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BY

PROF. DR. AUGUSTIN KRÄMER

PALAU VOLUME 5

SECTION IX:

DECORATIVE ARTS AND CULTURAL COMPARISON

SECTION X:

REGISTER OF BAI

WITH 20 FIGURES, 15 PHOTOGRAPHIC PLATES (2 in COLOR)

AND 35 FOLDOUT PLATES (2 in COLOR)

HAMBURG

FRIEDRICHSEN, DE GRUYTER & Co. m. b. H

1929

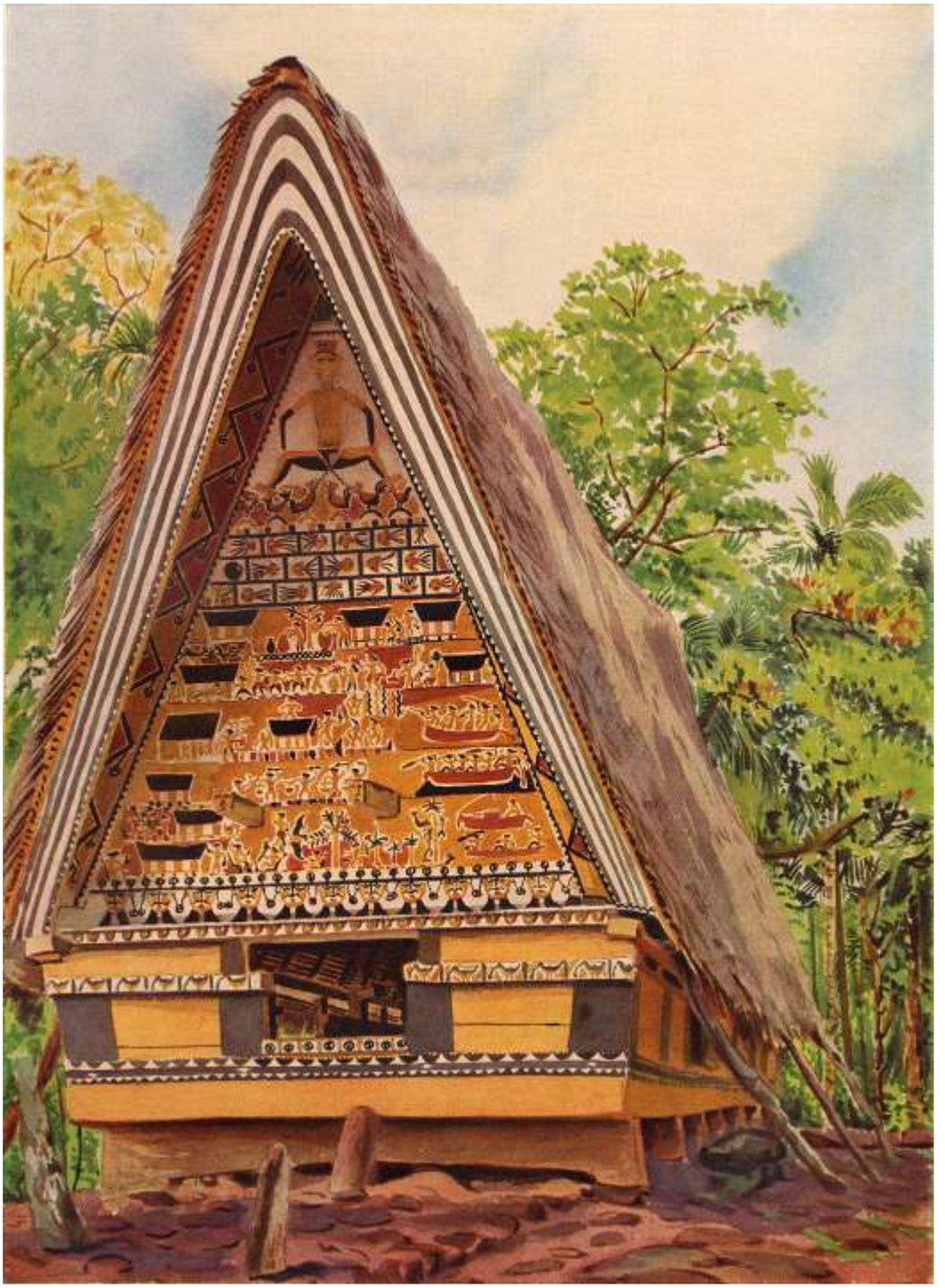
Information To Users

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//Krämer, Palau, Volume 5, Plate I//



Aquarell by E. Krämer

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Bai 71a Totem eating.
f) Bai 144 IV b story 137 Bridge over the Toágĕlmid.
Bai 24 VII b story 79 a Bai girl.

D.-Plate 31.

a) Bai 120 Curlew bird.
b) Bai 115 XVI Betel-vine.
c) Bai 91 II a Story vague writing (Story 98?).
d) Bai 62 IV a story 161 Egg hunt.
e) Bai 106 VII b Bat catch.
f) Bai 58 Bird catch.
g) Bai 115 VIII walking woman *vuk.*
h) Bai 115 VII b Mission.
i) Bai 16 Vine.
k) Bai 36 2 mirrors.
l) Bai 119 Curlew bird full of money.
m) Bai 120 IV b Spaniards in Palau.
n) Bai 9 *kim*- Band
o) Monkeys want to catch fish.
p) Bai 16 diamond pattern.
q) Bai 16 *klivuk*-Band.
r) Bai 35 Money vine
s) Bai 28 zigzag band
t) Bai 36 Copra production.

D.-Plate 32.

a) Spider and mirror.
b) Spider scatched. stylized.
c) Bai 16 threshold with frogs etc..
d) Bai 1 Rats and pineapple.
e) Bai 59 Birds, probably *deróiŏg.*
f) Bai 36 Decorations on inside posts.
g) Bai 1 Decorations on Inside posts.
h) Bai 36 Decoration on inside posts and mat shelf. (Mattentraeger
i) Bai 36 Decorations on mat shelf Mattentraeger
k) Bai 71 Head on inside posts.
l) Bai 16 Decorations inside.
m) Bai 11 Birds on Matt shelf Mattentraeger
n) Bai 1 Decorations on Posts.
o) Bai 1 Shooting pigeons.
p) Bai 127 Head.
q) Bai 16 Rooster with lice.
r) Bai 29 Rooster.
s) Bai 114 Chicken fight on matt shelf Mattentraeger
t) Bai 114 Chicken fight.
u) BAi 36 Rooster.
v) Bai 36 *klívuk*-Pattern.

D.-Plate 33.

a) Bai 96 I story 123 b Rooster Katiäk.
Bai 96 IV b Breadfruit.
b) Bai 145 IV b Many heads. having many heads
Bai 145 V a Vine Ngorót.
Bai 11 Coco bottles on rake.
Bai 59 Monkeys.
c) Bai 5, 3 kinds of money vine.
d) Bai 1 Dolphins.
Bai 36 Curlew birds.
Bai 58 Nautilus.
e) Bai 36 Curlew bird with money vine.
Bai 36 Curlew with *kim* as wings.
Bai 21 *klívuk.*
Bai 16 Curlew bird on waves.
f) Bai 12ä Hornhecht speared squid.
Bai 120 Hornhecht eats tungg triggerfish.
Bai 124 Spritzfische (?).

D.-Plate 34.

a) Bai 59 Decorations on inside post.
b) Bai 57 Decorations on inside post.
c) Bai 127 Decorations on inside post.
d) Bai 31 Decorations on inside post.
e) Bai 59 and 67 II a Wind wheel.
f) Bai 100 Sun.
g) Goréór ? Whirl wheel.
h) Bai 124 Four- headed Fiugure.
i) Bai 127 Star.
k) Bai 58 Women dance on Matt shelf (Mattentraeger)
l) Bai 57 Fishes and so on.
m) Bai 59 Money and so on.
n) Bai 31 Waves.
o) Bai 57 Morror, teeth on matt shelf.

)

p) Bai 16 Teeth.
q) Bai 127 Star.
r) Bai 59 Mirror, teeth, head, money, chessboard etc..
s) Bai 31 Meander.
t) Bai 57 Cogwheeln
u) Bai 128 Bird on tree.
v) Bai 57 diamond-pattern trunk with zigzag branches
w) Bai 31 Money rectangles.

D.-Plate 35.
a) Bai 54 V a flying kite.
b) House Saboluóng. Couw.
c) Bai 124 Foreigner.
d) Bai 59 Women with Betel pepper
e) Bai 25 Turtle shell plate.
f) Bai 124 East gable, Steam ship, Lion, Carolinien boat.
g) Bai 120 Above door: Bat.
h) Bai 120 Bird monster.
i) Bai 120 Bird monster.

Abbreviations.

see Vol. 2 p. XIII
see Vol. 3 p. XV
see Vol. 4 p. 1 Index of Palau words p. 371
see Vol. 2 p. 37.

Print errors and Additions

Vol. 5.

P. 16 to Footnote 1 : the representation of genitalia in old Egypt is not common; I know of only one strongly erected Phallus on a fertility good? in Luxor.
P. 30. Row 23 about head hunting: defense utensils have been as in the archipelago Bamboo caltropfood-trap ??FUSSANGELN see Bai 52 I and catching utensils (see Vol. 3 P.303) as on Java (Atlas Plate 31 Fig. 10 and 11) and Rope on Tambára (A.K. 1925 P. 61 No. 4 and P. 52).
P. 31. Footnote 4. Row 6 instead of *Ihlen* insert : Thlen.
P. 138 to 11b >Foreigners with guns< Ngarsūl was destroyed by Ngatelngál; the people fled to Ngarbagéd a sau, but where treated badly by Ngermíd (left), until they where freed by Ngurusár (right).
Plate VIII instead of a) Bai 85 insert : 86
b) not : Gable-plank at a, ... instead … plank, at a …
D.-Plate 18f instead of Bread insert : Boat.
D.-Plate 26d after Bai 74 insert : Story 203.



a) Decorative arts and some notes to explain the pictorial stories

It is a curious fact, and a proof to what extent travelers require a schooling in art and ethnology, that most visitors to Palau passed by the richly decorated Bai[1] without noticing them. At any rate, this decoration, which in its richness and its kind is unparallel on earth, and on which level only the past burial monuments of Egypt and Mexico etc may be placed,[2] failed to make such a deep impression on them that they had expressed themselves in writing about it. And yet, the *logúkl (artwork)*, as the decorations are called, are a fairy tale marvel.

The following may serve as examples of this limited recognition: WILSON has already been reported on in Vol. 1 p. 109-119. One will search in vain for something relevant. Not even the specific discussion of houses by KEATE p. 308-310 mentions the decoration and painting.

One could believe that then, in former times, the *logúkl* (*artwork*) did not exist and that only with the iron, which the English brought, this art could blossom through the invention of a single person. This can be ruled out ethnologically; because is will be shown later that the *logúkl* (artwork) is purely Indonesian. Stronger proof for the age of this art are the pictures which MCCLUER (see HOCKIN Vol. 1 p. 119) brought back. There the gable and the long side of the Bai Meketí in Goréðr are depicted, with their decorations, which we saw everywhere. Posts shaped as figures, roosters, suns with the Mangle tree (see below), rows of money pieces, zigzag bands, *blebáol* heads, even war boats were not lacking as band ornaments, which I have nowhere ever seen on the sides since they now only occur on the outside on gable faces (see plate 1). The overall impression is expressed by MCCLUER as follows: “The Pyes or public buildings are in view of the inexperienced builders, who execute them, and their clumsy tools, really very astonishing buildings as we have ever seen” and about the interior

it is said “The interior of the house is strangely worked and decorated with figures, flowers and foliage.”— — Of the following visitors in the first half of the 1800s no one reported the colourful houses.

70 years after Mc CLUER came SEMPER.

SEMPER, who has conveyed to use so many poetic descriptions about the land and its inhabitants, has nothing to say about the decoration of the Bai, even though he had the *logúkl* (artwork) copied by his servant Gonzalez, as discussed in Vol. 1 p. 141 and indicated in the appendix to the register of the Bai. In his book it is merely mentioned on p. 334 that figures existed on the gables, representing old stories, which had long since been forgotten. This forgottenness is also claimed by KUBARY, even though it became clear early on to his eager researcher’s mind that specific legends were the foundation for some of the *logúkl*. In his opus VIII on plates XXXI-XLVI he provides drawings of 4 gables and numerous coloured ornaments, among them even 3 *a imūl* beams from Nggësár and correctly indicates their meaning (story 16, 31a and 206); even the gables are explained correctly and in detail. But with that his interest in this art was exhausted, and on p. 243, when discussing the decoration of many gables he states tellingly: “But on many of the Bai no such legends are depicted, because the execution of these is not defined, but depends on circumstances, for example the presence of a person retelling a legend, and further on free choice of subject matter. If at the time a legend is not known, then the space is simply filled with images of the daily life and in this the fishes, the women and the sexual organs play the main role, or these are simply replaced by a decoration that uniformly spreads across the entire surface (plate 46).—

These ethnic obscenities, however, take a backseat in terms of the overall picture, as one can see from the illustrations, and in the examination of the customs and legends one has to view them very different than merely from the erotic point of view. But the novice often only sees these, and then, after he had had his delight at the images, condemns the people which, apart from its loose habits, such as with regard to the Bai girls, knows very strict rules, such as adultery with married women, or surprising a woman in the bathing pool, which is why the bathing places of women are strictly separated from those of the men. Public expressions of intimacy among couples, such as described by Pechstein after his visit to the archipelago, [3] are outrageous actions, which may occur as a rare exception, but which misrepresent the nature of the community traditions. The words said at the beginning of the section also apply in this case. And to conclude the remarks made by visitors to Palau, I herewith offer the words of a government official published in the *Deutsches Kolonialblatt* (German Colonial Report) 1900, p. 106: “On Koror one finds many remarkably well made houses built from magnificent wood, among which are especially outstanding the community houses of the young people of both sexes, which are covered with colorful, and frequently obscene

decorations on the external walls and the beam structures in the interior."— —

What a misunderstanding and distorted judgment!

Thus nobody seems to find anything to praise about the *logúkl.* Indeed, it must come as a surprise that even such an earnest researcher as v.Miklucho-Macley (Vol. 1 p 149) adopted the opposite view. After he had extensively discussed the Dilukai-figure on the gable (see Vol. 3 p. 235 and 332), he says: "In the interior of the Bai a row of carved figures on a ledge caught my attention, which had been painted red, black and yellow. They represented different scenes from the life of the natives and copied figures or groups in all possible, on occasion rather cynical representations. They were apparently only hastily designed and carved, so that, from on artistic point of view, they cannot satisfy the aesthetic taste, not even the taste of the natives who in this regard have high expectations."— —In the discussion of the *logúkl* I hope to convince the reader of what cruel error the researcher was afflicted with.

First I want to argue against the notion that the natives are guided in their depictions only by cynicism. The images, which were are primarily concerned with, have been mentioned in Vol. 3, pp. 332-333, and I communicated there already the necessary information for the understanding of the spiritual frame of mind of these children of nature. Here I will demonstrate, through a fine example, in ethnological analysis, that among these depictions other motives are at work than delight at the cynical. This example is the classic front gable of an old Rubakbai. One can see it particularly distinctly in Vol. 1 plate 1, Vol. 2 plate 15^{I}, Vol. 5 plate IV^{b} and plate VIII.

Plate VIII shows clearly the bottom two gable boards, which already were mentioned in Vol. 3 p. 200 and 235, *bag͡ei* and *ter'róipelú*. In the good houses the board b *bag͡ei* is not connected with the lowest plank a = *gadéng*, as shown in figure 177 and 200 in Vol. 3, but is independent as is the case on plate VIII. This board b carries on the classic front gable always the story 168 of the sun seeker:[4] in the center stands the *déngěs* tree with fruit (left 1 bird), below fishes, especially sharks, 1 turtle, 1 crocodile?, etc, then left the boat of the seekers. The fruit that had been thrown into the water to distract the sharks can be seen clearly on plate XIV2. Even the lowest gable board a, *gadéng* shark by name, is already referring to the above. To the right and left of the tree are on plate $VIII^{b}$ two suns each, of which the 4^{th} right has strongly curved rays, in order to indicate the turning motion of the heavenly body (see also figure 4 and plate IV). This motion is caused by 2 Galid, referred to by the 2 heads above each, left three; the 4^{th} right has only one.

But it further remarkable and conspicuous that below, on the 3 left discs 2 phallos each protrude, on the 4th correspondingly only one. Here in connection with the sun one can certainly assume a special meaning, as also shown by the sun disc covered with 5 phallos on foldout 34f, i.e. a fertility symbol. To wit, on board c above is a phallus bearer on the extremes of both sides; both members reach, worm-like, to the center, where the *dílukái* figure is enthroned, on which are marching the other men, which with the already mentioned are carrying on long poles 1 fish and 1 pot of molasses, right only 1 pot of molasses; this and the fish left are hanging off the neck of a human, the head of which is above the pole. Under the right pot is small woman with raised arms. She is lacking on board d, where in her stead on the left side above the missing pot is a rooster, standing on the pole. Apart from that is the same arrangement and symbolization with regards to the fish and the pot at right. Specifics about this could not be obtained in this case.[5] But the personification and animation of these things is illuminated by many *logúkl* such as the trees as friends from story 185, story 148 of the turtle, a crab 15c, spider crab 22d, fish 7a, lizard 26a etc. Among the totemistic people ultimately everything is personified or demonised. There can be no doubt that these things are all gifts of the sun, the provider of fruit. The veneration of the sun in the sun shrine Vol. 2 p 227 and the worship p. 212 and 239, further stories 8, 11 etc make it sufficiently evident that an age-old cult of this heavenly body exists. This is confirmed by the mentioned depiction, often through the addition of roosters, which are present on board b on both sides of, for example, the 3rd disc, standing erect, as in the individual depictions on figure 4 and fold-out 32; the one additional rooster each in the two corners whereby the on the right, because of the available space, became very small. If one visualizes the long phallus on planks c and d, and the exceedingly exhibitionist *dilukái* figures (see Bai 17 IVb) between them, displayed on the front gables of the Rubakbai in the village squares, then it is not surprising that the Palauan picture stories have been decried as obscene. But one has to just view these from an ethnological point of view and always consider that among primitive peoples even the children are familiar with and know about everything from quite early on because the entire family life tends to take place in a single room; and because of that, and due to the ritualistic element, the pictures are taken for granted and known, and thus no further attention is paid to them. Who amongst us Germans would think of viewing the figure of Christ on the cross as indecent because of his nakedness?[6] With regard to the *dilukái* figure I have already provided the most necessary of the myths and their explanations in Vol. 3 pp. 277-279 and further p 333.

It must be pointed out here already, that apart from the miracle-performing powers (story 149[b]), and it shall be mentioned again in the section on cultural comparison, the female and male exhibition is used in Indonesia to ward of evil spirits and as fertility magic.

The gable boards b and c are followed above by the *mesekūk*, named after the like-named fishes (very clearly visible on plate IV[b]). In Vol. 3 p. 69 and 308 it was already mentioned that on occasion of feasts large *gongéd* fishing catches take place, which are essential for a chiefly feast. The catch of the tasty *mesekūk* is of highest importance. Thus here is merely depicted what has already been indicated on board c, the provision of food in everyday life and for the feasts. The *bombatěl* figures at the *brúgěl* ends, like the nok beams, have been modified into curlew birds (see below p. 6). And the figurative *gad* posts and the roosters (all on plate IV[b] and Vol 1 plate I), the row ornaments of curlew birds, *klivuk* and money vines on the gable frames and the walls (plate 1) as additions create an impressive and meaningful picture. All is provided by the sun and so the classic front gable is merely an apotheosis of the sun god, the indulging in riches and prestige, and the existence of copious amounts of food specifically for feasts, which makes up the aim and object of a Rubak, and thus of every Palauan.

Thus fertility and virility, wealth and delight in feasts are embodied in such representation; it is on such a prominent and significant location therefore the emblem of the village and the people, who due to the lack of clothing and with their family life taking place in a single room keep the sexual goings-on less a secret than we do. With us the obscene is only hidden behind a wall of custom and tradition, which however at certain times cannot withstand an unchained force of nature.

