hilts which do not much look like the head of an animal are all the same supposed to be based on the crocodile motive (Figs. 85 B, 86 B and F, 87 B, C, E, F). As to the former kind it would seem as if the key motive were the crocodile. The native name in Bare-e for such a hilt as seen in Fig. 91 B is according to ADRIANI and KRUYT *pe-ngoedjoe garanggo*, "als de bek van een krokodil." *Ngoedjoe* means jaw, *garanggo*, crocodile in Bare-e. There are, however, certain characters in these carvings which do not fit in with a crocodile. As a rule the whole head or a great portion of it is carved with scales recalling those of a lizard or a fish. In some specimens also the neck is covered with scales. As is well known a crocodile has no scales. Most hilts of this kind have along the middle line of the head and the throat a crest of varying height, another feature irrelevant to a crocodile but not foreign to naga conventions. Besides, these heads have not at all the shape of a crocodile head, but some of them rather much recall the head of a python.

As to the two cleft hilts with legs set wide apart I was unable to discover a single sword hilt being an intermediate

form between this type and that representing a reptile's head, but all the same I am inclined to believe that they are naga conventions. The Leiden Museum possesses a bronze naga with a

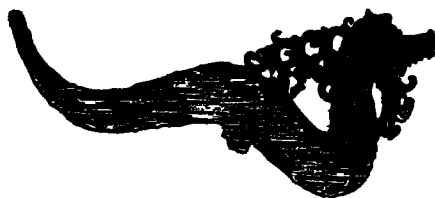


Fig. 243 — Bronze naga at the summit of a staff used in divine service and processions. Leiden Mus No 1403/3329

wide open gape recalling that of the sword hilts (Fig. 243). It is the top part of a staff used in divine service and in processions.

Toad and Frog Motive

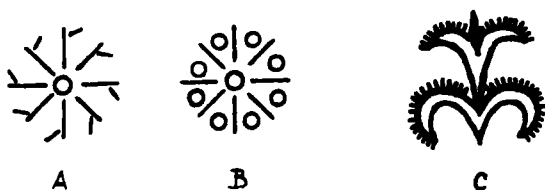
These motives appear to be very scarce. I have seen them only on the two To Lampoe head cloths in the museum of Weltevreden, Nos. 8840 I (Pl. XXII) and 8840 II (Pl. XXI). Numbers 10, 11, and 14 of the latter plate in all probability are toads, and number 1 seems to be a frog. Possibly a *Racophorus* species has served as a model. Among the numerous forms as shown on Pl. XXII there is one, number 12, which judging by the shape of its body is a representation of a toad.

Non-vertebrate Animals as Motives

Non-vertebrate animals are seldom used as motives and seem to be confined chiefly to the Kalaena Valley and the eastern part of Central Celebes. On the head cloth No. 8840 II in Weltevreden there are some figures which in all probability are representations of insects. Pl. XXI: 12 no doubt shows an attempt at picturing a flying insect. Number 13 is a long apteran insect recalling an ant, or rather a termite. The artist, however, has provided each of its six legs with three toes. What animal he had in view when he drew the one shown in Pl. XXI: 4 is not easy to guess, since he endowed it with two pairs of fore-legs and the same number

of hind-legs. The form of the body intimates, however, that it is meant to represent an insect in spite of its rather fanciful shape. Another puzzling figure is number 5 of the same plate. It might be a spider, or a crab, but I have no reliable record of the latter animal being used as a motive. Certainly the headman of Onoe, Tole district, suggested that the lateral hooks of a *tai gandja* were the jaws or the pincers of a crab, but I do not think it would be safe to attach great importance to this statement.

ADRIANI and KRUYT publish a figure which they call *peboengka*, "als een kreeft," but there is nothing at all



After ADRIANI and KRUYT

Fig 244 — Designs on bast cloth articles of dress A, B, "*pekarama mboekaka*," als de poten van een spin (as the feet of a spider) C, "*pekasi nta'a nganga*," als de scharen van een schorpioen (as the pincers of a scorpion)

recalling that animal. It seems to me more like a buffalo head convention. It would not be wise to accept every statement delivered by native informants as to the meaning of figures and ornaments. Sometimes an answer is dictated by a desire to please the person who questions, or the native does not like to tell a foreigner what he knows, or he is unable to answer a question but prefers to improvise an answer instead of confessing ignorance. I know by my own experience that you may have the same number of answers to a question as the number of the native informants, which means that in the end you do not know what to believe. A native of Koelawi, for instance, said to me that a certain design was called *loroná*, the native word for young girl.

Another person was positive about this design being a representation of a forest plant. ADRIANI and KRUYT illustrate exactly the same design twice on the coloured plates of "De Bare'e-Sprekende Toradja's." The text accompanying one of these designs states it to be called *Toebi ntjambira*, "halve vakjes," the other says it is called *Peira mbojo*, "als de bladeren van bamboe." After all none of these statements may be correct.

I have never seen a representation of a spider, but ADRIANI and KRUYT reproduce several symmetrical designs which they refer to the spider motive, but it is difficult to see how they could be based on this motive (Fig. 244 A, B). The authors also reproduce a nice little design taken from painted bast cloth (Fig. 244 C). The text says it is called *Pekasi nta'a nganga*, "als de scharen van een schorpioen." I very much doubt that this design took its pattern from that animal. It much more recalls the buffalo ears with a fringe of hair of certain buffalo head conventions.

Centipede Motive

This motive was observed in drawings and paintings on bast cloth articles of dress and drawn in charcoal on walls of temples and houses. Possibly certain parts of the body of a centipede were carved on walls of some temples and houses.

In the temple of Boladangko, Koelawi, I saw a couple of very simple charcoal drawings representing centipedes (Figs. 119 F, 245 C), but on the whole the centipede was of little consequence in Koelawi as well as in Pipikoro as a motive in drawings and paintings.

In E. Central Celebes the centipede motive seems to be more important judging by some bast cloth articles of dress in the possession of the museum of Weltevreden. On a head cloth from the Poso district, No. 9205 (Pl. XXXVI: 1-6) there are numerous centipedes with large jaws and bent legs. Between the two big venomous jaws there is a little triangle or some other figure, certainly meant to represent

the other organs of the head. As a rule the body of the animal is jointed, but there are exceptions to this as seen on Pl. XXXVI: 1. On a head cloth, No. 8599 in Weltevreden, Java, originating in "Midden-Celebes," no doubt in the eastern part of this area, there is a plain centipede figure the head of which is indicated by its big jaws only which continue in the contour line of the body (Fig. 245 B). On another head cloth from the To Lampoe, in the private possession

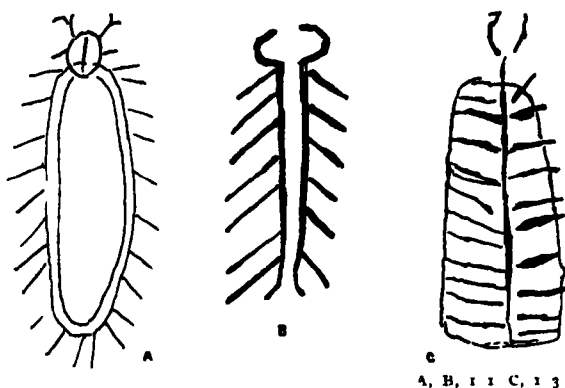


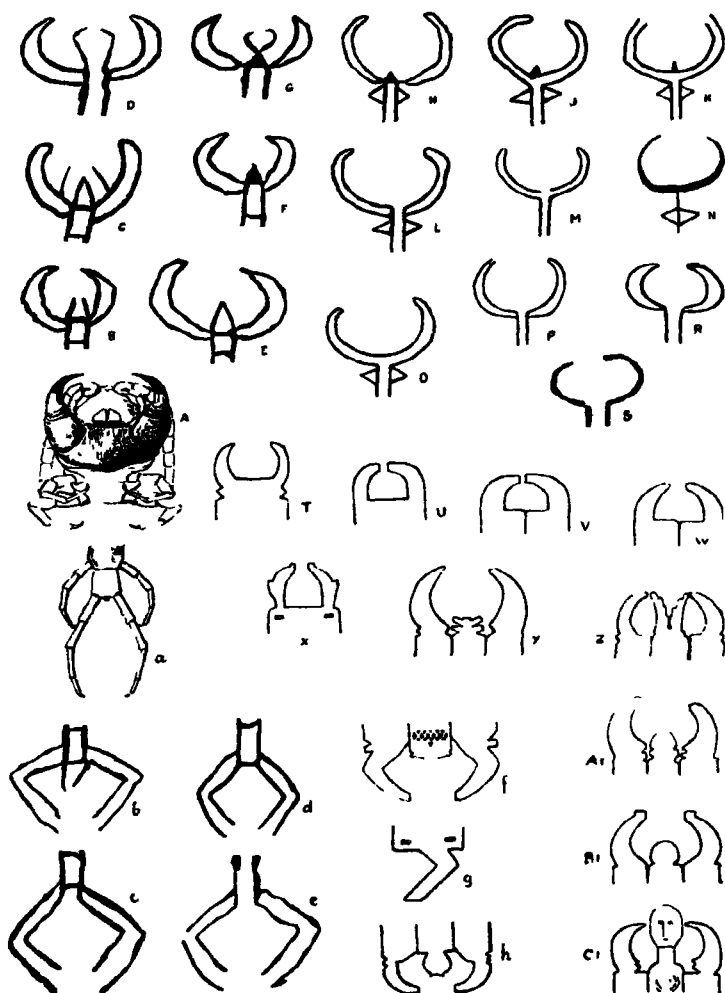
Fig 245 — Centipede motive A, on a To Lampoe head cloth in private possession, B, on a head cloth from "Midden-Celebes" in Mus Weltvreden, Java, No 8599, C, drawing in charcoal in the village of Boladangko, Koelawi

of a Dutchman, there was a strange animal possibly meant to represent a centipede (Fig. 245 A).

On the above mentioned head cloth No. 8599 from "Midden-Celebes" as well as on three other such cloths from Poso, Nos. 9204, 9205 and 9206 in Weltevreden, there are some symmetrical figures in all probability based on the centipede motive (Fig. 132 F—K). The design in question generally consists of a central check from the sides and corners of which hooks of various shapes project. It can hardly be doubted that the triangles resting on the sides of the

checks and ending in two hooks curving outwardly as seen on Fig. 132 F, G, and H are buffalo head conventions, since in one of these, F, the buffalo's eyes are shown. The designs projecting from the corners of the checks are likely to be far advanced centipede conventions. A cursory glance at these designs might convey the impression that they are *petonoe* conventions, especially because of the two small triangles immediately below the hooks as seen in F and H, but left out in G and J, which might be analogous to the ears of the buffalo head carvings on a wall board in the Toro Temple (Fig. 24). The shape of the hooks in question, however, as well as the stalk from which they project is foreign to all buffalo head conventions that I have seen, but they recall rather much the jaws of the centipede conventions as shown on Plate XXXVI: 1—6. Such a small black triangle as the one seen between the hooks of some of the supposed centipede conventions in question are also found on some of the representations of these animals on Pl. XXXVI.

The jaws and legs of a centipede no doubt also are used as a motive in sculptural art although this has been overlooked by earlier investigators in Celebes. Among the wooden shingles carved at the upper end there was in the temple of Siwongi, Tobakoe, one which was stated to represent the jaws of a centipede (Fig. 8 U), another, a leg of this animal (Fig. 8 V). Some temples and occasionally houses in NW. Central Celebes have shingles carved at the bottom with two hooks (Fig. 9 D, O), or each of two shingles has a hook, the two together making the pair (Fig. 9 A, C, E—I, K, L). These carvings to a certain degree recall buffalo head conventions and have in the literature been called horns, but I think this is a mistake. In my Swedish book "I Celebes Obygder," 1921, I called attention to the fact that the natives have a tendency of seeing buffalo horns in almost every curved line or figure. In the village of Boladangko, Koelawi, the natives said, however, that this kind of hook did not represent horns, but my informants could not tell



A a, B, b, C, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z, A₁ C₁, on wood B -G, *hoemoe*, Weltevreden No 9205, H, J, *id* No 9204, K, P, *id* No 9206, I, M, O, *id* No 9205, N, R, S, *id* No 8599, T (Gimpoe (Fig 9, O), U, Siwongi (Fig 9 D), V, Bolapapoe (Fig 9 A), W, *id* (Fig 9 C), X, Siwongi (Fig 8 U); Y, Soengkoe (Fig 9 P), Z, Gimpoe (Fig 9 I), f, *id* (Fig 9 K), g, Siwongi (Fig 8 V), h Gimpoe (Fig 9 H), A₁, Soengkoe (Fig 9 E), B₁ Winatoc (Fig 9 G), C₁, Gimpoe (Fig 9 L).

what they were meant to be. Several reasons speak in favour of the theory that the hooks in question are not buffalo horns. There are one or possibly two motives recalling a buffalo head convention which might be taken into consideration. The horns with which the bottom of the shingles are carved have some features which do not tally very well with buffalo horns. The former have often a narrow base (Fig. 9 H, I, L), not met with in representations of buffalo horns, but not foreign to designs based on the centipede motive, the jaws of this animal having a narrow basal part, the joint. A remarkable trait in these carvings is the absence of a representation of ears. Shingles carved with buffalo head conventions like those of the temple of Tedeboi, Rampi, as illustrated in Fig. 5, show horns as well as ears. Between the shingles with hooks there is occasionally a shingle carved with a pair of smaller hooks, or with a circular figure. If the carvings in question were buffalo conventions this part of them would correspond to the neck which seems to be absurd. The circular figures likely represent a human head. The central shingle in Fig. 9 L shows not only a human head but also the arms and nipples, presumably of a woman. This recalls certain hooks from Bada carved with a woman standing between the horns of a bull, which figure was identified by Mr. HUGH as Durga, but of course this does not preclude the possibility of the hooks of the temple shingles being representations of centipede jaws and not of buffalo horns. The original motive is not unlikely to have suffered from transmutations in such a far off district as Tobakoe.

When I compared the temple shingles of Siwongi and of a temple at Gimpoe with the centipede designs as drawn and painted on bast cloth articles of dress in E. Central Celebes I arrived at the conclusion that the key design of the shingles was the jaws and legs of a centipede. In Fig. 246 I have illustrated the centipede motive on bast cloth articles (B—S) and in wood carvings (T—Z, f, g, h, A₁—C₁).

PLANT MOTIVES

With one exception, a 4-part flower design, plant motives seem to be scarce in the art of the North Toradja. On the coast where the local native culture is strongly influenced by that of Boegi settlers, we meet with trail and leaf designs which in all probability are foreign to the native art of Celebes.

ADRIANI and KRUYT reproduce several designs as found on painted bast cloth articles which are stated to be representations of the flowers, leaves, and fruits of sundry plants, but the likeness to the supposed models in many cases is so small that I cannot help doubting that the explanations offered are always correct.

Whole trees or plants do not seem to have been pictured by native artists in the districts inhabited by North Toradja tribes. Never did I see a palm, a banana plant, or any other typical plant used as a motive. There is, however, a single exception to this, a woodcut on the outside of the house of the *maradika malolo* in the village of Peana representing a tree (Fig. 17 K). From the trunk pairs of nearly symmetrical branches with leaves and flowers emanate. Like the rest of the woodcuts adorning this house it conveys an impression of being made by some foreigner and not by a native of the district. The editors have shown Fig. 17 K to Professor H. SMITH of Uppsala who declared the tree to be a Buddhist symbol, *i. e.* a *Bodhi* tree with railing. It is the *asvattha* (*Ficus religiosa*) under which Buddha was sitting when he attained the stage of Perfect Illumination. This design is not unparalleled in Celebes. The Mohammedan raja Ponto of Bolaang Itang on the north coast of N. Celebes had a very choice betel box made in 1917 which he gave to the writer of this book. All fields of the box and its cover are overlaid with plaited work made of white and black beads, white beads forming small regular trees standing nicely out against the black background (Fig. 247 B). If we compare them with the *Bodhi* trees of the old Buddhist

coins as shown on FOUCHER's plate I facing page 17 of his book "Beginnings of Buddhist Art" (Fig. 247 A) it can hardly be doubted that the trees on the betel box are *Bodhi* trees with railing. It is an interesting proof of the vital powers and the expansibility of the Hindoo symbols and

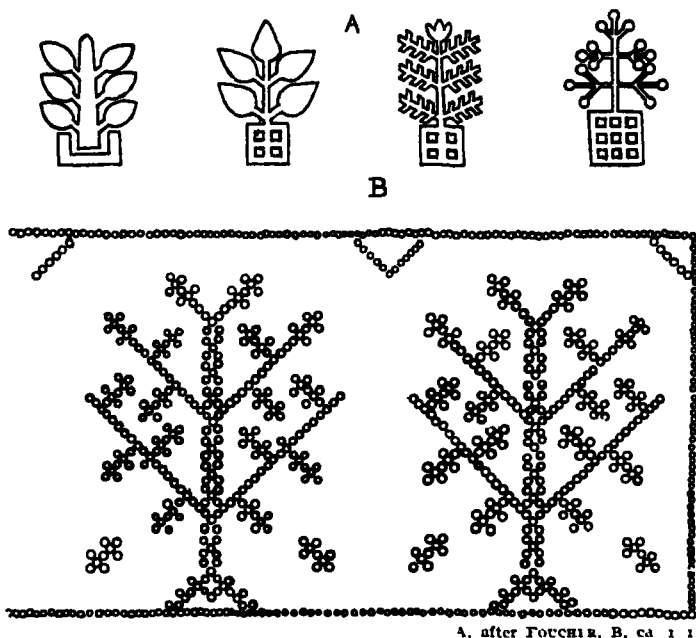


Fig. 247 — *Bodhi* trees with railing A, on old Buddhist coins, B, network of beads on a betel box from Bolaang Itang, N Celebes, made in 1917

ideas that a design the key of which refers to a legend more than 2000 years old, is a living reality this very day.

Possibly it is the *Bodhi* tree with railing which was used in decorating the handle of the boat lute, *ketjapi* (Fig. 61 B) which was acquired in Koelawi but stated to have come from the districts in the south. In addition this instrument has in both ends fine trail and leaf designs.

The large flat head of a *rebab* from Kadomboekoe in E. Central Celebes is carved with a nice trail and leaf design (Fig. 60 C) and the bottom of the sounding box is adorned with a fine 4-part leaf ornament recalling a swastika (Fig. 60 D). In the village of Biro, Tobakoe, I noticed in the temple on a wall board an old and worn carving of rather poor execution which I think should be interpreted as a trail and leaf design (Fig. 18 B). On a club of good workmanship used in making bast cloth, which I bought in Boe-joempondoli, a Bada colony near Lake Poso, there is a nice trail and leaf design around the top of the handle as well as on the lower part of the handle (Fig. 71). Another ornament of this kind but of poor execution is found on a wooden hook from Kantewoe (Fig. 62 A). In all probability these designs were made after a foreign pattern and are not original with the natives I have called North Toradja, even if the artist was such a native, which is likely in the case of the wooden hook from Kantewoe and the plain woodcuts of the Biro temple board.

The only objects for which really elegant and artistic trail and leaf designs have been used are the sheaths and hilts of swords and knives as well as a breast ornament (Fig. 215). A common design on sheaths and hilts are three 4-part flowers connected by a wreath (Fig. 257: 12 19). As seen in the tables of designs the motive varies a good deal. Another trail and leaf design is composed of a series of 4-part flowers the petals of which are twisted like a swastika (Fig. 262: 15). The flowers on the flanks of such a row have three petals of ordinary size, but the fourth one which connects it with the next flower and is common to both flowers, is smaller, and in some cases it has lost its character of a petal which gives to the design the appearance of being composed of a series of central circles between two files of petals or leaves (Fig. 262: 14, 16). Possibly the design shown in number 17 of Fig. 262 is a still more conventionalized design of this kind.

Sword hilts have the same, or similar trail and leaf designs as the sheaths (Fig. 257: 12—19). On a sword hilt from Kantewoe (Fig. 257: 20) there is a kind of winding ornament, a central wave line flanked by alternating short lines ending in a hook. Possibly this design is allied to that found on a bamboo box for lime acquired in Koelawi (Fig. 101, Fig. 269: 6, 7).

The above described plant motives seem only to be used in sculptural art. I have not met with them on painted articles, in embroideries, appliqué work, or plaited work.

Another design which recalls leaves is not seldom seen on carved objects made of wood or horn. Mostly they are elliptic figures ranged in single or double rows as shown in numbers 11—14 of Fig. 252 and 18—21 of Fig. 259. The natives, however, do not see leaves in these figures. They call them *tahnga*, ears. The two ellipses in Fig. 30 B, for instance, were stated to be ears.

INANIMATE MOTIVES

During my sojourn in Central Celebes I saw but few attempts at picturing dead objects. They were found on wooden shingles and on gable adornments projecting from the roof-tree of some temples. Besides these carvings I saw on a bridge near the village of Toewa north of Koelawi a drawing in charcoal representing a so-called *woentja* tree (Fig. 119 G).

Among the carvings adorning the gables there were some which were stated to represent weapons such as spear-heads in Lindoe and Biro (Fig. 10 A), the blade of a chopping knife in Peana (Fig. 10 B, Fig. 11 H). Among the shingles of the roof of the Siwongi temple carved in their upper end there were some figures which were supposed to represent a house, weapons, etc. (Fig. 8). The shingle *g* in Fig. 8 was stated to be a house in the village of Sakedi in the Paloe Valley. How this can be possible is difficult to see. The likeness refers perhaps to some detail of the house in question.

The figure *b* was suggested to be a spear-head, *a*, a spear-head resting on the horns of a buffalo. The similarity with a spear-head is, however, rather small, no spear-heads that I have seen possessing lateral projections. Fig. *e* was stated to be a sword hilt which seems reasonable. When the natives said that the figure shown in *f* represented two sword hilts, I cannot help doubting that this statement is correct. That the figure shown in *d* is supposed to be the top of the sheath of a chopping knife seems more plausible. The square standing on one corner, *Y*, was supposed to be one of the designs often used on women's bamboo head rings called *tali walo*.

The cross is a motive occasionally used by the North Toradja, but it is so scarce that it is not likely to be original with these natives. In the Paloe Valley and in Koelawi I obtained some few articles of dress and adjuncts of dress with simple embroideries in cross-stitch made with imported silver thread on imported cotton cloth. It seems quite likely that these crosses refer to the Christian cross and they may be imitations of European embroideries (Figs. 169 and 170). Some bast cloth tunics from Benahoe and Rampi are adorned with small crosses in appliqué work (Fig. 174 B, Pl. I, XIV). Besides the small crosses with four red arms on a white circular background (Fig. 174 B1), there are bigger ones of exactly the same shape but with eight arms (Fig. 174 B:), and others, a little different, with eight white arms on a red, circular background. That these crosses are not allied to the crosses made with cross-stitch is evident. They may be Buddhist symbols. They recall the variant of the Wheel of Law as figured on FOUCHER's Plate I, C.

MOTIVES TAKEN FROM NATURE

The North Toradja do not seem to take any motives from the landscape with its mountains, rivers, and lakes, etc., or from such phenomena as thunder, rain, and rainbow, but stars, the sun, and the moon may be regarded as

having been used as motives by them. Black or red bast cloth tunics in Bada and adjacent districts are decorated with stars made of mica powder (Fig. 177 B), but I do not know for certain that the natives themselves interpret these designs as representations of stars. ADRIANI in his Bare-e Dictionary states that *lipa ndapebetoe'e* means "een sarong met sterren versierd." This, however, does not refer to designs on bast cloth sarongs made by the natives of Central Celebes, who do not know the art of weaving, but to a special kind of woven sarong of Boegi make and pattern called *lipa*, which is a Boegi word. *Betoe'e* means star in Bare-e.

On some bast cloth *koemoe* as made by the Poso and Koro Toradja there is a design composed of a great number of radially arranged lines, often in groups of four lines. The rays are one-coloured (Fig. 133 B), or groups of black rays will alternate with groups of red ones (Fig. 133 A). The figures of *koemoe* No. 17580 in Weltevreden's Museum are combined with four pairs of projections recalling buffalo horn conventions (Fig. 133 B). Another *koemoe* in the same Museum, No. 9206, is decorated with a design of concentric variegated rings with a dot in the middle. The outermost ring has a fringe of slightly curving groups of lines (Fig. 133 C). That these designs really are representations of the sun I cannot prove. In Bada some natives said that such figures were suns, but it would not be safe, I think, to attach too much importance to such a statement as this.

The moon is a motive very seldom used in the districts of the North Toradja in spite of the fact that the moon seems to be quite important to their religious ideas. At the time of my sojourn in their districts the natives still payed great attention to the phases of the moon. In Kantewoe, for instance, the celebration of a feast called *soesa* depended on the appearance of the moon. The two *woentja* feasts which I attended in Koelawi were held when the moon was full.

The most attractive of the phases of the moon certainly is the new moon which in the tropics lies like a boat on the

water with a high stem and stern. I know of but a single example of the moon being pictured, a wooden shingle in the temple of Siwongi which, according to my native informant, was carved on its upper end with a new moon (Fig. 8: Z). In some temples there was a wooden figure which looked like a sickle or a new moon, from which depended a row of tongues, but considering the fact that the natives called such a carving *alo*, hornbill, it is not likely to be a representation of the moon all the more as the hornbill in the conception of the natives is a lucky bird.

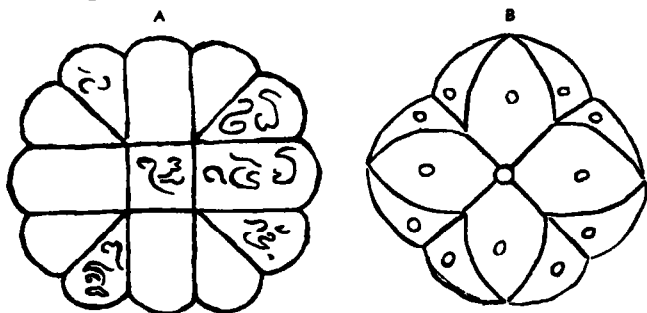


Fig. 248 — Zodiac figures. A on the stone socle of a Buddha statue from Muang Fang, Siam. B, woodcut on the wall of the house of the headman of Peana, NW Central Celebes.

Here I wish to mention a woodcut which I observed on the house of the *maradika malolo* of Peana, the same on which was found the *Bodhi* tree with railing, and which the natives could not explain (Fig. 17 G and Fig. 248 B). If we compare it with the zodiac as found on the socle of a Buddha statue from Muang Fang in Siam which Bock pictures in his book "Im Reiche der weissen Elephanten," it can hardly be doubted that the Peana figure is a somewhat simplified zodiac (Fig. 248 A).

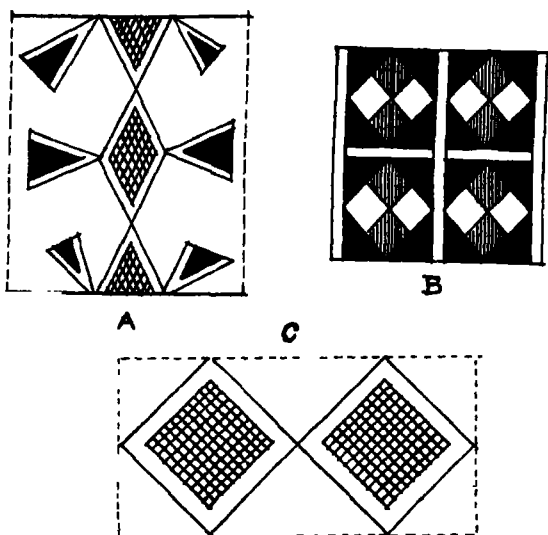
ORNAMENTS THE KEY TO WHICH IS UNKNOWN

In this group belong designs composed of rows of dots, hatchures, a network of small checks, as well as certain

curved, wavy, circular, and spiral lines. To this group of ornaments I think such straight-lined figures as squares, rectangles, triangles, and hour-glasses should be referred, which seldom occur single but as a rule are ranged in rows so as to form ornamental bands. The development of this kind of ornamentation can easily be followed on painted bast cloth articles of dress as well as on some bamboo objects. A broad area will be segmented into several fields and these subdivided by means of straight lines into smaller fields. This may be repeated several times. If parallel lines only are used we get a series of parallel bands, and if these are crossed by lines at right or oblique angles rows of squares and rectangles, or rhombs and rhomboids are obtained, which are quite common designs. Very often squares etc. are subdivided by means of diagonals into four triangles, or by means of a cross, into four small squares. Very often squares, etc. are divided into eight triangles by diagonals in addition to a cross.

In many cases lines are doubled which makes the geometrical figures stand out more clearly. This effect is increased by painting triangles or squares etc. in different colours. In this way a series of new figures is obtained such as hour-glasses and propeller-shaped figures as well as numerous geometric figures ranged in bands which it is not necessary to refer to a certain key design. The possibility is, however, not precluded that similar geometric figures in a certain case refer to a special key design. KRUYT, for instance, on the plates of "*De Bare'e-Sprekende Toradja's*" states that certain geometric figures represent the claws of a dog, the bones of a serpent, a spider in his house, etc. (Fig. 249), but it is impossible to see any likeness with the model in many cases. I have pointed out in the foregoing that the trustworthiness of statements made by native informants often is open to doubt. It is not often that a native when questioned answers as candidly as did a man in Koelawi whom I asked about the meaning of some de-

signs on a bast cloth tunic. He replied: "How can I know what the women do?" To paint figures on bast cloth is women's work, you see. Certainly it would require a much more thorough study in the field than I had the opportunity of making to unravel the meaning which may be hidden in some of the geometric designs. At present I can only call attention to a few figures.



After ADRIANI and KRUUT

Fig 219 — Geometric straight-lined figures according to ADRIANI and KRUUT in Bare-e language called A, *pebockaka*, "als een spin in haar huis" (as a spider in his house), B, *pewith asoe*, "als de klauwen van een hond" (as the claws of a dog), C, *pewoekoe oele* "als de beenderen van een slang" (as the bones of a snake)

Triangles of various shapes occur on different objects. Some are equilateral, others, isosceles, either high or low, others, scalene. Of the latter some have a right angle, in others all angles are different. Thus the variety in the triangles is very great, presumably a consequence of different origin.

