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SAMPI
DES AUT
SIV
Creation

Notes from Louis' 'Borneo Collection'
in Rhodes House. Oxford.

Historical

Perham - The Creation 2 versions

Sampi (to Petara) Umai

Besant invocation

Ensera Sim.

Rhodes
House.

Odd Notes: Borneo Collection, Historical.

(~~Chalmers~~).

- 1834 - George Earl - trading trip to Sinkawan & Montadoks
in the Journal of the R.A.S. (& Borneo Collection)
- 1837 - G.W. Earl's letter on Borneo (R.A.S. vii 1837)
- 1838 - Proposed expedition of James Brooke (R.G.S. VIII Part iii).
- 1857 - R.G.S. I ~~III~~ No VI. Wallace on the Sadang River:-
"In mental capacity it is probable that the Dayaks
would be fully equal to the Malays or Chinese, while
in moral character they are undoubtedly superior to either.
He compares the Dayaks with American Indians of
the Amazon area.
- 1858 - R.G.S. Vol II No VI - Crespiigny describes the Bisayahs
in the Limbang as very poor, & badly cut up by Kayans
from the Baram. Crespiigny did much exploring: he was
employed on the "N.W. Coast" in 1848 (Keppel?).
Capt. Bethune describes hand Dayaks & see
(Sarawak)
Chalmers' Vocabulary of Malay & hand Dayak 1861.

In Borneo Collection Vol I No 3 the Bishop of Labuan notes
the presence of a French Station 300 miles N. at Saigon,
& the islands between (Natuna, Spratley) & says "One group,
the Natuna (sic), near Sarawak, was already under the
influence of Sir James Brooke; & it was desirable we
should not let the others slip out of our hands, for in
war time they would be the key of the China Sea, & would
offer such harbours for an enemy as would give us the
greatest trouble & annoyance to drive them out."

(When did Sarawak lose the Natunas to the Dutch?)

Two versions of the creation of men.

A. Salampondai - frog - female man-maker.

The Petara ordered her to make men. She made them

(a) of stone which was dumb & the specimen was rejected

(b) of iron, also dumb & that was rejected.

(c) of clay & that could speak, & the specimen was accepted as the ancestor of men.

So Salampondai continues making clay men on her anvil (?) & the Petara ask each one what it would like. Those that reply "Parang, sword & spear" become men & those that reply "cotton & spinning wheel", ~~become~~ ^{women}.

B. (among others)

Langit Petara dulu mitrit

mesai dunggul manok banda

Tanah Petara dulu ngaga

mesai buah embawang blanja

Ai Petara dulu ngiri

mesai linti tali besara

Tanah lang Petara dulu nenchang

Nyadi manusia

(In the beginning) the Petara stretched out the heavens

as big as the comb of a red-feathered cock

He created the earth

As big as the fruit of the horse mango

He poured out the waters

As great as the strands of the rotan rope

He beat out the stiff clay

And it became man.

HEAD-FAST = See Straits Asiatic Journal

No. 2 p. 123

Low: on Bunei Sultans & Titles, S. A. J. No. 5 pp. 1-16.

Petara invoked in a Sampi for farming
as given by J. Perham.

- { Pulang Gana - referred to as "Isi Inda" = "Indra Indra"?
Datu Patinggi Matahari & "Raja Temata" = Dewata, holy.
A bird, Kajira (?)
Saniang Padi (a padi spirit)

Isi Andan Petara Buban (grey-haired) - gives good advice.

Panggan

Apai Mapai

Kling

Pinang Ipong

Kling Bungai Nuing (?)

Laja Bungai Tawa

Batu Inu

" Nyantan

" Nyantar

" Gawa

" Nyanggak

Nyamin

~~#~~ Tamba

Pandong

Kendawang.

(J. Perham)

"Petara" = Avatara = a
manifestation of Vishnu?

buja = worship (ancient
Indian word) - used in
these "Sampi" etc.

Petara =

"Patis (orphan) nadai apai

Endang (even) nadai indai."

PULANG GANA is said to have been born human-wise.

Simpang-im pang bore first only blood (but later sons). The
blood was buried and became Pulang Gana. When his
younger brothers felled trees for farming he set them up
again each night. On their setting watch & catching him
doing it he explained he was lord of the soil & demanded
sacrifice. This is given e.g. in Gawai Batu, & Gawai Benah.

They invoke:-

Pulang Gana for good crops

Singalang Burong for war (& all else)

~~Antu~~ Antu Ribut - in matters of wind & storm

Antu Ribai - " " the sea

Datu Patinggi Matahari - at farming (only?) = the sun.

Descriptions of the spirits of soil, hills & trees follow:
with transitions like this:—

"Pupus (finished) Petara kebung langit
hine (we come to) Petara puchok kayu
relah (we mention) Petara tengah tanah."

The Petara's reply — "How shall we not look after the
child, for next year you will make us a great feast"
Then they say "Since we have looked down, come now, friends,
let us together wave the medicine charms."

In the second part of the ceremony, which may take
place even a year later, the Petara are brought into the
house to the feast. They all "beradu" — guides lose their way
but they arrive by way of the sun, moon & stars at a grass
plot whence they walk down a fallen tree to earth. There
they join the earthly Petara and Salampandai (q.v.). They
bathe & come up to the house, the elder warning the younger
on points of manners:—

Ka ati rumah anang meda

Enggai ka ngumbai ngiga serenti jani

(To the space under the house don't look, lest you are
suspected of seeking a pig's tusk).