The blend of paintings and sculpture is exceedingly effective at the gable ends. Even though the Bai is a men's house, against a background of sun legends and pleasures of food, the woman occupies a preeminent position as magnetic provider of life. How beautiful must have appeared a newly painted Rubakbai crafted by firstclass artists! What we ourselves still were able to sees, such as plate I in Vol. 1, was only a dull reflection.

The sculpture of the Palauans culminates in the *dilukái* figures; plates IV and VII show some good examples. They actually should represent a free (standing) sculpture in the round, with the feet braced against the *brúgěl* beam (Vol. 3 pp. 235-236), ; on plate 1 in Vol. 1 it looks like that. Such pieces have come to Hamburg; two are in the Lindenmuseum in Stuttgart and one, at least the upper body with very slender flanks, in Tübingen. In most cases the head can be detached and stands by means of a quadrangular tenon on the body, which like the small of the back and the legs has been carved from the backing plank, and is thus connected with it. In some instances, such as in Ngardmau, at the Kamangěl Bai, only the small of the back is connected to the plank. Thus

the abdomen and the legs are commonly attached to the back plank, and so the entire figure—without head—with the plank is carved from one piece of wood. The bracing against the *brúgĕl* beam, now mostly superfluous, indicates the figures were actually meant to be detachable.

The posture of the figures is stiff, the proportions of the pieces to each other not always quite correct, the legs often too fat and bulky, the head often too small, the body too thin, the breasts too inconspicuous and unappealing, on the other hand the tattooed mons veneris[7] (see Vol. 3 p. 36) is overemphasized, but the overall effect is, as for example visible on late VIII^{c} not ugly nor without a certain charm. The faces often have coarse, but on occasion also graceful features, so that one cannot deny the Palauans an artistic sense for sculpture; this is also shown by the cats and monkeys, of which examples are given on plate 6 in Vol. 3 and figure 104. Particular astonishment is caused by the cow on the same plate; two such specimens, a bull and a cow in natural size, are in the Lindenmuseum in Stuttgart and are represented as containers for mixing molasses, as already mentioned in Vol. 3 p.116. One will also notice the mistakes that were indicated above, as well as a certain clumsiness, but when one considers that cattle are new kinds of animals in the archipelago and the carver, as far as is known to me, had never attempted such a large subject, then one cannot deny him the due respect.

Standing human figures are also found on the spoons in Vol. 3 plate 8 and as house pendants (*bombátĕl*) hanging like on a chain (akin to the ornament figure 26^{n} in Vol. 3), so to speak in the beaks of the curlew birds into which the ends of the *brúgél-* or Nok-beams (see below) had been shaped; such figures are on plate 19, then, as already mentioned, on plate 1 in Vol. 1, and plate 19 in Vol. 3; characteristic of these figures are the usually short, rectangular legs with protruding knees, which form a sharply defined horizontal line. The face have often, namely among the women, a bulging, projecting forehead, also the mouth region is prominent; the nose has often a sharp ridge and a high bridge, the eyes are almond-shaped, wide open, and among stone figures often round have a rise in the middle.

In Vol. 3 late 19 is also a Janus head depicted, an account of which is given on the adjacent page. There is already mentioned that images of gods are rare, and the stool Mogoloú on plate 18, which I found in 1907 in Ngaráus (Vol. 2 p 127), is therefore a great rarity. Its large detachable phallus is to be interpreted in the same vein as representations on the classic front gable.

The clay figurines on the lamps of Ngátpang, which are shown on plate 10 in Vol. 3, represent a welcome desire at the pictorial representation of scenes of the lives of women. They are rough and clumsy, but yet full of expression and feeling.

The bent to sculptural work I tested with some Palauans through tasks in modeling with plasticene. A quantity of fishes were made, as eels, rays, sharks and other fishes, which provide a good evidence of these abilities. These were captured on a photograph. Something on the origin of this art is given in story 197.

One sort of artistic expression that deserves to be recalled here again is the inlay work; the necessary information about technique and ornamentation has already been collated in Vol. 3 pp.113-114. One just have a look in that Volume at plates 5, 7, and 9 to fully appraise the decorative taste of the Palauans.

Here small-scale decoration predominates, of which samples have already been provided in Vol.3 p. 39 for the tattooing, and pp. 220-221 for the Blai. Special application is found in the Bai, and for these are, in addition to the colored illustrations in Kubary VIII plates 39-44, a range of samples provided on foldouts 31-35. One can discern, how from dots, line, zigzags, triangles, wavy lines, circles, lozenges, rectangle, etc. through additions, combinations and transformations a large number of motifs emerge. The zigzag for example, as *blásăg* of *omásăg* "tacking about with the boat" such as recorded in Vol. 3 fig 26[b], appears in pure form on foldout 32[c, d, e] etc, below s as money vine, [8] as also on foldout 33[c] center and left, but where the saw-tooth kind with money pendants forms the stylized extension of the beak of a curlew bird, the money provider (story 9); this *logúkl (artwork)* also shows the use of the pure zigzag as a frame, for which mostly bands of triangles (figure 2b) are used, such as is demonstrated by numerous examples on the tie beams on plates III, V, VII etc.[9] On occasion an entire *imūl* beam may be covered with money vines in the absence of pictorial stories, such as on plate XII[b]; or on a *brugĕl* below (plate VII[b]). Particularly popular, however, are the money-bearing zigzag lines on the gable frames of the Bai (see plate II[c and d], and plate VI [a and b]). A very similar treatment instead of the money occurs with the *klivuk* motif (figure 2[c]), clearer on foldout 12[d], 31[q] and n, as row, foldout 32[v], foldout 33[e], 3. Place. Foldout 33[c] left shows the individual shells at the zigzag corners and e center as wings of the curlew birds. This demonstrates that the *kim*, the Tridacna gigas, is afforded a similar importance as the money, as shown by plate 5 in Vol. 1, Vol. 2 plates 4 and 17, Vol. 5 plate X and XIII, and really the *klivuk* motif appears also as a linear ornament in an effective way (Vol. 3 figure 189m-o, Vol. 5 plate II[c and d], and plate IV[a], VI[a], X, XIII).

The zigzag per se has nothing to do with the money vine; this is already obvious from te fact that in its pure form it also represents speech emerging from the mouth (see plate 4[c], 10[d], 13[c], 14[a], 20[f]), but 20[e] the *begël*.[10]

Finally the zigzag can be PLEKTOGEN, [11] as illuminated by figure 3 and as it is also given in figure 2[b] for the row of triangles, as a border of mats (Vol. 3 plate 3). Figure 3 shows in both left plaited strands the *blesbúd* sign, with regard to which I refer to Vol. 3 p. 145 and 344, right the broad *klol'lil*, which as plant ornament was already indicated in Vol. 3 p. 6; this motif forms a transition to the meander, that is mentioned below on p. 10.



a "zigzag" *blásăg,* also basis for the money vine *besepesél a* Ngorót.

b *susiuk* points of the *kim*, also *kldárm a l kul* "serrated border of the mats"

c *klívuk* opened *kim* shell

d Pandanus thorn *tógĕd suk.*

e crashing waves *dáob* = Sea.

f ocean waves.

g *telúngg* named for the fern *túngg.*

h *gelsebúŏg* named for the fruits of the palm *gĕbúog*.

i *delūs* a bag or umbrella.

k "seagrass flower" *bodĕsagár.*

l "sea urchin" and "sea star", *goálăg* and *tángatang*.

m fish bones *tengdél a rái* (flat fish)

Figure 2. Most common decorative motifs of the Bai

It is therefore not permissible to let only a single meaning stand for a simple ornament that eotropically occurs the world over. Based on the existing examples, the zigzag, for example, may be the path of a tacking boat, the money vine, speech, the extended labia minora, a weaving pattern etc.; on the triangle etc see p. 9 ff.

Thus it is quite natural that in place of the zigzag, which is an unnatural representation for vines, but which was only chosen for ornamental purposes for example at the gable frames of the Bai, the correct wavy line[12] found application, as in foldout 31[i and r],

foldout 33[c] right and a right show; both show reminiscences of the vine ornament, which however had not come to full development in Palau, despite the advanced level of decorative arts. On the Ngarmid gable figure 19 to the right and left of the feet of the giant one ornament each can be found that may misleadingly appear as vines; but these are the stylized double-heads of roosters.[13] But the double spirals on the *merímĕr* pieces of money (Vol. 3 p 158) are foreign influences; this is also, of course, valid for the other coloured glass beads and their shapes.[14] Thus only the wavy line with attachments occurs on Palau, not the spiral and garland. Foldout 33[e] right shows a dissolved wavy line as wave, which was used in ornamental fashion on foldout 34[n]. Figure 2[f] shows the ornament and above e the waves in the surf, which are shown so effectively in the picture foldout 3[e], 6[a], 14[e] and 20[f]. These crashing waves also occasionally occur as a linear ornaments on the gable frames (see for ex. plate 5 in Vol. 2), more frequently however the straight serrated rows (fig 2[d]), for which plate X[a] and plate XIII[a and b] provide nice examples. One tends to call them Pandanus thorns.

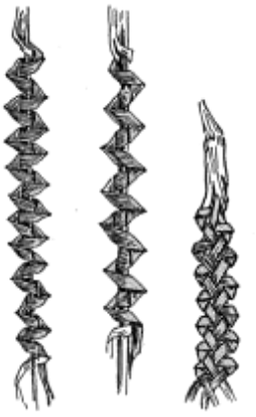


Figure 3 Woven strands.

Particularly common are, as mentioned, regular triangles placed in rows, for which in figure 2[b] 2 meanings have been noted, but which may have every number of meanings. The serrations of a *kim* are an obvious interpretation when one considers the sharply serrated *klivuk* (see above p. 8) and compares it to b on foldout 34; the edging of mats has already been mentioned; next to each other set in a circle (foldout 34[i]) they are the rays of stars or suns (see also figure 13), or at the center of a disc (34 I and g) indicate the turning movement of the sun, [15] as evidence by the pin wheel (e). Also in the sun disc of figure 4 is a circular row of triangles.[16] Figure 26[z] in Vol. 3 calls it “carved edge.” On the pineapple (foldout 32[d]) the triangles indicate the scales; then they can stand for the female vulva (Vol. 3 p 36 and foldout 1[d]), the feathers of a bird (foldout 2[c]), teeth (foldout 7[d]) etc. Triangles set behind each other (figure 2i) are supposed to be a bag or a modern umbrella. Thus in this case the same applies which has already been stated on p. 8.

The situation is similar with the lozenges (figure 2[g and h]), and the quadrangles, which quite naturally can represent an innumerable number of things, such as stone (the stone paths foldout 4[c]), boxes, body folds (foldout 15[b]), money (foldout 31[l]). A more recent interpretation are the so-called mirrors fold-out 31[k,] 32[a], 34[i and r]).

From these rectangular forms then develop the meander- and cogwheel-shaped[17] motifs (foldout 34[o, s and t]), which are so particular for Palau; about their supposed genesis from a plant see above p. 8 *klol'lil*. Through the combination of diagonals and angles emerged, possibly playfully, the motif shown in figure 16.



Figure 4. Sun wheel Bay 130 w.

Here should also be pointed out the tetragram foldout 31[g], that can be made with one movement such as pentagram, but which is not observed on Palau. The tetragram is like the triangle cross doubtlessly very old (at Jeremias 1929 p. 194 protoelamitic), thus for Palau curious. Filled, in black, it is after all a cross of lozenges in a star foldout 34[i], and the four-headed figure h is related to it. Since the triangles continuously occur in the heads as eyes (foldout 20[d]), as the inner parts of the money curlew bird (31[l]), and in the *vuk* (31[g]), in and on the stars (14[d]), as borders of the suns (plate VIII[b]) etc, they are doubtlessly attributed in such cases an emanatory effect.

Even the *klivuk* motifs represent forms, which once were supposed to represent specifics and are no longer interpretable;[18] the same applies to the sea grass flower fig 26[m] in Vol. 3, especially in the expression figure 2[k right]; so they appear with handles on wooden vessels (Vol. 3 plate 7[l]) in front of and on house walls, such as for example plate 1 in Vol. 1 where the handles grow from a zigzag band.

Thus they no longer belong to the primitive motifs, which have been mentioned above, but to those that have been intentionally desired. Here now starts the real artistry, the intentional representation and reproduction of items, plants, animals and humans.[19]

At first single animals still appear in row motifs, for which the jellyfish plate I, the spiders plate III[b] and Bai 90 the entire gable surface Vol.2 plate 9[3], the frogs and birds on plate 32[c and e], then on m are good examples; one is similar to the other, also dolphins, Megapodes and nautilus, [20] as they are shown on row d of foldout 33 in abbreviated form, further already mentioned, more schematic curlew birds (below the Megapodes, see also on plate 1 etc). But those far right in row e already show differences and their dancing on

the waves provides a pleasant observation of nature and representation. But even row d, among the few examples depicted, shows differences. The *uloi* fishes far bottom right already attempt a fine composition through their juxtaposition, even though the representation is still confined to the row. In order not to have to place too many birds in a long row, which when repeated too often has a monotonous effect, the body is only once depicted, and therefore neck and head often repeated in an elongation; only at the end comes the long beak in the shape of a jaws, as shown in foldout 31[a] and 33[a]. This and the money indicates the curlew bird, [21] the long bent beak of which is even more impressively treated in sections in a free artistic way.

This kind of stylization is also used for human figures when it comes to fill a long and narrow space such as for example the gable frame.[22] The Bai plate X[b] shows next to the stars (inside) a human and heads above (outside) is depicted as a single human, while plate XIII[a] depicts only entire figures. But at Bai *a* Dngorónger (Vol. 1 plate 5) a single human is shown (on the outside), but here the neck is a money vine zigzag, in the same fashion as it appeared independently above. Another excellent example: the same Bai shows the story of the breadfruit tree providing fishes (stories 19); now one look at figure 18 where this tree is stylized and impressionistic represented as a simple lively triangle, a remarkable interpretation; also on foldout 29[c] are three exceptional examples. The flying foxes will also be talked of. But elsewhere the stylization is not as prominent, namely not in the decorative arts, as among the Papua etc. Particularly pretty among these rows are also a kind of still life, such as for example the way the bottles which hung at the Hausrechen(foldout 33[b], compare 12[c]), and next to them the monkeys, which are already a transition of the experiences. From these rows then the individual pictures of the animals step out, such as the curlew birds (foldout 2[c], plate X[b]), then the roosters (foldout 32[q, r-u]), occupying the first place as sun animals; from their connection with the humans, for example on the cock fight, emerge then the pretty sketches s and t, as others that are unpublished.

Also the flying foxes play a major role in the legends (story 75, 91 etc); their image also has a preferential position in the Bai, on the gables (see for example plate I) or on the *gólik* beam, which is situated above the door entrance at the gable sides (Vol. 3 p.234); on its underside appears most frequently a flying fox, which one can just see on plate X[a] and XIII[b]. Often they still are larger, as recognizable on foldout 35[g and h]. The latter transitions into a double-headed sea monster on foldout 9[c], only that the simple

claws at the wings (see for ex. also foldout 16[f]) still give away the *golik*, while the claws at the feet surprise with their tight drawing. The feathers of figure h are here well defined, the wind feathers even show the motif resembling fish bones (figure 2), while h only impresses through its clear arrangement; it symbolizes the two-headed bird monster (see also plate IV[a]). The stylization of the wing feathers reminds us of similar works on Tombára.

Particularly aptly represented, as evidence for most detailed observation of nature, are the fishes in row a and b on plate 28, further almost the entire plate 27, then foldout 33[f] center, 12[e, r]. How excellently executed the shape and characteristics are, is illuminated by the 127 samples of pencil drawings, which I had executed by various Palauans, young and old (see Vol. 4 fig 6). It was surprising how quickly they drew the individual fishes. The Rubak *a* Tkél (see Vol. 2 plate 13, where erroneously Ikél is stated), the excellent wood carver (see Vol. 3 plate 6 cow) drew a whole row with his left hand, as *ëăp 15*, *gadúi* 20[b], *gai* 21[b], *máměl* 67; likewise did it Rekesiváng (it. Plate 13[2]) with *bang* 2[b], *deg* 7, *desóměl* 12, *gal'lebesói* 24[b], *gěséngel* 34[b], *karamaramedú* 49, *kemedúkl* 56[b], *sekós* 96[b], *tangadik* 98, *ulág* 105[b]. Since for several another illustration (a) exists, one can see the inadequacy of drawing with the left hand, even though a few like *gum* 48, *rul* 92 were more successful; by comparison for example 96[b], 98 and 105[b] are very inadequate. It must also be mentioned that Rekesiváng with his left first drew the lines of the backs, and then, away from him the other body parts, so that the fish turned its back to him, the head to the right; *a* Ikel's mentioned achievements were likewise executed; but 13, 55 and 100 were started at the tail; and then from away from him he drew the rest of the body, the head last, so that in front of him the fish stood on its tail. The mode of working the left hand away from the eye I have already noted with the tattooing of letters on Samoa, where the tattooing chisel has to be held with the left hand;[23] with that the picture apparently is easily turned around. For Samoa this not only applies to tattooing, but also for the drawing of names on bark cloth with letters that were taught by the missions; writing and drawing are originally the same.

About the pretty representation of the birds, for example foldout 13[c and d], 15[e], plate X[b] has already been reported. Most stylized are the butterflies (figure 8) and spiders foldout 32.[24]

With regards to the single animal figures it must be mentioned that the representations of foreign animals as cow, see foldout 35[b], goats 14[b] (and plate VII[a]), pig 10[e] and 30[e], cat 7[b] and 10[d], monkey 18[b] 30[e] and 31[o,] dog 15[c] and 28[e] (and plate XV) are not so well done as the familiar, like birds and fishes. The same applies to the templates known from school education, for example the lion see 35[e] below and

plate VI[a], and the horse plate XIII[b], though the latter is quite commendable. The familiarity with the fishes, for which so many examples are present in the plates and which in part have already been mentioned, leaps out particularly, and one can deduce from this without hesitation that the sea with its richness of fishes is at the top of the list of food resources in their lives. Filled with the forms of the fishes, the experiences with them come to be represented particularly prominently, which is why I have called this kind of expression 'historical.'[25] Such observations are first the many small, charming sketches from life, such as the pair of Megapodes on the egg heap figure 1 (see also foldout 25[d]), the tightrope walker foldout 21[b], a shark swallowing a man 27[a], and the golden mackerel chasing flying fishes (d), ant burrows 28[e], catching flying foxes foldout 31[e], the Spaniard walking with an umbrella 31[m], the monkeys at the fish plate (o), natives dragging along coconuts and splitting them for shipment (t), rats attacking a pineapple (32[d]), shooting pigeons (o), cock fights (s and t), needle fish spearing a cuttle fish and eating a fish (33[f]), bird in a tree (34[u]), white man in a ship's cabin35 [c], and the life on a steamer (f), [26] woman at a betel pepper vine and her bowl made of turtle shell[27] (d and e), also the Mangle bush 23[d].

While all these representations are apparently only mere observations out of context, often of a pure contemplative nature, something quite new occurs when they are brought into connection with an occurrence or a legend, and are being represented in combined form. Then the picture stories develop, of which we now speak. An example is given in foldout 32[d], where rats at a pineapple have been used as still life; on 10[d] however, similar examples create the representation of story 69[b].

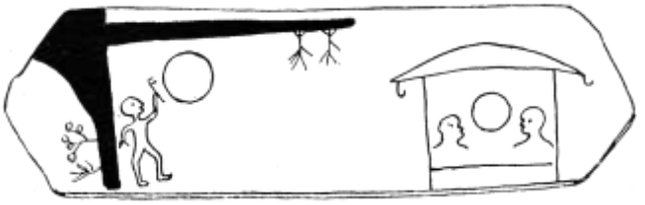
These picture stories are a peculiarity of Palau and nowhere on earth are the wooden houses so systematically decorated with innumerous picture stories as here. Admittedly these are only silhouette like representations, but they acquire through the application of the colors black-white-red-yellow[28] a peculiar appeal. Of course, not all *logúkl* are of the same value, as often young newcomers of a men's club try themselves, and because there, where there is no strong direction, much nonsense can develop. A good builder does not allow just any one to paint based on his inclination and desire, but obtains templates, which are drawn on wooden tablets by individual old people knowledgeable about the legends. I received such *gerabái* in the year 1907 from the old man *a* Rdiál in Nggësár, who on plate 8 in Vol 2 is depicted as Ngirtemei and is sung of in story 242.