Van NOUHUYS, for instance, in his paper has shown that certain triangular figures on batik and bamboo are likely to represent fringes. No doubt his explication is applicable to the designs on certain bast cloth articles of dress from Ondae. On a *koemoe* No. 2492, there is a transversal broad field with two rows of high, equilateral triangles which are likely to be a copy of the so-called *toempal kapala* design of imported Javanese sarongs (Pl. XXIV: 1, 6). On another Ondae *koemoe* No. 2445, a *toempal kapala* design is repeated in all broad transversal fields of the garment (Pl. XXV: 1). Possibly the key to the high pointed triangles surrounding the bamboo flutes of Ondae is the *toempal kapala* design.

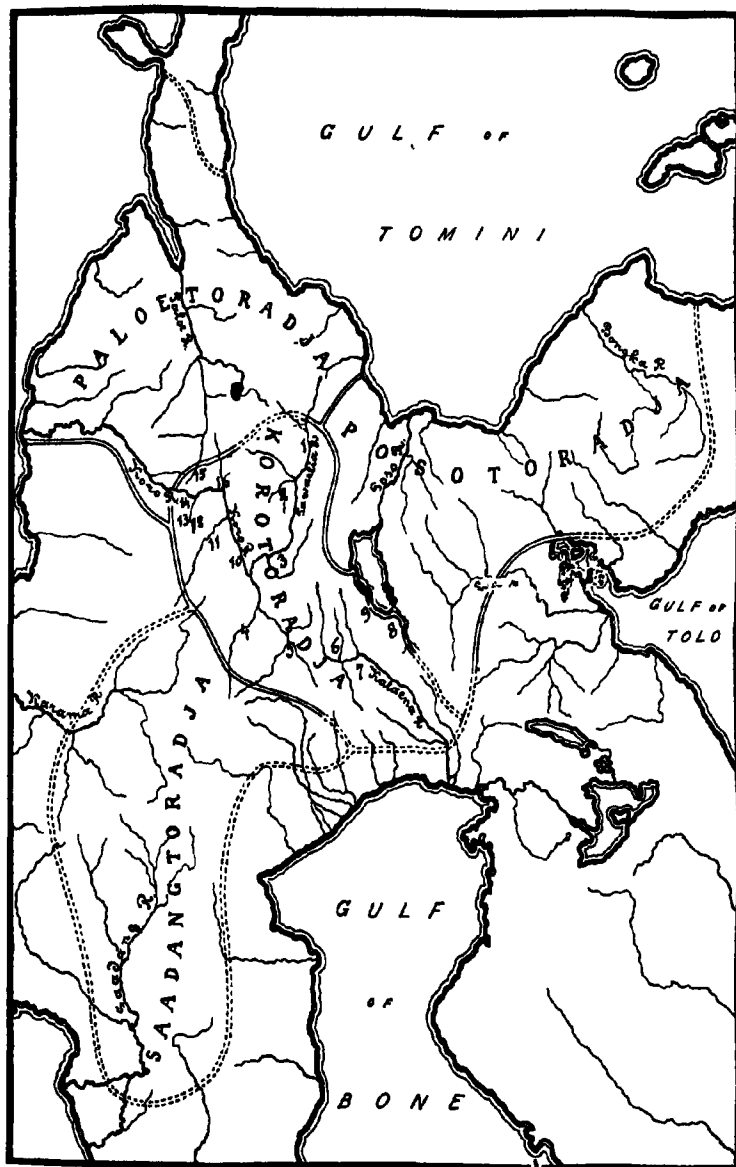
In the foregoing I have shown that certain triangles have for their key the female genitals (Fig. 230).

The hour-glass ornament is a rather common one. It is used for instance for the *tali enoe* of Koelawi and Pipikoro (Fig. 183), but the natives did not know anything about the meaning of the design in question. An almost identical design occurs with various peoples in widely separated parts of the world such as China, Greece, Africa, and Sibiria. In the New World it is found among the Indians of Canada, in South America it is often used on pottery.

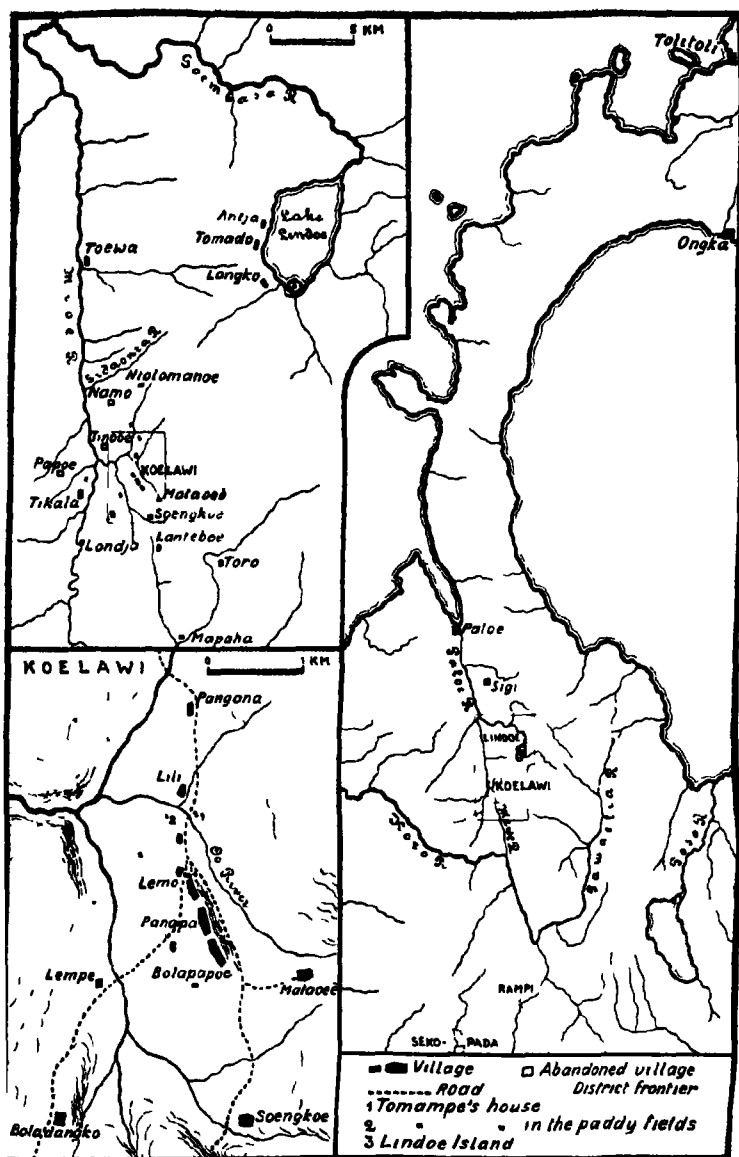
The similarity of the designs occurring in all these places is so striking that one might be tempted to believe that they have an origin in common, but I think such a conclusion would be unwarranted and too rash. Such a comparatively simple design as this one is quite likely to have been constructed independently at many places.

On painted bast cloth articles of dress from Central Celebes we are able to follow a series of ornaments beginning with a single file of squares and ending in a sequence of hour-glasses, but it is quite possible that there are other ones along which the same result has been reached in other places. W. HEIN, for instance, has shown that in Borneo the picture of a human form may be conventionalized until it assumes the shape of an hour-glass, and NORDENSKIÖLD

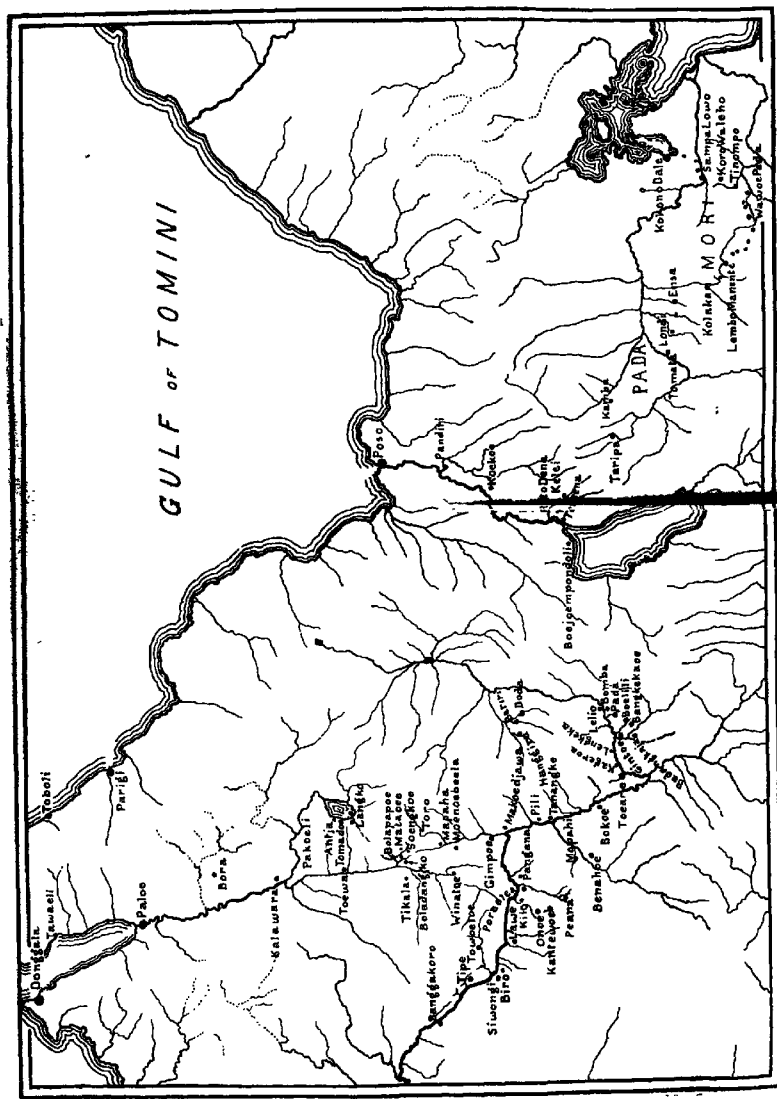
in his *Comp. Ethn. Studies*, Vol. VIII, p. 95, shows that the Aymara Indians have on their weavings changed the double-headed eagle of the Habsburgs into such a simple ornament as an hour-glass. Certainly there are many more such examples as these. I have only wished to point out how difficult it is to judge of the meaning of various simple geometric designs if the whole series of evolution is not known.



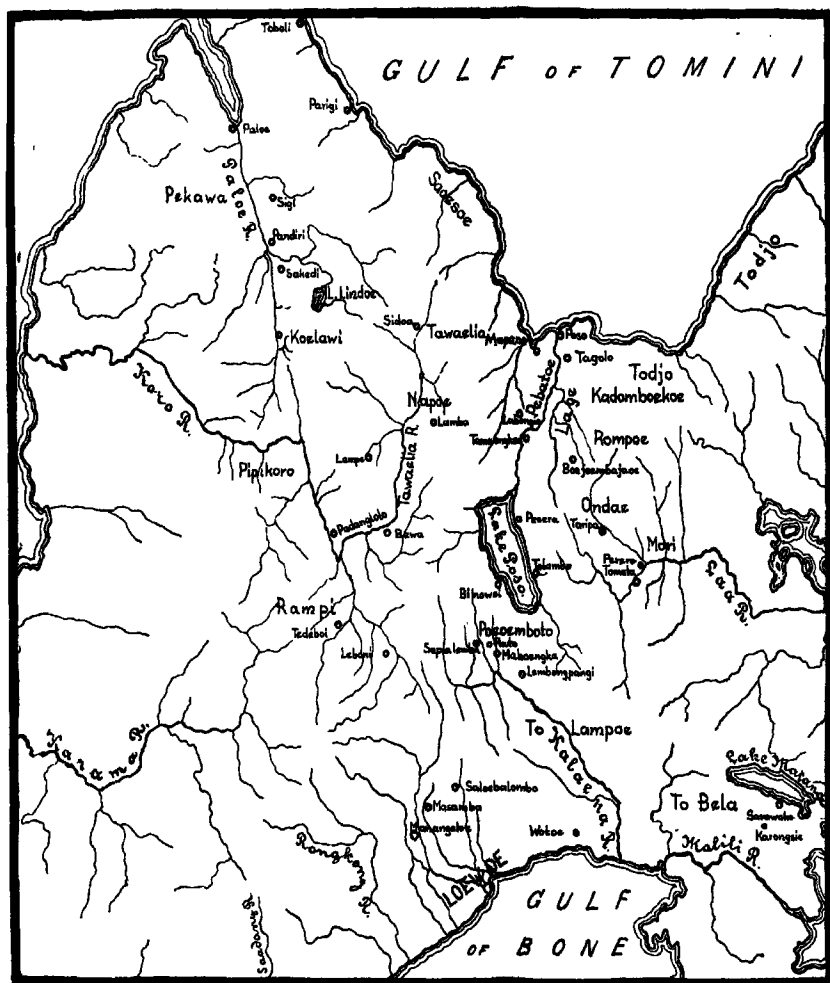
Map 1 -- Districts inhabited by Paloe, Koro, Poso, and Saalang Toradja.



Map 2 Koelawi and adjacent districts



Map 3. — Places in Central Celebes illustrated by the writer.



Map 4. — Places in Central Celebes referred to in this book but not visited by the writer.

APPENDIX

TABLES OF DESIGNS ON OBJECTS OF WOOD,
HORN, BAMBOO, AND GOURD

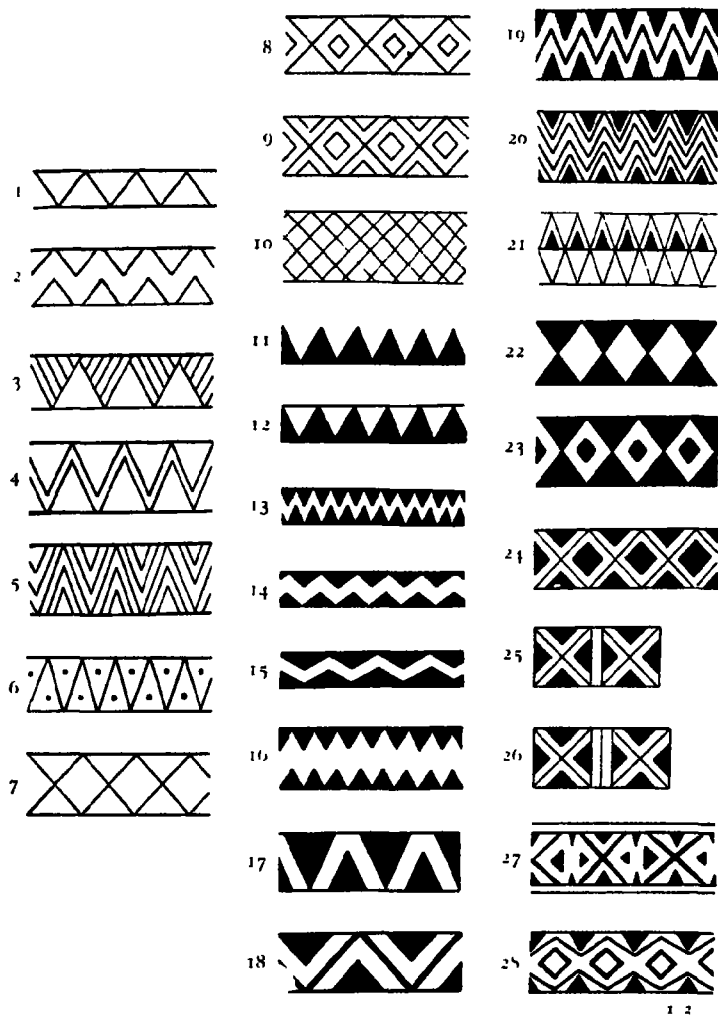


Fig. 250 - Designs on wooden objects

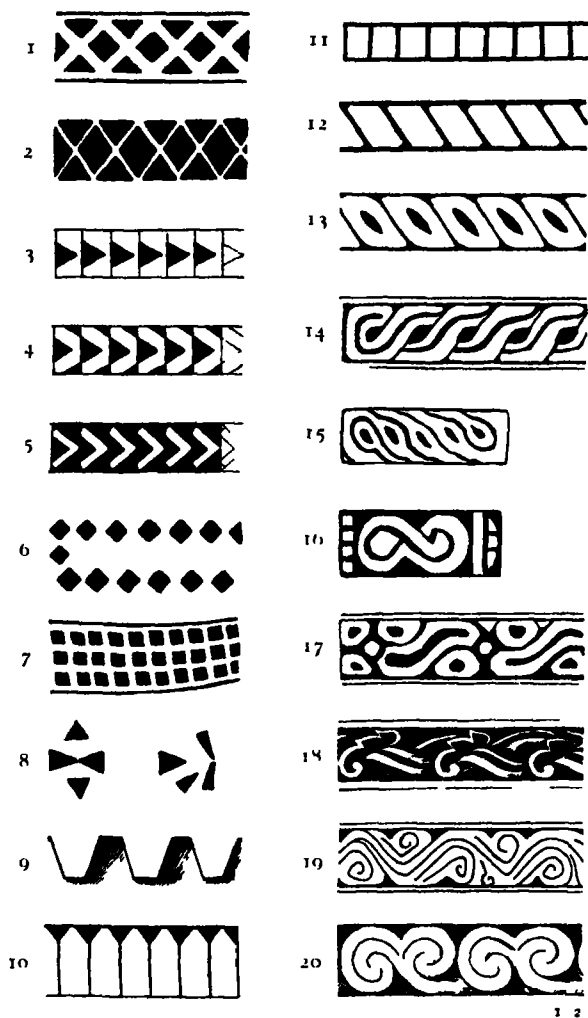


Fig 251 Designs on wooden objects

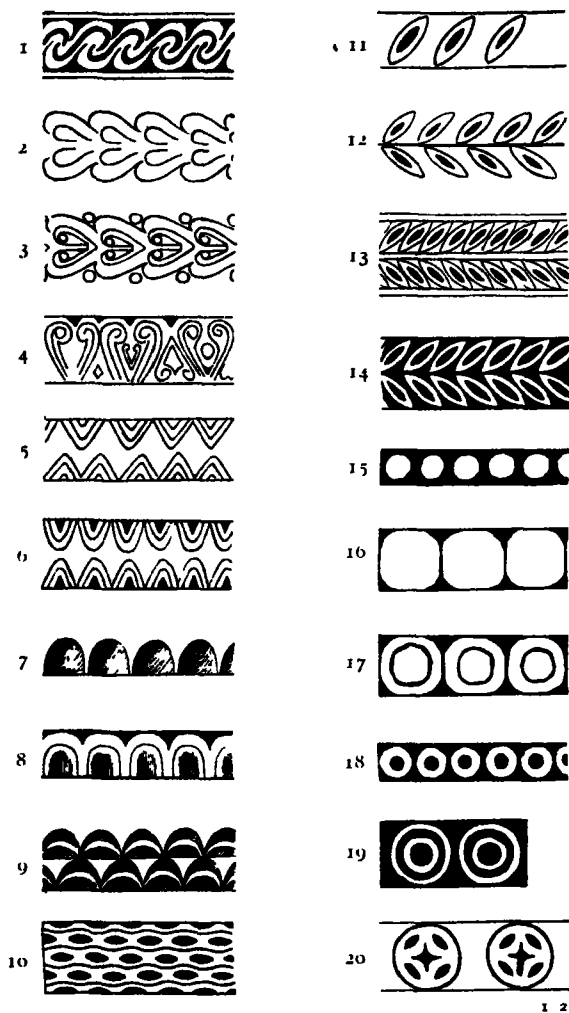


Fig 252. — Designs on wooden objects.

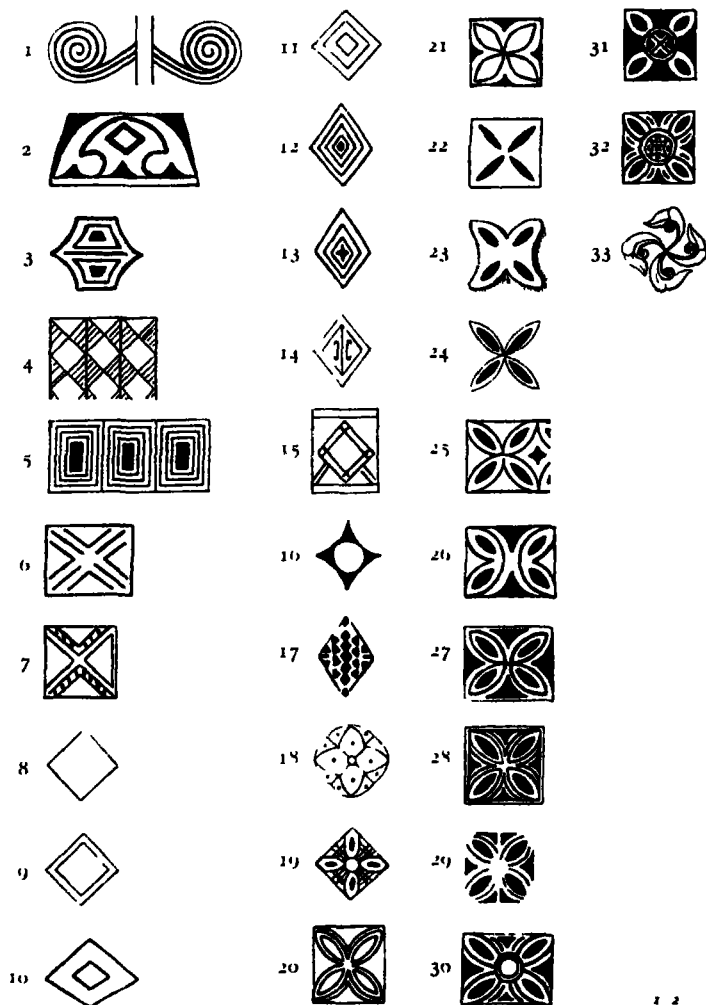


Fig. 253. Designs on objects of wood

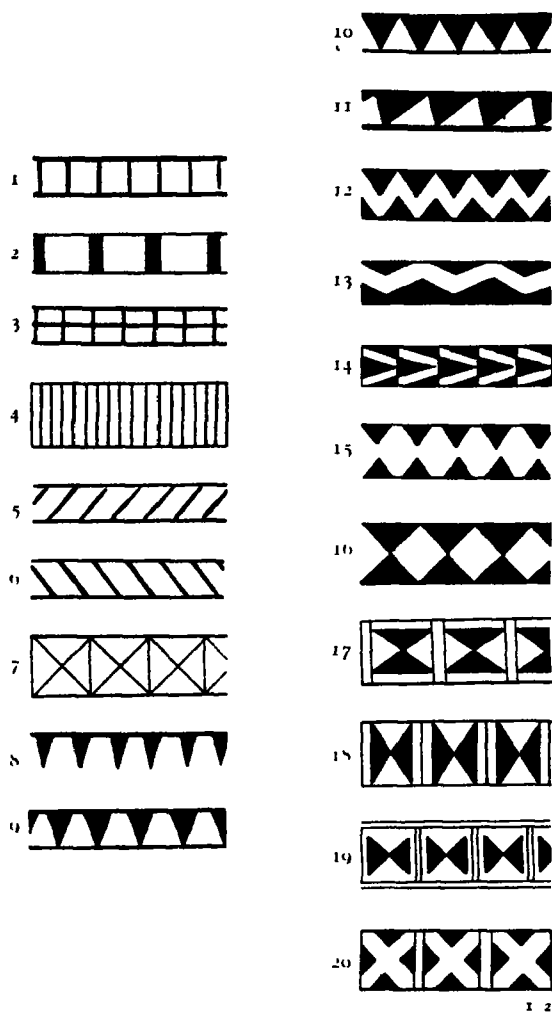


Fig 254 Designs on sword hilts of horn or wood

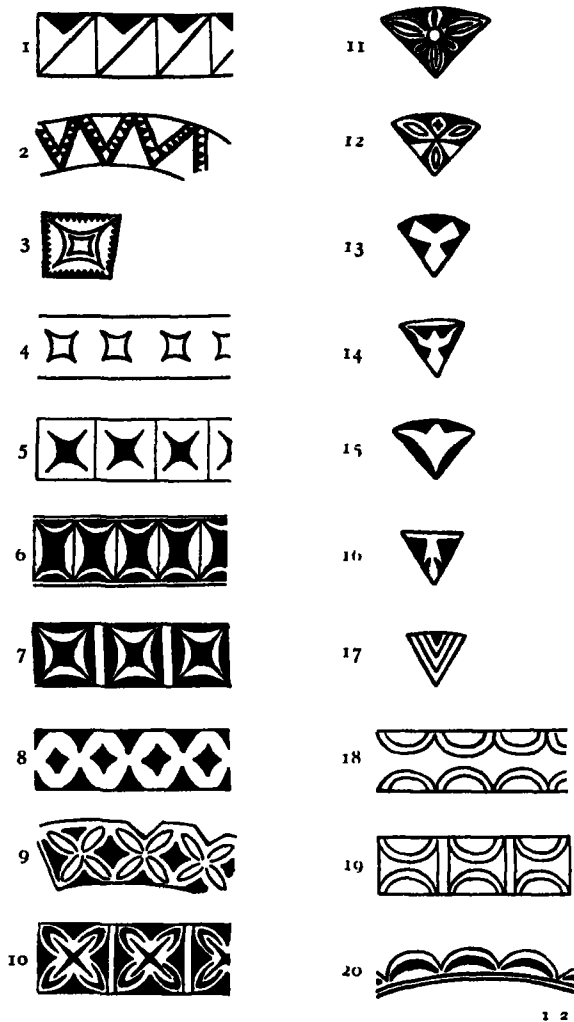


Fig. 255 — Designs on sword hilts of horn or wood.