Ka galengganganang nentang

Enggai ka ngumbai ngiga tuzang manok laki

(hen-roost — sit opposite — tail feather of fighting
cock)

Ka mai anang nampai

Enggai ka ngumbai ngiga laki

Ka bilek anang nilik (peep)

Enggai ka ngumbai tajan menyadi (? seeking a jar — prob-
ably represents a fine of a jar
for enticement??)

Ka sadan ~~an~~ anang ngilau (look up).

Enggai ka ngumbai ngiga padi

Bemata Raja Petara: bla
 ngelala-sampol milih.
 Ari nemanj Barat: bla nampai
 ngijap baka kempat —
 kajang sabidang
 Ari pandau banyak: bla
 nampai Petara Guyak —
 baka pantak — labong palang.
 Ari pintau Kamarau Sanggau,
 bla ngilan Petara Radau —
 baka P. olit likau nabau
 bekenggang.
 Ari dinding hari bla nampai
 mareni Petara Menanimati
 baka kaki long tetukang.
 Ari bulan bla nampai Petara
 Tebaran Betumpen kaki
 subang.
 Ari mata hari bla mareni
 Petara Kani manah mati;
 baka segundi mainang begitang.
 Ari jerit tisi langit bla nampai
 Petara Megit baka Kepit Tanggi
 tudong temelang.
 Ari pandau bunga Petara Megu
 bla nampai meki Langgu
 kahunsong laiang.

The royal Petara, having eyes,
 all recognize, all look down together
 from the floating cloud like an
 evenly cut kajang they all look
 and wink.

From the Pleiades like the
 glistening patterns of the long
 flowing turbans looks also P. G.

From the Milky Way (high ridges of
 long drought) like the golden rings
 of the nabau shake P. R. observes.

From the rainbow also, beautiful
 in dying like the feet of an opened
 box P. M. is looking & bending

From the moon, like a flashing (?)
 earring also Petara Tebaran
 is looking.

From the sun, beautiful in
 setting like the hanging
 segundi of the manangs me
 Petara is ~~looking~~ ^{bending} down.

From the end of heaven like
 the binding band of the tanggi
 P. M. is looking.

From the evening star as big
 as the bud of the red
 hibiscus P. Megu is looking.

J. Perham says this is "odd & ludicrous". But the
 picture given is similar to some Hindu paintings?
 "kaki long tetukang" — surely — "the base of a box
 cunningly worked"?

Part of an invocation in a "Besant".

Rajah Pekara bla ngemata
Seragendak bla meda
ngemeran ka subak tanah lung
Seragendi bla meda
ngemeran ka ai mesai pulo
grunong sanggang
Seleledu bla meda
ng. ka jumpu mesai jingu
bejampong lempang
Seleleding bla meda
ng. ka tinting lurus mematang
Selingiling bla meda
ng. ka pating sega ensluang
Sengungong bla meda
ng. ka bungkong mesai
benong balang
Bunsu Rembia (Abu) bla meda
ng. ka jangka papang bedindang
Bunsu Kamba bla meda
ng. ka bila maram jarang

Kings of Gods all look!
Seragendak look down (wolu)
has charge of stiff clay earth
- -
waters of the hawkbell island
-
the little hills like topknots of
the bejampong bird.
- highlands straight and
well-defined.
- Rungs of rotan sega.
- full grown knotted branches
- bends of widespreading
papang branches

Then they are described as
looking down each from his
appointed place: — p2.

(translation by J. Penham in
"Borneo Collection" Vol II
Rhodes H's 5916.18 53.
to be checked)

Ensara Sin.

Notes in English from Perham's version in Low's "Borneo Collection"
Volume II. "Sea Dayak Religion" & "Pataran". [Rhodes House 59/6. 1853]

- i. Sin lived long ago when men were few & barbarous.
- ii. Sin went hunting with a blowpipe & gets lost.
- iii. On the coast he meets a beautiful woman - "ti ka nyadi euggau ia" - who shows him the way to his home.
- iv. Arrived there, Sin has been mourned as dead, but his wife is acclaimed.
- v. SERAGUNTING, a son, is born to them who grows miraculously.
- vi. He cries & all fail to pacify him. On being reproached by Sin, his wife throws out of the house & disappears. Sin sets off with his son to seek her at Seragunting's order. They find milk in leaves each night.
- vii. At the shore they see the mother's hat floating. Seragunting hails each of 7 boats & is refused passage each time (by Ketupong, Beragai, Kuto, Embras, Nendak, Papan & Bejampang - spirit birds).
- viii. Next morning a great spider takes them walking over the sea.
- ix. They reach a busy pangkalan & are directed to a house which they find is Singalang Burong's. S.B. sits in his "pangguh" & doesn't notice them. The mother hides - she is Bunsu Ketupong, niece of S.B. & youngest of the Ketupong family of spirit birds.
- x. Seragunting calls S.B.'s sons-in-law "uncle" & they threaten to kill him. But he recognises his mother's belongings & succeeds in ordeals.
- xi. The others fail to hunt anything down but Seragunting miraculously improves a wretched dog & gets a wild boar which he kills with a small knife of his mother's (after the others fail with spears).
- xi. One day (S.B. bathing) Seragunting looks under S.B.'s pillow & he & Sin see their own home & are sorrowful. S.B. lets them go miraculously after they've stepped outside - but only after they've learned for the benefit of mankind :-
 - xii. how to fight & conduct war
 - how to plant padi
 - how to catch fish
 - (They are given seed etc).
 - how to trap deer & pig
 - how to read the omens
 - & why - since the birds are manifestations of S.B. himself.