The word actual means ruler[29] and is probably used because the wooden slates look like a ruler, or because they serve as guide line. On the 9 *gerabái* that I acquired, [30] were 18 pencil drawings, thus one on each side of the slate. They are executed with pencil, partially quite clumsy and strange-looking, but they clearly indicate a thorough understanding of the wealth of legends, which is shown by 7 examples (Fig 5a-g); they show the awkwardness which is demonstrated by the way the pen was used. This was already visible with the fishes of figures 6 in Vol. 4. It appears as if the foreign pen carries with it the curse of Ugél ngabárd, the God of the strangers, who demonstrates an unfortunate tendency to kitsch. Who observantly compares the drawings of the *gerabái* and the *logúkl* of the Bai will quickly note the difference. Above all it is the heads, which ridicule the strict traditional form, then the extremities. How different when a knowledgeable person draws his outlines with soot brush or charcoal in the usual size of 15-20cm and then without much preparation with his adze hacks out the outlines of the slumbering image! Identical *logúkl* (artwork) are rare: in 1 Bai for example 109 II^{b} and III^{a}, III^{b} and VII^{a}, Bay 110 IV^{b} and VI^{b}, 148 II^{b} and VI, in 2 Bai 23 III^{a} and 27 II$^{a \text{ and } b}$.

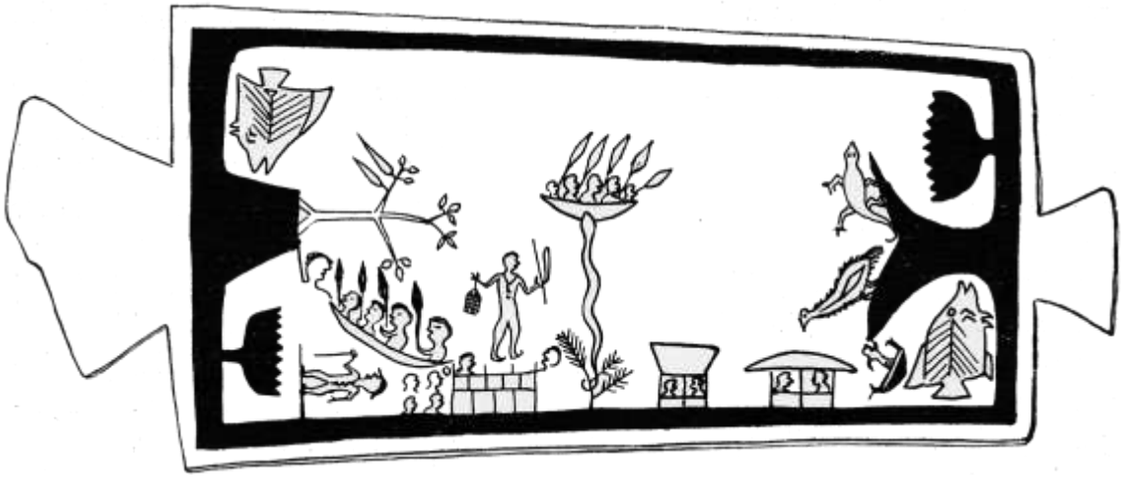
There is no specific word for artists, the makers of the *logukl (artwork).* Whoever has any ability is just described as *gědĕgūl* “skillful, dextrous”, of *mangědĕgūl* “good working”; it is probably the same word as the *godogūl* for the building magic in Vol. 3 p. 238 and 212, thus more correctly written *gŏdŏgūl*; a piece of art or good work is thus called *gălděgūl*. We have often observed the Palauans engaged with the decorative arts and have always noted that without much preparation a design that is present in the mind is quickly transferred into the wood, as was also observed on Tombara.

The origin of this art is attributed by the Palauans as coming from the *Gorágĕl* of *gerabái* b; story 13 recounts the experiences of this divine person. He has in his hands the measuring stick, the flower leaf sheath for drawing, and the soot vessel When he emerged and travelled north with his serpent mother, he tried himself first on the rock of *a* Ulóng, where even today a *vuk* is said to be visible on a rock wall , next to it several red lines. He is said to have then been the first to make figures in the wood of the Bai.

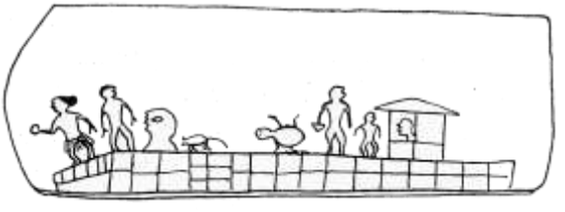
About the technique Kubary VIII R 246 has already briefly reported: “The desired figure is sketched with black, the outline is cut in with a chisel, after which the wood is removed with slanting cuts towards the outside so that a deepened contour is formed that that is later filled with lime.” The latter statement requires expansion; because not only the depressions are filled with lime, but the entire surface of the wood, into which the *logúkl* (artwork) are cut, [31] is coated with white, i.e. a lime wash. Using Calophyllum leaves, this receives



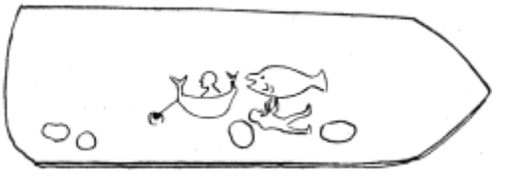
a) (Size 1* x 5.5 cm) story 6 God Jegád re ngél with sun in the cave, which on top ends in the promontory Pkurengél; right moon in the house of heavens.



b) (size 25 x 12 cm). Story 13. Left boat held in place by the serpentine mother, left of her in the deep Gorágĕl with measuring stick, the leaf sheath, and soot vessel. Story 10 right gable stone in the east, boat with Laiebad arriving, above *deróiog*-bird and lizard, right above *kim* shell.



c) (size 15 x 5 cm). story 19, left Milad, to the right of her messenger then Temdókl, lizard *tudáol*, frog, right house of heavens.



d) (size 15.5 x 4.5 cm). Story 47l Mógemog, anchored Caroline boat, Ngirakikimoi with the *maměl* fish, below Ngaregur Island.



e) (size 16 x 5.5 cm(story 136a left *gongór*-Pandanus with rat Bëap re ngurumkais, further right I.talatk and Debedéběk; house of Ngirturóng in *a* Imeungs.



f) story 136b *gongaiěr* tree, below pigeon.



g) story 174, left Sónseral, *goroviděl* fish dragging the Ugérpelau, right Ngéaur.

Figure 5. The 5 *gerabái* wooden slats of the *a* Rdiál

a soft yellow tint. One achieves this tint by picking apart the leaves and throwing them into a wooden bowl filled with water, so that a milky liquid results. In this one dips the small pacifier-like pouches made from the sheaths of *ságeiěr* leaves, which are filled with powdered lime, which now drips onto the picture surface. After drying this results in a splendid undercoat for the yellow, read and black paint, which has already been mentioned in Vol. 3 p. 112. Often most of main part of the painting remains white, such as can be seen on foldout 17[c] and 21[c], but it is mostly executed in yellow. This yellow closely resemble our ochre, which is also an earth color, the unburnt yellow Siena earth, while the red resembles the English and Indian red, approximately brick red. The soot is taken from pots etc.; it serves for the depiction of the hair, the tattooing, the roofs of houses, of cliffs and sea. The bodies are almost always yellow, while red is especially used for boats, wooden bowls, women's skirts, etc., things which really look like that and are also colored with the same paint (plate 1). But also the heath hills and burning roofs (foldout 2[a] and 16[e]) appear in red. But occasionally the background is colored red in total or in art (see foldout 17[d]), as there is in general no fixed rule for the use of colors. Often it is opposite to our way of observing, for example when stars are rendered in black, eggs and dogs in red.

The depiction of living and inanimate objects occurs in principle from the side, like a shadow image. The bodies of humans are almost always seen from the front, so that both armpits and arms are displayed as with the ancient Egyptians;[32] but as for example already in the 5[th] dynasty (about 2600 BCE) a distinct attempt asserted itself to depict the bodies totally from the side, so this also occurs occasionally among out picture stories, without, however, becoming prevalent. On the other hand, the limbs and heads are always depicted from the side, whereby small details, such as the eyes, are not recorded. An exception also exists, as for example the head of a turtle with a human face on foldout 20[a] depicts the eyes and mouth as small triangles correctly from the front. It is a head without a body. The same picture reveals something else of importance in this matter: when small body parts, such as the breasts of women (12[f] 20[d]) and the penis of men (foldout 10[e]) are depicted, then they are placed at the side of the body if that is turned with chest and belly towards the observer. Thus it appears that one has to think of these bodies as also being turned to the side, but that they are only depicted from the front for reasons of clarity. In this way the arms can be shown better. Like in Egypt, the right arm is ahead among people walking to the left, but among people walking to the right, both are extended in the same direction as the face, then the arm behind cuts across the body (foldout 14[f] right,

22[d]) but without being visible on the body it emerges, such as for example the left breast, out of the right side. If the man is to carry the spear in the left hand, then the representation succeeds easily, if he is marching towards the right (18[f]), the spears is in front; but if he is marching towards the left (24[b]) then it is in the back, because the left is correctly depicted. If 2 enemies are approaching each other (12[d] and XIV 16) then the spears can be held in the same or in opposite hands. In the dance shown in foldout 23[c] the two parties facing each other are holding the branch, for ornamental effect, with extended arms, so that those standing at the left are holding it with the left hand and those standing at the right with the right hand. The handling of the Pagaien (paddles) when rowing can be best seen from foldouts 12[b] and 30[b].

The shadow pictures, as a rule, have a continuous surface; occasionally one depicts hair and clothes (♀) through color; crabs and fishes are often striped, sharks are furnished with teeth and birds with colors; numerous examples can be found on foldout 25, 27, 28 as well as Plate X[b] etc.

Another thing is to be added here to the comparison with Egypt, i.e that the Palauans present all their material (culture) in panels, in rows, as it occurred almost without fail in the Old and New Kingdom. Only in the New Kingdom during Akhenaten's time did they go over to filling larger spaces with one large image, primarily battle scenes in which the ruler stood out prominently. The row-like pictures also predominate in Palau, apparently since ancient times; each is independent, only rarely referencing another, like in Ancient Egypt. Even on the gables one tends to place row above row, as shown on plate I, II etc. But in the classic gable decoration (see p. 3), which has to be interpreted as very old, the 3 lowest boards a, b, c are already in connection, and plate IV[b], as well as plate XIII[a] offer a continuous cohesive story. In particular, plate V in Vol. 1 shows that, like in the New Kingdom, occasionally as in this case an attempt was made at a picture that fills the entire space. If one also considers the free, naturalistic treatment of all occurrences and of all strata of society, not only of the poor and the lowly, but also of the rich and the powerful, who the artist in ancient Egypt only dared to represent in a deferential and stiff posture, then it follows, as I have already emphasized above, that the art of Palau, even though it predominantly only offers silhouettes, i.e. shadow images, shows an advanced stage of development, as is only to be expected due to the Indonesian influence.

Unfortunately nothing is known about the development itself, whether previously a more primitive form was present as in the case of Egypt, because the woodwork and paintings were quickly destroyed due to the tropical humidity, through termites or fire and also through typhoons.

The proportions of humans and objects in relation to each other are naturally very variable. In general adults are depicted uniformly large, children small, giants very large, as shown by foldout I[a]. Only rarely

is an important person larger then the others, for example the sister is twice as large on foldout 8[e], a man 13[e] left and 14[f], or the monster on 11[d]. Emphasized particularly large (3:1) is only the famous Ngira gokebai foldout 26[b]. It is different with objects and animals. Houses, boats, trees, hills are always depicted too small, animals, namely birds and fishes, too large. But the movement of lines, which form the outline and which rarely, by means of color, clarify the structure and markings of the skin—see for example the turtle foldout 25[d]—is often surprising. The turtle, however, also shows that the depiction from the side could not be maintained; the turtle on 27[b] confirms this. How is one supposed to depict for example flat fish from the side; foldout 25[b] shows them from above, likewise rays 21[c] and 24[f], crocodiles 17[d, e] , crab 24[e] and things such as stone fish traps 19[d] etc. In these case naturally, to allow recognition, the depiction has to occur from above.[33] But otherwise these are executed in the principle of a shadow picture, as one can see for oneself on the numerous plates. This also applies to the trees, which however are not as strongly differentiated as the animals. One can recognise clearly only the mangroves 7[a], 8[b], 13[d], 17[d], 23[d], the Pandanus X[b], 17[f], 25[b], 21[d], the coconut palm I, 22[c], 25[f], 28[f], the taro III[d], 7[c and d], 9[c], 10[d], 12[f], 19[f], 22 [e and f], the breadfruit tree 8[a], 33[a], pineapple 10[d], Spondias 17[a] and plate III[a], betel nut 35[d], Pangium 18[b].

The range of what is attempted to be depicted surprises time and again, even more so the mastery of the material. One may start with the first foldout. The story 2 of the giants is represented in such a way that that the desire to bring down the giant is expressed by a man at his feet, not by a fire which might cause difficulties in depiction . To the right the people of Ngẽaur show their horror at the incident, likewise the people from the north, who are already here, probably only for a conclusion of the scene at the left; row b shows the palms bent together and below the sea, rich in fishes, between the south an the north; here too is movement in south and north over the unusual incident. c) major excitement is indicated through the creation of the moon and the stars, as described in story 6; d) the creation of the sexes by a god and a goddess is depicted no less lively, whereby I would like to refer to what I have already said on the subject of obscenity. The magnetic attraction of man and woman can hardly be depicted less offensively while maintaining full realism. And so it goes on and on. Foldout 2[a] demonstrates the wealth of the Bai Ngatělkóu through two pendants of money, a colorful stone square is also there and the head of the totem fish *gai (barracuda)*. The man in the center, lying in the coffin, has eaten of the taboo fish; 7 owls are keeping watch over the dead on an uprooted tree; between the corpse and the house is a display platform for the woman of the high-ranking family who gave birth for the first time and whose feet the woman (to the right of her) intends to wash. b) how sweet is also the depiction of life on the picture of the curlew bird, the squeezing out of which is in detail depicted at c) left. d) extremely lively is also the appearance of the fish god Boi, enveloped in rain squalls, appearing on e) on the left in such a elementary way.

Other unique pictures are of the spider god[34] of story 12 on fold-out 3[a and b]. And so it goes on in seemingly endless richness. Whoever makes the effort the view these illustrations guided by the stories and the register of the Bai, will be surprised at how many aspects the native artists have tried their hand at. Admittedly it is mainly single incidents, for example the spitting out the fish, the swallowed spider etc; but if one knows the appropriate story—and that is a prerequisite with this kind of picture writing—then one is quickly introduced to the subject matter through these additions. However, in his art the primitive man is not yet able to bring these occurrences and expressions into an organic connection: for example spider, human and spitting fish are placed unconnected next to each other; but whoever knows what is happening—and every adult Palauan knows—is through the appearance quickly reminded of the myth and transported into it. Thus he lives in his world. That he thinks not only of the event itself, but also of the place[35] and the environment, that is quite clearly shown by the panel (see b) on which the spider is in the stomach of the fish; it is making its way away from the stone dock, on which the agitated Palauans are standing, to the sea that is full of fishes. To the left is a woman, apparently with the sacred *ulogóug* coconut (story 17[c]), towards which the fishes are striving, so that they are easily caught (see also foldout 4[e]). Thus the line of thought is such: the fish with the spider is making its way to the sea, in which there are many fishes; these fishes are a most welcome catch to the Palauan. Thus one finds here, what one can frequently also observe for example by the Flemish painters: some incident or the other is depicted, next to it a well laid table, some game and abundance of fish etc, which is understood by everyone who sees it, and captivates the viewer.

Further the duality of layers. In the representation of the environment the desire is noticeable to show not only the surface of the earth or the sea, but also what is happening underneath it. That is not so easy, if one wants to carry this out without examples. How the Palauan resolves this task is shown in foldouts 3[e], 9[e], 15[c], 21[a], 22[e] etc. In particular the first and last examples are instructive: on both sides is land; in the sea in-between is the Bai of story 13 which is being built in the deep. Solution: the sea is depicted as a cut-off flat hill (sea running to the right –southward); above the boats are travelling on the black water; where the construction of the Bai is happening, the black has been omitted; A fish in the remaining black indicates the sea. The boats in the boathouses on ether side are correctly executed in the southern fashion (Vol. 2 p 284).

The work in caves and above are shown in foldout 23[f]. How the subterranean world is treated, turns out simpler, as it is easy to insert something into a hill. But in what magnificent and powerful way is this concept dealt with! The divine pair is brought out from the black earth by means of a plain white border; both slopes of the hill are covered in an ornamentally very effective way with taro

plant, the leaves of which are rounded and only partially and indicatively shaped like an arrow; the goddess as provider of the taro is visible underneath at the left; thus she is here in this image celebrated as the provider of bounty.

Something else is shown on the bottom right of the same plate, the treatment of perspective. The representation of outrigger boats is naturally a very difficult one, particularly in different positions. On occasion the Palauans have not shied away from this but have not abandoned the shadow style, so that the boat on the far right appears like a bowl with two legs. Foldout 9[f] left goes a step further as there is a cross piece between the outrigger beams and the float itself has two colors; one sees the outrigger from above, the hull of the boat from the side. Sometimes an attempt is made to represent an important piece of wood separately on a background, as on 22[c], where the mast of the 2[nd] boat can be seen through the sail; but as it has a special head, a separate representation appeared to be necessary. Also a pestle in a mortar is visible on foldout 7[b]. The picture below shows the content of a sack, plate XI[a] top shows a cat with a rat in its stomach; also what is contained in a boat of a house, is hinted at, so 8[a and c], 9[b], 17[c,d, and f], 19[d], 22[d]; the story 17[f] is as a whole of particularly successful execution of spatial distribution and animation. A roof with rafters, 1 man in coffin, 1 empty vessel is on 17[e].

With attentive observation of the pictures a few matters emerge: not the people who are in the foreground, which is so much the case in Egypt, but the environment; it is exceedingly richly depicted, fully adapted to the life of a simple nature people. I will come back to that in the next section.

Which concepts received favored depiction?

As already mentioned, the sea with its fishes is particularly readily depicted and even more frequently one places a few houses and a stone pavement on either side of a picture, to indicate the villages that are involved, but without distinguishing marks. The panel must appear filled in and bounded on both sides. On the foldouts the purely decorative houses on both ends if the friezes have often been omitted, in order to bring in as much of the unique matters as possible.

Which stories were the most popular?

Depicted were found :

36	times	story	16 race for the *ngas (ironwood)* branch.
27	"	"	17[c] Gosiléks' nut and fall.
24	"	"	19 breadfruit tree and the great flood.
21	"	"	9 money and curlew bird.
18	"	"	11, 12, 96, 168.
17	"	"	76, 140, 215.
15	"	"	170.
14	"	"	14, 155[a], 160.
13	"	"	86[b], 206

12	"	"	8, 16 (death crab), 88[a].
11	"	"	35, 103, 148.
10	"	"	13,20, 64[b], 100, 171[b], 183.
9	"	"	17[b], 138, 150.
8	"	"	18, 31[a], 102, 120[b], 134[a], 164, 193.
7	"	"	4[a], 23, 32, 37, 80[a], 113, 158, 169, 184.
6	"	"	34, 63, 72[a], 94[a], 118, 185, 192.
5	"	"	7, 24[b] 75, 91, 98, 127[a], 134[b] 141, 172[a], 203, 199.
4	"	"	10, 17[a], 30[a], 85[a] 155**[b]**, 204, 188[a].
3	"	"	1,2, 25, 28[b], 45, 59, 60, 64[a], 65, 74, 80[b], 84[a], 99, 101, 108, 132, 136, 167, 186, 186[a].
2	"	"	5, 17[d], 22, 27[a], 29, 40, 43, 44, 46, 52, 56, 61, 62, 69[b], 71, 77, 82[a], 82[b], 92[a], 97,105, 106, 107, 120, 123, 142, 149[a], 156, 157, 166, 176, 182, 187, 191.