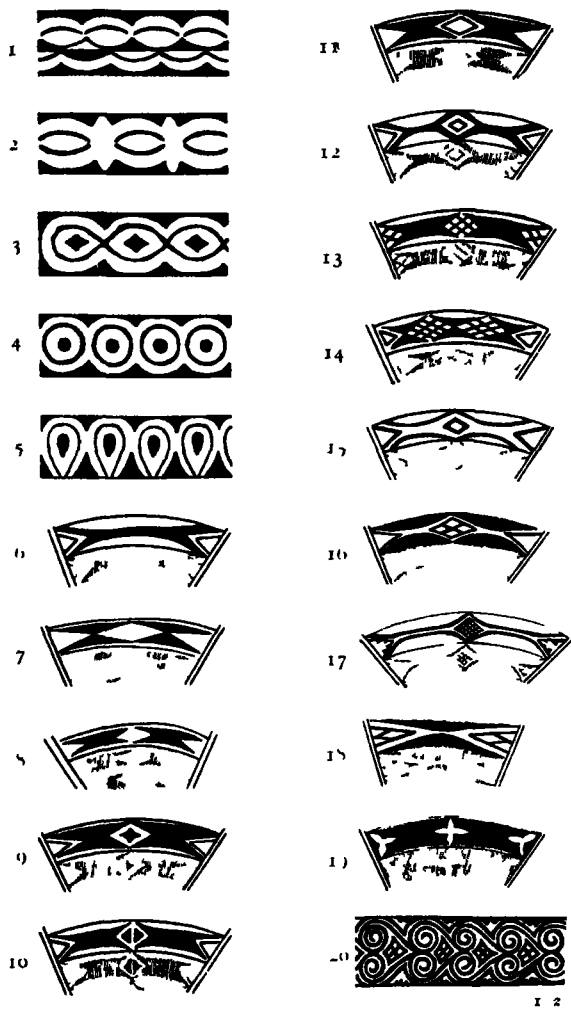


Fig. 256 — Designs on sword hilts of horn or wood

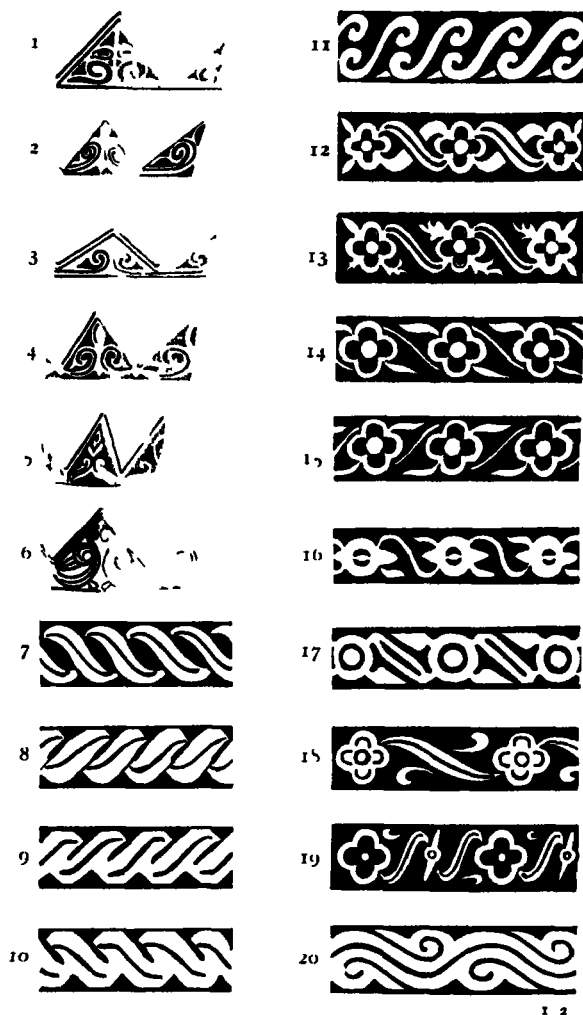
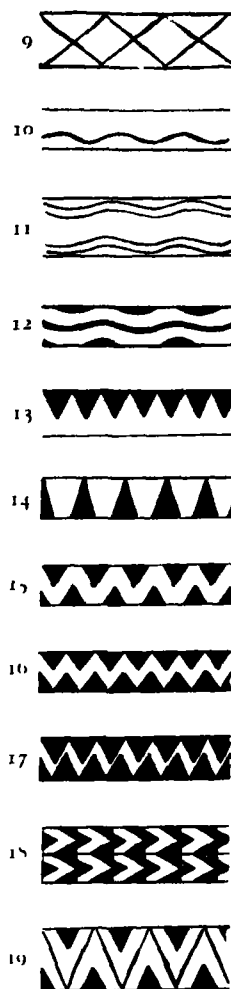
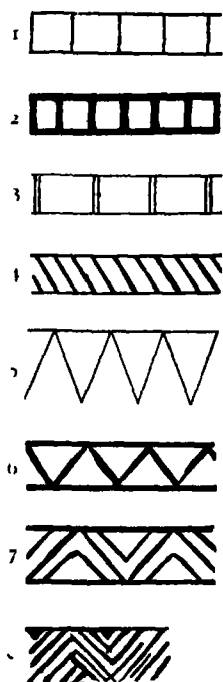


Fig 257 — Designs on sword hilts of horn or wood



1 2

Fig 25b — Designs on sword sheaths

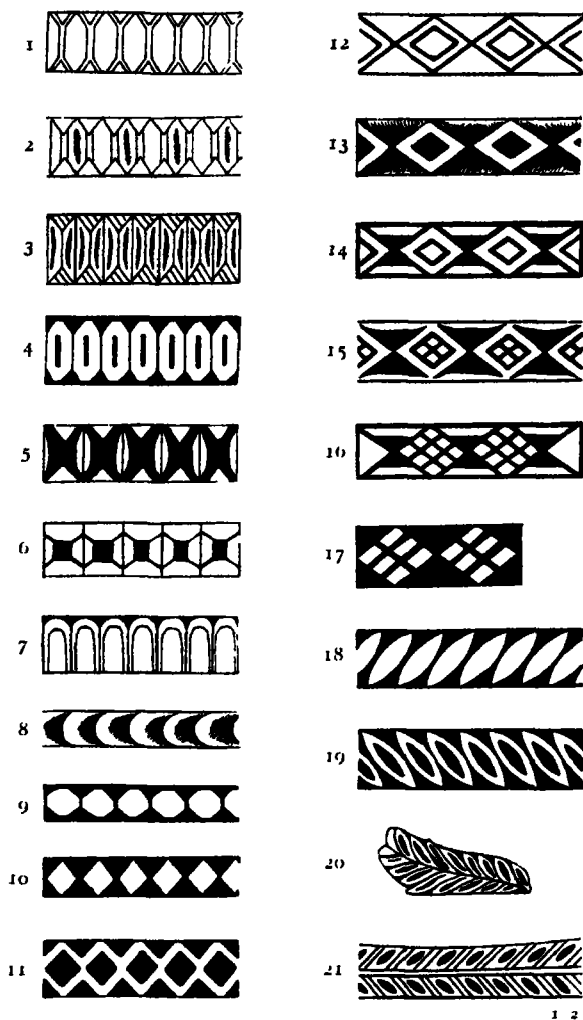


Fig 259 — Designs on sword sheaths

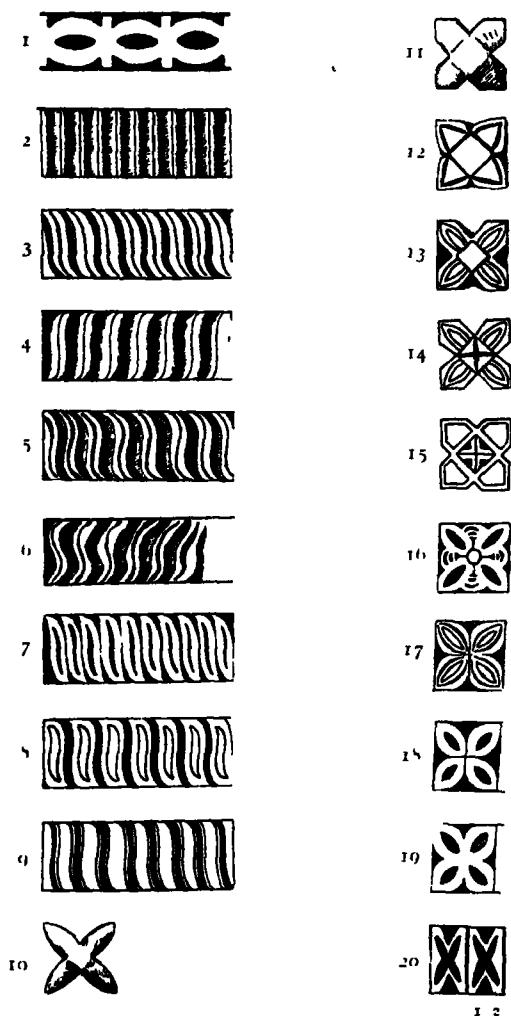
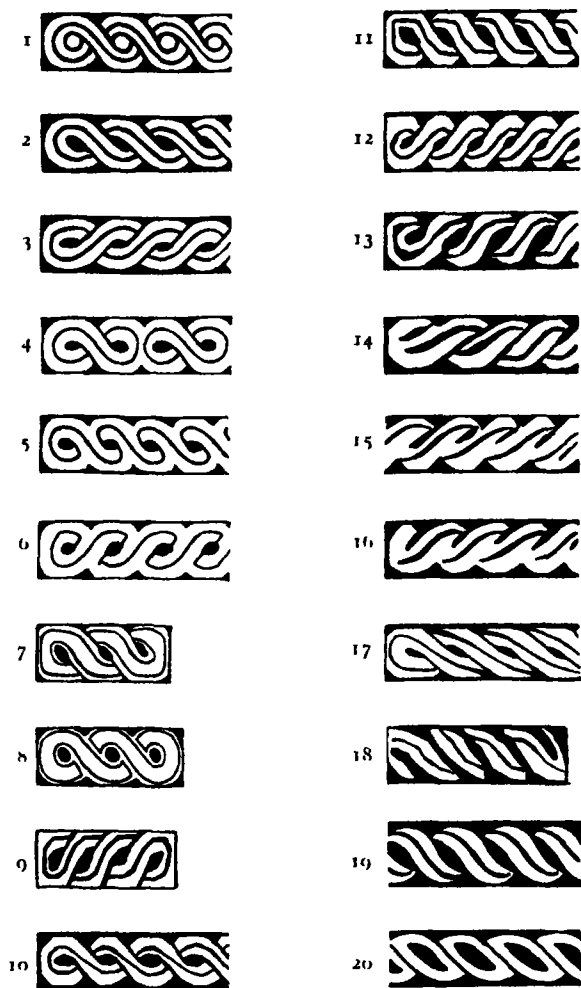


Fig. 260 Designs on sword sheaths



1 2

Fig 261 Designs on sword sheaths

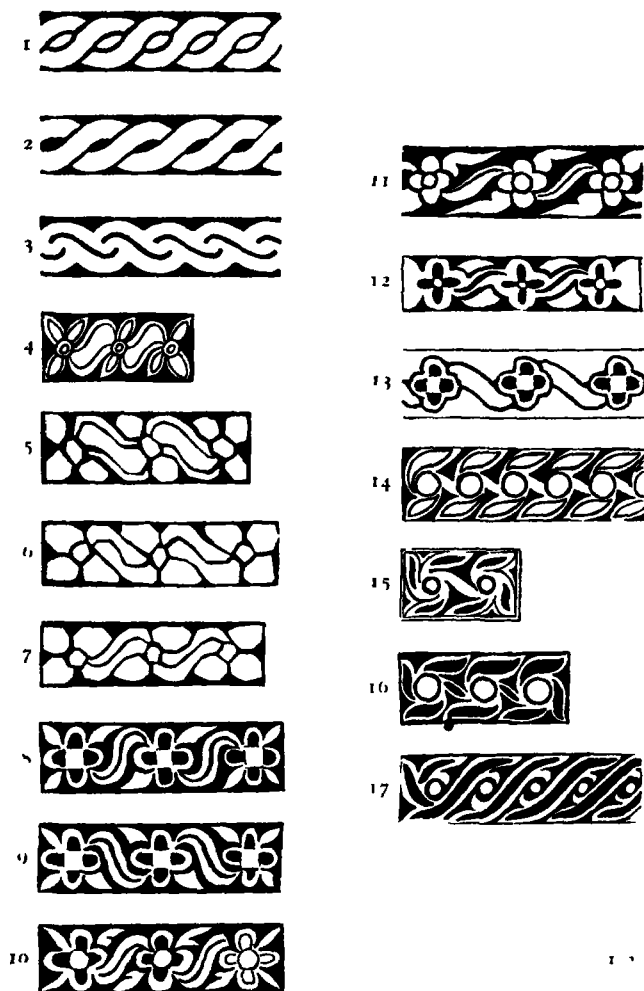


Fig. 202 Designs on sword sheaths

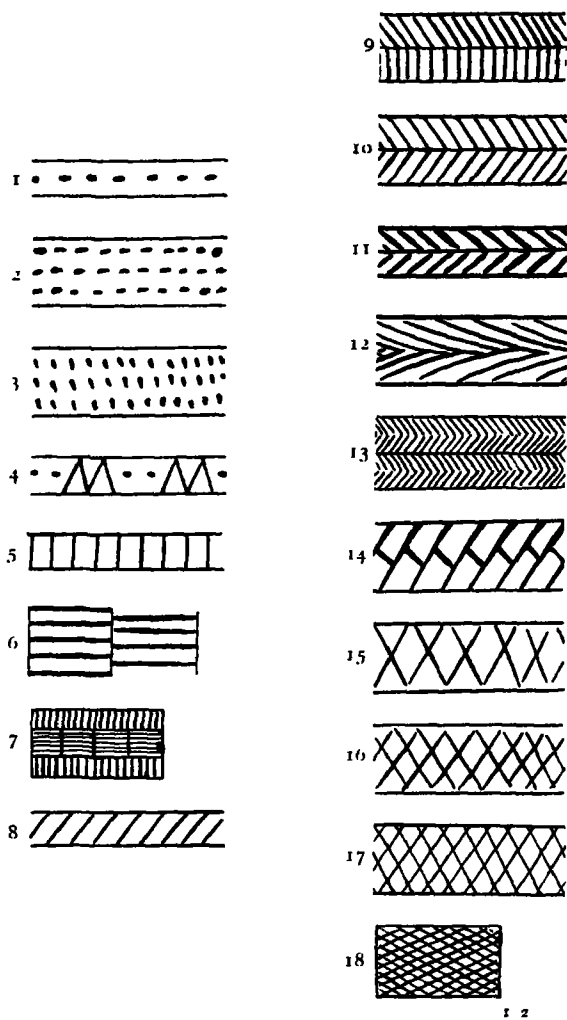


Fig. 263 - Designs on bamboo objects.

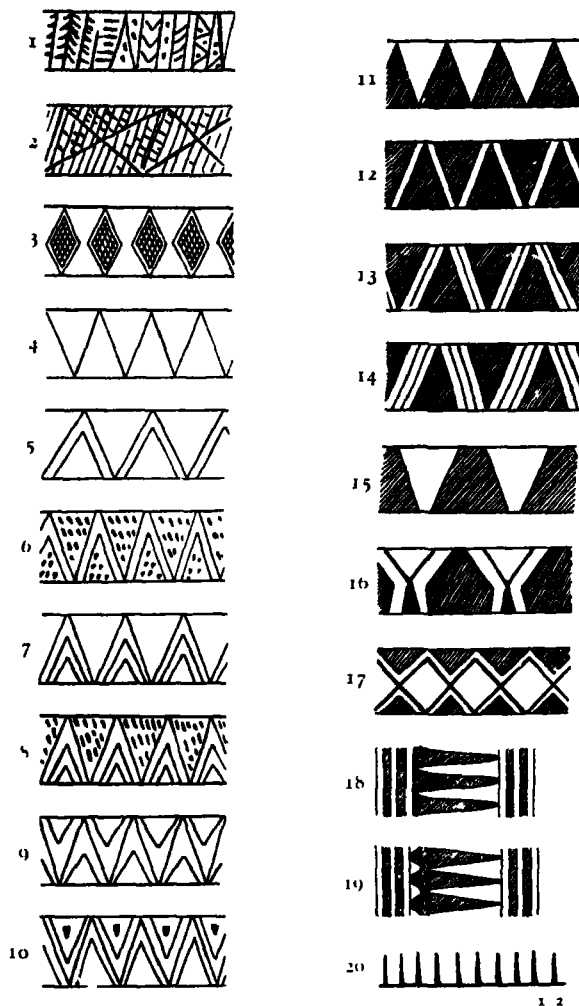


Fig 204 Designs on bamboo objects

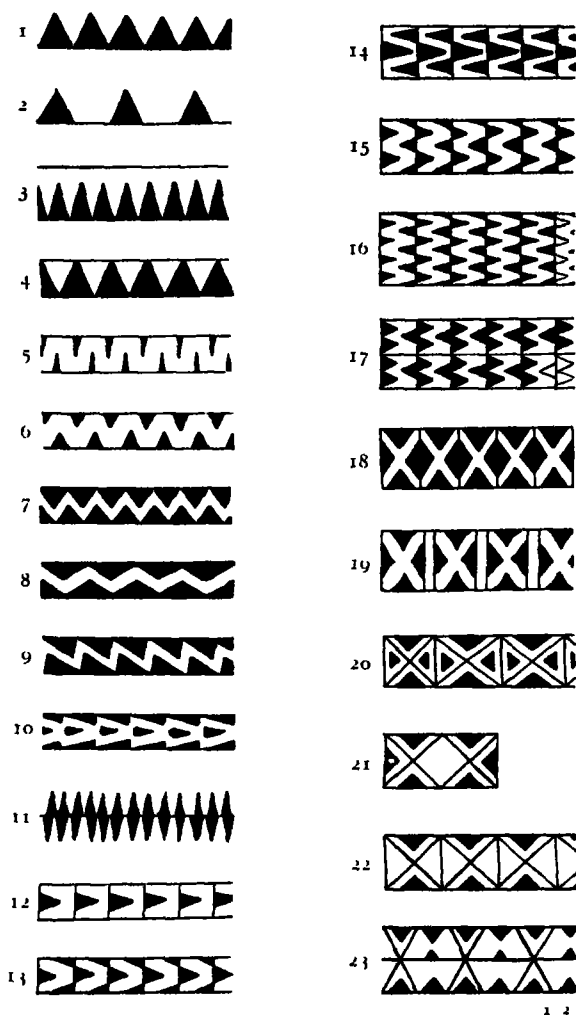
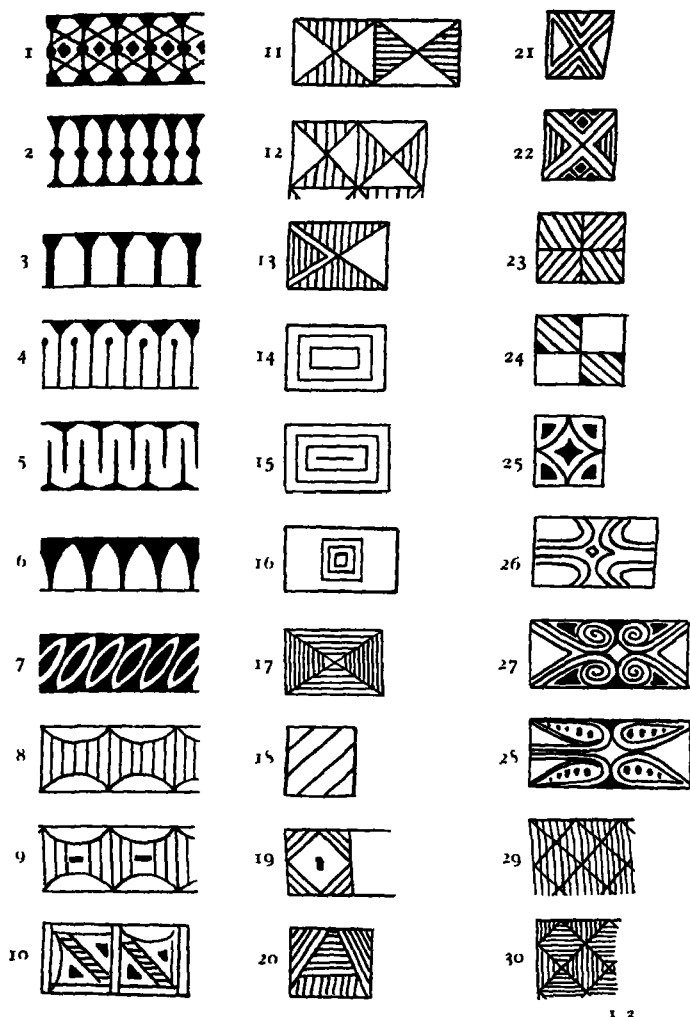


Fig 265 — Designs on bamboo objects



1 2

Fig 266 Designs on bamboo objects

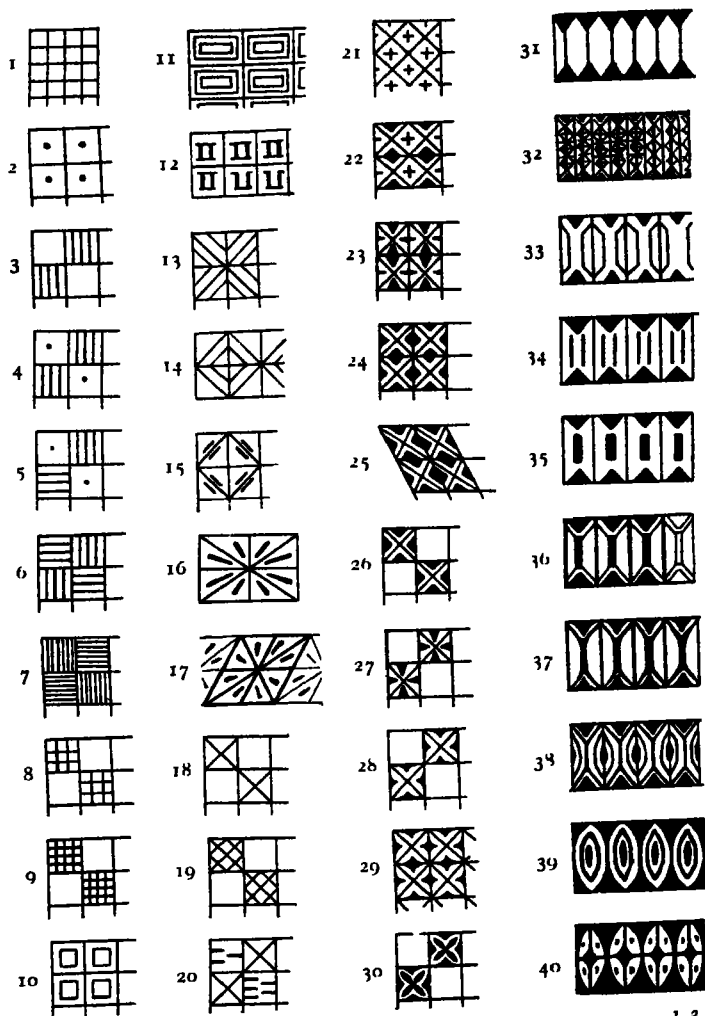


Fig 267 - Designs on bamboo objects

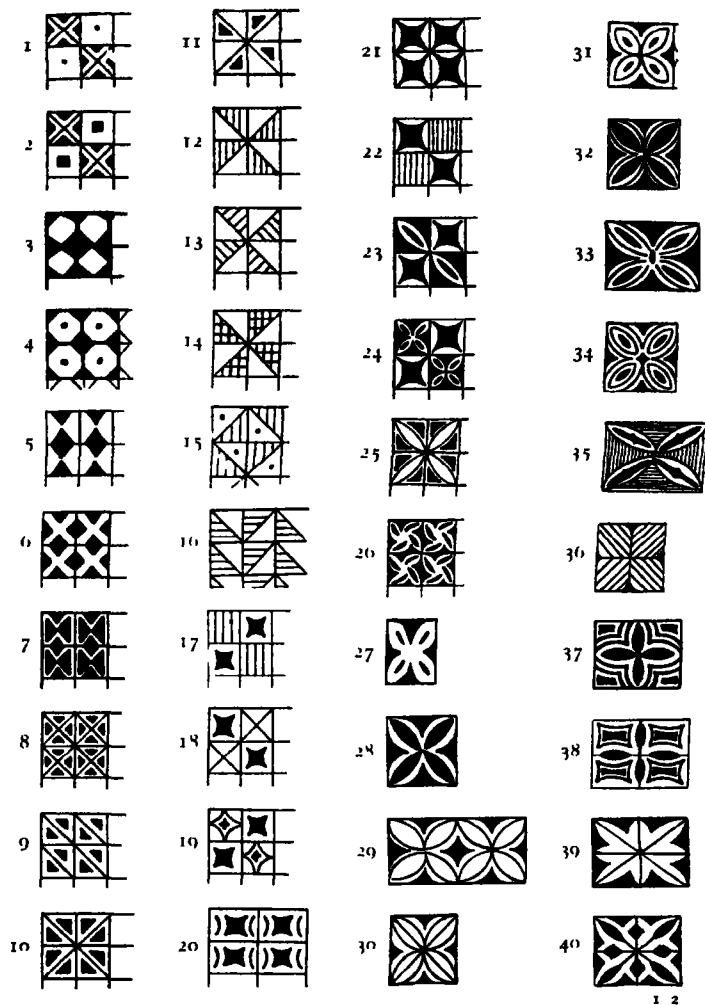


Fig 268 Designs on bamboo objects

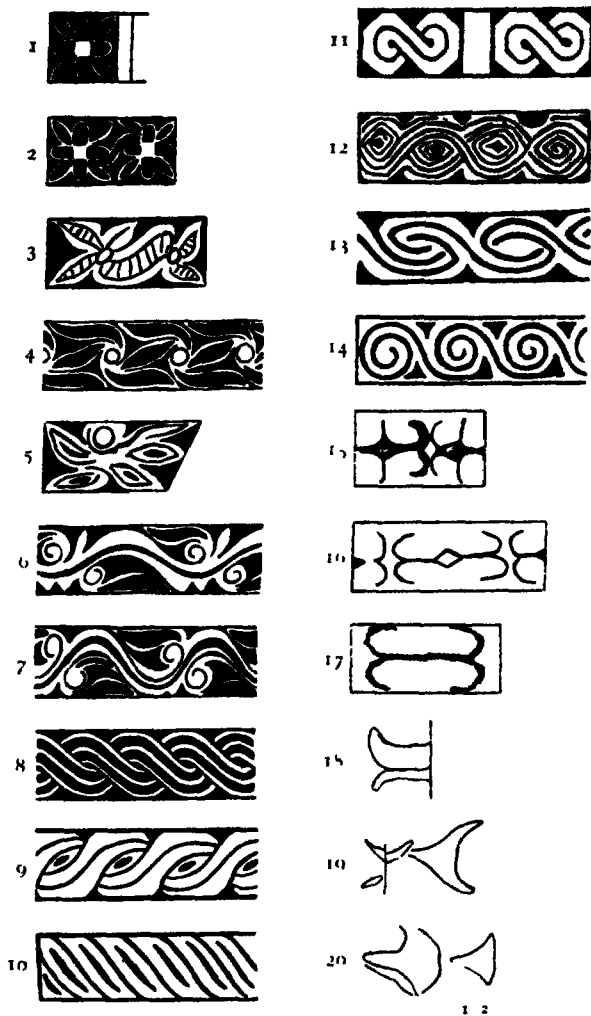


Fig. 260 Designs on bamboo objects

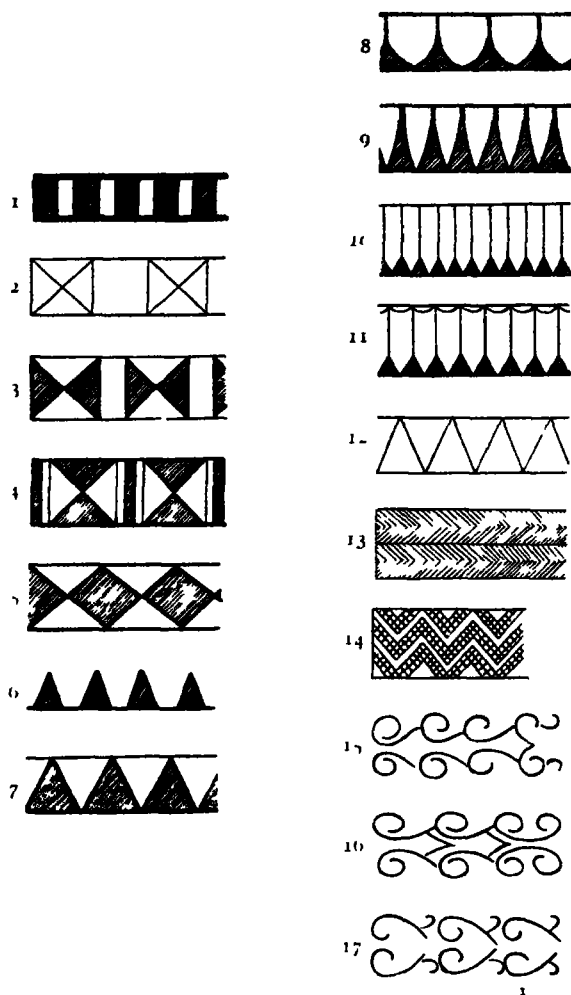


Fig. 70 Designs on gourd objects

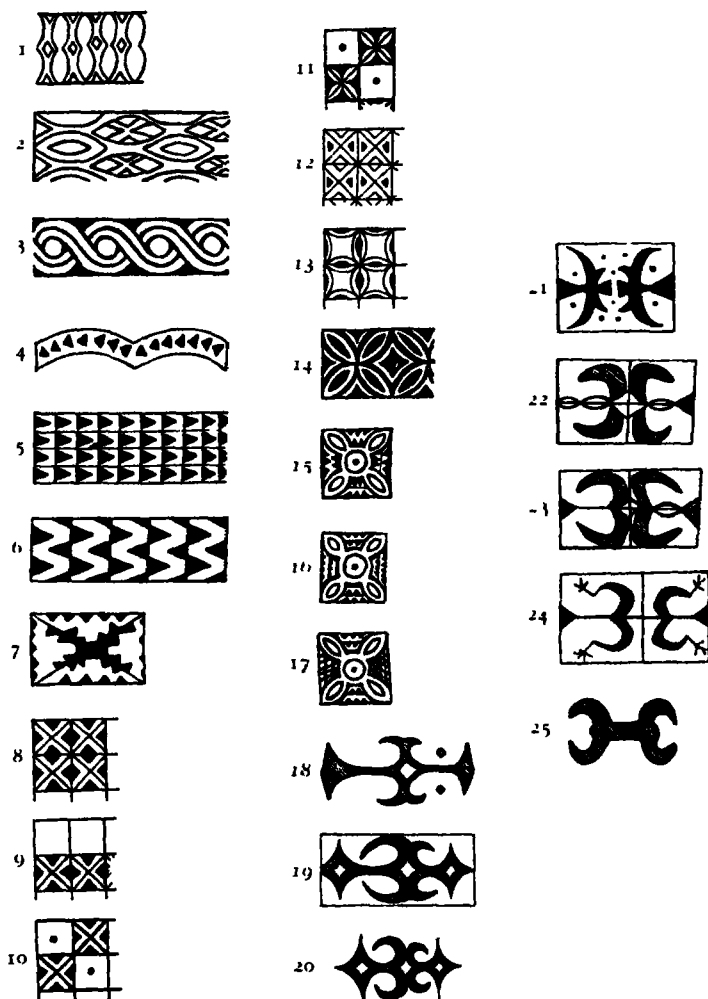


Fig 271 - Designs on gourd objects

BIBLIOGRAPHY

- ADRIANI, N., Bare'e-Nederlandsch Woordenboek, Leiden 1928.
- ADRIANI, N. and KRUYT, ALB. C., De Bare'e-Sprekende Toradja's van Midden-Celebes, I—III, Batavia 1912, 1914.
- BOCK, C., Im Reiche des weissen Elephanten, Leipzig 1885.
- — Huvudjägarna på Borneo. Stockholm 1884.
- BRÜSCHAN, G., Illustrierte Völkerkunde. Stuttgart 1922—1926.
- DUMOUTIER, Le swastika et la roue solaire dans les symboles et dans les caractères chinois. Revue d'Éthnographie, Vol. IV. Paris 1885.
- FOUCHER, A., The Beginnings of Buddhist Art. Paris, London 1917.
- GOSLINGS, B. M., Bali en Lombok. Kon. Ver. Koloniaal Instituut. Gids in het Volkenkundig Museum. Amsterdam.
- GOUDSWAARD, A., Siwa-dienst in Zuid-Celebes. Karaenglowe. Mededeel. Nederl. Zendinggenootschap, Vol. 9. Rotterdam 1865.
- GRABOWSKY, F., Die Theogeni der Dajaken auf Borneo. Internationales Arch. f. Ethnographie, Vol. V. Leiden 1892.
- GRUBAUER, A., Unter Kopffägern in Central-Celebes. Leipzig 1913.
- DE GUBERNATIS, Angelo, Die Thiere der Indo-Germanischen Mythologie. Leipzig 1874.
- HEIN, A. R., Die bildenden Künste bei den Dayaks auf Borneo. Wien 1890.