1 time each the about 80 other stories.

It may be regarded as a rule that the stories and particularly the incidents, such as battles, are most frequently depicted in those Bai where they have their home. More popular stories however found their way across the entire archipelago, and the statistics presented above demonstrate which are the most widespread and which are the purely local.

Of the pictures that of the ten-fold heaven on plate XIII[a] must be mentioned. It can be seen that this belief has taken a certain form in the native mythology; money, taro, fishes, the most desirable things on earth, are naturally amply present in heaven; charming is in step 3 the landscape right and the rain god at left, on step 5 the bath of the couple, above the schools of fishes during the rainy season (story 11) indicated by a *mëás* rabbitfish, and a rain shower, in step 7 the god of lightning and thunder, and above the rooms of the highest god in heaven. Also found frequently are representations of the world of souls and spirits, and of the underworld (plate X[a]); one has to read the explanations to Bai 133 to experience the rich imagination of the Palauan people.

Playful concepts are not lacking, such as story 23 of the owl on foldout 6[d], story 30[a] of the stealing *vuk* on 7[c] and 21[b], story 41 of the chili bath 29[a], story 102[b] of the bad leading voice 16[b], 16[f] the tricked load bearer. Also the pictures on 14[f] (the *vuk* that is spoken to), the discovered Triton's horn, of the fly man had an amusing element. Depicted as simpletons of those from Ngatmél story 28[b].

Finally, foreign subject matter is represented readily. From the life in the South Seas originate foldout 23[d] the return from Sonsĕrol, which is indicated by the house of strange appearance;[36] 23[e] the Yapese quarrying stone money on Palau, an excellent piece of work with its use of space and vividness; 24[a] the one Yapese returning home on a bird, while the other perishes on a coral reef, in-between

the waterway in unique rendering; 24[b] Holcome's murder[37] by the black Solomon Islanders; 24[c] shows then a snake, which has eaten many white people with their houses etc. These houses now appear on all European images as indicators together with hat and clothing, so plate XIV30 and X[a], where one can see all that is of importance to a Palauan: in the house of the government physician these were in particular shoes and medicine bottles (Bai 117 III[a]). A particular form a tower-like central section appears on foldout 23[e] pointing to the Philippines. It is story 176 of the need for fire, as the opera by Richard Strauss is called; only on Palau the extinguished fire is not retrieved from the back of the virgin, but from further below, and probably not from the anus but from the pudenda, as shown on the picture (see p. 34). A similar, parallel legend is story 184 of the race between the needlefish and the hermit crab (foldout 24[f]), which in its nature is wholly related to our fairy tale of the hare and the hedgehog. Here the background is illuminated, because Karl von den Steinen[38] described that this referred to the path of moon and sun.

Similar in appearance to the European houses are the houses of the priest etc, as foldout 7[d], 19[a,b,c,d,e], 20[c] etc. show. Thus this shape of Galid spirit house also appears for the churches of the Spanish mission (31[h]). The evidence of the modern times has been depicted not only on the interior beams, but especially on the gables, in particular the steamers and sailing vessels; one of the latter was delightfully drawn on the front gable of the Rubak-Bai 114 on Geréðr (see there). But steamers can be found aplenty, for example on plate VI[a], XII[b] top, XIII[b], foldout 31[t] and 35[f], the latter picture shows the whole construction of engine and rudder on the gable of Bai 124. Particularly sad in this respect was the situation on Ngeaur in 1910 (see register of Bai Ngeaur); an illustration from there can be found for example in the Koloniale Wochenschrift (Colonial weekly magazine),Kolonie und Heimat XII vo. 13; under the large cross in the middle one already finds some text in Palau and Spanish language.

Thus one apparently has on Palau the example where with the arrival of the intellectual culture of the whites that of the natives, especially the arts, disappears in order to make way for the inferior, even the hideous.

Our reproduction of the logukl-artwork occurred in 3 different ways:

1.through copying by drawing and watercolours

2.through photography.

3.through molds. (after return the papers were cast with plaster of Paris, the casts colored in based on the colored negatives, then photographed (see plate XIV).

The 1st method was primarily employed, in fact by Elisabeth Krämer. Approximately 50

water colored leaves with approximately 7 beams each provided the originals for the 35 foldout plates which have been drawn so dedicatedly by Miss Emma Mayer in Hamburg. Because of the costs only two (foldout 17 and 21, apart from plates I and XV) could be reproduced in color. Also the reproduction in black and white was not possible for all. At least 2/3 of the material is published, among it the most important and the prettiest. As proof for the correct reproduction I refer to the instances where both photographs and drawings are present:

Story	Photograph	Drawing	Mold Plate XIV
9	—	foldout 2[c] left	10
24[b]	plate VII[b] left and XIII17	foldout 6[b] left and right	17 right
—	--" ---II[d]	figure 6	—
206	--" ---III[d]	Kubary VIII plate 44[2]	—
88[c]	--" ---VII[a]	foldout 13[f] and 9[d]	—
203	--" ---III[c] and II[a]	----" ----26[c]	—
135[b]	--" ---VII[d]	----" ----19[a]	—
181	--" ---III[a]	----" ----26[c] and 24[c]	—
95[a]	--" ---III[e]	----" ----15[5]	—
Spaniard	—	----" ----31[m]	31

And so through the picture stories not only can the artistic sense of the Palauans be proven, but also numerically which legends and stories are the most important and popular, what moves the most.

In conclusion: what is decorated and where?

It was already mentioned in Vol 3 that the Palauans, more or less, do not use body adornment; the men only wear the Dugong arm ring, the women a few money beads as neck ornament and more rarely shell arm rings. Tattooing is used only to a limited extent among both sexes, all in strong contrast to the Central-Carolinians. Also they paint their vessels, the wooden bowls, boats etc red only, but do not apply any carved motifs on these, at most some inlays, which have been spoken about on page 16. The main decoration is directed at the houses, the Blai (Vol. 3 p. 220) and especially the Bai; in them so to speak everything is decorated, gables, both gable frames, the walls of the house, and even the *bad*, the ‘stones’ as the foundation beams are still called. As stone they certainly would not have carried decoration; of course their decoration occurs naturally only on the gable sides, a shown by Bai 48 on plate II[a]; but that was the case only among rather few houses. In contrast, on the small spirit houses the foundation beam tends to be decorated, as can be seen in Vol. 3 plate 14 right top, on figure 51 p. 73, on figure 194 and 195 p. 237 etc.

The richest decoration however is almost always in the interior rooms of the Bai, which resemble true decorated chambers and picture galleries; because not only the walls, the internal posts with mat supports and the window frames carry colored decoration, but also the longitudinally running *brúg*ĕl beams (see in particular plate V[b]) which are above the large tie beams and rest on them, and the small tie beams of the roof space. Such a room is a pure feast of color as plate XV shows and foldouts 17 and 21; that also the outside is not always inferior is proven by plate I. These creations are real wonders, and thus it is worthwhile to examine a bit closer the origin of this art and culture.

One art is almost completely lacking, that of music, which has already been explained in Vol. 3 p. 319. In connection with that needs it to be mentioned that Semper's pictures in Dresden show two women, who are blowing a flute with their mouths, which they liked to do in the Bai.

It is different for the poetry. One might assume that the sense of pure and spiritual sensations, of ideals, love and faithfulness cannot be well developed among a people with the widespread Mongol system as well as the all encompassing greed for money. But I refer with respect to "love until death" in story 17[c] of Góreng and Máriar, a shining example, which, although isolated, is still widespread among the population; among the songs, in particular from 204[b] on, one will find some pearls (for example 207), which deserve to be included in the realm of the general collections; notice for example the song 236 of death, whom one desires to be a human, so that he might travel away in a freshly-bound raft, but whom, despite all attempts, one cannot escape. A substantial philosophy of life is expressed herein, where the numerous unique conceptions of life are in unison with the art and some of the material culture.

b) Cultural Comparison

Palau is a peripheral territory: it is the furthest western island group of the Pacific islands, also the westernmost of the Carolines, thus of Micronesia; to the west of Palau lies the great archipelago of the Philippines, about 500 nautical miles = 900km away, and exactly to the south is the western end of New Guinea, so that Palau is situated at the apex of a right-angled isosceles triangle, the feet of which are standing in Indonesia and Melanesia. Therefore traces of both must be present and influences should be detectable.

Another neighbor needs to be mentioned, in the northwest is China, but in three times greater distance.

It is probably most proper first to enumerate some of the foreign influences in Palau—namely such cultural components which are also known from the other regions— and then to evaluate these. It must be said in advance that under Melanesia also the Papuan element is included, as far as it is relevant.

1.The name Palau is pronounced on most islands of the Carolines 'Baloi' or Banoi; the latter means the underworld on the New Hebrides, just as there

the castaway god Katt has similarities with the Medeg͡ eipeelau, the Olifat of the Carolines (vo. 1 p. 185). On Simalur, west of Sumatra, land is called *banó* (based on own recording).

2. The strict divisions of the men's associations into 10 classes is reminiscent of the New Hebrides; men's associations and club houses are generally reminiscent of Melanesia. Also women's associations are present on Palau, as on New Guinea etc.

3. The totemistic two-class division of Melanesia is clearly found on Palau (see Vol 3 p. 287); likewise the totem animals are present and records of descent from these (story 193), from fishes![39] Also individual totemism occurs (p. 288). Further, the clans are not lacking (p. 289) nor are relations (p. 359). The dualism in Indonesia, such as Patalima and Patasiwa on Ceram, is also likely to go back to Melanesian influence.

4. Anthropologically, as noted in Vol. 2 p 320 (plate), the inhabitants of the southern part of the archipelago, towards New Guinea, are darker than in the north; the same observation of the natives is shown by story 48. Also short wavy and frizzy hair can be observed more in the south than in the north.

5. Betel chewing is practiced in Melanesia and Indonesia (and India), but not eastwards of Palau in the South Sea region; Palau and Yap form the eastern boundary.

6. The system of courtesans (Vol. 3 p. 274ff.) is (together with Yap) known from Japan, from the Khalkha-Mongols,[40] etc. Also China, Burma and both Indias have related traits. In particular the strong matriarchic Naga tribes in Assam appear to have a Mongol system in addition to Klub, dichotomy etc.

7. The language belongs to the large Malayo-Pacific group of languages. Polynesian and some Malayan words, which add the otherwise disappeared final vowel to the possessive suffix, are listed in Vol. 2 p. 315. By the way, Finckh describes the Palauan language as Indonesian. It is un-Melanesian in that only one language is spoken in the entire archipelago

Material Culture

The women's dress, 1 apron front and 1 on back (Vol. 3 p. 3) occurs primarily in New Guinea, also the rare spear thrower and the throwing stick (story 204). Arm rings from Dugong (Vol. 3 plate 4) occur in similar form on Tenimber in Indonesia, the women's connected arm tubes (Vol. 3 plate 4 fig 5) on the island Plingi on the south coast of New Britain; the ear ornaments, the double pearl Vol. 3 p. 21, is also known from the islands in the Torres Strait; p. 21 it is also mentioned that among the men only the left ear carried an ornament, among the women the left and the right;

which today is still the case on Nias.[41] Reminiscent of these islands are also the multi-legged wooden stools (Atlas plate XV27 and Vol. 3 plate 5 and p. 119-120) and the popularity of the mangle fruit (*déngĕs* Vol. 3 p. 104), which are otherwise despised. The wooden bowls with flat handles (Vol. 3 plate 5 and 15^3) have developed, through Indonesian influence, as a Carolinian object type, eastwards all the way to Chuuk.[42] Four legged bowls also occur in Korea. The shape of the bowls from turtle shell (Vol. 3 plate 8 top left) is remarkably similar to the wooden bowls of the Trobriand Islands.[43] I found a special wooden bowl with a fluted rim on Gorëĕr in 1907;[44] it is in the Museum of Ethnography in Berlin under number VI 36806; the same fluted rims have the wooden vessels of the Kiangans in the Philippines. There, among the Kiangans and Igorotes are also the wooden spoons with figures, which have a surprising similarity with the Palauan spoons (Vol. 3 plate 8), finally the squatting figures[45] with their arms resting on the knees, as shown in Vol. 3 late 18.

The numerous figures on the clay lamps (Vol. 3 plate 10), the form of which is known from Pompeii, remind of similar creations on Borneo;[46] likewise one finds such arrangements and thoughts in China, Korea and Japan.

The *der*a͡u fish net (Vol. 3 p. 89) has its cousin in the Solomon Islands (H. Guppy Solomon Islands 1887, p. 155).

Of predominant significance for the apparently close connection of Palau with Indonesia is the house, the living house Blai and the men's house Bai.

At first these are pile dwellings, which are typical for Indonesia, and which with inadequate justification for the occurrence of this raised type of construction on Palau can only be explained as cultural persistence. The form of the Bai is the typical Indonesian house that occurs eastwards to Kosrae, northwards to China and Japan, and can be documented to have originated from South-East Asia. The occurrence of this construction in New Guinea has to be interpreted here as a parallel development. I have set out further details about this house in the Atlas Westindonesien p. 9 and 10, especially

also about the Nok beams, which I have called the Bai sign in Vol. 3 p. 232 (see figure p. 200 and 234[l]), because it frequently carries the money-giving curlew bird as emblem (see Vol. 1 plate 1 and foldout 31[l]) and has *bombátel* (rope) suspended from it (see above p. 5 and 6), which one can also observe among the Balum houses of New Guinea.

But another beam end frequently exhibits traces of ships figure head, the *brúgel* beams in plank C. They look for example like the forked tails of the Carolinian boats in Bai 36, Bai 48 (late II[C]), Bai 65, Bai 68, Bai 137 photograph 166; with the latter the Dilukái carvings are present, where otherwise only a cross beam lies on it, which is boat shaped, another sign how closely the Indonesian house is related to the boat. The seats of the spirits, shaped like double boats, have already been reported in Vol. 3 p. 330.

Here I want to mention once again that the lower, cross-wise beam of the gable frame a, the *gadéng* (Vol. 3 p. 234) is arched (vo. 2 plate 16[l]) instead of hollow (concave) (plate IV, VI, VIII etc), and therefore represents the hipped roof in Indonesia, as it is described for the Batak in Atlas late IX[l]; even the finials as preset there have still been observed on Palau by Kubary, and if one looks at the spirit houses on the same plate figures 1,17,18 and the Palauan spirit houses in Vol. 3 p. 227 an 288, then one cannot deny a close relationship.[47] These shrines are copied in the Philippines and even in Japan. In connection with the decorated gables on the same Atlas plate IX and on plate X, XIII one has to briefly consider the decoration of the Bai, in particular the picture stories, the *logukl (artwork).*

They occur throughout Indonesia, even on Madagascar. One only has to leaf through the Atlas to find a series of examples. Also in Melanesia such expressions of art seem to have occurred, at one point in time, which is not surprising in view of the decorations and figurative art we know from New Guinea, Tombara etc. Cordington (The Melanesians 1891 p. 258) for example reports from the Solomon Islands a boat house, full of carvings and paintings from the life of the natives: along the wall panels and on the lower crossbeams was a series of paintings, which narrated the happenings of everyday life in such natural fashion as is the case in the Egyptian burial chambers. Especially among the Batak[48] one once again notices a great desire to decorate, but only on the outside of the houses; on plate IX 9 one notices even suns, and these appear—in addition to picture stories !—almost always on the houses and bridge heads of the Toradja on Celebes, as the pretty pictures by A. Grubauer demonstrate.[49] Decoratively, in the archipelago the arabesques have to be added, which are lacking on Palau. Finally, the Nicobars are noted for nice depictions of panels,

as shown on figure 24 and 26 on plate III of the Atlas, and there on figure 25 one finds even the bird boat that is in evidence for Palau in foldout 15[e]. Whether among the Nicobarese there is a similar legend as story 103 and their bases is unknown to me, but the fact that the *logukl-artwork* there, namely on the Henta plates, are used to ward off evil spirits, that lets the decorative arts of Indonesia appear in a special light. This also applies to the following.

With regard to the phallus, which strikes the eye particularly in the classic gable decoration, the necessary has already been explained by me in this chapter on page 4. Here shall be added that the phallus in Indonesia is not only used to ward off evil spirits, but also as a symbol of fertility, which has been illuminated by I.P. Kleiweg de Zwaan.[50]

The picture stories on Palau are by their nature most closely related to those of Indonesia; at any rate similar picture series from Africa[51] are fundamentally different. Only the very modern houses and ships show a similar understanding. Also the Egyptian images etc, already discussed in section a, arose from another basis. European, prehistoric panels, such as on the Greek bronze buckets from Bologna etc, of course also remind of the Indonesian picture rows, but belong to the Mediterranean culture. The outline crosses of of the Villanova phase which are completely identical to the depictions of Palauan money (see foldout 12[c], 15[e] and lower Bai ornament on plate X), can only interpreted as parallel developments. More similar are the cute panels of the Eskimo,[52] partially more lively and more delicate, without achieving the multifaceted monumentality of the Palauan examples. Completely different are also the old Chinese panels (Anthropos 1908 p. 14) so that the Indonesian ones have to be regarded as a cohesive class of art.

To the settlements belong the stone structures. Every respectable Rubak family has in front of its Blai a rectangle of stones, the *gólbed* pavement, and each Bai stands on a *galdukl* stone structure, as explained in Vol. 2 p. 3, and as can be seen from the plans of the villages and the pictures; plate 5 picture 4 and 1 show both, picture 1, 2 and 3 also the stone paths, with the path heads. The pavement for the living house is particularly reminiscent of Polynesia, where for example on Tahiti for a beautiful daughter, on Samoa for chiefs a *pae-pae* stone pavement is built as a rectangle under and in front of the dwelling house;[53] it is the same on the Marquesas,[54] on Easter Island; also on Raratonga they are supposed to occur. Stone paths one finds in particular on Nias,[55] which is achieving excellent results in the working of stone.

Rectangular courtyards surrounded by walls are lacking as far as I know in Indonesia, and also on Palau, but occur in incredible size on Pohnpei and Kosrae in the Eastern Carolines, as the works of Hambruch and Sarfert have shown. One also knows them from Hawaii, from Tahiti (but not on Tonga and Samoa), then from Fiji, the New Hebrides, Tombára, in short from almost all of Melanesia where the men's houses tend to stand inside a rectangle of walls. Since these courtyards are generally burial places and at least are connected with the cult of the dead, but the Palauan stone pavements almost exclusively receive the dead of the family, both forms are intimately connected and seem to have their home in Melanesia. This is not contradicted by the fact that Pohnpei and Kosrae also have kava, which although typical for Polynesia, also occurs at some localities of Melanesia.

Indonesian are the cock fights (Vol. 3 p. 321), only recently introduced to Palau (as also the blow pipe), certainly not as strongly rooted as on Chuuk where also the pointed hats still occur, which are lacking on Palau.

On Borneo one knows the knotted strings (Vol. 3 p. 155), the women priests (id. p. 343), the sick boat (id. p. 197 and 328), the blackening of the teeth[56] (id. p. 32), the caesarian section (id. p. 269), the Turang (see above), the bead money. This came certainly from Asia to the South, or at least across that bridge (Vol. 3 p. 156ff). In Indonesia one knows beads apart from Borneo also from the burials of Savu, Sumba, Timor, Flores, Alor, Timorlaut. Again mention is to be made of the Agrri beads of Africa, which were worth twice their weight in gold. These and the others probably come from Cambay, north on Mumbai; S.P.Rouffaer[57] has proved this exhaustively. For India already speaks the Indonesian word *muti* for 'bead', that in Malayan is called *mutija*, in Sankrit *mutya*. In 1516 a major bead trade still existed in Cambay; already 400 before Christ Indian beads are supposed to have come to Greece, and to South Africa, to Egypt etc. Beads of Roman manufacture, based on my knowledge, have become known only for the time after Christ, and only the Alemannic, of which the globular round yellow and orange remind one of Palau, appear to be of European origin. Murano appears to me not very old, based on local enquiries.[58] In the Palazzo Massimo alle Terme in Rome is an older collection; there are also shapes that resemble the Kluk with the eyes (vo. 3 p. 158 figure 155[d and e]).

Nieuwenhuis has depicted in the Internationales Archiv für Ethnographie Vol 16 (1904) on plate XIX20, 21, 28 and 28 such eye beads in color from Borneo, Hungary, Holland and Phoenicia, which are all very similar, and this is even more the case with the small yellow ones (22-27), the *br'rak* and *móngougau* on Palau, so that one has to be careful in drawing conclusions. I have already said on p.9 footnote 2, with regard to the half moon shaped pieces *bagěl,*

that their form points to China, where recently similar ones have been found. As the Chinese must have been the suppliers for Palau, this find gains in significance. The Palauan *bagĕl* are triangular in cross section and doubtlessly derived from arm rings;[59] one will have to wait until such original pieces have been found, which probably may have their origin in the round Indonesian-Melanesian boar's tusk, to which are attributed magical properties. Also the rough Trochus arm rings have a triangular cross-section.

Significant because of the vicinity to China are the at least 1200 year old *kodama* beads from Japan, which are in the Tokyo museum, and were found in Bidseng, Fukuoka etc. They consist mostly of blue and green opaque glass, are often also translucent; some are called *mardama* and very similar to *br'rak*. The 6-8 sided, on occasion rounded *kirikodama* resemble the *gongiakl*[60] and are 3cm long. The red are called *kudtama* etc. Even though they are not identical with the Palau beads, a likeminded influence of both kinds can assumed to be present. Rejected however is to be the view that beads come from Venice[61] in the wider sense, as surprising similarities occur. The east appears to have influenced the west also in this case. The question remains unanswered, but the Asiatic origin and the trade route for these artistic objects appears certain, because the Chinese were not just traders from early on, they were also very expansive, as new research has shown, that already in 1200s and 1400s Java was conquered by them and East Africa was threatened.[62] One can thus assume that their navigation reaches back to much earlier times.

Common with the Indo-Pacific region is finally the head hunting (Vol. 3 p. 303) and the outrigger boat. Of the ship's equipment it is merely to be mentioned that the paddle with the sound-producing knob (Vol. 3 p. 182) also appear to occur on the Nicobars and among the Batak people. But it appears more Melanesian that only coastal navigation is practiced.

Non-material Culture

The material objects, among which house and boat take a privileged position, clearly show, together with the already mentioned social organization (men's houses and –associations, totemism etc), the influences from the outside and the connections. What does the wealth of myths contribute to this?

First of all it must be remarked that similar incidents frequently occur in numerous stories of different content, which may be of great importance as old motifs of myths. Some Examples:

The drink of the mosquito larva, rebirth, rapid growth: story 12, 14 21, 170 and 197.

Rapid growth after birth: story 19 and 204.

Taro pounding board as vessel for voyaging: story 19 (p. 65), story 169 (p. 191).

Sheath of coconut flower as vessel for voyaging: story 11 and 169 (also Nicobars)

Table-be-set: story 10, 167, 168.

View from the window of heaven through a *kim* shell:[63] story 10, 107, 168, 203.

Drifting ashore in a reed:[64] story 10 (p. 19), story 14 (page 36), 168 (the latter also on Chuuk, Ralik).

Drifting ashore in a wooden box:[65]

Three gifts, the least best of which is chosen: story 10, 61, 107, 137.

Futile water of life: story 19, story 100.

Drifting stomach:[66] (foldout 19[c]): story 75, 128, 164.

On p. 42 of his book Das Zeitalter des Sonnengottes (Berlin 1904) Leo Frobenus mentioned a few myths that occur on Palau, especially the Swan virgin (see story 14 Vol. 4 p. 37), which he on p. 304ff reports from Yap, Palau (after Kubary), North Celebes, New Hebrides, Japan, China, India (1001 nights!), more or less recognizable also from the Chukchi, Eskimo, western Asia, America, Australia, Polynesia, Africa. With respect to the taking off of clothes, bathing, theft of clothes and compulsion to marry etc this is a widespread myth motif. For Palau the source is likely to be the Indian region, where further below numerous other threads can be found.

Further the Whale-dragon myth (sun god in the fish's stomach) (story 12 p. 28). On Palau this is connected with the spider, which as the sun animal stole the fire in West Africa; on Palau it also has sun traits, as it is connected with Túrang.[67] This here concerns the Jonas myth, the basis of which, as with the myth of the swan virgin, is widespread. Frobenius p. 60ff reports it is with largely congruent essential traits from Melanesia, Polynesia[68] and, often with rather dubious connection, from many other peoples of the earth.

The same is found with the myth of the virgin mother (drink of the mosquito larva, see above), the angling legend (story 14) which is so well known for the God Maui on New Zealand (here the heels, there the throat of the old woman), etc.

To the sun myths also belongs the Greek mythos of the Symplegades, the sun gate of the Babylonians, which appears in Palau as the eastern Kosrae, in story 8 and 10 called Matáng rengós "forked in the east"; plate 4[1] in Sarfert's Kusae shows clearly the depression between the two mountain massifs and the *logukl* on foldout 2[e] and figure 5[b] show clearly that the Palauans are familiar with the forking of that island. Seler has reported the myth from the Old Mexicans.[69]

Thus here are again many myth motifs are widespread across the earth.

Finally, the flood (story 19) is so to speak common heritage of humanity,[70] as is the myth of the firebird (id. p. 66).

Story 19 is incidentally also eastern Carolinian, and I obtained it in almost identical narrative on the small coral island of Polap in Chuuk, only that there Melíp and Gabëlebal are called Rongerik and Rongelap. These names were for me an incentive to visit the totally identically names islands in the north of the Ralik Group, without being able to obtain any information about the cause of this identity.

On the Mortlock Islands[71]-(Ku)—one also knows the story 40 of the forked mountain in the west, the Tanglbad with the dangerous lizard, which is not present on *logukl* (artwork) foldout 29[c], but instead in the east on figure 5[b]; but there was also a lizard (story 10 p. 18 footnote 3). Lizards, which play a major role in mythology of Indonesia,[72]can by the way also be found on foldout 21[f], 25 etc; the green lizard in story 19.

The kingfisher (see Vol. 3 p. 193 and 340, story 72[b]) is sacred on Birara (Dahl, Liste der Vögel des Bismarck-Archipels p. 76); also in America (see for example Taylor Anthropology 1881 p. 168).

The wooden magic bird as a flying machine (story 18) also occurs on the Ralik-Ratak Islands, where the spreading of the ash is claimed for the formation of the islands, as in story 13 (p. 35) for the coral island Ngg͡eiangel and in story 14 p. 39. Also in India it is known (see there). For Nui in the Ellice Group G. Turner (Samoa p. 301) tells of a flyer who stuck feathers into his own skin and then fetched his wife.

Likewise for Nukufet͡au in the same archipelago Turner p 285 narrates the creation of fire through two tree trunks rubbing against each other, as in story 17[a] p. 48.

The fight over the corpses (story 31[a]) is known from Indonesia (Bali).

The banana trunk as substitute for a corpse (story 16 and Vol.3 p. 353) was used in Tahiti as human sacrifice, also there a reminiscence of Boi with the swarms of fish[73] (story 11).

The race for the Casuarina branch (story 16) is known on the Ralik-Ratak Islands.

The path to the realm of the dead across the bridge with the danger of falling (Vol. 3 p. 348 and 353) also occurs in Melanesia etc.

Indian myths[74] from the old times are particularly valuable for Palau. Only a few shall be compiled here:

The division of the universe into three worlds: heaven, the upper and the lower world follows from story 1; it is also known from Java etc. (see also Vol. 3 p. 337).

The creation of the Earth from the body of the primeval giant is told for Palau by story 2; incidentally one is reminded of Ymir in the Edda. From his parts arise in India heaven and earth, in Palau the islands of the archipelago.

Curious is the story of Vaivaswata of the Manu Codex, the 'sun born', who found a fish in the washing water; he helped him with the motto" help me and I will help you" (story 62 and 117). The fish said "as long as we are still small, much ill fate threatens us and especially one fish eats the other. Guard me at first in a jug. When I have outgrown it, then dig a pit and put me into that, and when I have outgrown that, then carry me to the sea and put into it. Then I have outgrown the ill fate. Then in such and such a year the flood will come. Build a ship and wait for me." The first occurrence can be found exactly like that in story 9 (vo. 4 p. 13-14),[75] the flood in story 19 (p. 65). Thus both myths are here combined. In India the fish pulls the ship at the commencement of flood to a high mountain range and advises the man to tie his vessel there to a tree, as shown by *logukl* foldout 5[e], while the fish pulling the ship is visible on foldout 23[d] (see also figure 5[g]).

Also the frog, so important in India as the weather maker, occurs at least in story 17[d] (Vol 4 p. 56) as a frog prince.

About the myth of the swan virgin, which already occurs in the Mahabharata, see above.

The wooden magic bird as flying machine for the visit of the beloved (story 18) can be found in the Garuda myth at Hertel p. 94 and Schmidt p. 58 (see footnote 2).

The man sleeping without his extremities (story 95[b] foldout 15[a]) reminds one of the golden man (Hertel p. 7). The bundle of Ngeráod (story 137) reminds one of the flying bed (Hertel p. 123).

Also the owl as the harbinger of death (story 9 foldout 2[a]), and the snake which transforms itself into a beautiful young man[76] (story 17[a], p 51) must be mentioned. The number 7, so important in India,[77] also plays a major role in Palau (Vol. 3 p. 345).

Thus, when one is forced to admit that old kernels of myths are found in ancient India, which can also be proven to exist in Palau, just as it is the case with linguistic remnants,[78] except that the germination of this seed occurred differently among another people and in a different environment, so it will hardly appears surprising, in view of the proven ancient connection, when one finds similar material also in Persia and Babylonia. It is not the aim of this present work to uncover such connections; this must be reserved for special studies. But the seven demons with birds heads[79] do remind one too much of the 7 Galid in multiple ways (Vol. 3 p 345) and of the Palau panel foldout 19[c],[80] even more so since the Babylonian god is called *anu*, from its root identical as the Palauan word *galid*.[81] Further additional linguistic and material correspondences could be cited, but nothing more precise can be said until this ground has been thoroughly cleared.

As far as the more recent connections to the foreign parts are concerned, to Europe, these already found clear expression soon after Wilson (1783) (see Vol.1). In the *logúkl* these influences are made visible, see for example foldout 30[c], 31[h, m, o, t], 35, the digging of the canal 25 (Vol. 1 p. 65) etc. Foreign objects such as rifles, umbrellas, pants, hats, houses, shoes, bottles, steam- and sailing vessels, wagons, horses, cattle, monkeys, dogs, cats, mission, all of that made a great impression on the native, which therefore finds expression on the *logukl (artwork)* (see fold-out 24[c]). One of the more strange facts is that through an unknown route, probably through the Spanish, the story 176 of the lack of fire" came to Palau and was developed in the natives' own style. Through the opera by Richard Strauss has the subject matter, as mentioned above on page 22, already become well known. It originates from the story 'The extinguished fire at Audenaerde".[82] The *logukl* foldout 23[e] and plate IX[c] shows a dragon to carry the news, which also appears as a hair string on story 8, and the extraction of the fire does not occur from the arm pit,

but characteristically at a spot bit lower on the body which is preferably not mentioned in fairy tales.

How this story came from the Netherlands to Spain and from there to Palau, that I could not find out. Probably the Spanish missionaries, stimulated by the examination of the *logukl (artwork)* in the Bai, told that story to their charges and it was, because of its odd character, taken up by the natives and endowed with their own way of thinking. But it is also possible that a Palauan dwelling in the Philippines heard it there and brought it with him; because traces from there are demonstrated not so rarely. That the Spanish supplied the background follows from the numerous other *logukl*; long lasting connection of Spain with the Netherlands is well known from history. I could not, despite many years of effort, obtain a picture of the fire-story on a house in Oudenade, although reputedly it was still present not long ago. A bas-relief was supposedly present "on the magnificent house, in which the noble lineages Latour and Tassis, Vanden brouke and Vander meere flowered since time immemorial", on the side towards the Katzenstrasse.

It would have been of interest to be able to see the Flemish and the Palauan representation side by side. Of interest in this transfer of the subject matter is the Palauan way of thinking; how the Indonesian dragon, which played such a major role in Ngardm͡au (Vol. 4 p 61) was woven into the story. From Tahiti it the dragon, *ed*. is incidentally also known. In the Indian mythos the gods send their letters through the air (Bastian, Lose Blätter II p 101).

Much more could be added, but an undisputed clarification will only be possible by an Indo-Pacific Institute, which is still a long time coming. The material assembled in this section, albeit in excerpts demonstrates unmistakably that the relationship with Indonesia by far takes a primary place, which is why F.N. Finck's attribution of the Palauan idiom to the Indonesian languages must be correct. But then there is a tendency to Melanesia (absence of weaving), to Polynesia and finally to Asia, namely India.

If the entire region of the Carolines to be considered as an Indonesian cultural province, then this in particular applies to Palau.

The correspondence of so many material objects in places so far apart, the cores of the legends and myth motifs, are proof for the continuity of the fundamental elements of an original primeval culture, of which here and there something has survived, like a fossil; most of this however has been lost or, has created a new cultural entity in often no longer recognizable form, or modified through the overlay with the new in a long autono-lingual society.

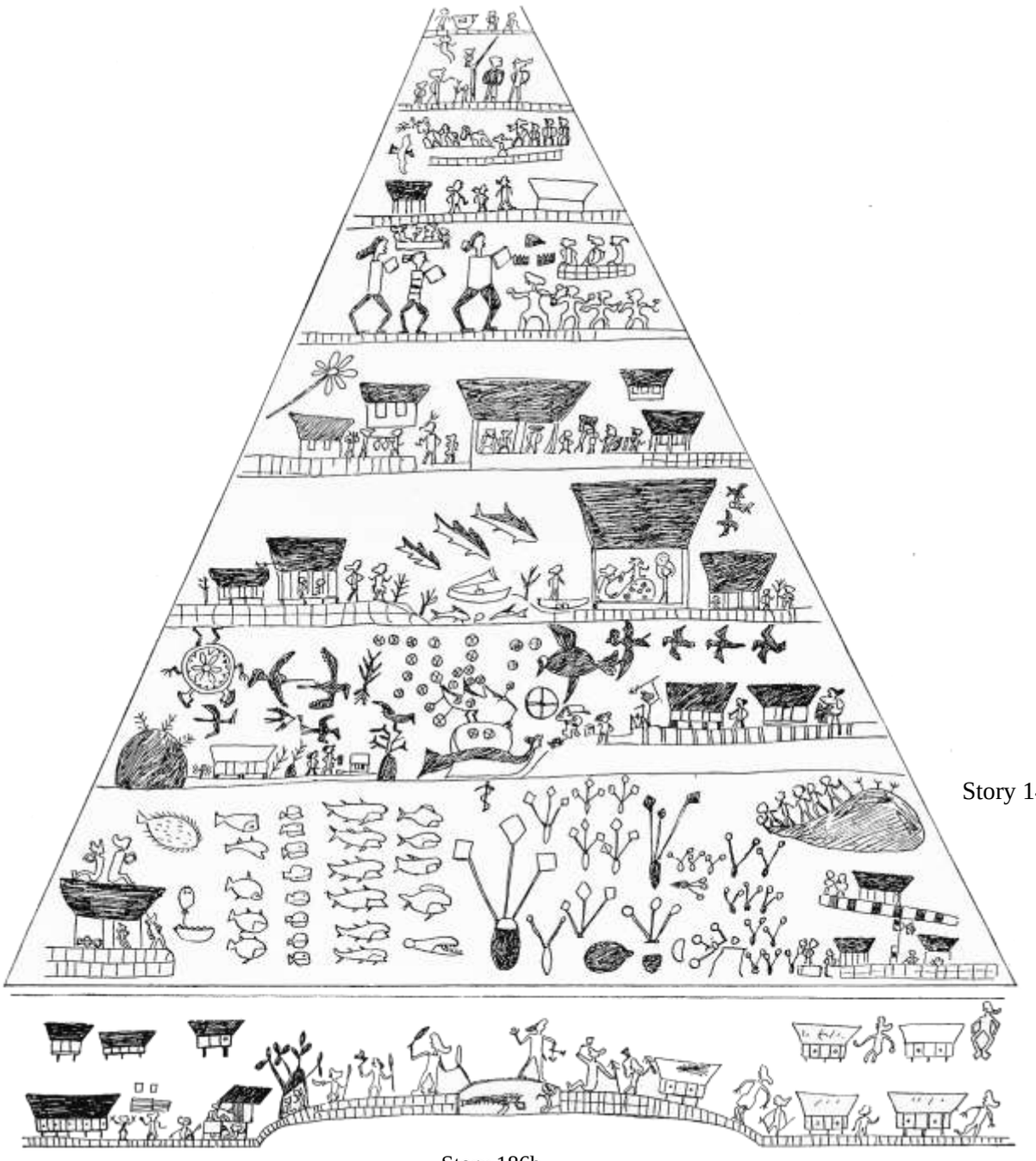


Figure 6. South Side of Bai 48. To pict *a* Umang.

Section X

a) Enumeration of the best Bai decorated with pictures

Introduction (see also start of Section VII)

The sequence used is that of the villages in Vol. 2; the numbering 1–150 is used for rapid reference; added are as 151–153 the model bai (held) in Berlin, Hamburg and Stuttgart. It finishes with an appendix: the *logukl (artwork)*, which have been painted as commissioned by SEMPER.

Just as the bai were only numbered for ease of rapid referencing and explanation of the *logukl (artwork)*, so the following

Abbreviations

define the rafters on which they can be found:

mad., mad.=madál a bai front gable.

But, but=but l bai back gable.

a-h are the 8 always represented gable planks, as they are shown in Fig. 177 p. 200 (and Fig. 200, p. 234) of Vol. 3; there can be more, up to 12 planks (see for ex. Pl. II), but as this is arbitrary and uncertain, it is better in this case to count the image sequences.

i=*gongi͡au* outer gable frame.

k=*gongolúiěb* inner gable frame.

l=*bad*.
m=*kuóku*.
n=*ugútum*.
o=*gad*.
p=*sáus*.
q=*ngláos*.
r=*gaspógŏp*.
s=*gorsogókl*.
t=*madál a sikěs*.

see Vol. 3, p. 230ff.

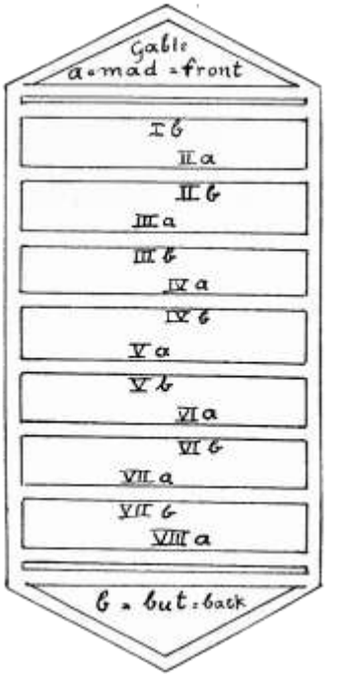


Fig. 7. The interior of the bai (int.), the numbering of the *a imūl*-beams

l. and r. in the running text=left and right.

mid., bot., top=middle, bottom, top etc.

z=*imūl* tie beam, of great significance (Vol. 3, p. 236), commonly 8 present, more rarely 6 or 10, 12 or even 16, due to this, a rule, numbered Z. I–VIII, or, because of their frequency, only I-VIII following the bai number,

with an added a or b, indicating the front or back of the beam as shown in Fig 7. Example: Bai 97 IV^{a} = Bai nº 97, tie beam Nº IV front. Because the I. first and the last (VIII) are very close to the beams of the gable, they are undecorated on sides facing the wall; that is I^{a} and VIII^{b} (IX^{b}, X^{b}) do never occur.—Not all Z-beams are enumerated, but only those that appear worth mentioning. The front and back of the Bai was always determined based on the information of the natives (see Vol. 3 p. 262).