- HEIN, W., Die Verwendung der Menschengestalt in Flechtwerken. Mittheilungen Anthropol. Gesellsch. Wien. Bd XXI (der neuen Folge XI). Wien 1891.
- — Zur Entwicklungsgeschichte des Ornamentes bei den Dajaks. Annalen des K. K. Naturhist. Hofmuseums, Bd X. Wien 1895.
- VON HESSE-WARTEGG, F., Samoa, Bismarckarchipel und Neuguinea. Leipzig 1902.
- HISSINK, I., Nota van toelichting betreffende de zelfbesturende landschappen Paloe, Dolo, Sigi en Biromaroe. Tijdschr. Indische Taal-, Land- en Volkenkunde, Vol. LIV. Batavia, 'sHage, 1912.
- — Nota van toelichting over de Berglandschappen boven het Paloedal. Tijdschr. Indische Taal-, Land- en Volkenkunde, Vol. LIV. Batavia, 'sHage, 1912.
- VAN HOËVELL, G. W. W. C., Messing-Helmen, -Schilden en -Pantfers in het Oostelijk-deel van den O. I. Archipel. Internationales Arch. f. Ethnographie, Bd XVIII. Leiden 1906.
- — Een bezweeringsfeest (mapasaoe) te Mooeton. Internationales Arch. Ethnographie, Vol. V. Leiden 1892.
- — Todjo, Posso en Saoesoe. Tijdschr. Indische Taal-, Land- en Volkenkunde, Vol. XXXV, 1891.
- HOUGH, WALTER, The Buffalo Motive in Middle Celebes Decorative Design. Proceedings United States National Museum, Vol. 79. Washington 1932.
- HUTTON, J. H., The Sema Nagas. London 1921.
- — The Angami Nagas. London 1921.
- JASPER, J. E., Inlandsche methoden van hoorn-, been-, schildpad-, schelp- en paarlemoorbewerking. Tijdschrift Indische Land-, Taal- en Volkenkunde. Vol. XLVII, 1904.
- JASPER and MAS PIRNGADI, De inlandsche Kunstnijverheid in Nederlandsch-Indie. 'sGravenhage 1912.
- Katalog des Ethnographischen Reichsmuseums. Leiden 1909—1932.

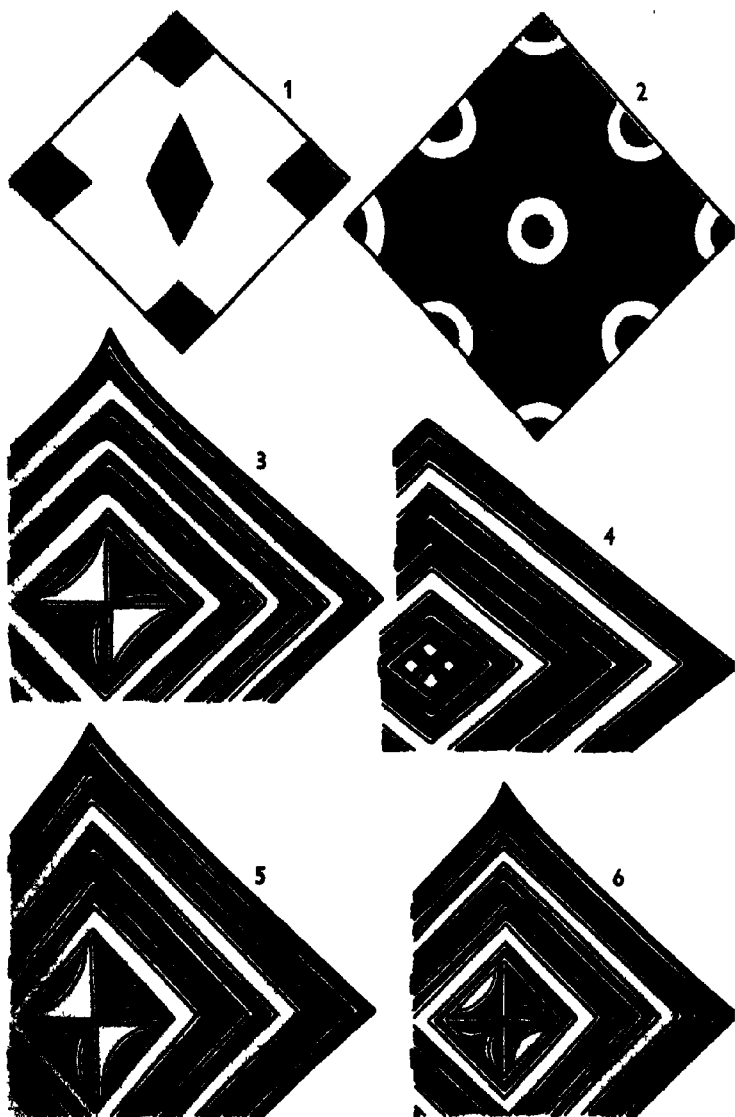
- KAUDERN, W., I Celebes Obygder, I, II. Göteborg 1921.
- — Ethnographical Studies in Celebes, I—V. Göteborg 1925—1938.
- — The Noble Families or Maradika of Koelawi, Central Celebes. *Etnologiska Studier* 11. Göteborg 1940.
- KNEBEL, J., De Doerga-voorstelling in de beeldhouwkunst en literatur der Hindoes. *Tijdschr. Indische Taal-, Land- en Volkenkunde*, Vol. XLVI, 1903.
- — Prototype en Variant in de Doerga-voorstelling van de Hindoesche beeldhouwkunst op Java. *Tijdschr. Indische Taal-, Land- en Volkenkunde*, Vol. XLVIII, 1906.
- — De Asoera in de Doerga-voorstelling van de Hindoe-beeldhouwkunst op Java. *Tijdschrift Indische Taal-, Land- en Volkenkunde*, Vol. XLVIII, 1906.
- KROM, N. J. Het Hindoeïsme, Kon. Ver. Koloniaal Instituut. Gids in het Volkenkundig Museum. Amsterdam.
- KRUYT, ALB. C., De Toeloening van den Oostarm van Celebes.
- — Een en ander aangaande het gestelijk en maatschappelijk leven van den Poso-Alfoer. *Mededeel. Nederl. Zendinggenootschap*, Vol. XXXIX, XI.
- — De West-Toradjas op Midden-Celebes, I—IV. Amsterdam 1938.
- — De Berglandschappen Napoe en Besoa in Midden-Celebes. *Kon. Nederl. Aardrijkskundig Genootschap*, 2e Ser. dl XXV, 1908.
- KRÄMER, A., Westindonesien, Sumatra, Java, Borneo Stuttgart 1927.
- KÖDDING, W., Die batakschen Götter und ihr Verhältnis zum Brahmanismus. *Allgemeine Missions-Zeitschrift*, Bd XII. Gütersloh 1885.
- LAMSTER, J. C., Verspreiding van enkele vlechtsystemen in den Ned.-Indischen Archipel. *Gedenschrift* 1926 Kon. Instituut Taal-, Land- en Volkenkunde Nederl.-Indie.
- LEHMAN, J., Flechtwerke aus dem malaischen Archipel. Frankfurt 1912.

- MAYER, L. TH., *Maleisch-Hollandsch Woordenboek*. 3:e druk, 1906.
- MILLS, J. P., *The Lhota Nagas*. London 1922.
- — *The Ao Nagas*. London 1926.
- NORDENSKIÖLD, E. *Comp. Ethn. Studies*, Vol. VIII. Göteborg 1930.
- PLEYTE, C. M., *Pratiques et croyances relatives au Bucéros dans l'Archipel Indien*. *Revue d'Ethnographie*, Vol. IV, V. Paris 1885, 1886.
- — *Die Schlange im Volksglauben der Indonesier*. *Globus* LXXV, No. 6 and 11. Braunschweig 1894.
- DE ROOIJ, N., *Reptiles of the Indo-Australian Archipelago*. Leiden 1917.
- VON ROSENBERG, H., *Der Malayische Archipel*. Leipzig 1878.
- RUINEN, W. *De Molukken*. Kon. Ver. Koloniaal Instituut. Gids in het Volkenkundig Museum. Amsterdam.
- SACHS, C., *Die Musikinstrumente Indiens und Indonesiens*. Berlin und Leipzig 1913.
- SARASIN, PAUL, und FRITZ, *Reisen in Celebes*, I, II. Wiesbaden 1905.
- SAWYER, FREDERIC H., *The Inhabitants of the Philippines*. London 1900.
- SHAKESPEAR, I. W., *History of Upper Assam, Upper Burma and North-Eastern Frontier*. London 1914.
- SMITH, W. C., *The Ao Naga Tribe of Assam*. London 1925.
- VAN VUUREN, L., *Het Gouvernement Celebes. Proeve eener Monographie*. Vol I, Tekst en Kaarten. Batavia 1920.
- WILKEN, G. A., *Het animisme bij de volken van den Indischen Archipel*. *Indische Gids*, 1884, 1885.
- WILKEN, G. A., *De Hagedis in het volksgeloof der Malaio-Polynesiers*. *Bijdragen tot de Taal-, Land- en Volkenkunde van Nederl.-Indie*, Vol. VI, 1891.
- — *Bijdrage tot de kennis van de zeden en gewoonten der Alfoeren in de Minnahassa*. *Mededeel. Nederl. Zendelinggenootschap*, Vol. VII.

E R R A T A

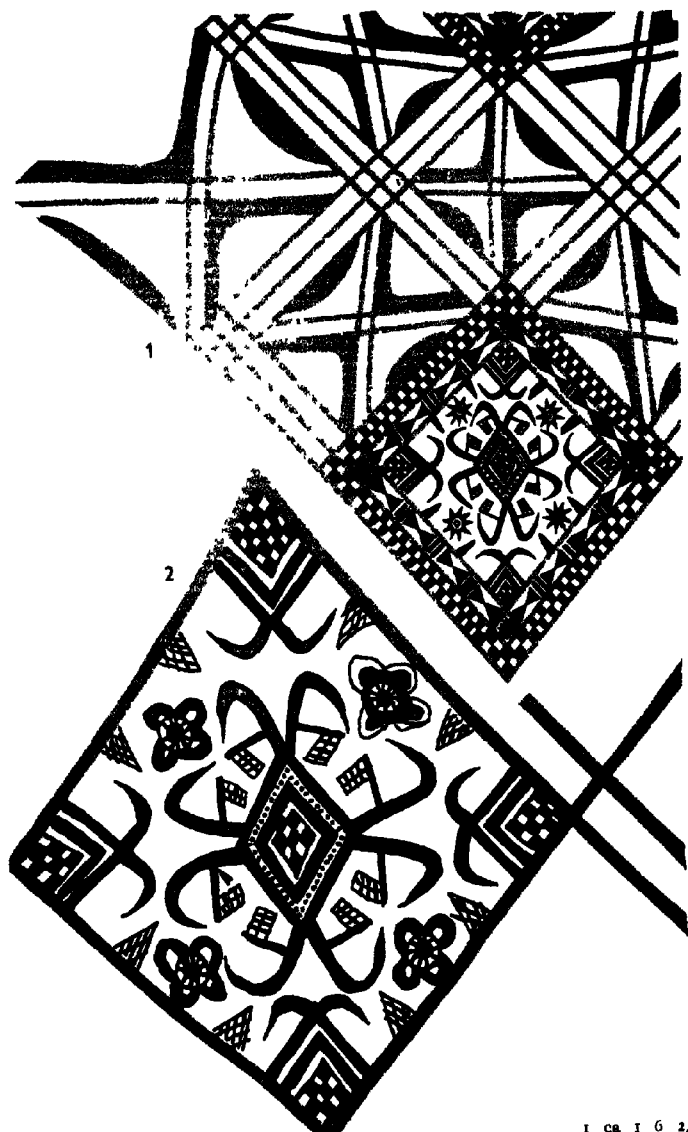
- P. 54, l. 2 from the bottom, *read* Fig. 236 *for* 250.
- 59, l. 15 from the top, *read* lizard *for* lizzard
- 74, l. 2 from the bottom, *read* Fig. 220 *for* 167
- 96, l. 2 from the top, *read* human *for* man's.
- 96, l. 20 from the top, *read* human *for* man's
- 118, l. 2 from the bottom, *read*, fig. 240 *for* 253
- 135 l. 6 and 8 from the top and Fig. 94, *read* sheet-brass *for* brass sheet.
- 171 and following pages, *read* petonoe *for* petono
- 228, l. 19 from the top, *read* is *for* it
- 228, l. 29 from the top, *read* fig 220 *for* Fig 215
- 229, l. 21 from the top, *read* No 879 *for* 579
- 271, l. 2 from the bottom, *read* Fig 170 C *for* 170 A
- 275, l. 10 from the top, *read* slaven *for* s aven
- 291, l. 11 from the top, *read* and *for* an
- 294, l. 4 from the top, *read* fig 202 *for* 212

PLATES IN COLOUR



1, 2, ca. 1:32, 3—6, ca. 1

Men's painted head cloths, *siga* or *aga*, 1, Kantewee, No. 1910 b; 2, Soenghoe, Kosiawi, Na. 1, 3, Kosiawi, No. 1329, 4, Toro, No. 1444, 5, Kosiawi, No. 269.266, 6, Kosiawi, No. 1327.



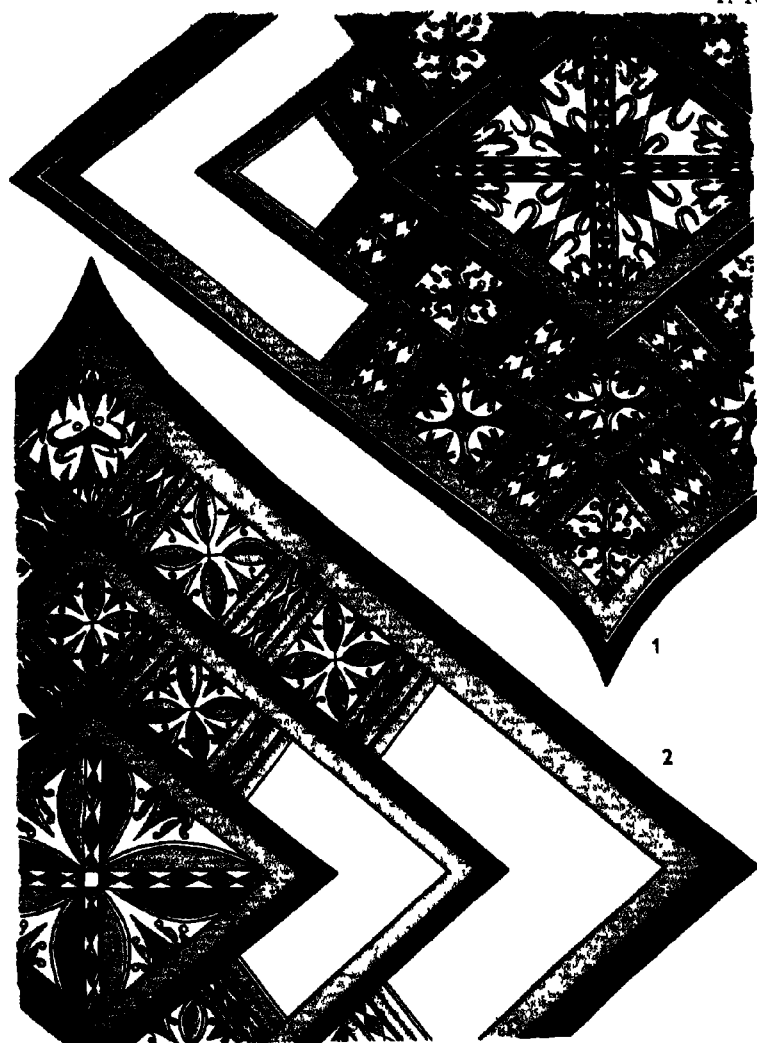
I ca 1 6 2, ca 2 5

1, Man's painted head cloth, *sga*, Towocloc, Tobakoe, No 2022, originating in Tole, 2, opposite corner field



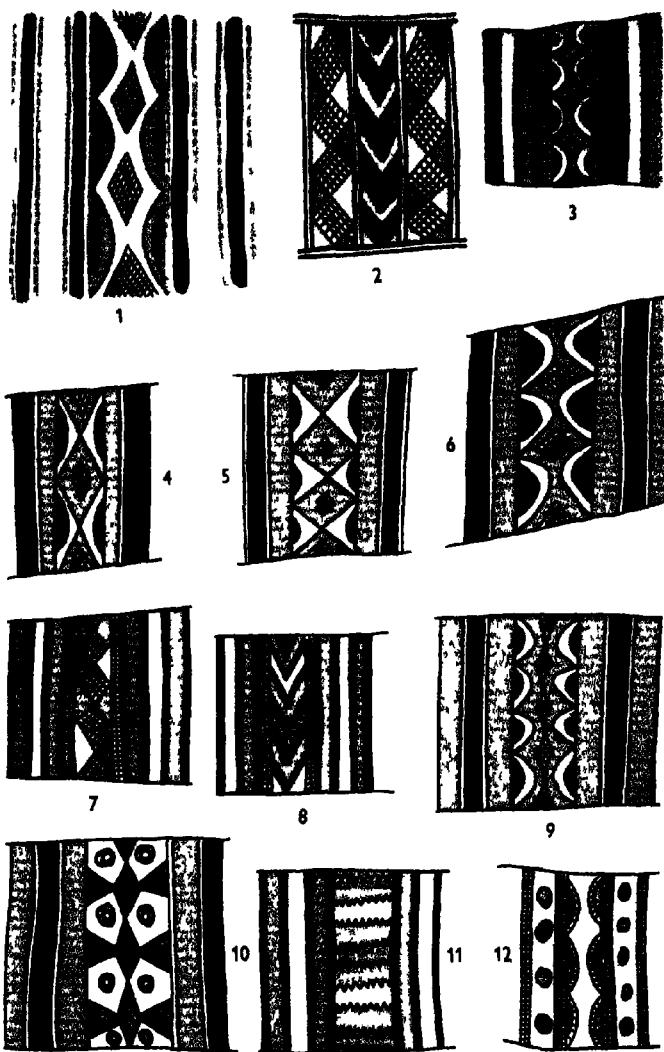
1, ca. 1:6; 2-9, ca. 2:5.

1, Man's painted head cloth, *siga*, Kantewoe, No. 1396; 2, opposite corner field; 3-9, designs used for the corner fields.



1 ca 1 7 2 ca 1 5

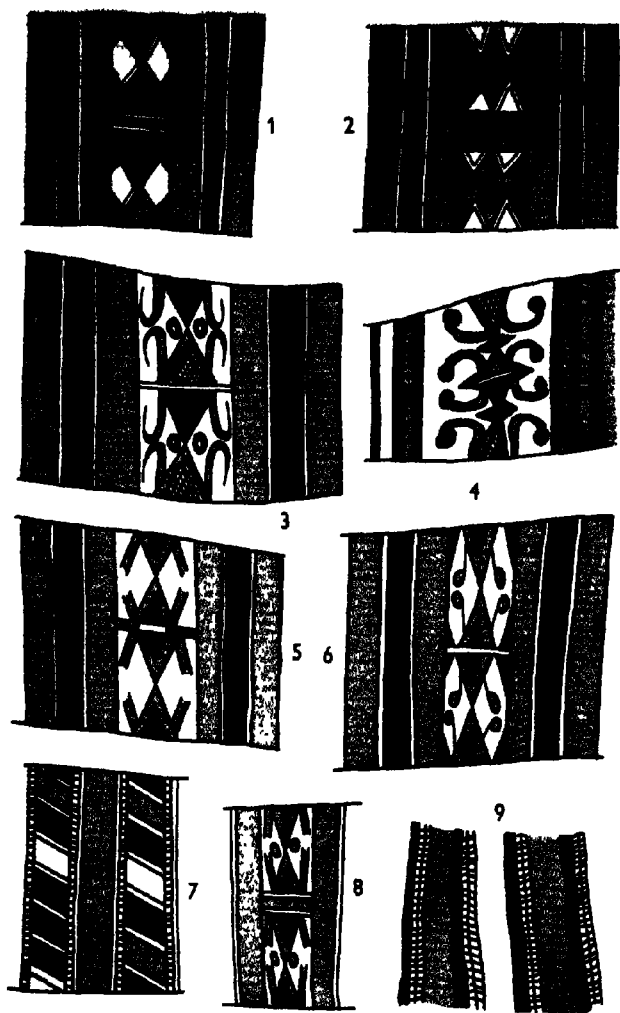
Men's painted head cloths *siga*, from Bada 1, No 269436 2, No 269732



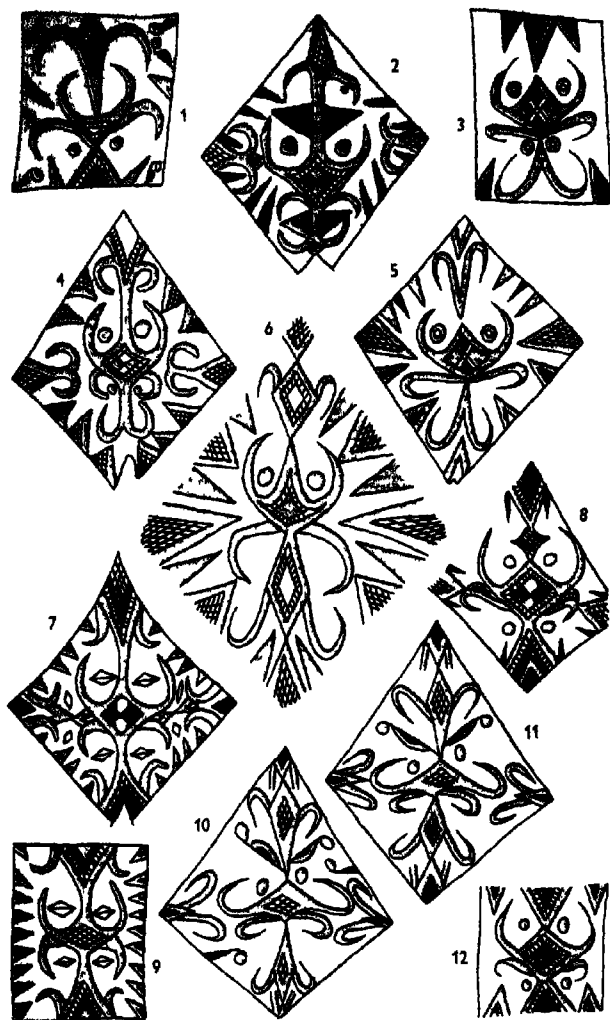
Pl V

LA 2 5

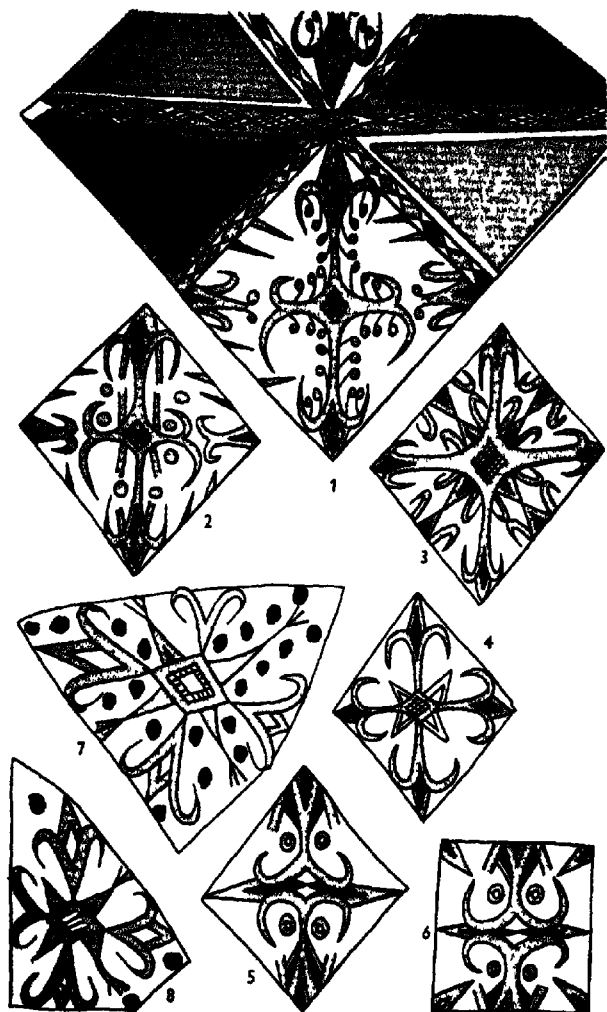
Icha's painted head cloths. 1 No. 939, design of the outer border. 2 No. 939, of the outer and inner borders. 3 No. 2114, of the outer border. 4 No. 1 of the outer and inner borders. 5 No. 937, the four outer fields of the inner border. 6 No. D of the outer and inner borders. 7 No. 2114, of the outer border. 8 No. 2114, of the outer and inner borders. 9 No. 137, on either side of the corner field. 10 No. 2231, of the outer border. 11 No. 2114, of the outer and inner borders. 12 No. 936, of the outer border.



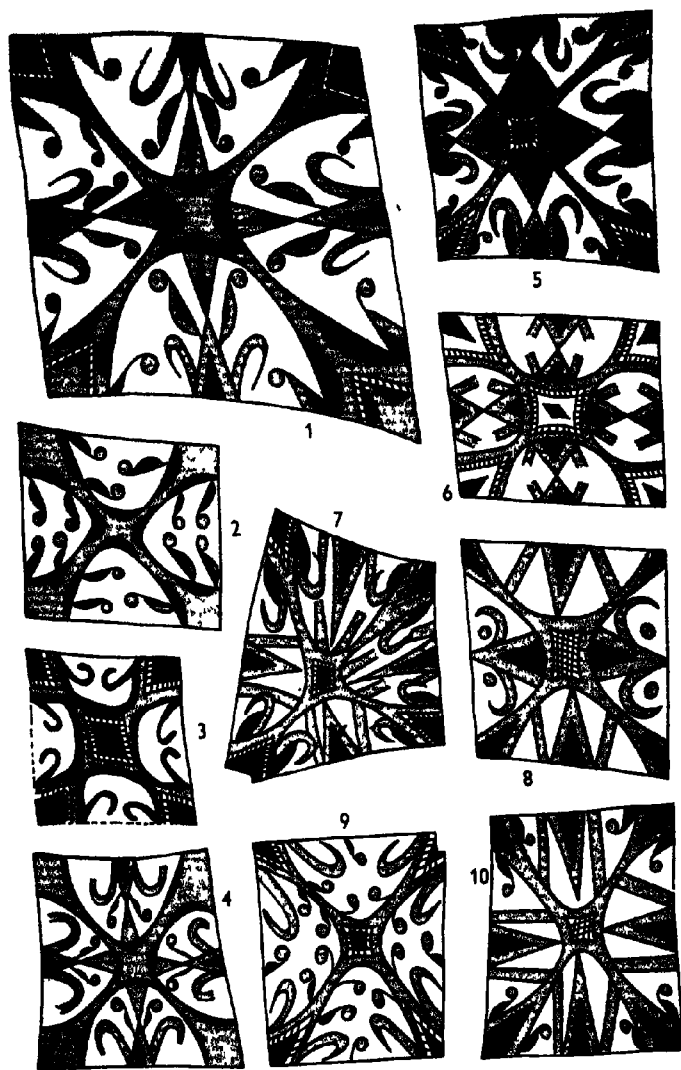
Designs of the borders of men's painted head cloths, *siga*, from Bada, 1, No. 937, of the inner border; 2, *id.*, of the outer border, 3, No. 2237, of the outer and inner borders, 4, No. 2114, of the inner border; 5, No. 1224, of the outer and inner borders, 6, No. C, *id.*, 7, No. 1254, of the outer border, 8, No. B, of the outer and inner borders, 9, No. 1155, the outermost field of the outer border.



Designs of the corner fields and borders of men's painted head cloths, sig² from Bada: 1, No D, of the outer border; 2, No 2114, outer corner; 3, No 2231, of the inner border; 4, No 938, one corner; 5, No 2231, outer corner; 6, No 2232, the two corner fields of the outer border; 7, No 1254, outer corner; 8, No 1435 id; 9, No 1254 of the outer border; 10, No A, outer corner; 11, No B id; 12, No 1435 of the outer border.

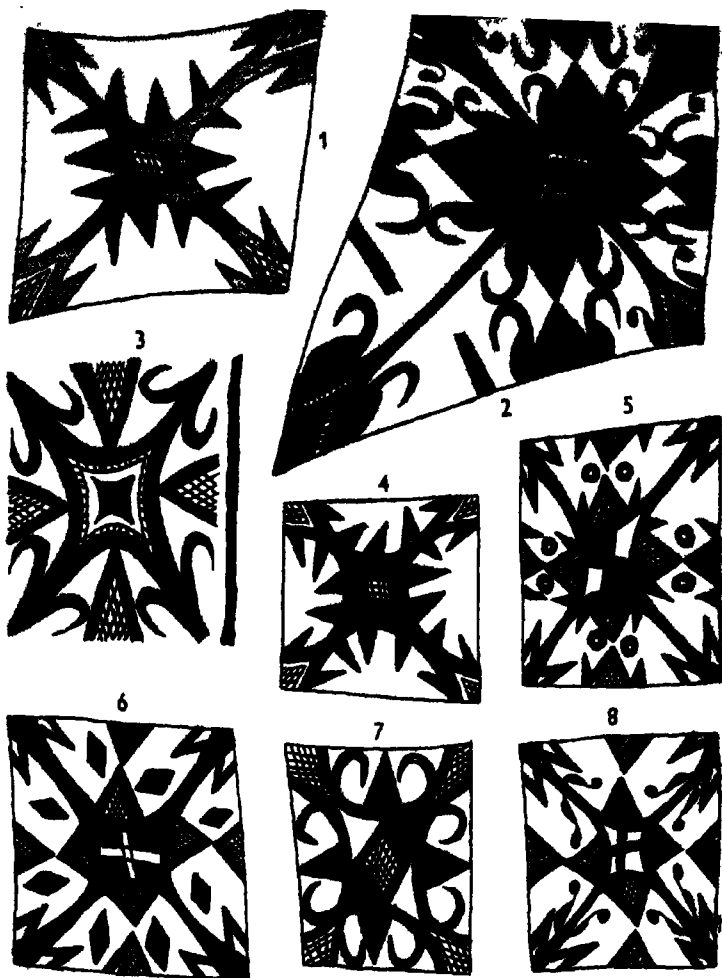


Designs of men's painted head cloths, *siga*, 1-6, and women's painted tunic, *kahl*, 7, 8, from Bada. 1, No C, central field 2 *sd*, corner of the outer border 3, *sd*, of the outer border, 4, No 1254, corner of the inner border 5, No 937, corner of the inner border, 6, *sd*, middle field of the outer border, 7, No 2121, woman's tunic, on the lower part of the tunic 8, *sd*, on the upper part of the tunic. See Pl I & II



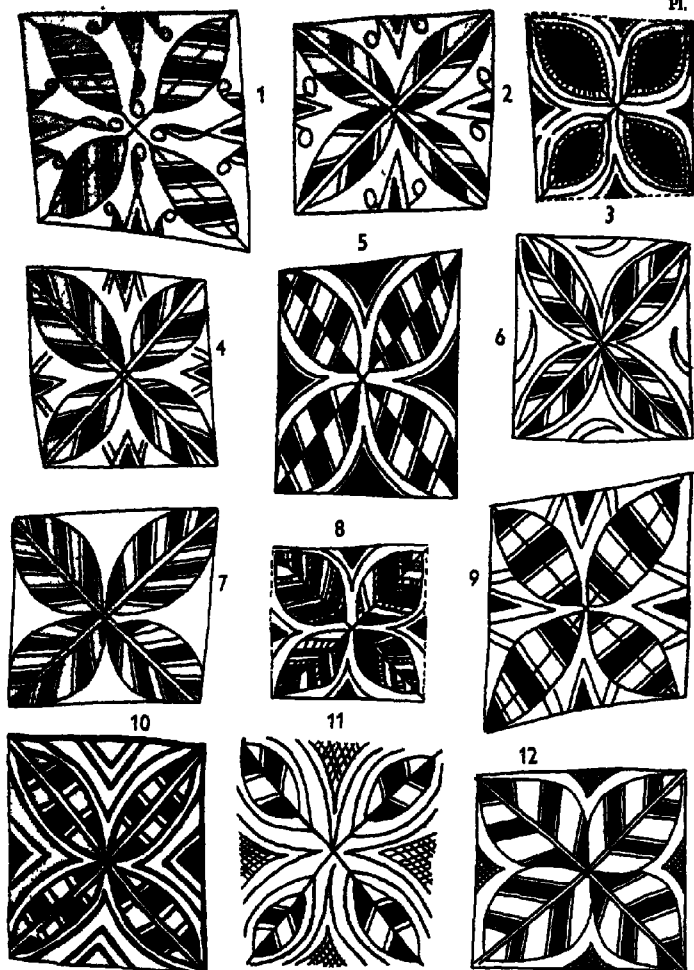
ca. 2 : 5

Designs on men's painted head cloths, *viga*, from Bada I, No. A, central field, 2, No. B, four fields of the inner, four of the outer border, 3, No. 1435, inner corner fields; 4, No. A, *id.*; 5, No. E, outer corner fields; 6, No. 1224, one corner of the inner border; 7, No. E, inner corner field, 8, No. D, inner corner fields, 9, No. C, *id.*, 10, No. E, the four outermost fields of the outer border.