Int., int.=Interior.

x=*rekói* mat shelf
w=*galábad* internal post. } Vol. 3, p. 236

gom.=*gomkūk*
reb.=*rebárabal* } the small tie beams above the *imūl* in the angle of the main rafters (Vol. 3, p. 236 and Fig 177, easily recognizable on plate VII^{a} and plate XI).

brug.=*brugĕl* the gable figure support (Vol. 3, p. 235, well visible on plate I exterior and plate III^{c} and V interior).

phot. 669 means that the subject was photographed and that the unpublished image can be found under this number in the Hamburg Museum of Ethnography.

graph. is a drawing of objects and people kept in the files in Hamburg.

aqu. leaf 42 means that the subject was recorded as a watercolor, and exists, unpublished, like ‘photo’, in Hamburg. The watercolors by Elisabeth Krämer are deposited there, approximately 70 leaves of *logukl (artwork)* and numerous individual images.

abkl.=molded with papier mâche, namely the carved and painted beams. Plaster of Paris casts were made at home from the formed papers and colored with the soil colors yellow, red and black. Weak, but mostly distinct, traces of the colors stuck to the papier mâche so that the coloring could be carried out without difficulty. The main part is reproduced photographically on plate XIV; the unpublished pieces are labeled with a abkl nº mold number. Some of the pieces are in Hamburg, the other in Tübingen Schloss.

abkl. n. a.=means that a mold is present, but no cast had been prepared.

Colors: Unless the picture stories on the double plates and figures have been reproduced in color (17 and 21, plate I and XV), the colors are executed in black and white, and indicate the colors of the originals:

black is black
white is white
yellow is dotted
red is vertically hatched.

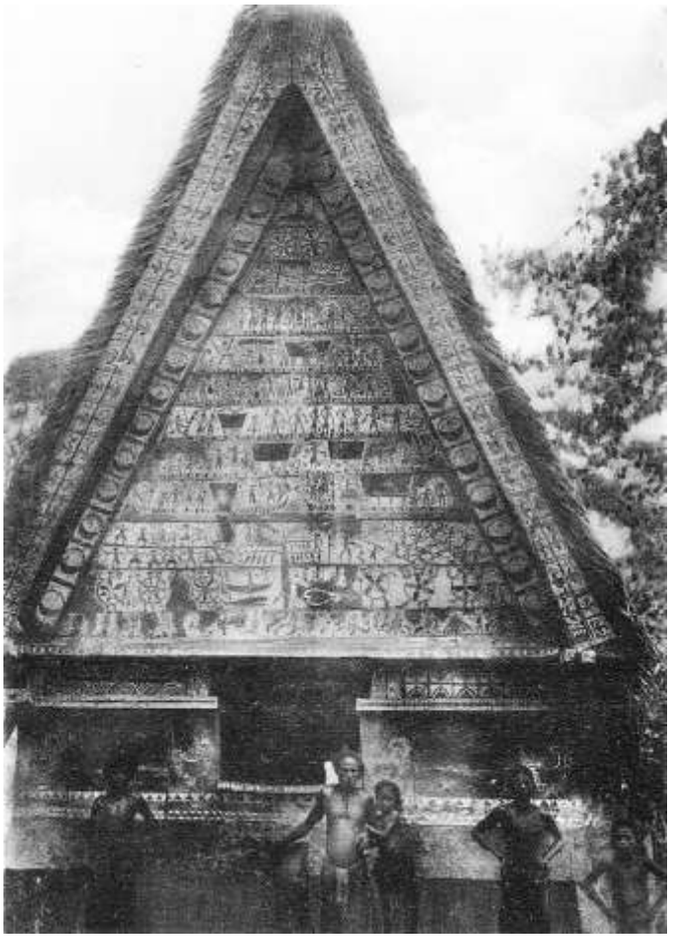
Bai 1. Magal’láng A. Gosobulng͡au (pl. II), *mad*. south-east, erected by *bital taóg* (Vol. 2, p. 4) of the village, probably a long time ago, because by 1907 both sides were supported by stabilization beams. The impressive house has an exceptionally high interior, as already mentioned in Vol. 2, p. 16.

//Kramer, Palau, Volume 3 Plate II//

Bai I Mangal'lang A.

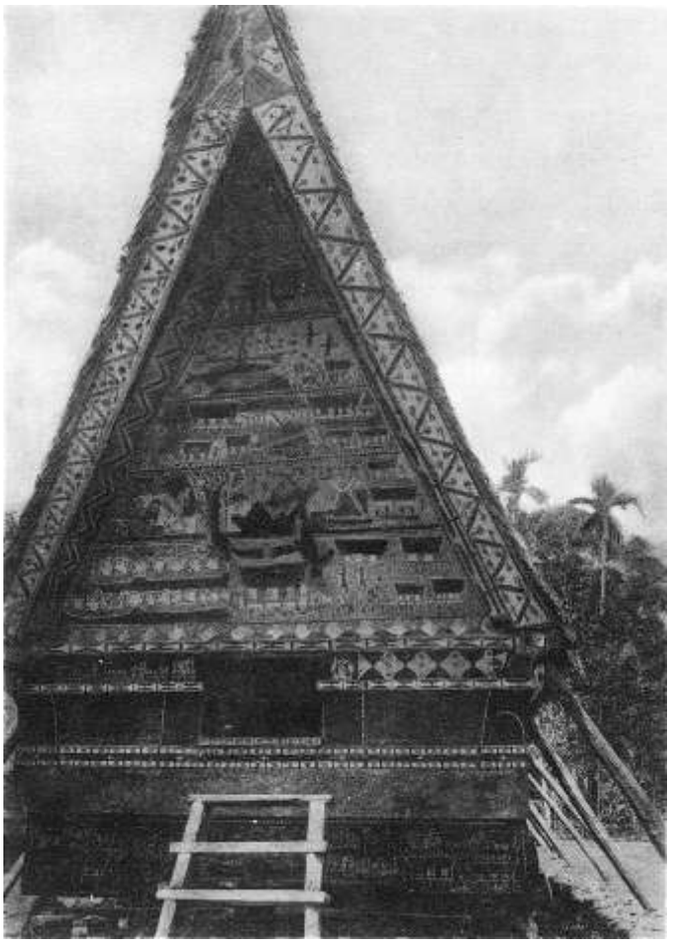


a) front gable.

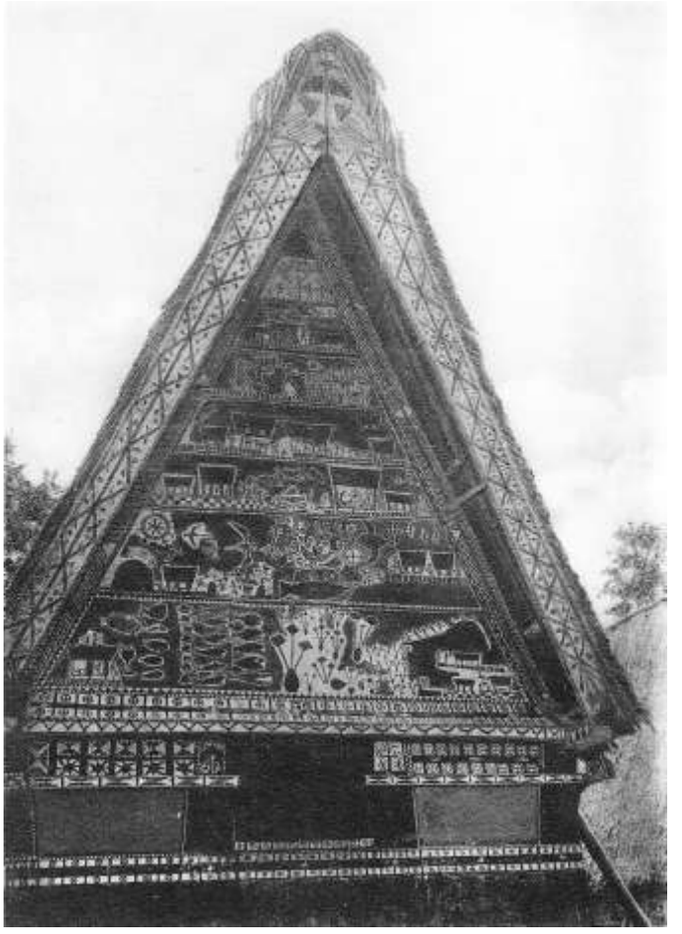


b) back gable.

Bai 48 Melekéiok A.



c) front gable (Mad).



d) back gable (But).

Front side (pl. II[a]):

Plank i (external gable frame): like a ladder with a separation line in the middle; in each field one curlew bird with a wavy comb (similar foldout 33[e] right), surrounded by money. On the tip a *blebáol* head with spikey hair, on both sides of the neck a small human figure.

Plank k (interior gable frame): triangle motif. A large flying fox (*golik*) can be seen at right and left on the top of the bottom-most *golik* plank.

Plank a) 11 wandering double-headed suns.

Plank b) 5 *blebáol* heads with hair and beard indentations, serrated on top and bottom, large white eyes, decoration on the cheeks.

Plank c) 6 *mesekūk* (ring-tailed surgeon) fish (see classic gable p. 3). On c starts with three roots the (*Calophyllum*) tree of story 91, as a vertical line, like the limestone outcrop on plate XIII[a]; its crown can be seen on the very top (9th to 10th row) represented as a leaved circle; on its left hangs a rope, on which in the 6th row an object (a basket) is suspended; to the right of this is a large *golik fruitbat*, above at right and left are branches, on which women are standing, the abducted girls; above the branch left is the story 17[c] of *Gosilék* (cliff, fall, messenger boat).

4th row left dance, dugong; right anchored boat, banana tree with fruit, two houses with single windows, on a stone pavement.

5th row left houses and boat, sea birds; right tree, bearing fruit.

Window sill (Vol. 3 p. 232)

Right 5 wandering *galebúgĕp* pieces of money;

Left 5 *klivuk* (Fig 2[c]) (on the back wavy patterns);

on both door and corner posts (top and right) one rooster each, looking south, also the same on the back.

Backside (pl. II[b]):

i) interior and exterior a row of curlew birds, separated by a central line.

k) moon sickles with the shadows of a full moon, in rows of ornament fields.

a) story 69[b] about the pineapples and the rats.

b) story 168 about the *déngĕs (Bruguiera gymnorhiza (L.) Lam)* tree; under the left boat 1 shark; to the right a *temak͡ai* grouper; on both sides below, each 3 double-headed suns with *kirs*, above left dancing *delép* women, to the right of them 1 S-shaped trunk with *sis* (ti plant) branches (*ngas* - *ironwood*?), to the right male *delép* erecting a tree (story 173[b]).

Towards the top, in which a *dilu͡kai* figure (row 11) sits above two suns (row 10), row 9 below the suns shows story 13, far left are rat and purple swamphen (uek), pulling up *Gorágĕl* and his dead snake-mother;

4th to 8th row many men and women on a windy stone path, bringing food and syrup for the funeral; 4th row sexual intercourse at the end of the left stone path; 7th row flying fox, cat in the roof.

Window sill: left wave patterns, alternating (Fig. 2f); right triangles, above arcs, resembling *kíivuk.*

Interior:

Ia			nothing remarkable
Ib	Foldout 20a	story 142	left Berípĕr cooking palm wine, on the ceiling 3 coconut bottles; right Gamárëdóng preparing fish juice. The 3 feet on the kettles indicate that they are made of iron, likewise the house at right with the boxes under the floor is European.
IIa		Story 102	of the broken boat.
IIb	foldout 10f	Story 71	of the lost bundle with the corpse, left fisherman with hand net at the mouth of a stone fishtrap in which the bundle with the corpse is stuck; at right the man whose boat is dragging a sail.
IIIa	foldout 16f	story 115	the capture of fire by Galid Gobagád (red head) from the red spot of the rail's forehead. He had lifted his left hand to strike a fatal blow; on the right the village Ngūkl.
IIIb	foldout 25d	story 191	of the turtle and the Megapode. Left the island Ngaregúr (see Vol. 2, p.39), right the tip of the dock of Ngatmél, from which the woman shouts her farewell to the turtle which swims away with the Megapode.
IVa	—	story 188a	the sick fish.
IVb	foldout 4a	story 14	of the Land-Fisherman *a* Tmëlógŏd, who stands at the tip of the dock of Galáp (right), two men behind him, with whom he pulls (see the rolled up rope in their hands) the land Ngëdíp with a fishhook from the ocean (see the middle), which *ed*. the land is soon occupied by his people.
Va	—	—	a *mur* feast.
Vb	foldout 24e	story 182a	of the wounded crab , right Kekl͡au, middle Ulimáng, left Galáp. Between the latter the last the two *gamáng* crabs, of which the upper cares for the lower in the hole Ngápsang.
VIa	—	—	fight of the Galid in the heavens.
VIb		story 62	Pelúai and Medúg, dwarf and giant.

VII[a]	foldout 17[c]	story 118	of the devoted cat, right Ngátpang, where the deceased mother rests in the house while the 3 women sing the death lament, to the right of the house is the money of the women hidden in the ground to the left of the house the women from the village bringing food and syrup for the feast. On the far left at the end of the path in *a* Imelik the daughter of the woman, guided by the cat; in the center the mountains of *a* Imelik.

In addition it should be noted that a pretty *demūl* dolphin row motif exists on one of the upper tie beams (foldout 33[d]) and that on one post each (western side) the pigeon shoot (foldout 32[o]) and the rats at the bananas (foldout 32[d]); two decorative columns (foldout 32[g and n]; see also 32[n] and 33[d]).

Bai 2. Magal'láng D. Iórmang *mad*. North. Old beautiful house. Gable nothing exceptional.

Int. (Interior)

I	pl. 14[5]	—	Battle of strangers. Spear fight. On the bridge 1 man, under the bridge 2 men speared; right 2 Rubak on *ilíud*, above 1 man with *sis* branch, dancing; left under tree a vessel with money?
II[b]	foldout25[e]	story 192	The bitten-off hand. In the centre Tegógo with son on a stone, right Gólei, left under the boat the moray eel which has bitten the boy, to the right the *búdóg* (yellow-cheek tuskfish) fish, above the octopus; left fishing for the feast of the rescue. In the net to the right of the shark 2 *buls*, above 3 *gaděsbësóbŏg*.
III[a]	foldout12[2]	story 78	right Gárbědul in grave, above him his buried money; to the left 2 Blai of Ngêrutói, between these two women; further to the left the wife of the deceased sitting on the ground; to the left of her the brother of deceased giving money to the Rubal on the *a ilíud*; to the left money in the ground, which the brother had earlier received from Gárbědul for cutting palm wine, and thus buried at the foot of the palm; omitted to the left a Bai with 2 men and one Bai girl (lying down!) in Ngëráod, where the brother stayed.
IV[a]	—	story 103	of the Association of Birds.
IV[b]	foldout 6[f] and pl. XIV[17]	story 26	of the floating magical Bai; right stone dock of Ngartmóng; left 3 fishermen in a boat while checking the fish basket note the floating house;

			The round balls below are unexplained; possibly Wooden plates with food (my assumption).
V[a]	—	story 8	kite on a string made from hair.
V[b]	—	story 118	story of the devoted cat.
VI[b]	—	story 17[c]	Gosilék.
VII[a]	abkl.61 n.a.	—	funeral. In the center a corpse in house and someone sitting at the head, right 1 boat bringing pots of molasses; right stone pavement with women preparing the feast, left boat bringing syrup pots, to the right 2 women with a daughter each and 1 syrup pot, house with corpse, 2 grave diggers and 1 woman with coconut bottles.
VII[b]	pl. XIV[6]	—	left thunder according to song 203 verse 12, right (not reproduced) probably story 120[b].
VIII[a]	—	story 18	Klúbud singál.

Bai 3. Magal'láng F. Ngërsóng. *mad*. South. 1907 still standing. 1907 already decayed.

III[b]	foldout30[a]	—	Two fishermen (center) had tied their boat to a stake (right) after they had checked a stone fish trap (far right). They found their house (left) collapsed because a storm wind with rain (figure) had blown (only this left part with 1 man is reproduced; for the right part see aqu. Leaf 20[g]).
IV[b]	—	story 27[a]	of Túrang regur, right 4 Galid on dance platform and Galid with turtle pond, left Túrang and her brother.
VII[a]	foldout17[b]	story 117	of the morning bird, right Remárang ill in the house, to the left the *tútau* Morning bird on the Dracaena, right of the house the Galid, who in the shape of a snake envelops the bird, left Remárang in a hut for pigeon hunting, where he had stayed.

Bai 4. Ngëúngël A. Ngaruóng *mad.* West. Rubakbai, 1903 built by villagers, *logukl (artwork)* by Nigitraimeténgël nº IX, gable nothing special; photograph of Interior as seen from the door of the back gable plate IIIa; in the back at right one sees in the Bai clearly the shrine of the *galid a* Ugéliúngël.

Interior:

I[b]	pl. XIV[3] and pl. III[a]	story 16	of the death crab Galauoságăl; on phot. right obscured by shrine; at left funeral.
II[a]	—	story 47	of Ngira kikimói.
II[b]	phot.	story 193	center Tëláměs with spear, to the right net

			with the fishes which emerged from the black Bai, etc.
III[a]	—	story 140	of the poor and the rich rooster.
III[b]	pl. III[a]	story 120[b]	center Spondias (Amra) tree, right 2 men carrying away a fruit, left and right people and houses.
IV[a]	foldout 15[e]	story 103	Ngaragárm, left man on the dock of Ngátpang, saying farewell to the girl. The flying fox at the rudder; 2nd heron, 3rd curlew bird, 4th duck, 5th girl, 6th white heron, 7th heron, 8th grey heron catching fish. The tropic bird and the rooster are waiting at the dock of Ngaramesakáng.
IV[b]	pl. III[a] and foldout 20[c]	story 148	of Galid *a* Uél. The head of the turtle in the pot is nearly dead center in the photograph, on the aqu. left, because the left part (1 couple, *blai* with 4 doors, 5 men of which 3 are on a dock) has been omitted. On aqu. an *ilíud* with 2 Rubak is on the left, one of whom addresses the girl that guards the head which the Rubak of Mangal'láng is cutting up; to the right 1 *a iléngĕl* vessel, then 3 men who are talking at Tugeremél of Ngurusár; who is preparing his chew in the mortar, to the right a bench with taro, then a house with a money box at the right, then 1 woman, then again a small house with money box, and then a house with 2 kettles.
V[a]	-	story 136	see 5th Bai VII[a].
V[b]	pl. III[a] and foldout 24[c]	story 181	*kmil a kikói*. The crab grabs both jaws of the snake, after which she had thrown the snake's young behind herself; to the right at the start of the path the boy; next to him a closed *kim* shell. In the body of the snake items from foreign parts.
VI[a]	—	story 160	Moray eel of Dengasík.
VI[b]	pl. III[a]	story 105	*a* Risesil Ngarameskáng in the center, left of him his wife, who reaches for his 'mighty' penis, right and left female dancers and food; people are coming from both sides bringing food.
VII[a]	—	story 102	broken boat of Ngardórok.
VII[b]	—	story 37	singing in Ngarabau͡.
VIII[a]	—	story 215	of Bars re kesau͡.

Bai 5. Ngëungĕl B., a Ilemau͡ *mad.* west. seen from the side on pl. 2[1] in Vol. 2; approximately 40 years old, built by the villagers. On the gables nothing special. Ornament foldout 33[c].