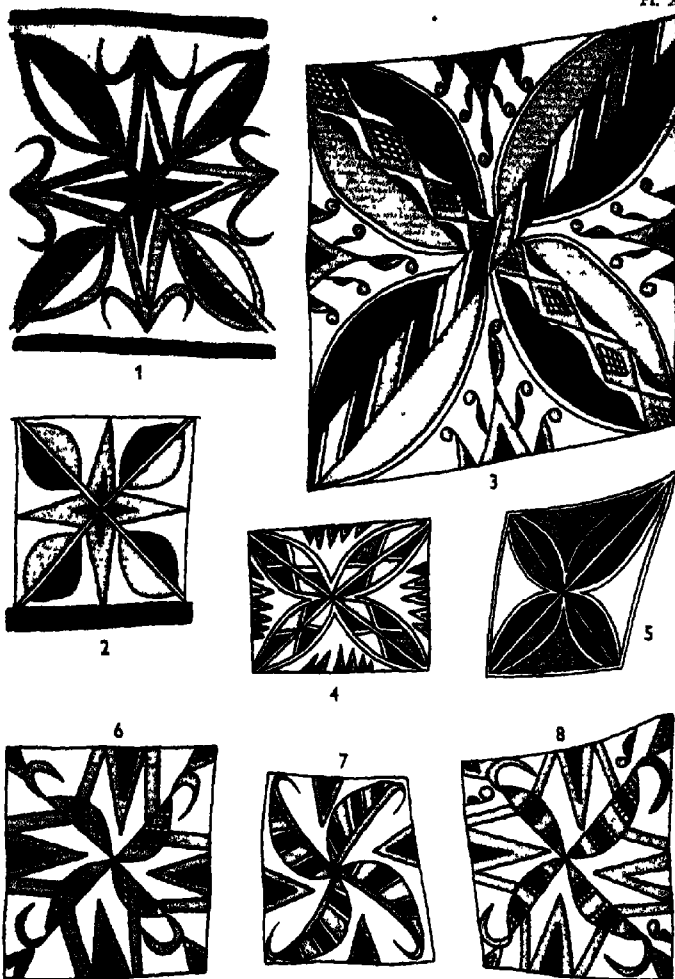


CS 1'2

Designs on men's painted head cloths, *siga* from Bada 1, No 1254, two opposite fields of the central field, 2, No E, central field 3, No 2232, the four outermost fields of the inner border, 4, No 1254, two fields of the inner border, 5, No 2231, field of the outer border, 6, No 2237, and 7, No 2174, four fields of the inner two of the outer border 8, No 2231, field of the outer border

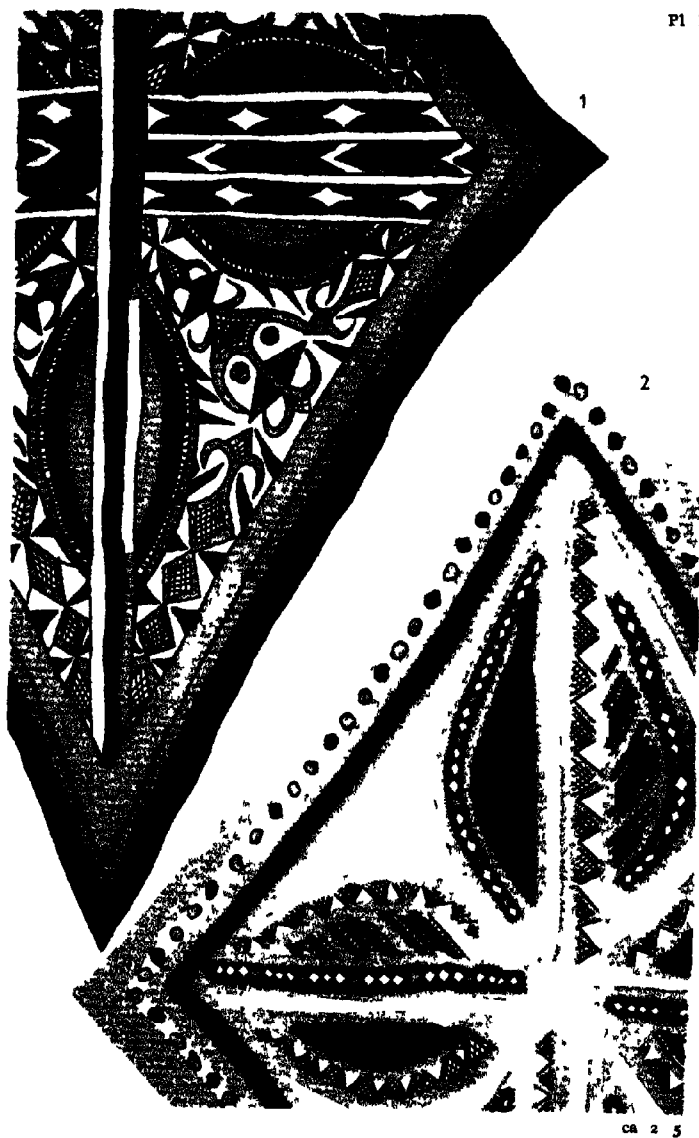


Designs on men's painted head cloths, *sigu*, from Bada 1, No B, the outermost fields of the outer border, 2, No C, four fields of the inner border, 3, No 1435, four fields of the outer border, 4, No A, four fields of the inner, four of the outer, border 5, No 1224, four fields of the outer border, 6, No 1254, two fields of the inner border, 7, No 2231 four *id* 8, No 1435, *id*, 9, No D, *id* 10 No 939, five corner fields, four fields of the inner, six of the outer border, 11, No 2232, two corner fields of the inner border, 12, No 937, four fields of the outer border

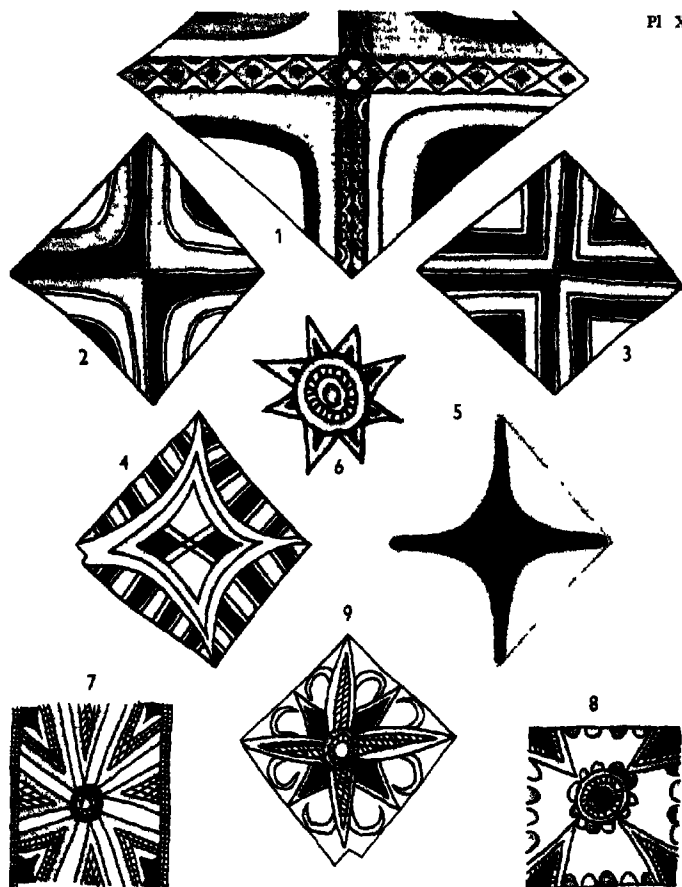


1 1 0 5 (a 2 5 5 ca 1 5

Designs on men's painted head cloths (*siga*) from Bada. 1, No. 2232, one field of the outer border; 2, No. 937, four fields of the inner border; 3, No. B, central field; 4, No. 1251, four fields of the outer border; 5, *id.*, two opposite fields of the central field; 6, No. E, four fields of the outer border; 7, No. 2231, one field of the outer border; 8, No. D, the two corner fields of the outer border.



Men's painted head cloths (vaga) from Bada 1 No 2114 2 No 1435



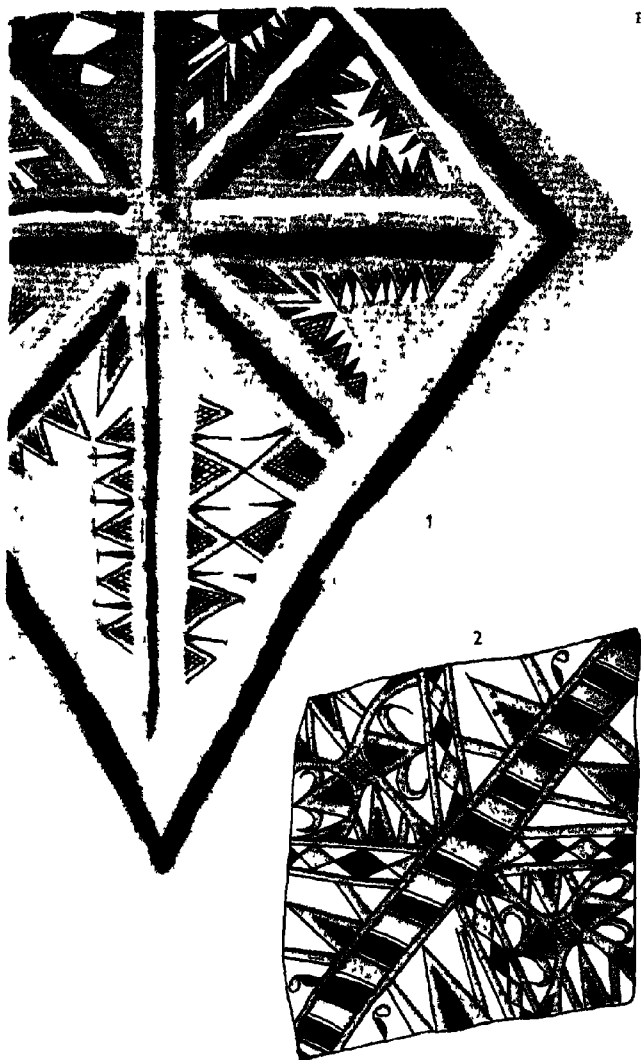
1 5 (a) 1 5 2 4 0 9 (a) 2 5

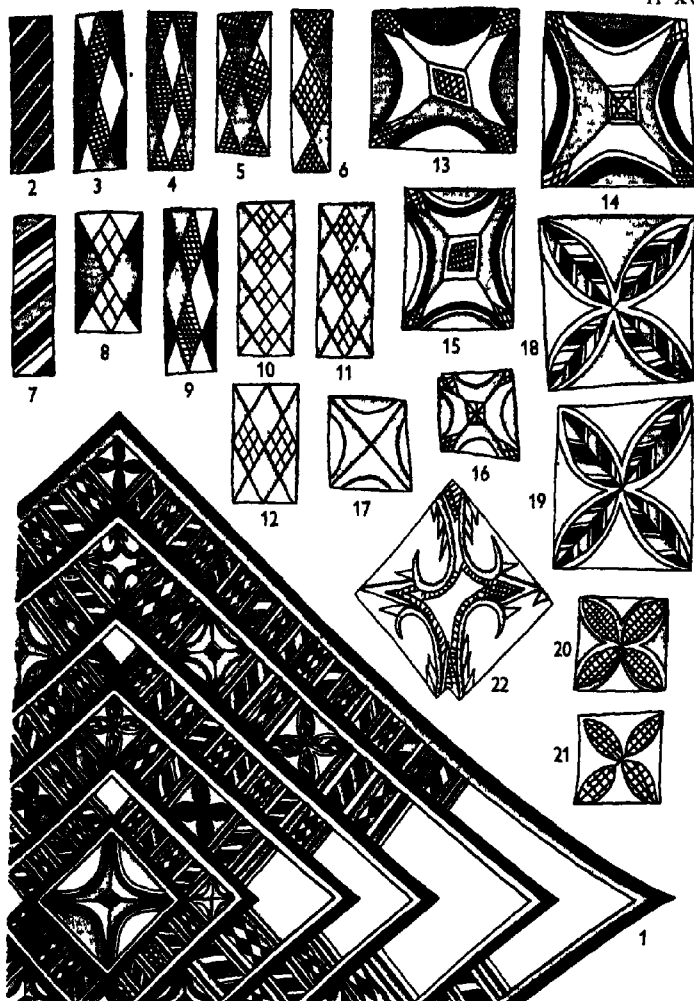
Designs on men's painted head cloths: 1, 5, 7, 8 on woman's tunics from Bada: 1, No. 937, central field; 2, 3, the two outer corner fields; 4, No. 1224, the two inner corner fields; 4, No. 2231, 1d, 5, No. 2232, central field; 6, woman's tunic, No. 2121, two figures of either sleeve; 7, No. 938, four fields of the outer border; 8, No. 1435, four fields of the inner border; 9, No. 2114, the two inner corner fields.



1 ca 2 3 2 3 ca 4 5

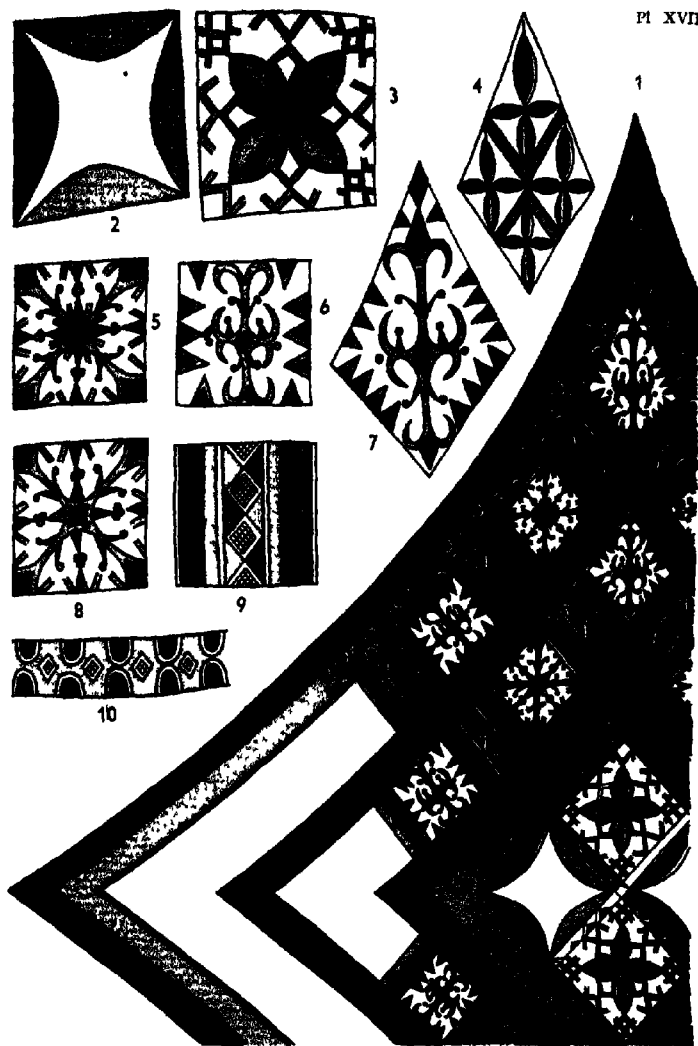
Designs on men's painted head cloths: 1, No 1224, central field; 2, No 938, three fields of the outer border; 3, 10, two fields of the outer border





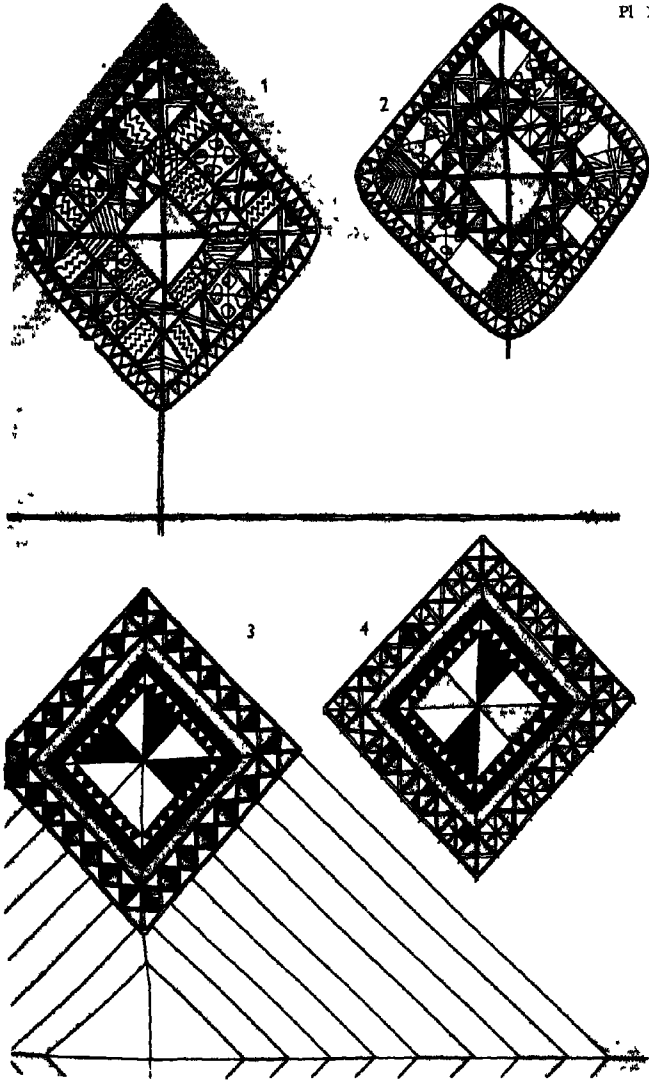
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22

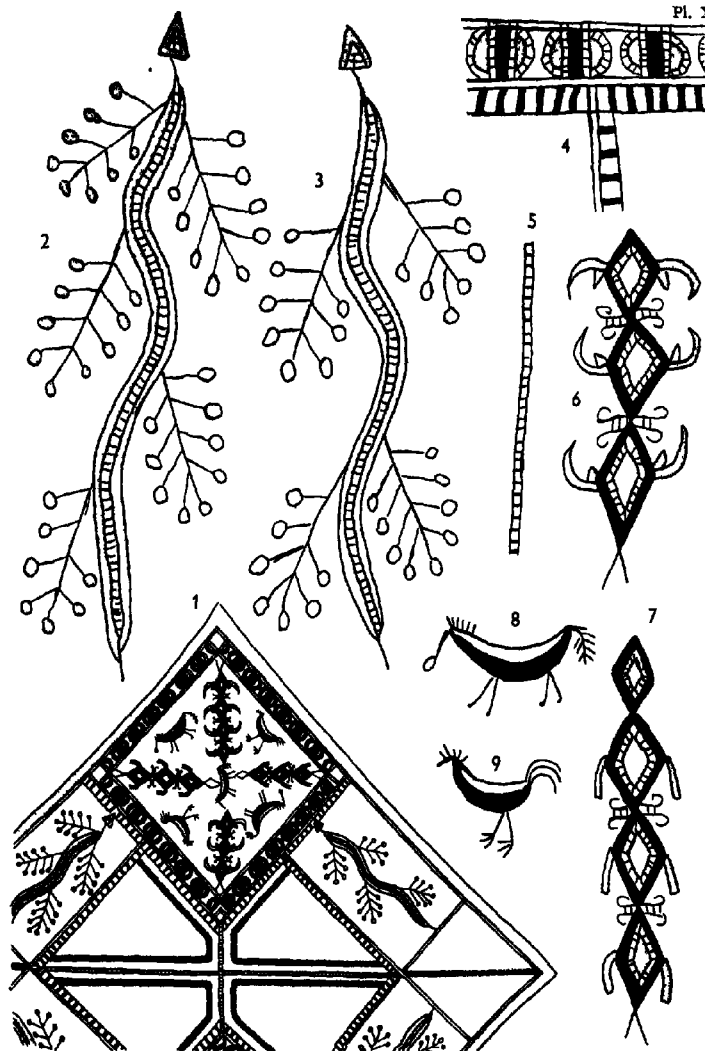
Man's painted head cloth No. 15 (7) from the whole cloth 2-22 designs as found on it



(a 1 5, 2-10, ca. 2.5

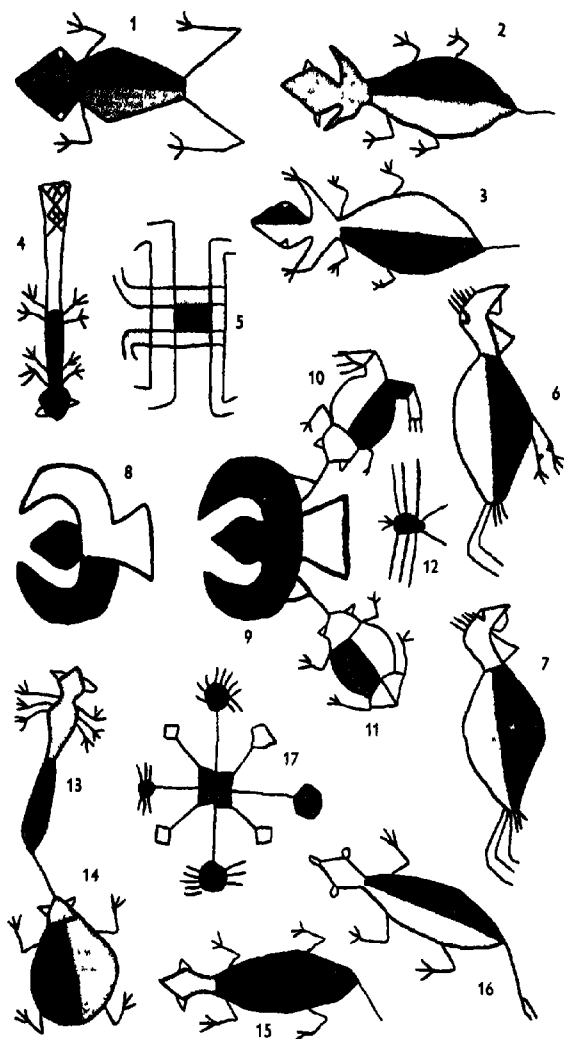
Man's painted head cloth, *viga* from Napo. Tilden's Mus. No. 1750.40. 1 the whole cloth; 2-10 designs as found on it.





1, ca. 1800—2—9, ca. 250

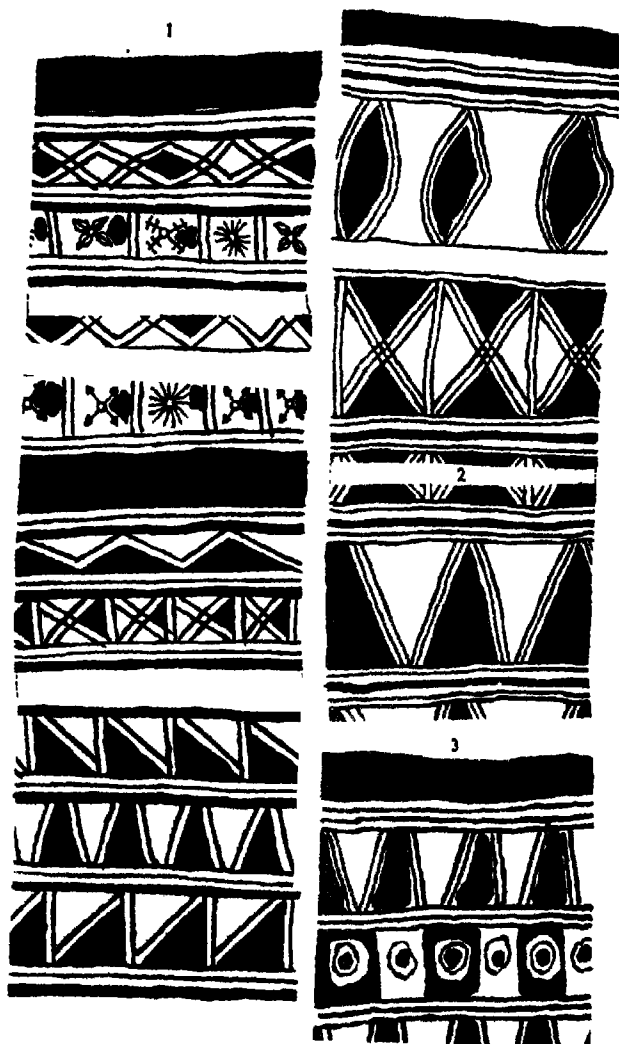
Man's painted head cloth, *sigu*, Ondae No. 2455: 1 the whole cloth, 2—9 designs as found on the cloth.



Figures of the border running all round man's painted head cloth, Weltevreden's Museum No 8840 (II),
 To Lampoe, Kalaena Valley. The figures are copied from the specimen in Weltevreden and differ
 slightly in form and colour from those of the cloth illustrated by ADRIANI and KRIST in Int. Arch.
 f. Lthn 1901 Pl. XIII 2

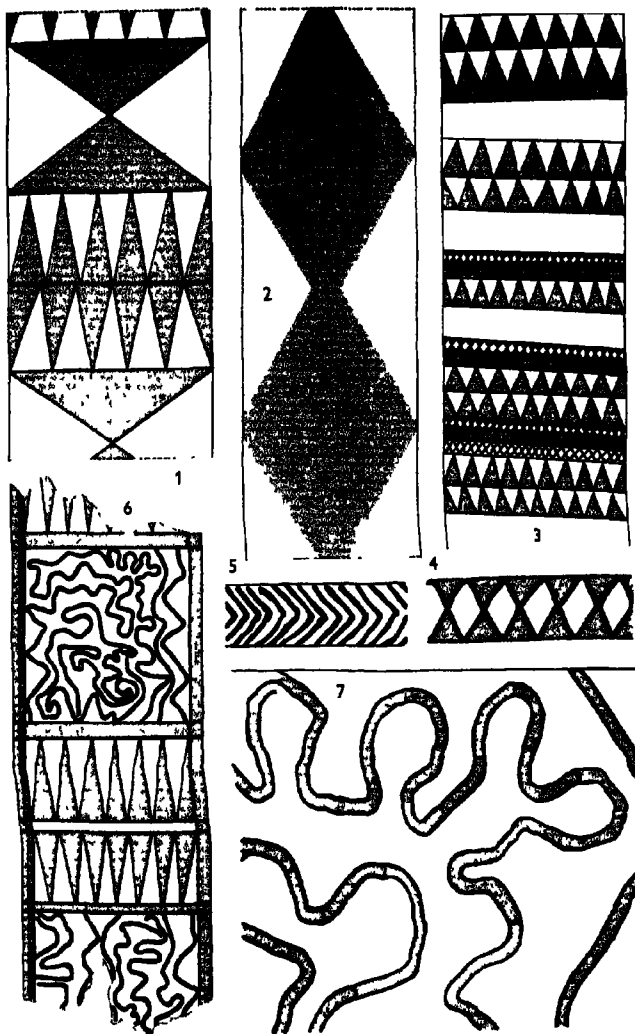


Figures of the border running all round man's pointed head cloth No 8840 I in Weltevreden's Museum, Soerabaja, Java. The figures are copied from the specimen in Weltevreden's Museum and do not in all details tally with the cloth as illustrated by ADRIANI and KRUYT in *Int. Arch. f. Ethn.* Pl. XIII 1. Instead of black, their figures have green.