Interior:

II[a]	foldout 16[d]	story 108	of the fished up thief; right next to the coconut palm the fisher in *Ngesiśĕg*, a house has been omitted; left *a* Rois, where the thief lies in the house to which a fishing line leads. Near the house a money tree, of which a flying fox has eaten two pieces (one in the stomach), to right of him 5 boobies? (*badáog*) or tropical shearwater (*gagáio)* and 1 rooster, on the fishing line four curlew birds.
II[b]	—	story 102	of the broken boat.
IV[a]	—	story 94	the woman who guides the Pleiades
IV[b]	foldout 2[c] right	story 10	of the gable rock in the east (Kusaie), Laiebád on the rock, to the right of him the *deróiŏg* (little pied cormorant)bird, below the boat of both arriving.
V[a]	—	story 150[a]	of the anchorage Ngartág a b*ĕ*ap.
V[b]	—	story 33	of Dingáladúi and Dupsgasél.
VI[a]	aqu. leaf 8[f]	—	the Bai thief of Kiok with Gólei (see Vol. 2, p. 38); left the lower part of the Bai, at right the upper part, which they are just carrying away, in the center the discoverers.
VII[a]	foldout 19[a] and	story 136 incomplete mold	of Debedébek ♂ and *a* Ltaláth ♀, children of the reed *lilá* in Ngarsúng; right a *ked* hill with the reed on top, nearby a stone pavement with both children, to the left 2 Pandanus trees, depicting the heath to the north. A red rooster at the start of the path of Ngarke͡ai , next to it a Galid spirit house with couple, to the left the house of Rŭngūlbai with much money top and bottom, preparation of a feast, left inside the *ulangáng* spirit house is Debedébek with the daughter of Rungūlbai, to the left a Bai in which 4 men perform a *ruk* dance, to the left the sister *a* Ltaláth with her husband *a* Irókl (on the dock with a spear) coming from Ngatpang, bringing her brother money which a woman is carrying on her head.
VII[b]	foldout 27[c]	story 188[a]?	left a cat on a rock in which a crab lives; to the right of which 1 *goravíděl* (trevally) fish, above worms *mardingáol*?, far right a *karamaramedú* (story not known).

Bai 6. Ngarametóng A. Gosobulng͡au; *mad.* south; old Bai.

Interior:

II[a]	—	story 16	boat race for the *ngas* (ironwood) branch.

II[b]	abkl. 74	story 9	of *a* Rdegór's voyage; left he is sleeping in the boat, at the right //p.45// in front of him his son, the boat has been tied with a rope to an island (right) which carries a fish.
III[a]	abkl. 73	story 138	of the unruly money drillers; left house with much money, right the Galid.
III[b]	abkl. 67	—	fishes are pulling a rope which turns into a large beam from which a bundle of coconut bottles is suspended; below it a raft and two clay pots.
IV[a]	abkl. 103	story 142	of the double cave at Goikúl.
IV[b]	—	story 170	of the taro bringer *a* Iluógĕl.
VII[b]	—	story 35	of the fishing brothers.
VIII[a]	—	—	*kesókĕs* net fishing.

Bai 7. Ngarametóng D., Meli͡ai *mad.* east.

Interior:

I	—	story 86[b]	of the female thief Meregórog lŏkú with her long fingers (see Vol. 2, p. 120 footnote 1 and story 8 p. 10 footnote 1).
II[a]	—	story 7	of Iegád rengél and his sister.
II[b]	—	story 137	of the Tekiĕlmăláp.
III[a]	—	—	Gabásaio͡ai see Bai 15 III[b]; is that same story? See story 199.
III[b]	—	story 91	Golik re idáp buruógŭl.
IV[a]	—	story 16	boat race for the *ngas* (ironwood) branch.
IV[b]	—	story 170	of Golungis.
V[a]	—	—	not interpreted.
V[b]	—	story 174	of Dengel͡ei of Sónsorol.
VI[a]	—	story 103	of the Ngaragárm Association of Birds.
VI[b]	—	—	foreign subject matter (*ngabárd*).
VII[a]	—	story 173[a]	of the souls (*delép*).
VII[b]	—	story 121[b]	of Krāsus, the lover who has been deceived
VIII	—	—	nothing special.

Bai 8. Ngril A., Gosobulng͡au; *mad.* north-west (Phot. 1183). At the time of the picture 1 boat was inside the Bai see Figure Vol. 3, p. 197.

Interior:

II[a]	pl. XIV29	story 85[a]	of the cripple Kúei (right), as he joins his brother *a* Il͡ai (on raft), who has caught a Dugong (left), with the Rubăk Buk (in boat), who is trying to steal him the dugong from him.
II[b]	—	story 19	of the breadfruit tree at Ngiptál.

III[a]	abkl. 68	story 46	of Galaióng and Galapúp.
III[b]	foldout 5[f]	story 19	of Mílad and her children, right the double mountain Rois m lungúi *a* Gatiroír and Ngáruak, left of these the Mílad; on the left follow *a* Imeúngs, Melekéiok, und Ngarekeai, each indicated by three stone pavements, on which the *iliud* buildings stand as seats of the Rubak.
IV[a]	foldout 20[b] and abkl. 71	story 148	of the *galíd a* Uél, from left to right: *a* Irai stone pavement, above the boat on the wave 2 fishes at a *ulogóug* coconut (see story 17[c]); a boy and the girl that cries over the turtle Uél, which is visible in the rock Ngelíl at right; she is being butchered to the right of the rock; to the right of the man on the boat a palm juice maker; on far right Ngarmíd.
IV[b]	aqu.	story 100	of the water of life.
V[a]	—	story 10	of Melíp and Gabëlebál.
V[b]	foldout I[d]	story 7	the origin of the sexes; right Iegad re ngél makes the male; left his sister makes the female; in the center copulation. The zigzag lines are the extended labia minora (*begël)*.
VI[b]	foldout II[a]	story 72[b]	of the kingfisher as pilot in the center of the boat, right the unknown place, far right the host, left Ngartúkŭr, far left 2 *galid* houses.

Bai 9. Ngril D., *a* Ulogotóng *mad.* east.

Interior: Ornament. Foldout 31[n]

I	foldout 17[f]	story 121[b]	of Krāsus, left Ngátpang, then come the men of Ngaremeskáng with decoy pigeons, bows and arrows. One is looking into the hut in which the Mongol Krasesiál stays with Krasus; the two red lines above are fragrant ear ornaments, right another 2 looking men, then again men with decoy pigeons on a pole, far right 1 man waiting in the pigeon shooting hide.
II[a]	foldout II[d]	story 75	of Delép ra Iletemú, left: Ngardmau abandoned, the 1st house with ridge tips against the flying fox; 2nd house collapsed by the beast, then in a cave the mother with a pot and the two boys; one has chopped off a leg and the head of the giant; to the right of him floats his stomach on a *toluk* bench towards north and encounters the fishing Ngradmau people, provided with hand nets and dragging a string of fish

			one gives the news to the people in Gólei (on an *ilíud*).
II[b]	abkl. 88	story 31[b]	true relatives.
III[a]	—	story 64[b]	of Ngira kerenguáng.
III[b]	pl. XIV 12	story 13	funeral of Bersóiŏg, mother of Gorágĕl, right lying down, to the left her guarding bird because of the noise ban, 2 syrup pots for the feast.
IV[a]	abkl. 89	story 134[a]	of Rangatágĕl and Rangém.
IV[b]	—	story 199	of Ngiragókĕbai; in the center lying above the shark.
V[a]	abkl. 92	story 31[a]	of dragging the corpse.
V[b]	abkl. 90 n.a.	—	Ngarebekál in Ngatĕlngál (see Vol. 2, p. 136) was suddenly abandoned because of widespread dying. A priestess came across from Ngarsúl and in the night took all animals still alive, at right pigs, cats, chicken, left men with spears and women each with 2 coconut bottles in their hands.
VI[a]	pl. XIV 28	story 118	devoted cat, right Ngátpang, in the house the dead woman Teliku, next to her at right the mourning daughter; left comes the cat with men carrying syrup pots for the funeral.
VI[b]	foldout 7[b]	story 28[b]	of Migovatmél, left Bai of Ngatmél with three girls, right of it 1 girl, then comes the blind man who is washing himself in the *kim* bowl, further to the right the *pk͡au* (P. palauenese Kanehira) tree, on the branch of which 2 people are sitting which are chopping it off; further 3 people which are cleaning their bottoms before defecation, far right a man who pounds up water in a kettle.
VII[a]	foldout 26[b]	story 196	of the singer Goldegól, who came from Ngg͡eiangĕl to the south on the old *kaberúŏg* boat with his baskets full of songs to help build the dock of Ngarekamáis (right), left Ngarekobasáng.
VII[b]	foldout 15[f]	story 101	of Rekemís, but shown is only the large beautiful *gabíngĕl* fish trap made from bamboo, left the poor *geimál*, in the center the yard and far right the basket (see Vol. 3, p. 87).
VIII	foldout 11[f]	story 77	Ngira korángĕs, who at left sits by the boat that he plans to carve with the axe (left), to the right the wife of Melĕlem with food; she is sitting under a rock, to the right of this the

hill of Ngësebei. Far right the house, in which Ngira korángĕs has intercourse with the woman; right *malám medú* (Vol. 3, p. 333) and left observer (see Bai 59 II[b]), center Melĕlem, cutting the tree for the boat.

Bai 10. Ngril F., Gaspóng *mad*. west, modern.

Interior:

I	—	—	*a* Rbĕdul.
II[a]	foldout 16[c]	story 110	of the fat Ilúkluk; left fishing people, in 2[nd] boat the fat old man, who holds a line *ed.* rope in his hand; far right Ngadesiúr.
II[b]	—	–	foreign matter.
III[a]	—	story 64[b]	of Ngirakerenguáng.
III[b]	—	—	not interpreted (female vagina on a stack of wood ?).
IV[a]	—	story 169	of Diragamartál.
IV[b]	—	story 137	of the Tekíĕlmaláp.
V[a]	—	—	Kokemeráng, right 2 singers.
V[b]	—	—	nothing of significance.
VI[a]	—	story 63	of *a* Lmét melásag.
VI[b]	—	—	foreign material, tomfoolery: Lions!
VII[a]	—	—	not interpreted.
VII[b]	—	—	*ruk* dance.
VIII	—	story 35	of the 2 brothers fishing.

Bai 11. Ngabiúl A. Gosobulngau *mad.* east 10 *imūl*, but bad *logūkl* (Phot. Vol. 2 pl. 2[3]).

The Bai seems to have been built in recent times and no longer have the carved figure posts observed by KUBARY, which are only still present at Bai 12.

Front side:

i) pigs in horizontal position above each other.

k) *klivuk* obliquely stacked above each other

Lowest gable panel suns and story 168 of the *déngĕs* tree, above *mesekūk* fishes, *dilukái* have disappeared. The entire upper part as with Bai 1.

Back: Gorágel or mad lutk story 203. Ornamentation see foldout 27[c] unicorn fish, 29[e] island, 32[m] birds.

Interior:

I	—	story 35	of the 2 brothers fishing.
II[a]	—	story 9	of the curlew bird.
II[b]	—	story 102	of the broken boat in Ngardórok.

III[a]	—	—	*dilbegí a mlirír* “they are breaking their boat” two people.
III[b]	—	story 72[a]	of the one set of provisions for two.
IV[a]	—	story 86[b]	of Meregórog bŏkú (see Vol. 2, p. 120).
IV[b]	—	story 96	of Rekeseiváng.
V[a]	—	—	pigs.
V[b]	—	—	nothing special.
VI[a]	—	story 17[c]	of Gosilék.
VI[b]	—	story 32	of the fall in the space between.
VII[a]	—	—	not interpreted.
VII[b]	—	—	not interpreted.
VIII[a]	—	—	speared shark.
VIII[b]	—	—	mice.
IX[a]	—	story 14	of the land-fisherman Tmëlógod.
IX[b]	—	story 9	of the money island Ngorót.
X	foldout 33[b]	—	coconut bottles hanging from a hook.

Bai 12. Ngabiúl B. Bilekélĕk *mad*. east (Vol. 2 pl. 2[3]).

Old house with figure posts as in Goréŏr; made by a Ngg͡eiangĕl man from breadfruit wood. Was first in Galáp as Rubak Bai. But when Ngabiúl was destroyed by Goréŏr, the inhabitants fled to Galáp and received on their return the Gosobulng͡au from there as a present , which they took with them and erected as Bilekélĕk.

The gable sides lack paint, the *logúkl* no longer recognizable due to the decay of the wood; even in the house they are no longer very clear and are without paint.

Interior:

II[a]	—	—	dance of Yapese.
II[b]	—	story 170	of *a* Iluógĕl.
III[a]	graph.	—	fishes: *kemedukl, gónggútĕl, gum.*
III[b]	—	—	indecipherable.
IV[a]	—	story 193	of Tëláměs on the bottom of the sea.
IV[b]	—	story 7	of Jegádrengél, creation of the sexes.
V[a]	—	—	well preserved, but not interpreted, right a woman carrying wood, center people working.
V[b]	—	—	pigs.
VI[a]	—	—	fishes. People fishing moray eels.
VI[b]	—	story 6	of Jegádrengél.
VII[a]	graph.	—	nice *gum* unicorn fish, to the right turtles and boat.
VIII	—	story 155[a]	Melegótog a g͡au with the long penis.

Bai 13. Ngabiúl D. Ngátmadei *mad.* east, built about 1900.

Interior:

I	—	story 215	of Bars ra kesau.
II[a]	—	story 12	Mangidáp rutkól (spider), first spontaneous birth.
II[b]	—	story 103	Ngaragárm.
III[a]	—	—	a warboat fetching a Mongol.
III[b]	—	—	spearing rays.
IV[a]	—	—	fishing with *derau* hand nets in Ngatmél.
IV[b]	foldout 25[b]	story 188[b]	left *rai* flat fishes, center rock, right lobsters *garabrúkl*. Hide and seek: the former bury themselves in the sand, the latter hide in the rock, compare Bai 82 IV.[a]
V[a]	—	story 91	Golik re idáp buruógŭl.
V[b]	—	story 170	Golungis.
VI[a]	foldout 28[c]	—	tracks of the white ant *blil a ngal, rolél a ngal.* "House, path of the…" strangely pretty.
VI[b]	—	story 140	Malk ra bések.
VII[a]	—	story 137	the Galid with the owls' heads.
VII[b]	—	—	*klívuk* motif.
VIII	—	story 174	Déngelei of Sóngosor.

Bai 14. Ngabiúl E. a Pelau *mad.* east, previously Galid spirit bai with decorated *gom*. Ornament aqu. 57[d].

Interior: pl. III[b] seen from But.

I[b]	pl. III[b]	—	foreign matter: left houses and people, then the German warship Jaguar with pointed bow, right the ship of O'Keefe in Yap, the "Santa Cruz," right government physician Dr. Born is looking into the house where a corpse has been disected; Yapese man; left Born's shoes in his house, far right a native receives corporal punishment.
II[a]	—	story 31[b]	*melil a teragadál*, red clay.
II[b]	pl. III[b]	story 88[a]	of the grateful birds, right a long rope, below fishes in the sea, far right a strip of land, left houses with stone pavements and Rubak.
III[a]	foldout 28[d]	—	the bird Pëágĕd arsai (story 167) as ornament.
III[b]	pl. III[b]	—	18 spiders next to each other.
IV[a]	—	—	many people.
IV[b]	pl. III[b]	—	diamond shaped band motif *telúngg* (Fig 2[g]) see also *gom.* above.
V[a]	—	story 108	of the palm syrup in Itebáng.
V[b]	pl. III[b]	story 5	of Tangalbád. The *delép* (winged souls) and *galíd* are erecting the stone pillars

			for a house (left near the
			//51//
			gongór Pandanus); right on a hill of soil the rooster, upon whose crowing they disappear.
VI[a]	—	story 75	of Delép railetemú.
VI[b]	pl. III[b]	story 36	Ngaru͡au's escape. Left Gólei; 4[th] house the Bai, in which the *móngol* extinguishes the lamp; while right the people climb down the ladder, right a boat under roof, a dock and a boat moored at two stakes.
VII[b]	pl. III[b]	—	*klívuk* in broad patterns (4).
VIII	—	story 95[a]	Damalasói of Ngërang.

Bai 15. *a* Jebúkul A. Gosobulng͡au *mad.* west (Phot. on pl. 2[2] in Vol. 2). Ornament foldout 15[a].

Front gable: Boats, houses, stone paths, trees, birds, etc., indicating various stories, but not correctly executed.

Back gable: and a) and b) 3 butterflies each, the upper are nicely executed (compare Fig 8); above battle scenes on land and sea between Pelíliou and Nge͡aur, on g.: (6[th] plank) sun.

Interior:

I	—	story 53	of the cold Ngiraingólom.
II[a]	—	story 127[a]	of Irákl.
II[b]	—	story 118	of the devoted cat.
III[a]	—	story 113	of the Bag͡ei ra Uluáng.
III[b]	—	story 199	of Gabás.
IV[a]	abkl. 95	story 39	of Ngëdĕk͡ei, left Ngaregúr, right Gólei.
IV[b]	—	—	a Yap boat with stone money sailing to Yap via Ngg͡eiangēl, to where the Yap man *a* Jegár appeared to have connections. The women are singing.
V[a]	—	story 28[b]	of Migovatmél, left a bathing pond, in which the Rubak washed themselves in times of mourning.
V[b]	abkl. 97	story 85[b]	of Kúei, he in the center on a raft, right and left in the dark sea the two quarelling (see also Bai 8 II[a]).
VI[a]	—	—	foreign matter.
VI[b]	pl. XIV 20	story 8	End. Sea snake and cat are swimming to Mógĕmog, right Rokiĕi. On the head of the snake the cat; turtle, fishes.
VII[a]	—	—	man catching flying foxes.
VII[b]	pl. XIV 18	story 61	of Ngiraklóultáog; left Sagaraimúl's family arriving in sailing boats, right Ngartúkŭr (Kloultáog), far right Blai with money.
VIII	—	story 76	of Ngiragosiság.

Appendix to Bai 15:

Bai 15[a]. Ngarabau D. Galablápl was accidentally described as no longer extant in Vol. 2, p. 31. However I found among the molds 3 picture stories, so that it the Bai indeed had been present, but about which I could no longer receive information. By now it is surely collapsed.

I	abkl. 82 n.a.	—	right house, then high black islands with trees, on one of them a lizard-like animal; right men, 1 boat (1 Yap), birds above, then house with money and 3 men, more men, houses, trees.
II[b]	abkl. 83 n.a.	—	left crabs attacking 1 four-legged, fishtailed animal, right crabs, turtle, rays, fishes.
III[b]	abkl. 84 n.a.	story 185	trees as friends, right house with 4 men lying in the roof, gable pointing right, left Pandanus, then houses (with head in the door). End of the stone pavement, 1 ♂, then the befriended tree, left a tree trunk, man with phallus, etc.

Bai 16. Ngarab͡au A. Gosobulngau[83] *mad.* east. Phot. 112 (1907) interior seen from *butlbai*. Numerous pretty ornaments see foldout 27[d], 31[i], 32[c, l, q], 33[e], 34[p].