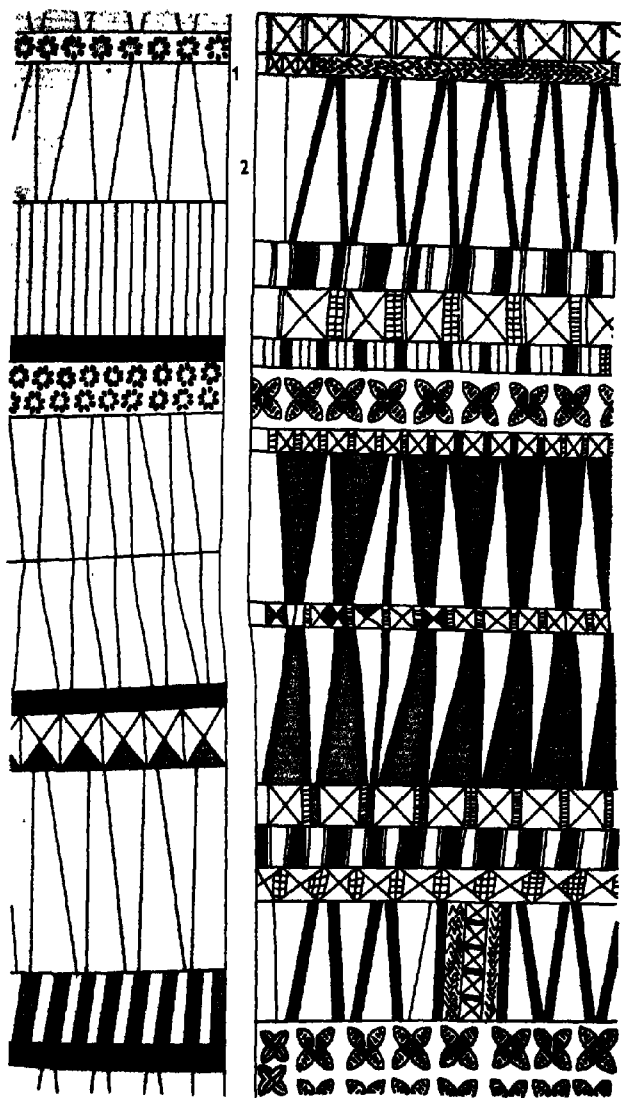
ca. 18

Bast cloth sashes. Kōwhiri. 1, No. 1377. 2, No. 927. 3, No. 929.



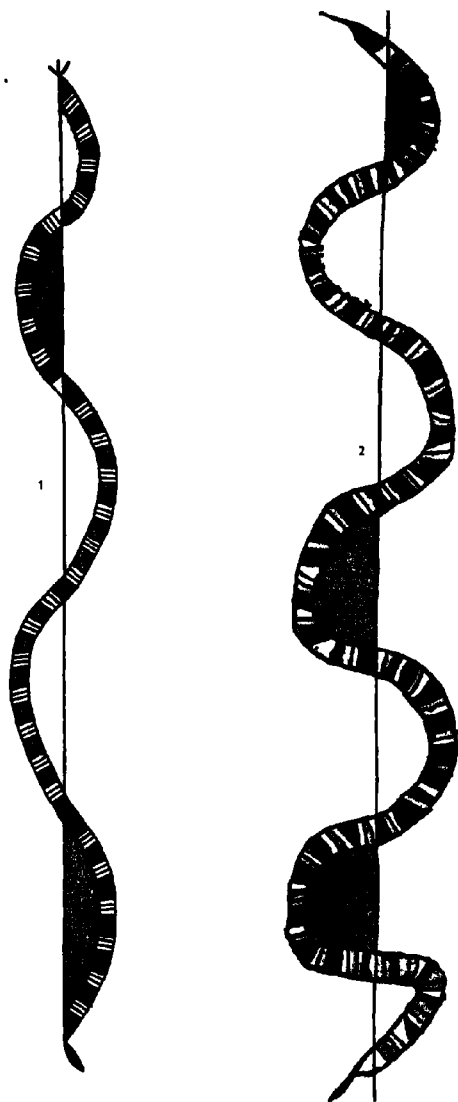
1 2 3 6 ca 1 18 4 5 7, ca 3:8

Painted bast cloth *koemot*, cylindrical garments used for carrying purposes. 1, Ondae No 269.224;
2, *id* No 2448, 3, 4, 5 *id* No 2443, 6, 7, *id* No 2444



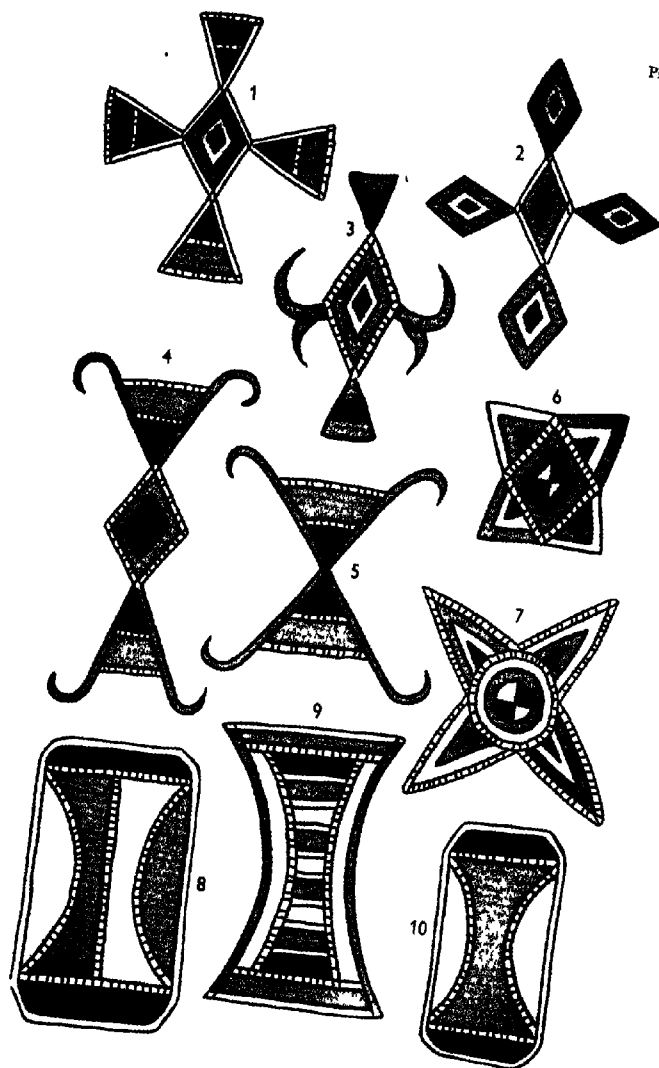
ca. 1

Painted bast cloth *koemae*, cylindrical garments used for carrying purposes. 1, Ondae No. 2443;
2, *id.* No. 2242.

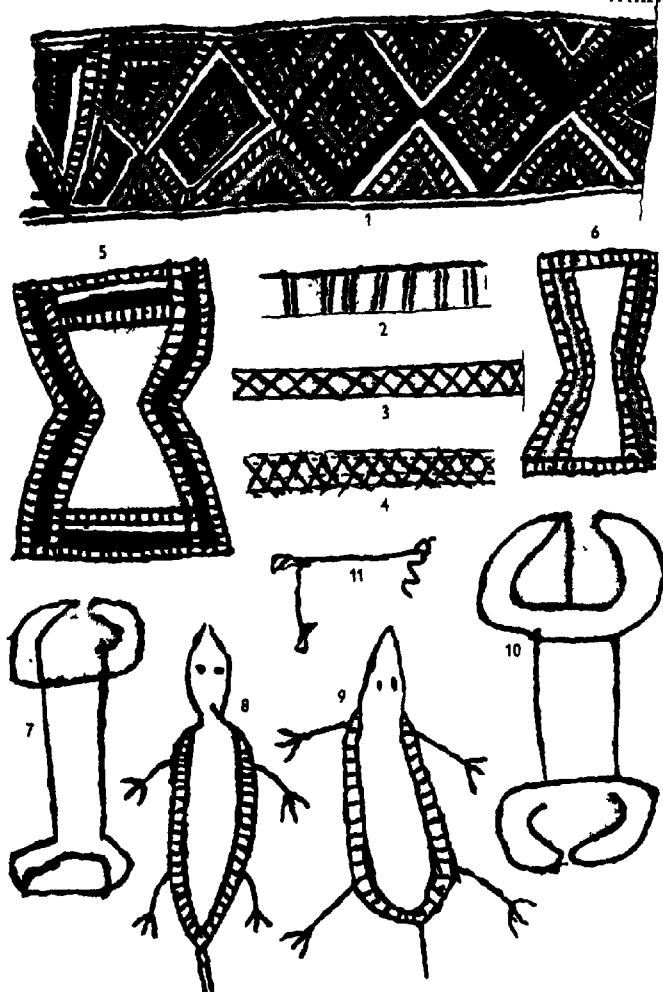


ca. 1:4

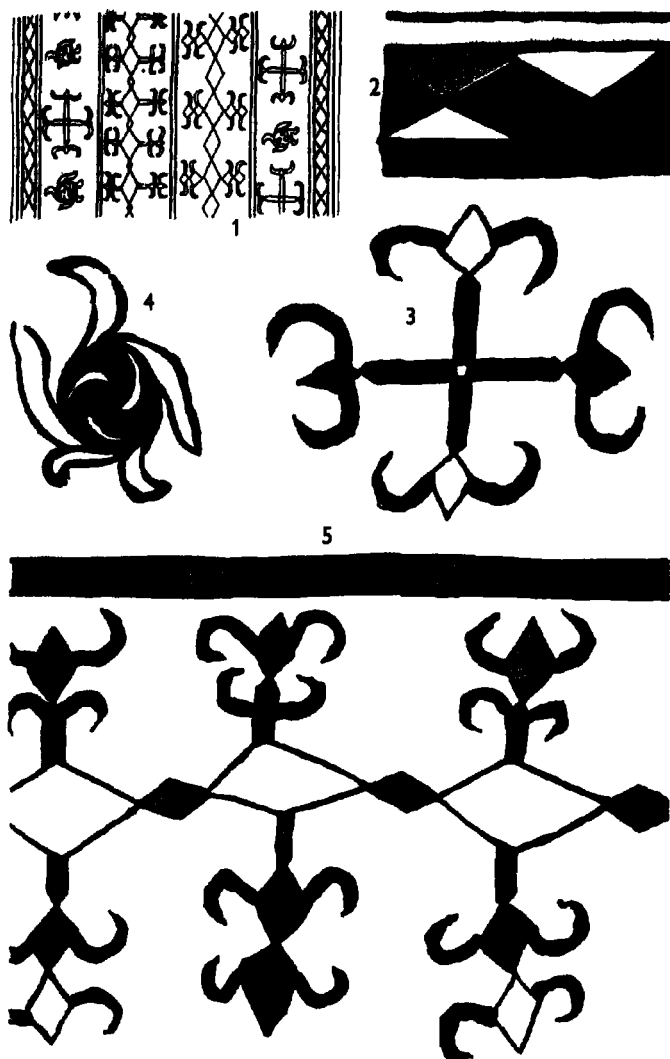
Painted bast cloth *koemac*, garments used for carrying purposes, Ondae. 1, four transversal meandering bands divide the *koemac* No. 2447 into four fields; 2, two transversal meandering bands on the *koemac* No. 20.9.454.



Sundry ornaments of koemoe No. 2447, Ondae

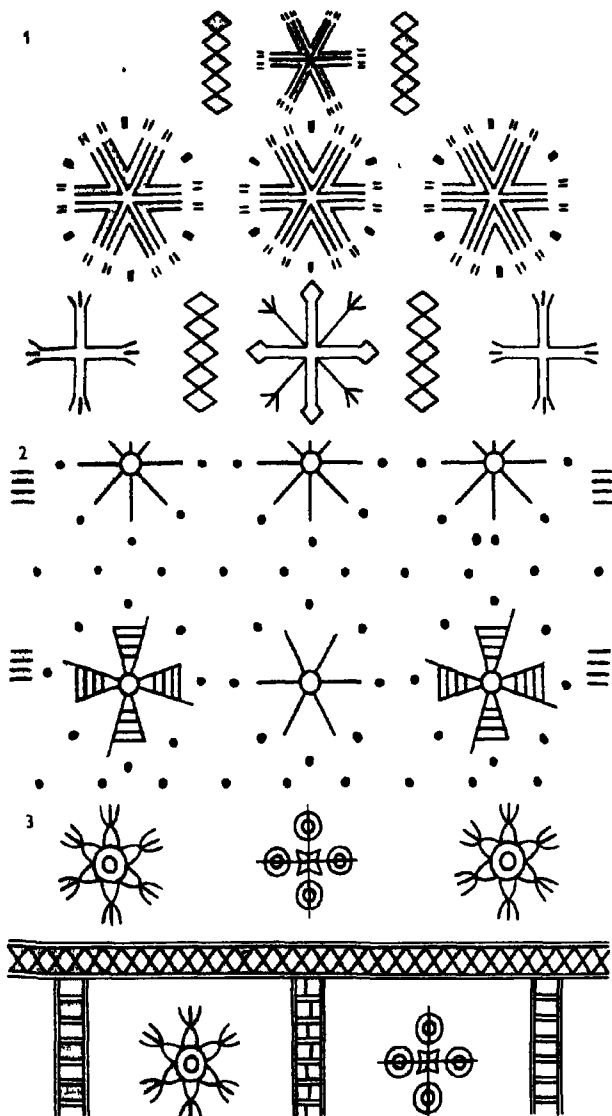


11 ornaments of *m* No 20 111. Orifices 1-4 transversal bands 5-6 hour glass shaped
 7-10, *pelone* figures 8-9 possibly lizards 11 the meaning of this ornament is not clear.

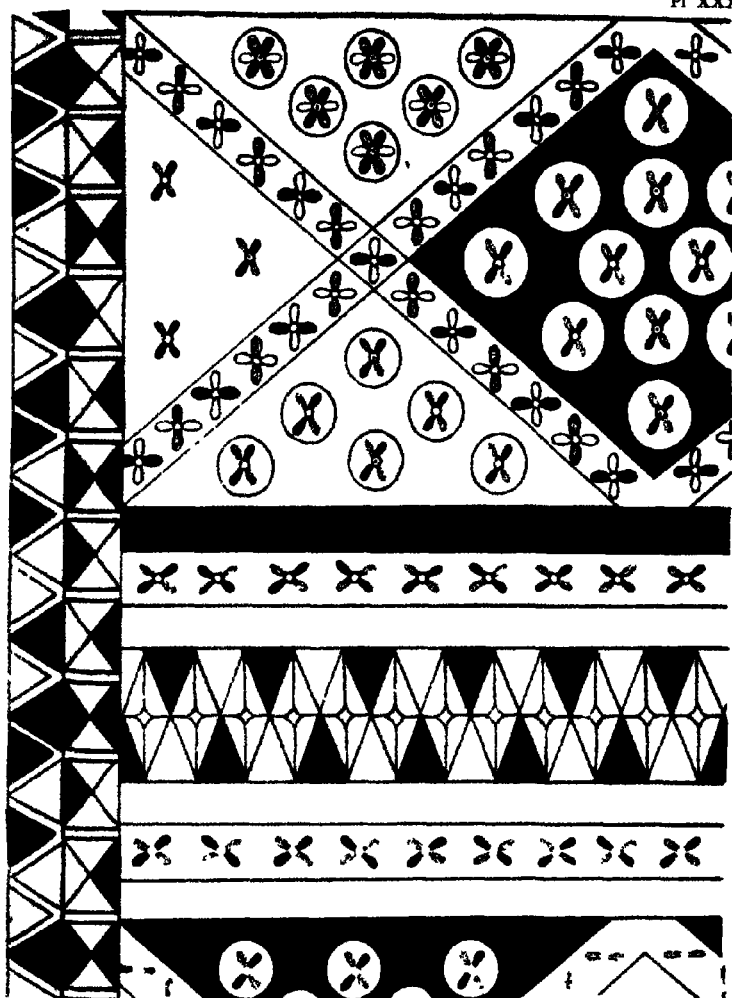


1- 5, ca. 1:2

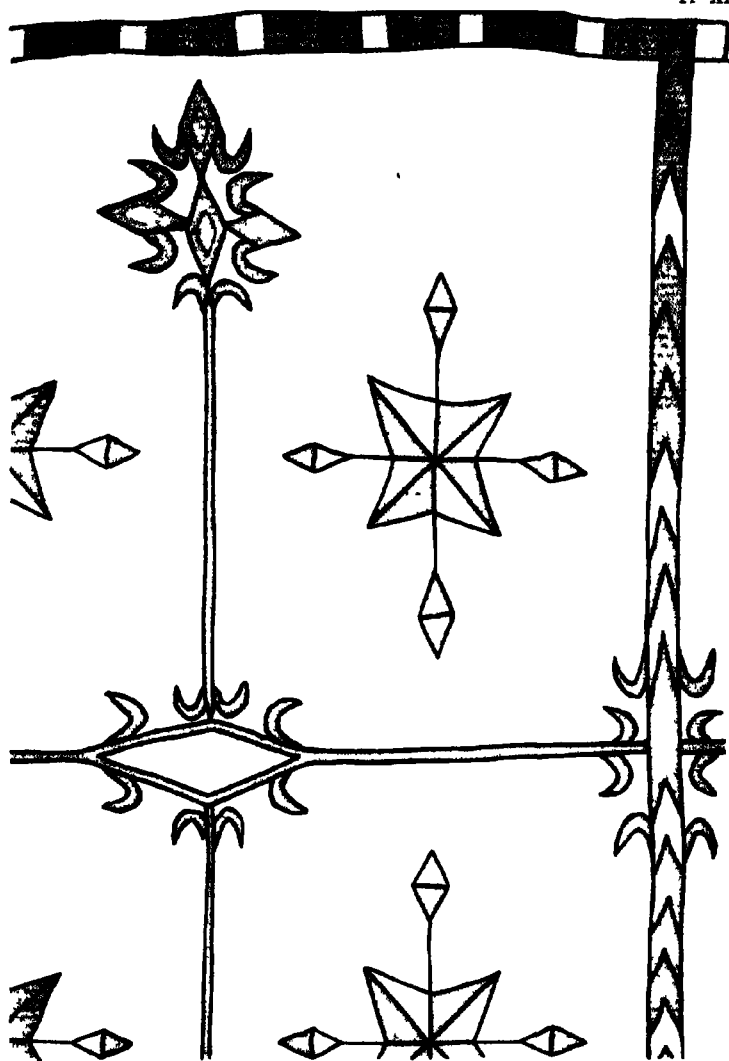
Ante **bas**, cloth *hoemoe*, cylindrical garment used for carrying purposes. Leiden s Mus. No. 179/58, 1ae. 1, diagram; 2, border along the edges; 3, 4, figures of the fields inside the borders; 5, one of the two inner fields.

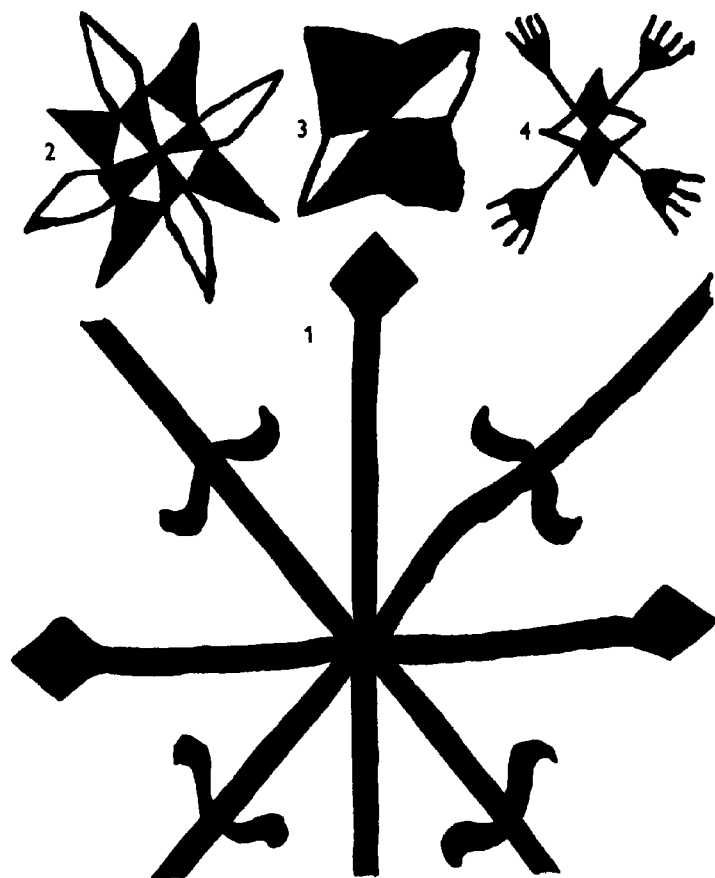


Three *bast* cloth *koemoe*, cylindrical garments used for carrying purposes. After ADRIANI and KRUYT, *Int. Arch. f. Ethn.* 1901. In all probability in the Ethn. Museum of Weltevreden.



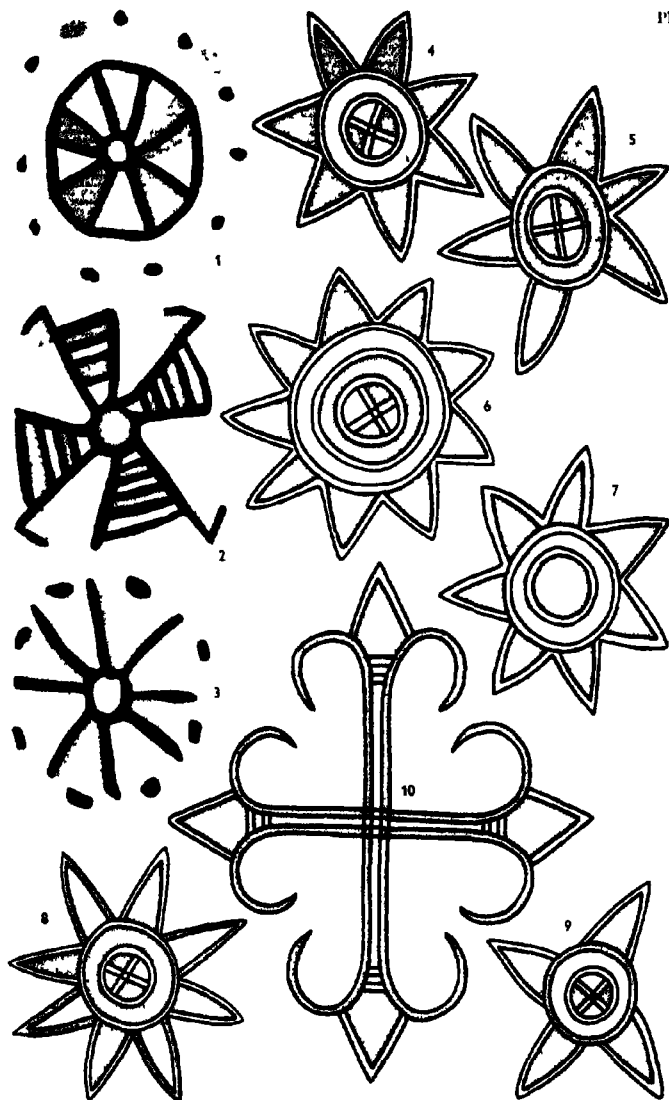
Woven basket cloth *koemor* cylindrical garment used for carrying purposes. From To Wingke in Poso,
 on the shore of the northeastern corner of Lake Poso. After ADRIANI and KRIST, *Int Arch.*
 f Ethn 1901

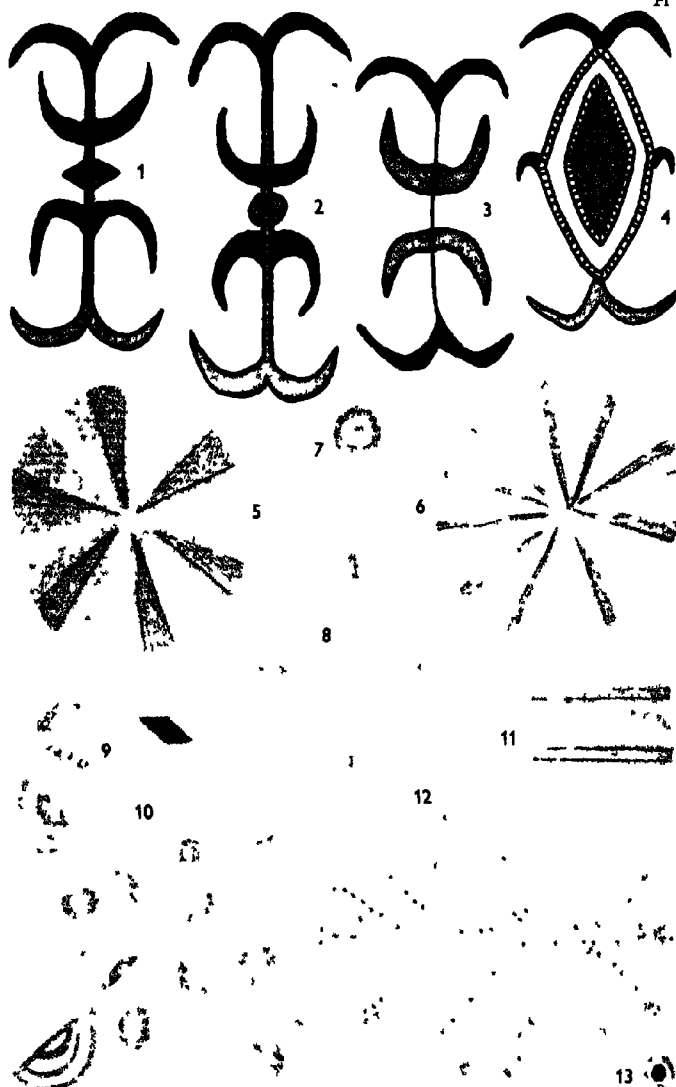


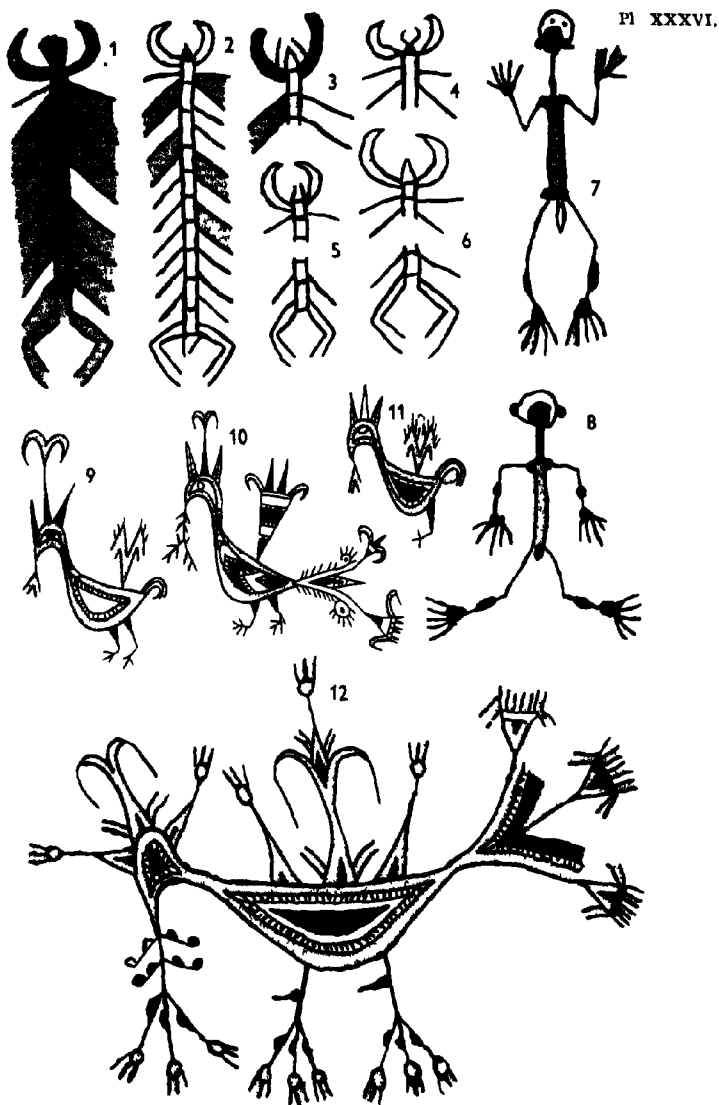


ca. 1 : 2

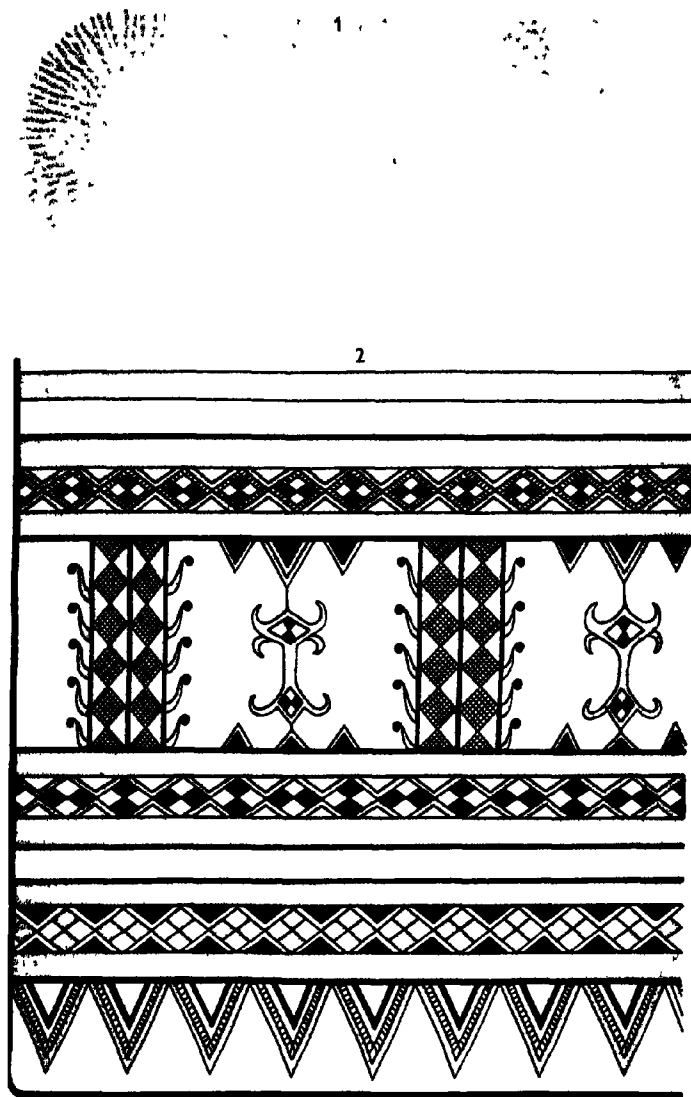
Designs on a bast cloth *koemoe*, cylindrical garment used for carrying purposes. To Raro. Basel's Mus.
No. II c 462.







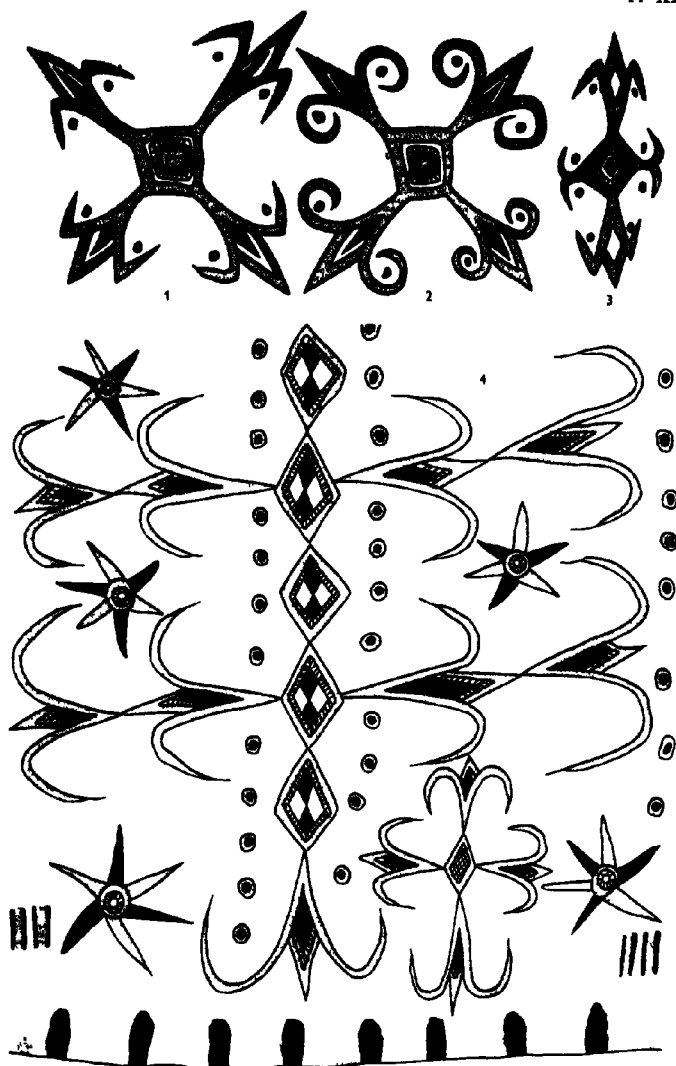
Designs on bast cloth *hoemoe*, cylindrical garments used for carrying purposes 1—6, Weltevreden, No. 920, Poso, 7, 8, *id* No 9203, Poso, 9—11, *id* No 6422, Tomini Bay, according to the label but in all probability made in the interior of Celebes, 12, Basel, No II c 764, Bada

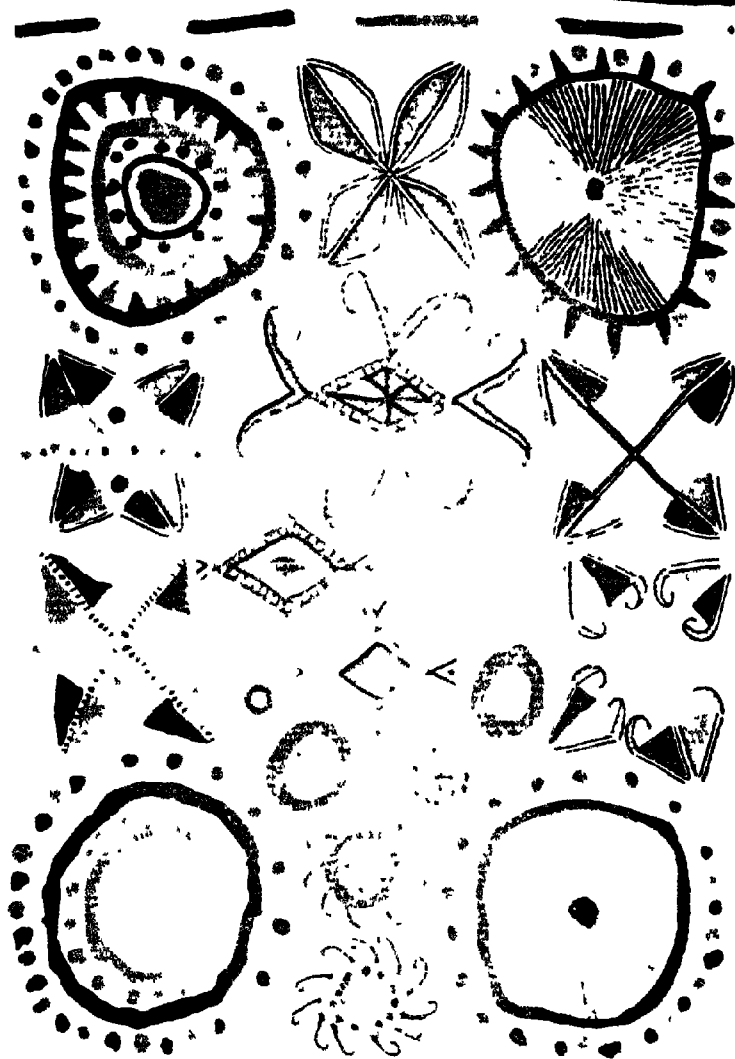


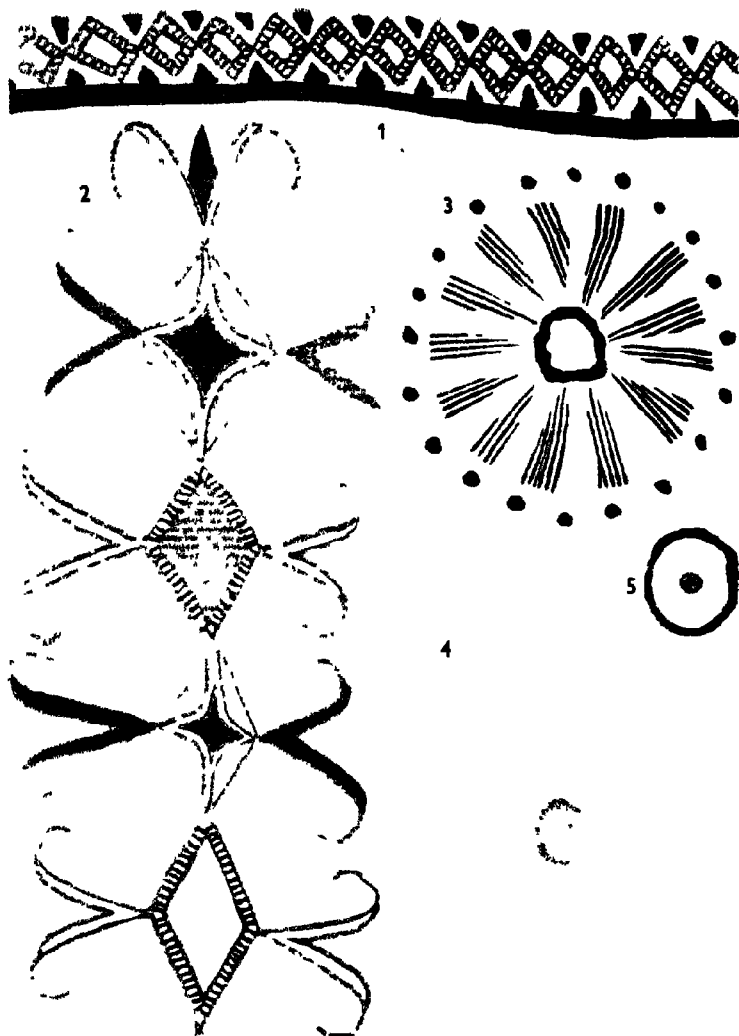
1 ca 2 5

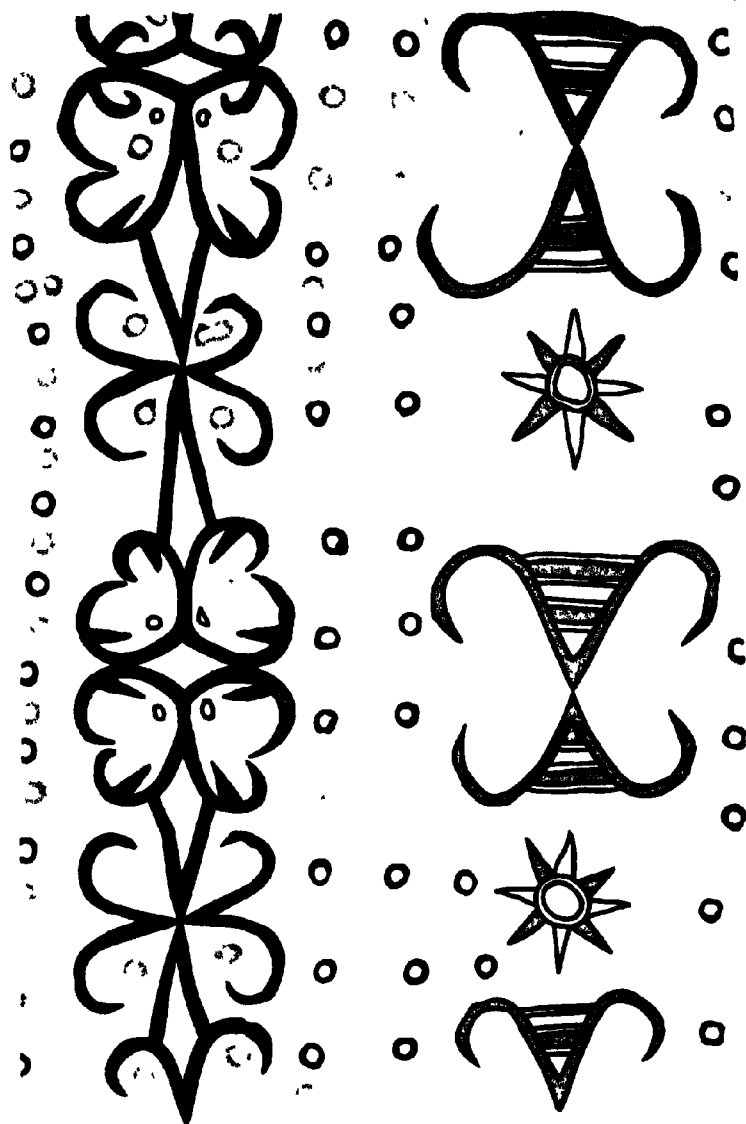
on bast cloth *koimoe*, cylindrical garments used for carrying pump sets. 1 No. 2, Bada, after ADKANI and KAKAI. Int. Arch. f. Ethn. 1901

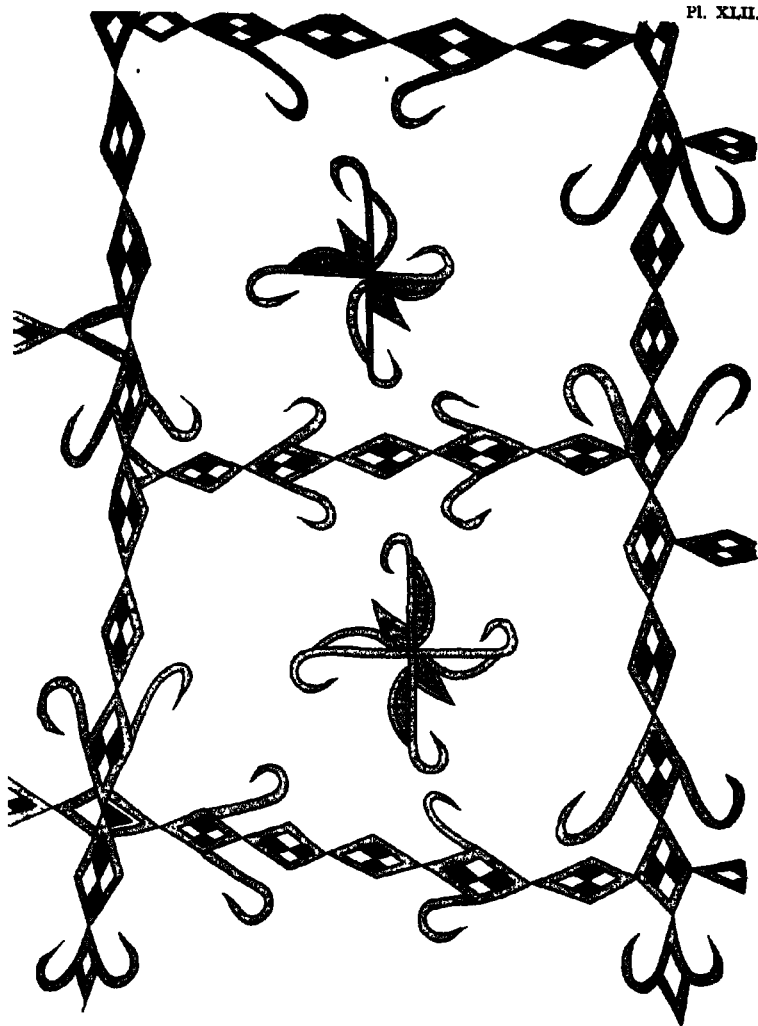
130, Bada;

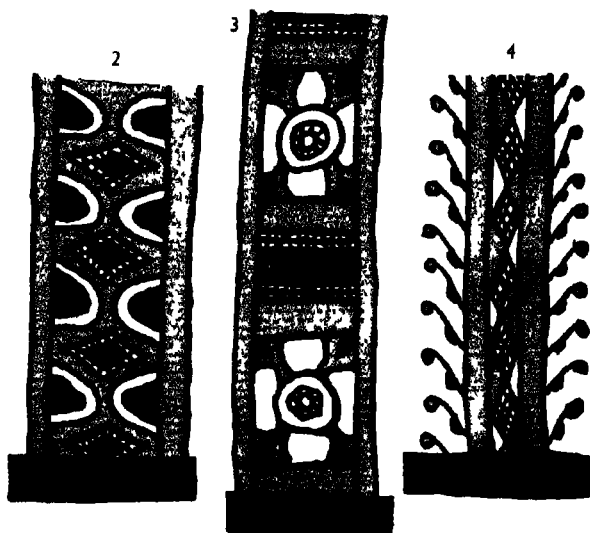
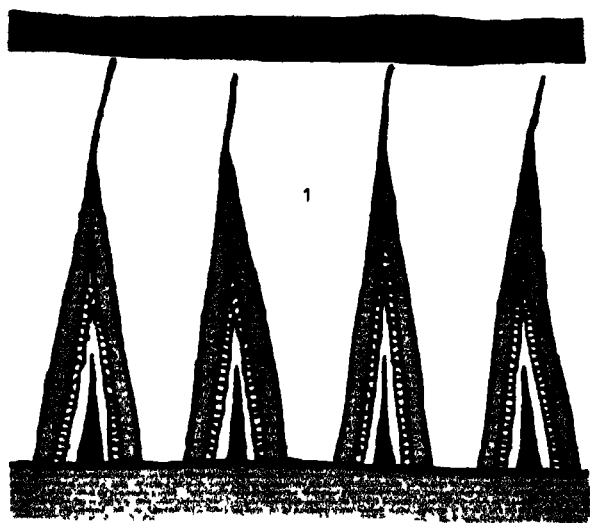


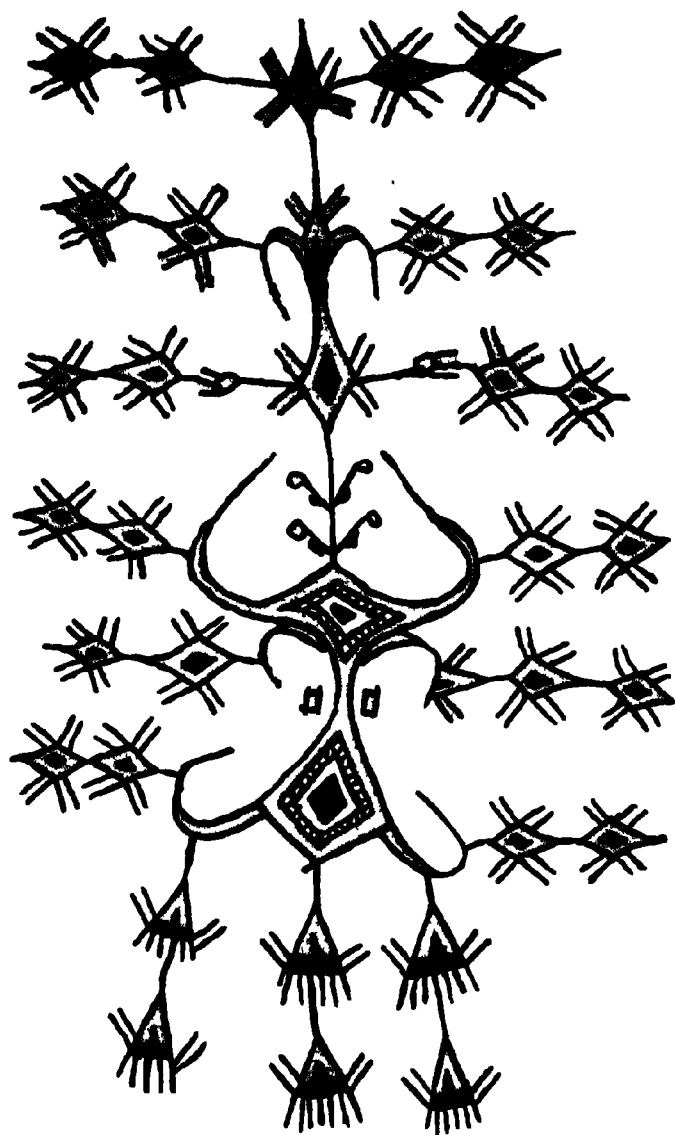


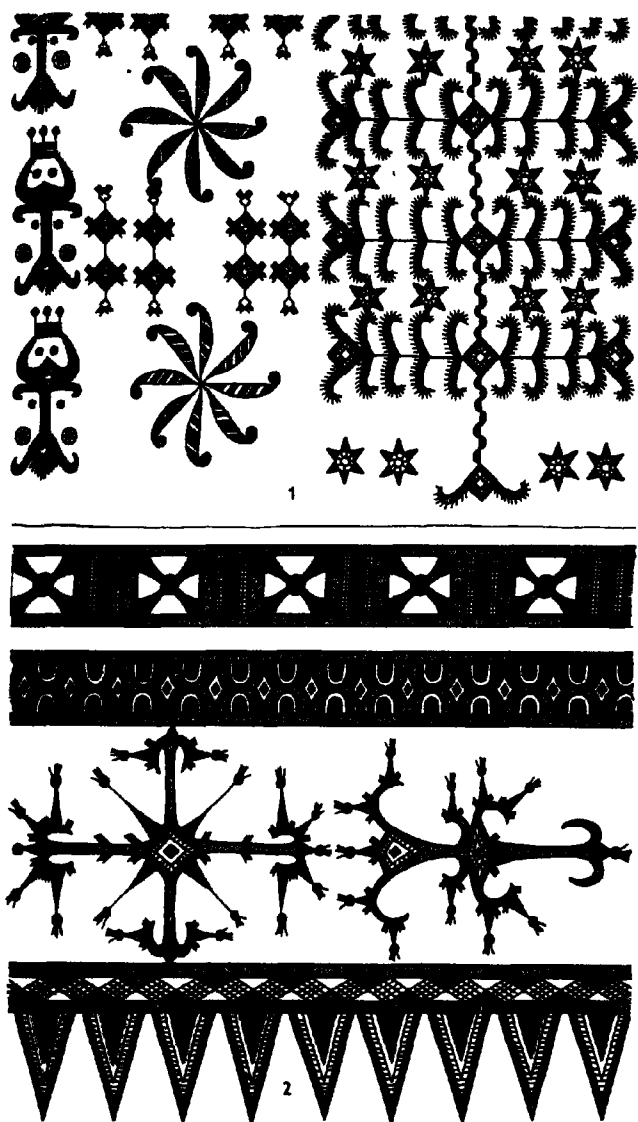




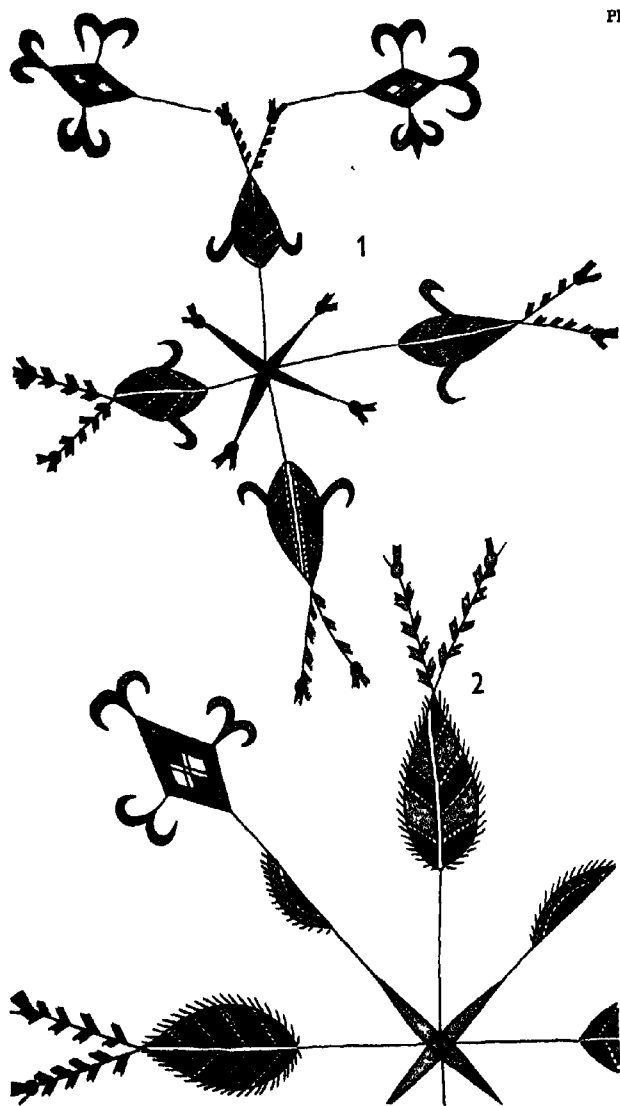






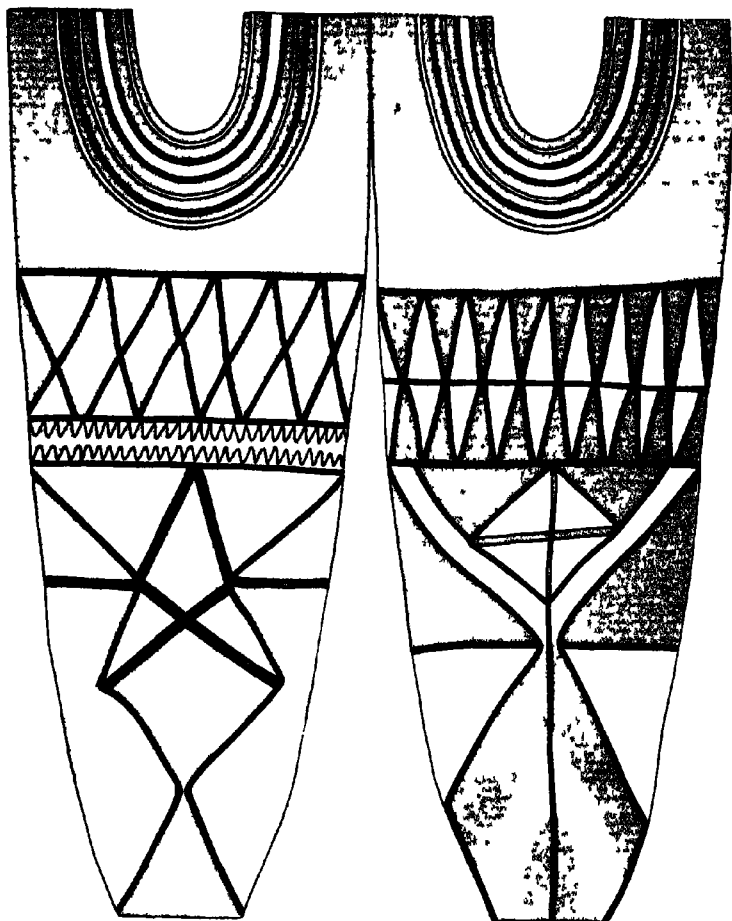


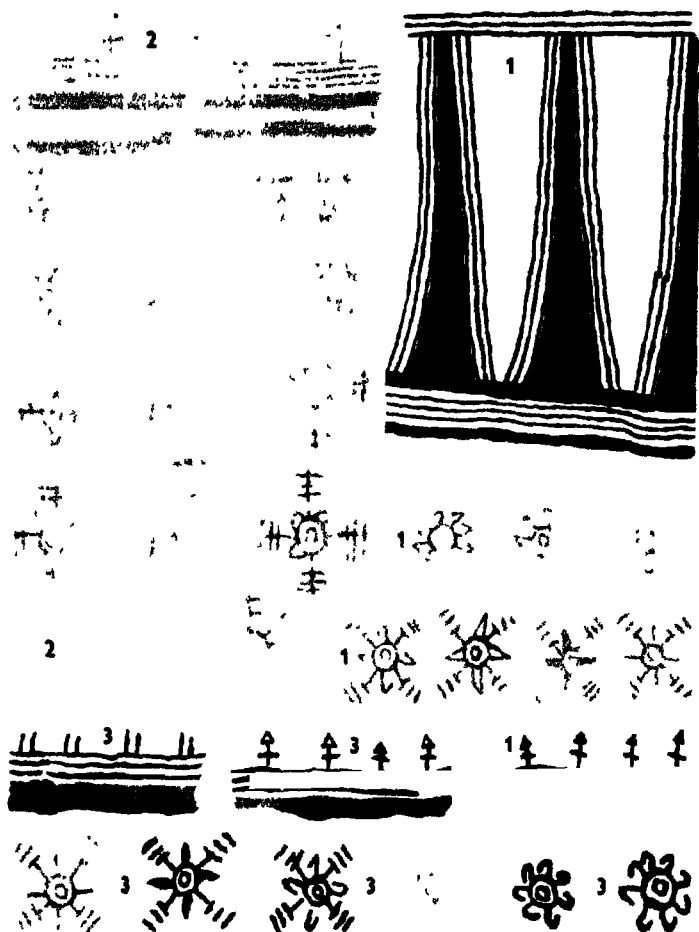
1. Designs on a bast cloth *koemoe* from Napoe, presumably in Weltevreden. After ADRIANI and KRUYT, *Int. Arch. f. Ethn.* 1901. 2, *koemoe* from Napoe, after ADRIANI and KRUYT, *De Bare'e-Sprekende Toradja's*, 1912.

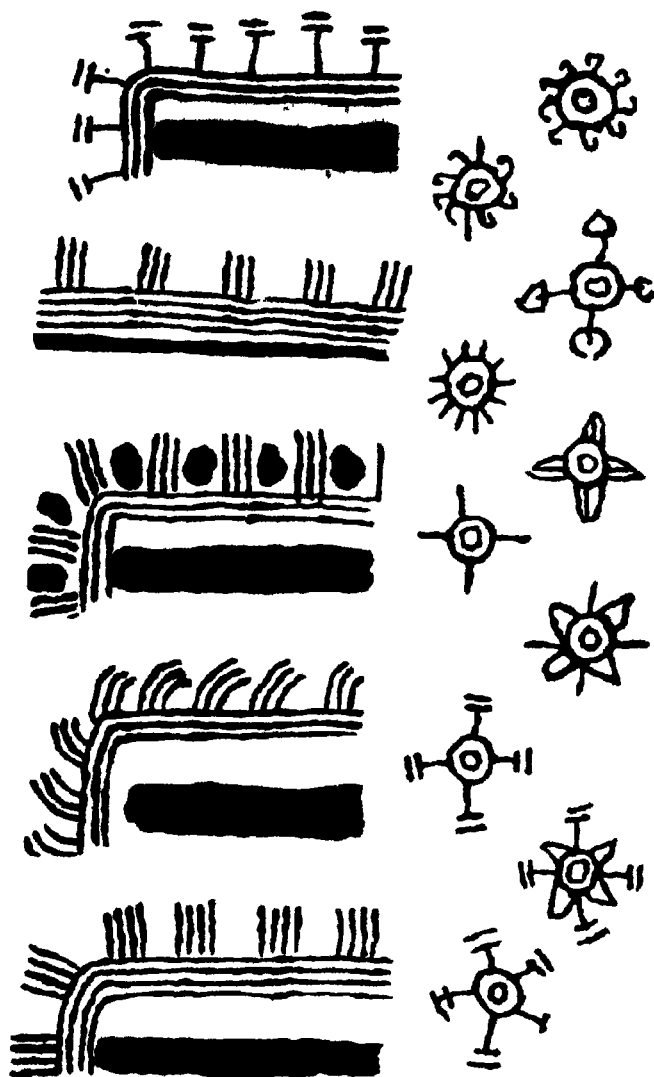


ca. 4:7

Figures on *koemoe* No. 6422, Weltevreden, from Tomini Bay acc. to the label, but no doubt from the interior of Celebes. See Pl. LXVIII.

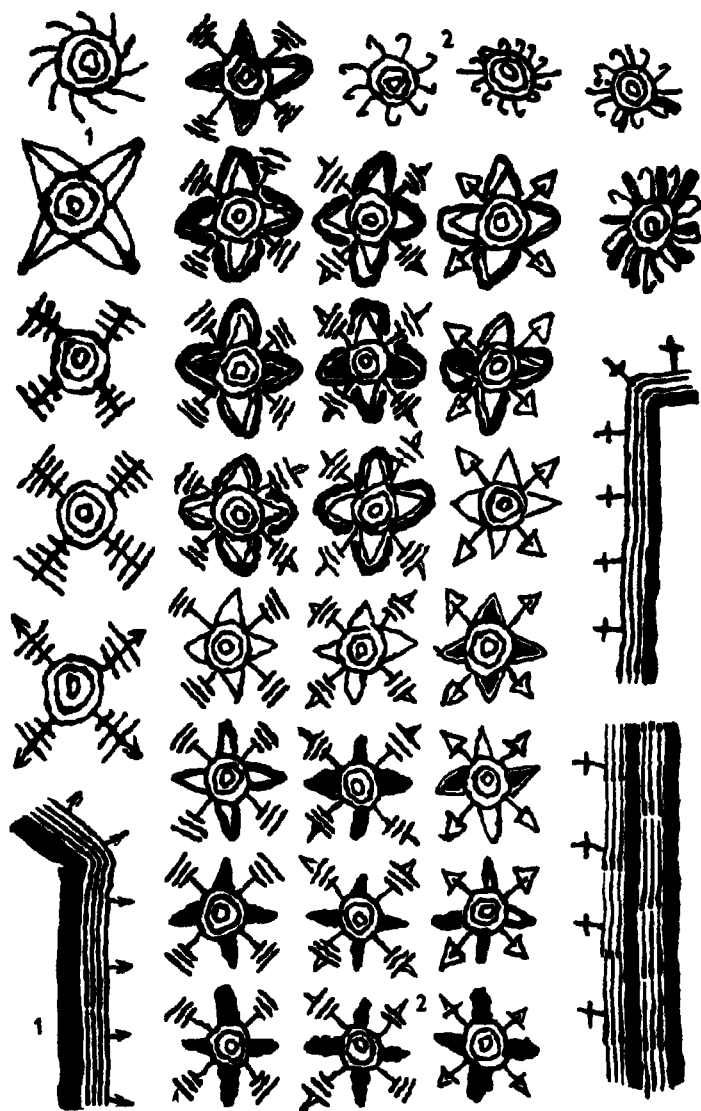


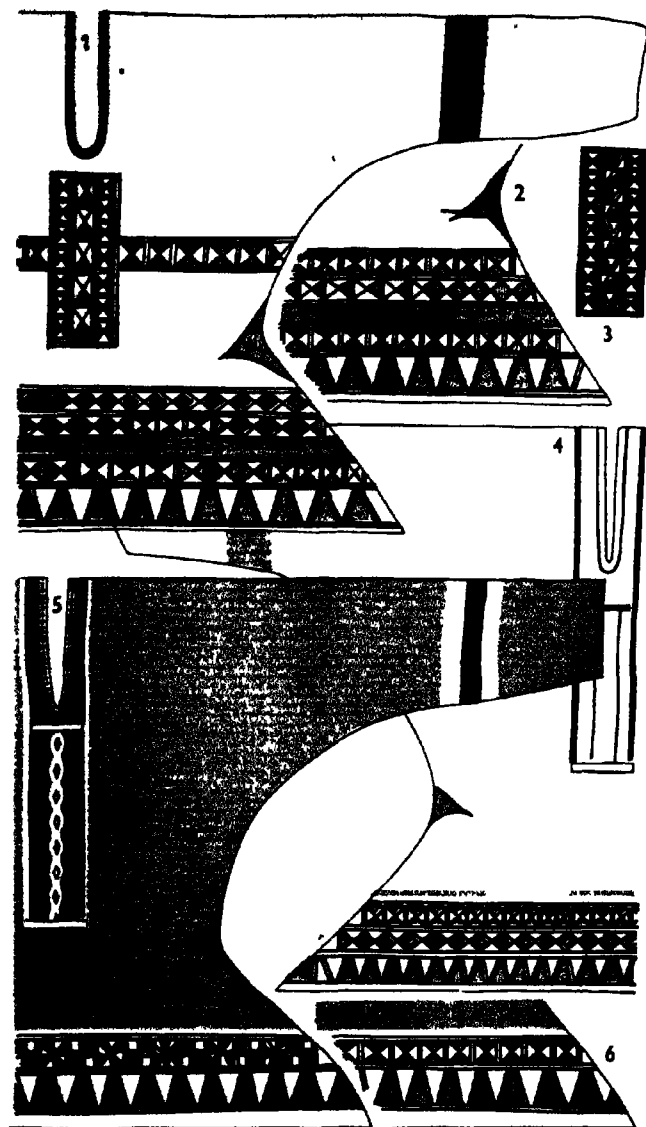




ca. 1 : 2

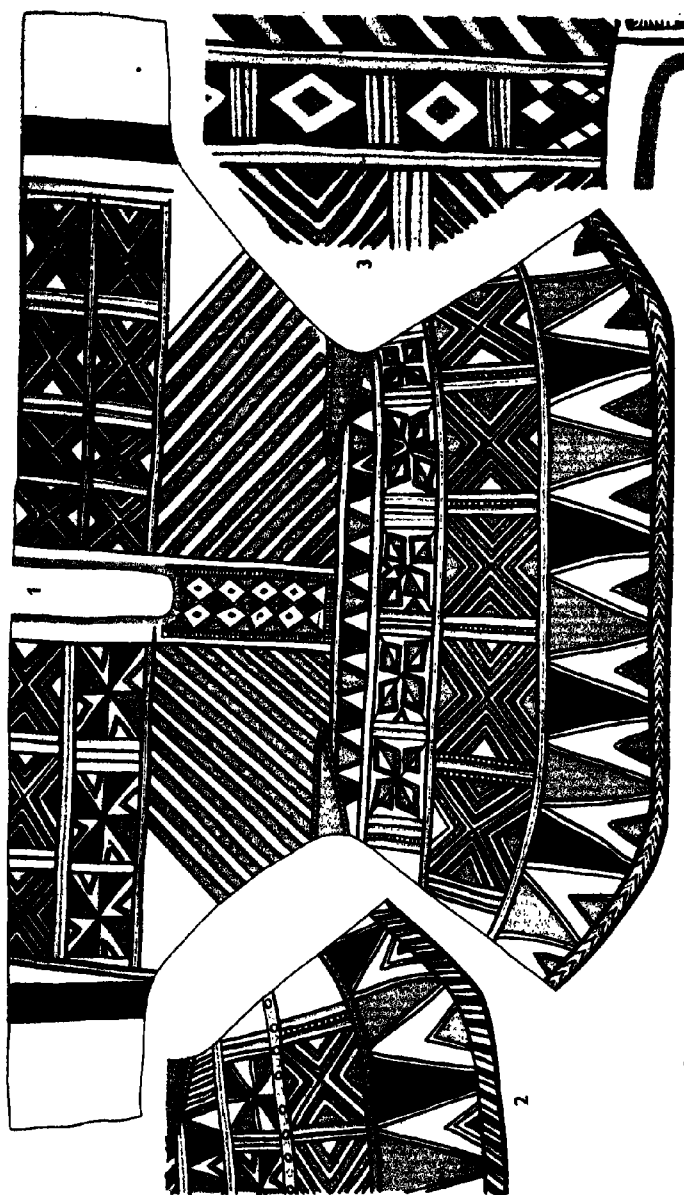
Designs on a bast cloth tunic, *haka*, of a priestess. Koelawi, No 1520





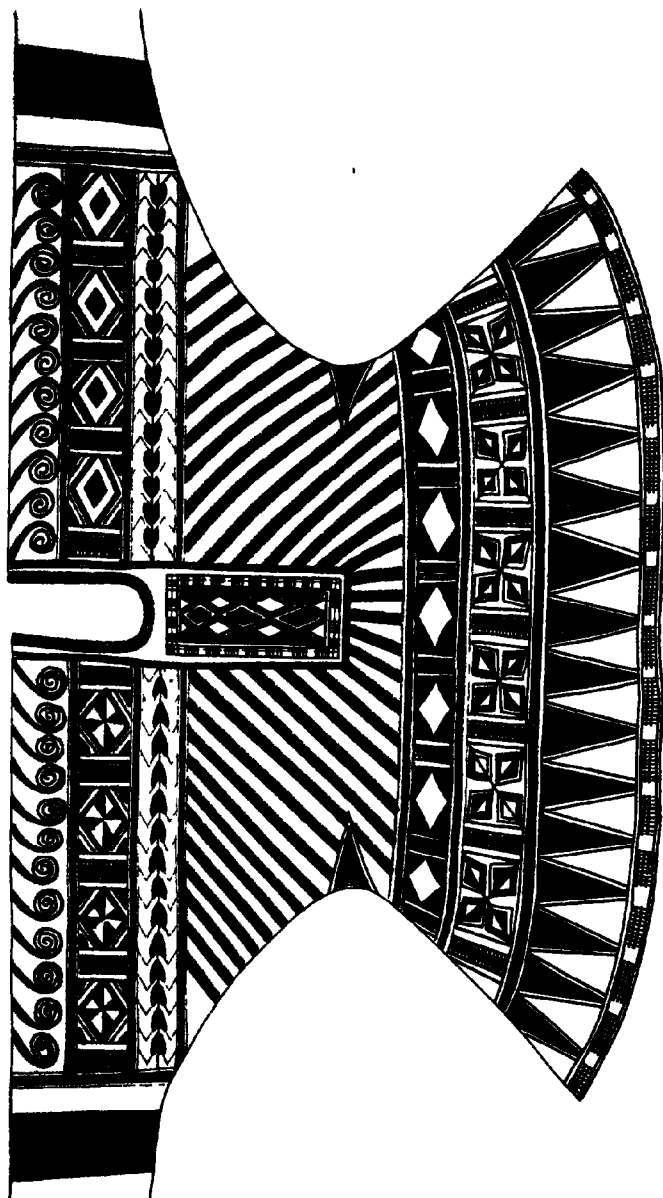
ca. 1:6

Women's painted bast cloth tunics, *hañis* 1—3, Towoeloe Tobakoe, No 269197, 4, *id* No 2017, 5, 6, *id*, No 2014 1, back, 2, 3, front, 5, front, 6, border of the lower edge of the back. See Pl LXXIII 1, 2.



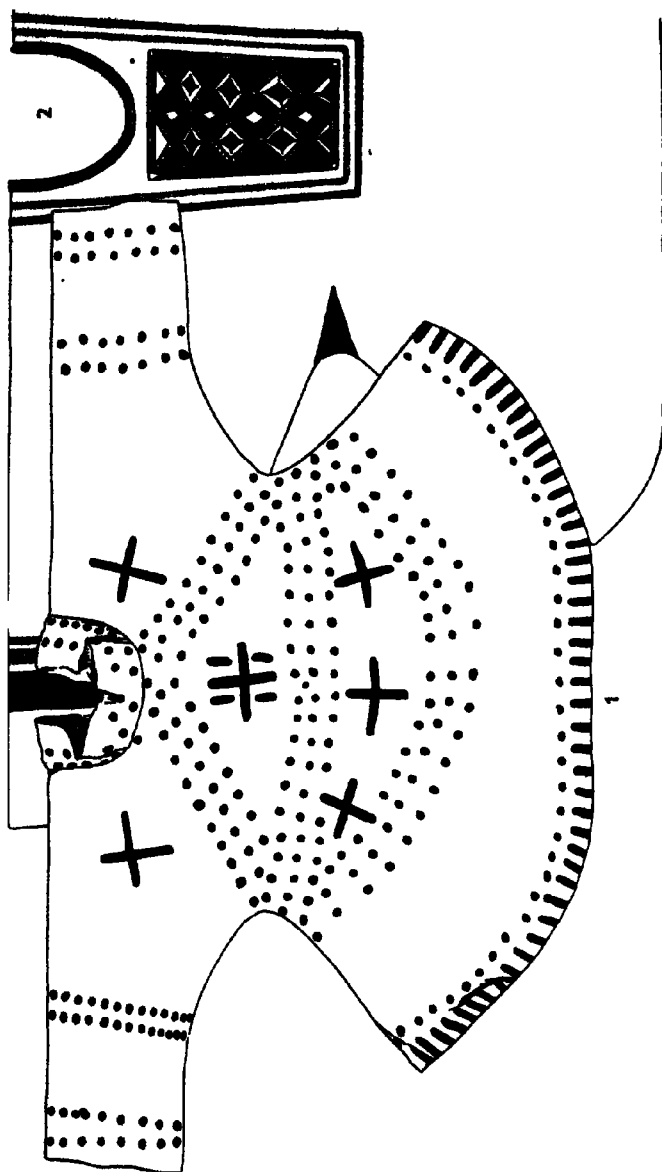
I and 2, ca. 1:5; 3, ca. 2:5

Woman's painted beak cloth tunic, *kaki*, No. 26.9.514. Toltec, ca. 1:5; 3, ca. 2:5. 4, design on the front; 3, id. on the front of the left sleeve.



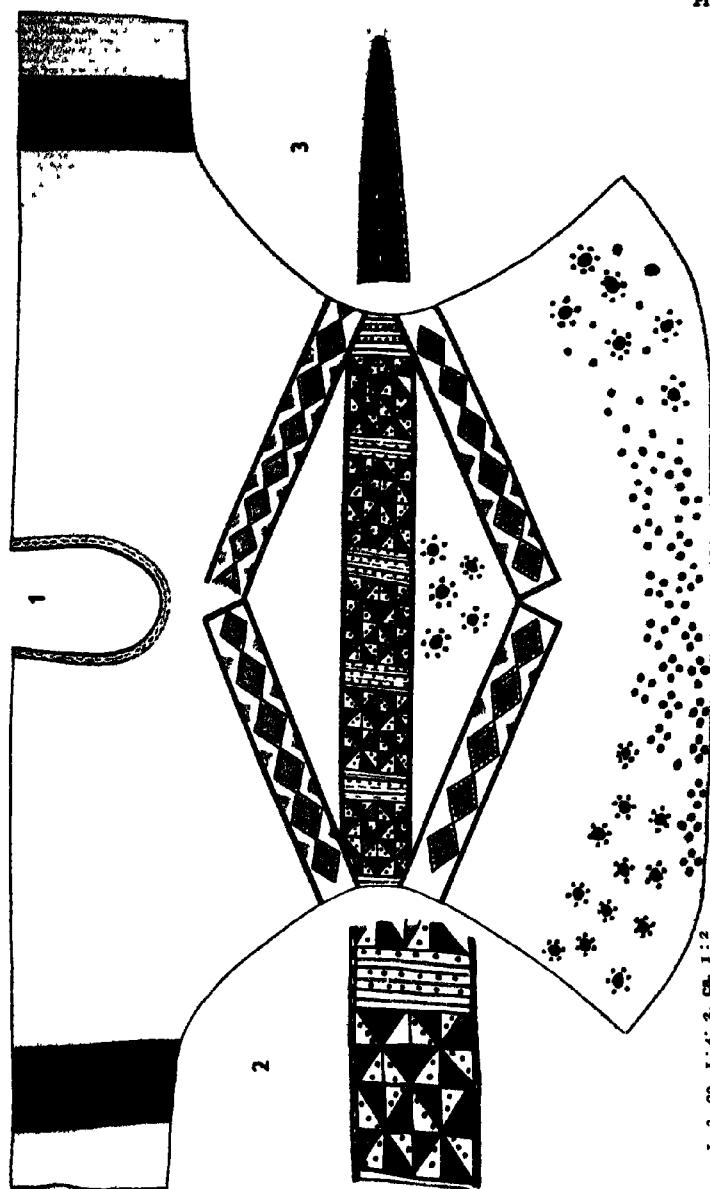
ca 15

Woman's painted bast cloth tunic, *Aakha*, No 1944, Foraelea, Tole



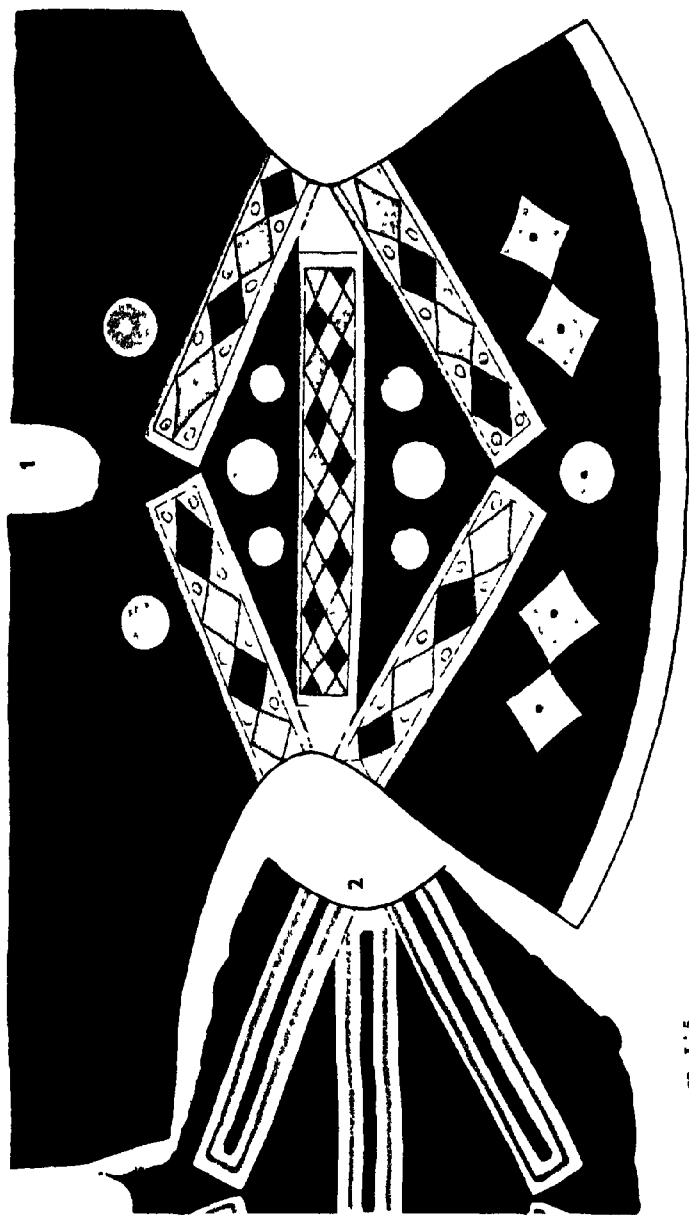
ca. 1 : 5

Women's painted bast cloth tunics, *halit*, back 1, No. 1906 a, Kantewoe, child's tunic; 2, No. 1983, Oenta, Tole.



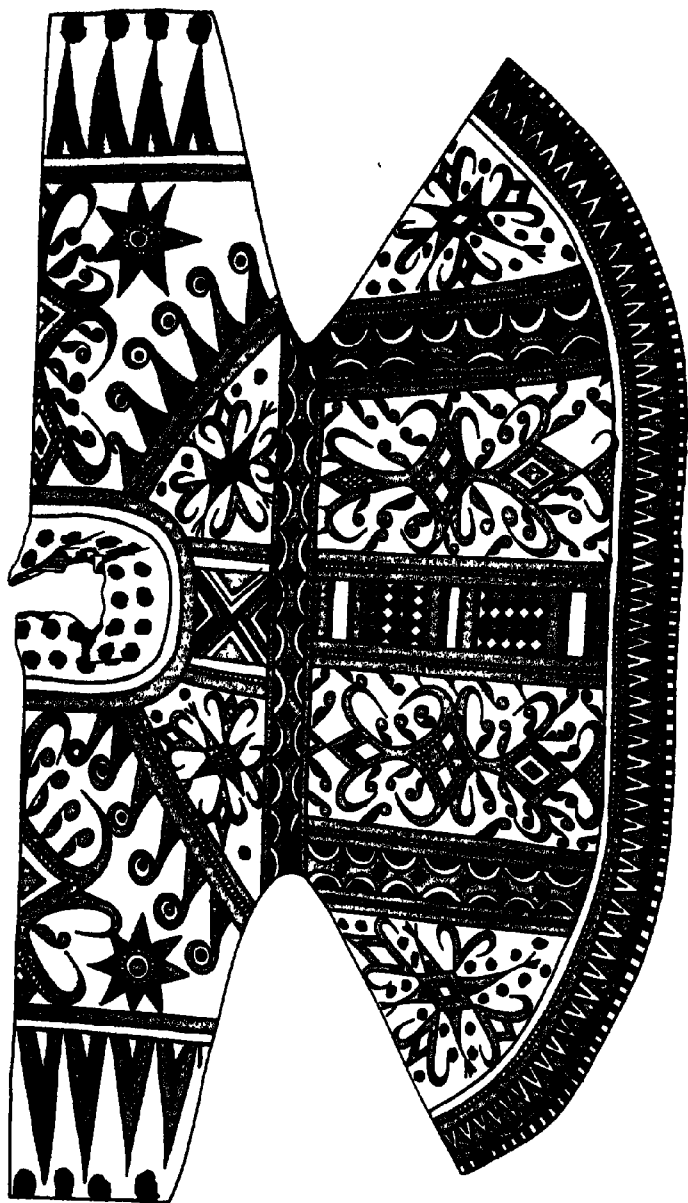
1, 3, ca. 1:4; 2, ca. 1:2

Woman's bast cloth tunic, *halah*, with painted appliqué work, No. 1946, Poraelea, Tole. 1, 2, back; 3, trimming in the waist, front.



ca 1:5

Woman's bust cloth tunic, *Adidi*, with painted appliqué work No. 1984, Oenta, Tole. 1, back, 2, in front.



Woman's painted beest cloth tunic. Gintoe, Bada, No. 2121.



Painting in oils by W. KAUBIKS, 1918. 58 cm. by 47 cm.

Uma Nco Koclavian priestess wearing a head band of painted bast cloth

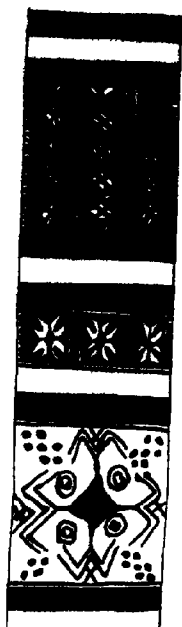


Painting in oils by W. KAUDEKSTADT. 74 cm. by 54 cm.

FIG. 1. Tok'eni. On her head she has a *tah'at'et*, head ring of bamboo with a cover of painted bast cloth.



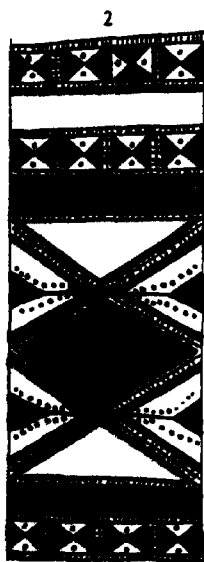
1



3



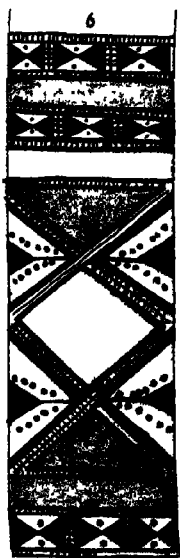
5



2



4



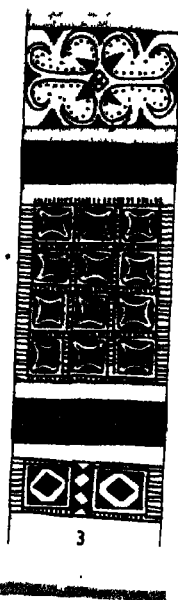
6

ca. 2:5

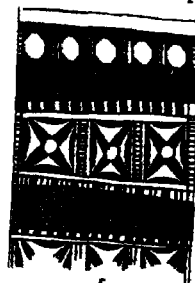
Tals walos, women's head rings of bamboo 1, Doda, Behos, No 2148, 2 *id* No 2151, vertical stripes of red and yellow cotton cloth, 3, *id* No 2153, 4, *id* No 2145, 5, *id* No 2150, 6, *id* No 2140, red and yellow fields of cloth



1 2



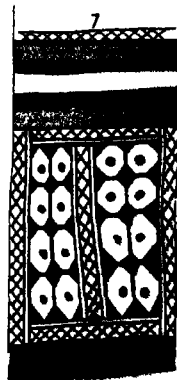
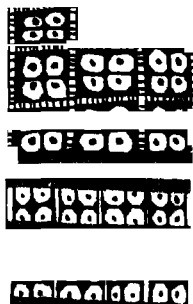
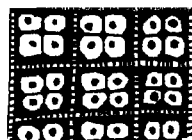
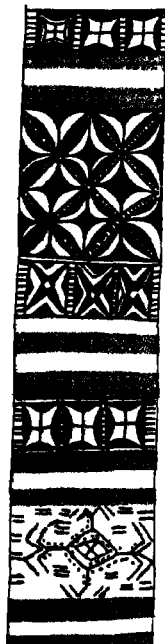
3



5



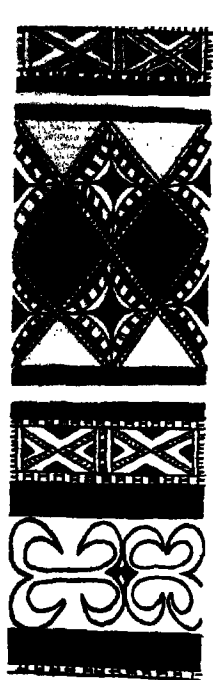
6



7

ca 2:5

Tais walo, women's bamboo head rings 1, Sidos, Iawaalia, No 2382 2, Napoe, No 23810, in Stuttgart, 3, Doda, Behoa No 2182 4, Koolawa No 26 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.



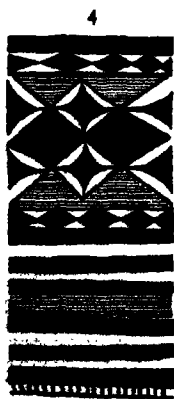
1



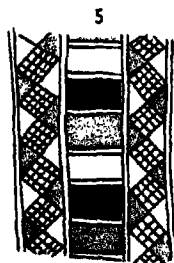
2



3



4



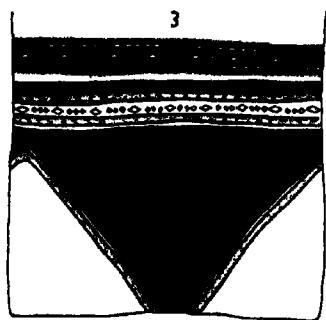
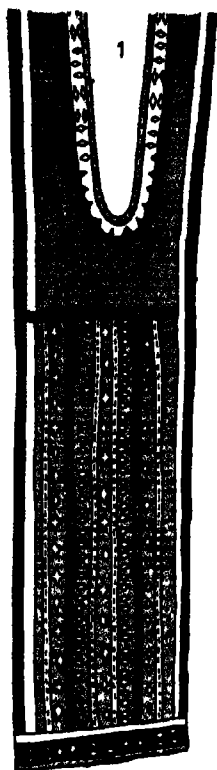
5



6

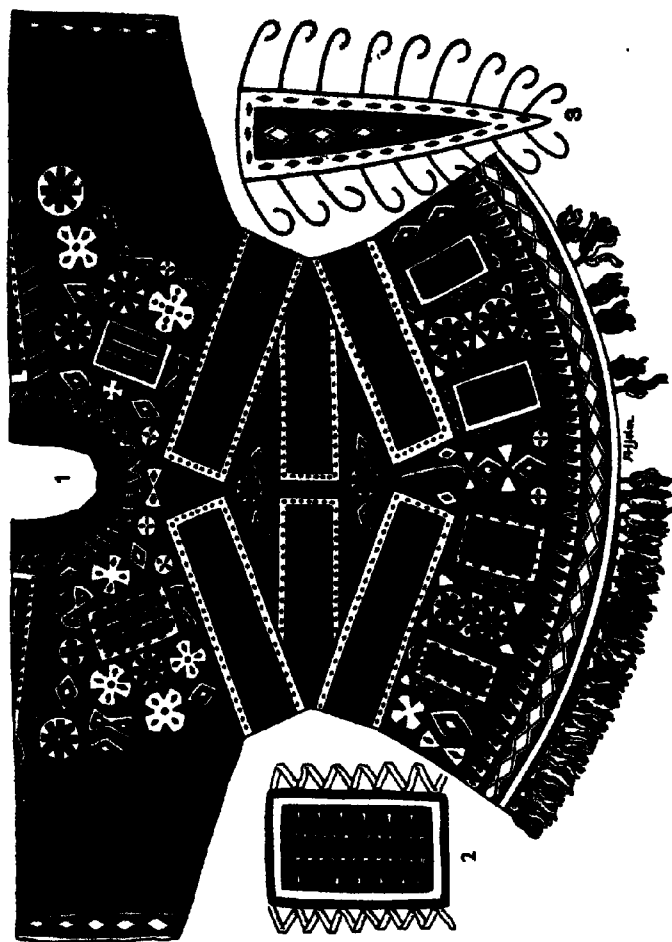
ca. 2:5

Tali walo, women's bamboo head rings. 1, Koelawi, No. 945; 2, *id.* No. 26.9.257; 3, Kilo, Tole, No. 1960; 4, *id.* No. 1961; 5, No. 1323, Bada, white bast cloth; 6, No. 1323, Gintoe, Bada, yellowish white bamboo.



ca. 2

Appliqué work of bast cloth on two bast cloth tunics and a betel bag Towoeleoe Tobakoe 1, No 2017
2 No 2014 (see Pl LI), 3, No 2027



1. ca. 1' 5. 2. 3. ca. 2 5

1. Woman's beaded tunic with mica spots and appliqué work of bast cloth; collar and pear-shaped patches of red cotton, fringe of tassels of cotton, 2, ornament of the lower part of the tunic; 3, id of the shoulders, hooks in chain stitch. Benahoe, No 2025