Interior:

I	pl. XIV[25]	story 113	at the end: Bag͡ei ra Uluáng, money snake of Uluang in a cave (left), injured with an axe by Rengil.
II[a]	—	story 120[a]	of the bragging Galid.
II[b]	foldout 8[c]	story 38	of Rimírĕg, left Ngeúngĕl 1 *blai*, to the right the uncovered Blai Gësérs in Ngarakëam, inside the homeless woman; at the right the wrongdoers are walking over the *ked* hills, the third a pudding hill, probably the mountain Delobok with the stone pillars (story 5); far right the Bai in Melek͡ei onto which the net has been fastened , in which the Melek͡ei people have entangled themselves; left of the Bai is Rimireg starting a fire.
III[a]	pl. XIV14	—	Woman after her first birth on the display podium in Ng͡eaur.
III[b]	foldout 14[d]	story 94	of Meloódau ra mesíkt right Ngërámës (Melekéiok) further right on photograph. another house, between both 2 men with spears; further left the hill Gomís, then the depression Ngórorak, in which a spy is standing, who

			observes the man standing on Cape Gogiberáměs saying an incantation to the Pleiades. At his feet the former dock Ngeirang (plan. 8 Vol. 2), then the sea with monsters, shark, fishes, above the moon and further left stars; far left the Bersákl *a* riráměs (Vol. 2, p. 112).
IV[a]	foldout 9[e]	story 62	of Pelúai and Medúg, left Ngarlúkŭr, right *a* Kíok.
IV[b]	—	story 137	of the Galid with the owls' heads.
V[a]	—	story 29	of the capture of the souls, Turang in the upper part of the house, the mother on the bottom.
V[b]	—	story 76	of Ngiragosiság, left Ngardm͡au and Diragosiság, in the center the boat with Ngiragosiság towing a raft, right *a* Nglabáng and the Móngol.
VI[a]	—	story 12	of Mangidáp rutkol (spider), spontaneous birth.
VI[b]	—	story 96	of Rekesiváng, left Ngarevíkl, right of him the boat in the swamp with a rope at which many people are pulling, right the Old man at the Bai, far right the grave of the mother.
VII[a]	akbl. 112 (Tübingen)	—	*kesókěs a iángěd* "Fishing in heaven."
VII[b]	—	story 17[c]	The fall of Gosilék, left Goikúl, funeral; in the 2[nd] house Góreng, lying on top of the corpse of Mariar; at right the boat carrying the bad tidings sails to *a* Ulong through a sea rich in fish; on the bottom at the cliff are the limbs of the crushed Gosilék.
VIII	—	story 16	of the boat race for the *ngas (ironwood)* branch.

Bai 17. Ngarab͡au E. Ngamól͡ei *mad*. west.

I	—	—	The attack on Ngaregobatáng by the Ngivál people.
II[a]	—	story 134	of Diratkelgáng of Goikúl, the love artisan; left the 2[nd] woman die Diragologóu Nº VII of Nggamaséd, who came to her, to learn the ars coeundi. This is why the women of Nggamaséd are good at making love, but very jealous.
II[b]	—	—	fishing with hand nets.
III[a]	—	—	foreign matter.
III[b]	—	—	the *der͡au* fishermen of Galáp kill a man from Kek͡lau , and the people from here kill a man from there in revenge.
IV[a]	—	story 16	of the death crab Galauoságal.
IV[b]	—	—	Sun, *dilu͡kai* exhibitionism (see p.4), right 4 suns and 1 moon sickle.

V[a]	—	story 137	of the Galid with the owls' heads.
V[b]	foldout 3[f]	story 13	funeral for Gorágĕl's mother; in the center the grassland Ngarbádlmángĕl, where the corpse of the snake is lying; at the snake's head the *sogósŏg* tern, which enforces the noise ban; the 2[nd] man left of her is the son Gorágĕl ; left Ngarekea͡i; right Melekéiok women bringing syrup and food.
VI	—	—	foreign matter.

Ngge͡iangĕl (p. 40)

The 4 *bai* here were new and without *logukl (artwork).*

Bai 18. Gól͡ei A. Gosobulnga͡u *mad.* west. On the front gable stone path to heaven (zigzag); great procession; Galid walking to the feast.

Interior:

I	—	story 137	of the Tekíĕlmaláp.
II[a]	—	—	foreign matter.
II[b]	—	story 76	Ngiragosisáng.
III[a]	abkl. 79 (Hamburg)	—	battle scene; center bridge, on top and below 1 speared person each
III[b]	pl. XIV[4]	—	fishtrap (*gabingĕl*) fishing; in front of the opening of the trap: left 2 *rekĕrékĕd*, then 2 *rékĕd* and 1 *kedáol*, right at the mouth of the trap; probably the Gosilék (story 17[c]), who is sitting under the cliff at right, inside the trap between the fishes the *ulogóug* coconut.
IV[a]	—	—	*delép* souls (story 173[a])
IV[b]	—	story 169	of Diragamartál.
V[a]	aqu. leaf 48[i] foldout 3[c]	story 13	Goragĕl's mother , the Bersóiŏg snake , lives, with the swallowed Rubak Rĕmĕsĕga͡u in her stomach , on the *míĕg* almond tree with Gólei; below the tree the boat, in which she has exchanged the Rubak's Dugong armring, which lies on blocks; right Gólei, left Kíok.
V[b]	—	—	*delép* with spear, performing dances in Nge͡aur (story 173[a]).
VI	—	—	Ngirabal͡iau of Ngatmél (story 28[c]).

On the upper tie beams fishes: *bang* (goat fish)(Mullus), *bolóbŏl* (flying fish), *karamár a medú* (butterfly fish) etc.

Bai 19. Gól͡ei E Bagĕs ë lëgúr *mad.* east.

Interior:

I	foldout 29[c]	—	GABELSTEIN (see story 30 footnote 1 p. 75). The story is called *gomungúl a teluól lë gurur*, but has not become

			intimately known to me, (*dúgĕr* the pointed, *duguaoág* the bent roots of the *gurúr* mangle may have been alluded to in the picture).
II[a]	—	story 18	of Klúbudsingál.
V[b]	—	—	fishing with a line.
III[a]	—	—	of Sésilil, who speared the woman.
III[b]	—	story 19	of the breadfruit tree at Ngiptál.
IV[a]	—	—	of the octopus (story 63).
VI	—	story 16	of the boat race for the *ngas (ironwood)* branch.

Bai 20. Gól͡ei G. Metĕulŏgól *mad.* west (see VolVol. 2 Fig. 8 p. 33). The former Galidbai *a Iluóng* of Rub. Nº 1 Tegógo, which previously stood at the upper land. The exterior is inconspicuous, almost all weathered wood.

Interior:

I	—	—	foreign matter.
II[a]	—	—	not interpreted, b triangles.
V[a]	—	story 86[b]	Meregórog bŏkú (Vol. 2, p. 120).
V[b]	—	—	fishing with handnets.
VI	—	—	not interpreted.

Bai 21. Ngabúkĕd A. Gosobulng͡au *mad.* north-west (see pl. 4 in Vol. 2). The house is lower than Bai 22, but wider, so that the gable almost forms an isosceles triangle. On the lowest plank three butterflies (phot. 1907 nº 119).—below three *galebúgĕp* pieces of money. The picture stories depicted above, right the *golik* fruitbat (story 75), left shipwreck of the Antelope (to the right a cave where the observer sat) etc. do not represent anything special; worth noting are only the seabirds in the third *kadám* field from the top (bisected by the betel nut palm story 107) for example a tropic bird with a long tail feather.



Figure 8. Butterfly

i) money vine from Ngorót (zigzag) emerging from the body of a man and ending on both sides in a central head.

k) *klívuk* (see foldout 33[e]).

Back gable likewise, the surface is totally covered with butterflies (Phot. 1907 nº 119) see Figure 8.

Interior:

I	—	story 123[a]	right Melekéiok, left Ngatpang: the central person in the righthand house is *a* Răkl͡ai.
II[a]	—	—	foreign matter.
II[b]	—	story 17[c]	of Gosilék.

III[a]	—	story 25	of the crying boy.
III[b]	foldout 23[c]	story 173[b]	soul beach Ngëdelóg (Vol. 2, p. 282), ghosts with drift wood, right war boat.
IV[a]	foldout 22[a]	story 65	of Vítăgasiás (Vol. 2, p. 274); left Ngëregong, sitting in the center of the tree Ngiragongór, watching the *máměl Napoleon wrasse*, as he picks and works on a Tridacna Giant clam shell until the animal inside is dead; right Gogeál *a* Ilmálk. The sequence of the fishes is the following from left to right: *gaseáog*, *málměl Napoleon wrasse, kěmědúkl Humphead parrotfish*, below: *kalalk*, above *kedesa͡u Red snapper* , below: *mangata͡u.*
IV[b]	—	story 64[b]	Ngira kerenguáng (aphrodisiac).
V[a]	foldout 21[d]	—	The two-sided boat house (Bai) Ngito͡ai in Ngurusár (Vol. 2, p. 196) see also story 158. Once a man requested road toll here from both sides, a gift of a boat. *gokosóděl*, right and left mangel trees; right Ngarsúng. left 2 men Komóng and Kamárong with a bag of money; two *br'rak* pieces are still today called Ngito͡ai.
V[b]	—	story 100	of the elixir of life (*pelú ra kngáok).*
VI[a]	—	story 173[b]	souls try to set up drift wood at Ngëdelóg (see III[b]) to where they are voyaging in their *kabékl* during the new moon. Stranded ship.
VI[b]	—	story 17[b]	feast of Góbak ra iláměs.
VII[a]	—	story 102	the broken boat of Ngardórok.
VII[b]	—	story 20	Regósŏg of Ngarebŏkú does a *kesóklěs fishing* in Ngge͡iangěl.
VIII	foldout 13[d]	story 88[a]	the shackled curlew bird.

Bai 22. Ngabúkěd B. Bilekélěk. *mad*. northwest (for Fig. see Vol 2 plate 4) with 10 *imūl* tie beams, built about 1885 by the people of Ulimáng. Pictures on the gable without value, on the bottom story 215 of Bars re kesa͡u. The 2 *brugěl* beams that penetrate plank C show faces at their ends. Instead of a *dilukai* figure, a plank is attached to the protruding parts, called *didél dilukai* "bridge of the *dilukai*", on which three little figures are standing; in the middle the bust of a woman with green bodice and hat, on both sides of her a sailor: she is meant to be a reminder of the fight of the English with the Goreots. (Vol. 1, p. 137) compare Bai 59.

Interior:

I[b]	—	—	*kesók*ěs net fishing.
II[a]	foldout 21[a]	story 156	the snake of Ngurukdápěl, in the center under the Gogeál cliff, with the man it has eaten and

			4 hot stones in her stomach, which had been thrown by 3 men in the boat to the left; left the fishes in the sea, upper row left *ulekiuěd*, center *tungg*, right *dukl* (trigger fish). middle left *gerόng l bung*, right *bang*, bottom left *ngarengoróděl*, right *galebíop*. Far left and right Gogeál cliff with Pandanus.
II[b]	—	—	The bay of Ngátpang (Vol. 2, fig. 35) into which the fishes and crabs drift during north and west wind; depicted: 3 *karamlál* fishes, 1 *gamáng* crab, *kedesa͡u* fish, *kamairs* snake, *kilérs re komedáol*.
III[a]	—	story 215	of the Bars re kesa͡u tree.
III[b]	—	story 72[a]	only 1 set of provisions.
IV[a]	—	story 171[b]	broken boat, left Ngarekéul, right Nge͡aur.
IV[b]	foldout 1[b]	story 4	of the Gomsaubukl magic, left Nge͡aur, right Nggeiangěl, under the palms the sea with the following fishes from left: 2 *gadéng* (shark), 1 *tungg, kěmědúkl*, 1 *kilérs re komedáol*, 1 *gadéng l bial*.
V[a]	—	—	the village Ngarbagéd re ngūl (see Vol. 2, p. 153); to the left of the house the wrongdoer.
V[b]	—	story 160	of the moray eel of Dengasík.
VI[a]	—	story 140	of the poor and the rich rooster.
VI[b]	foldout 7[a]	story 25	of the crying boy. left Nggúi with the mother of the boy, right Mógěmog, center the sea, in which magical beings (*gadelúl* and *ilokugíl*) drag fishes to the boy, who is just being handed to Mógemog.
VII[a]	—	story 32	of the fall into the space between.
VII[b]	foldout 11[c]	story 76	of Ngiragosiság whose boat is dragging the boards of the dance platform.
VIII[a]	—	—	Of a man who drowned in the Ngatpang Pass (right); left syrup pots for the funeral in Ngaregolóng; in the house a sick uncle.
VIII[b]	—	story 19	of the breadfruit tree on Ngiptál; right Ngësëgei in story 12.
IX[a]	—	—	battle scene.
IX[b]	—	—	the bird *deróiŏg (little pied cormorant)*.
X[a]	—	—	How the trader Alik (story 180) on the island Ngarekeki͡au had the coconuts dragged on ropes (see Bai 36 IX[a]).

Bai 23. Ngabúkěd C. *a* Réam; *mad*. north-east.

Interior:

I[b]	—	story 140	of the poor and the rich rooster.
II[a]	foldout 3[c]	story 13	of Gorágěl; in the center his mother, the *bersóiŏg* tree boa with the swallowed Rubak Rěměsěg͡au in her stomach; the tree, in which she lived, was pushed over by the man Mongadaráol (left); left a house with breadfruit tree in *a* Gol, right the hill Górabag and *a* Réngěd, with it the black stone Gordiměl bedúl; right Mangalláng (see Bai 18 V[a]).
II[b]	—	—	A *bersóiŏg* tree boa of the red kind (*derebetutú*) craved for birds, let them come, selected one and ate it; every time she sent the others away again.
III[a]	foldout 20[b]	story 148	The echo *ngarengél lë g*ŏlú caught in the middle of the cave, from where it escaped to the limestone rock; right 3 boats moored on stakes which are being emptied by boat's people using bailers (see Bai 27 II[a and b]).
III[b]	foldout 20[d]	story 148	of Mad a tumlókět, in the center the turtle head in the kettle, which the Rubak of Mangalláng is about to cut up; to the right of him the Rubak at the feast, sitting on the *ilíud* pavement, leaning against stone backrests, even further right (not reproduced) an old breadfruit tree and 10 *bad* Bai; left of the head, on the other side of a red *iléngěl* storage vessel for syrup water, the girl that is lamenting the head. Further left women who are heaping *tóluk* benches with taro for the feast, and at the end a stand with Areca nut panicles for betel.
IV[a]	foldout 11[c]	story 74	of Ngirangeáng; left Ngartúkur no longer visible; the three men in the boat are bringing two fishes to Ngirangeáng who on the land is walking, with a dog, to his love, the sitting woman Rolíang; to the right of her 1 basket of bananas and taro each and beyond the tree the black *gorángě*l rack for smoking fish; next to which is a fat 4 cornered yellow patch which represents the mountains between Ngartúkur in the west and Ngaregobatáng in the east, where Rolíang's female friend is sitting on a stone pavement.
IV[b]	—	—	foreign matter.

V[a]	foldout 13[a]	story 85[a]	of the cripple Kúei; only shown is the center, where Kúei is

			placed by his wife into a basket; left a person fighting in a boat; the 2[nd] person fighting in the boat and 1 house have been omitted, as are to the right 3 persons and 1 house.
V[b]	—	story 96	of Rekesiváng.
VI[a]	—	story 4	of the magic Gómsaubukl.
VI[b]	—	story 89	the moray eel of Matánglbad.
VII[a]	foldout 6[e]	—	the making of Betelnut and Taro pounders in Gólei from Tridacna Giant clam shells. The white line underneath the men represents the river Ibesáng; left Gólei (stone pavement with houses and people omitted).
VII[b]	—	story 32	of the fall into the space between.
VIII	foldout 11[a]	story 72[a]	of only one set of provisions; left and right houses and docks of Ngartúkur, center the two boats with the one set of provisions (black); in the water fishing baskets.

Bai 24. Ngabúkěd D. Měángěldil *mad.* south (1907 recorded as north).

Interior:

I[b]	foldout 6[d]	story 23	the owl of Ngg͡eiangěl in the middle of the tree, people hiding out of fear in and under houses; between the two houses at left the boy with the hydrocephalus.
II[a]	—	—	foreign matter.
II[b]	foldout 4[c]	story 17[a]	of Típětipakmíěg, who is standing at left in front of the snake-bodied Góbak ra ibegadál; right Ngaremeskáng, far left Ngarebokú (not visible), who became wealthy through Tipetip's mother, who (far left) is holding the coconut of Gosilék (story 17[c]) in her hands, through which she received the many fishes; to the right of them tree-covered mountains (yellow) and red heath hills.
III[a]	graph. leaf 55[a]	story 132	of the wrong way to fish Dugong.
III[b]	—	story 192	of *gongëdíl a* Tegógo "the fish boat of Tegogo"; *kesók*ěs fishing, left Tegógo catching fish for the feast (story 30[a]) *kesebŏkú* moray eel.
IV[a]	foldout 8[d]	story 100	of the long house of Tangregói, also 2 ducks.
IV[b]	—	story 19	of the breadfruit tree on Ngiptál.
V[a]	—	—	battle scene.

V[b]	—	—	houses and people, significance unknown.
VI[a]	pl. XIV 1	story 84[a]	Merengél *a* Rĕgósog Nº 1 of Ngarebŏkú (Vol. 2, p. 124) left a God's house and a bench
			//60//
			for roasting (*gosékl*) of food in the yard; between man and bench a magic nut for fishing (story 17[c]) many birds, which apparently are also bringing fish, as in story 88[a], through which *a* Rdegór with his brother pacifies the house of Regósŏg (right).
VI[b]	—	—	foreign matter.
VII[a]	—	story 173	soul beach Ngëdlóg on Ngeaur; bad.
VII[b]	foldout 30[f]	story 79[a]	of the Bai girls' visit in Ngardmau. Center the group of *blolóbol* (6♀ + 3♀), in between the man copulating on his raft, right and left fish traps and fishes; also tells of Ngeráir and Keklau.
VIII	foldout 3[d]	-	the Galid Mangerengér comes to the Blai 11 Telegëde in Galáp (Vol. 2, p. 60) and then crawls into the sea at *pkul* Ngëlas (see story 14).

Bai 25. Ngabŭkĕd E. Ngarebukikióng (see Vol. 2, p. 53) *mad.* north.

Interior: Ornament foldout 35[e]

I[b]	—	story 17[c]	of Gosilék.
II[a]	—	story 62	of Pelúai and Medú, the dwarf and the giant.
II[b]	—	story 187	of the *psódŏg* fish.
III[a]	—	story 88[a]	the shackled bird of Rebábăg.
III[b]	—	story 103	the Association of Birds of Ngaremeskáng.
IV[a]	—	story 173[b]	souls at the beach Ngëdelóg; a woman carries a turtle shell bowl.
IV[b]	—	story 191	of the turtle and the Megapode ; left Ngaregúr, to the right Ngarekeklau, right the woman and the turtle with the Megapode on the back.
V[a]	—	story 16	sailing race for the *ngas* (ironwood) branch.
V[b]	—	story 174	of Dengelei of Sóngosol.
VI[a]	—	story 11	of Boi.
VI[b]	—	story 17[b]	of Góbak ra iláměs.
VII[a]	foldout 14[a]	story 92[a]	of Gosuláp; center the speech, to the left an observer among the forest trees, left Ngivál, right Melekéiok.
VII[b]	—	—	war boats, bad!
VIII	foldout 9[c]	story 57	of Kĕrai ; left Ngabúkĕd 2 women on a taro bench, next to it 1 *iléng*ĕl vessel and souls of deceased (feast); right of it on a separate pavement the heaven's house with god couple and money, right of the house the mother sun, who gave birth to the egg, and who in turn sends

a basket on a rope to her daughter across the sea, which is depicted as a "two-headed" (hence Tëbloptelúl) monster; to the right of her in the house Kĕr͡ai, who gives a feast in Ulimáng (right); in front of the house the woman who found the egg.

Bai 26. Ngabúkĕd F. Bekerʻrók. *mad*. east.

Interior:

I	—	—	spearing of *uí* fishes.
II[a]	—	—	right Pelílou and island Ngategeirúr, center boat with two *suld* fishes caught in the deep water Sebésĕp.
II[b]	foldout 25[a]	story 188[a]	of Gëdëád. The jelly fish mother in the center; left Geko climbing the trunk to fetch leaves; to the right an ornamented sea eel dancing, and black lizard above left, below *gorovi*dël with a crab she spat out, right of woman *psódog* with roe, far left 5 houses and 1 woman, missing.
III[a]	—	—	foreign matter. Holcome's murder on his ship that was cut off in New Guinea.
III[b]	foldout 3[a]	story 12	spider center left, to its right in human form, squirted down by the *ulói spit* fish right; far left fishes, far right stranger at the head of the stone path.
IV[a]	—	story 160	moray eel of Dengasik.
IV[b]	—	—	catching flying foxes in *a* Imūl (see Vol. 2, p. 170).
V[a]	pl. XIV 27	—	husking coconut at the place of the trader Alik (story 180) in Ngaregúr. In the center Alik fighting with the Palauans over the Dugong (in boat), left Yapese making copra at the trading station, by hitting the nuts onto sharpened stakes.
V[b]	abkl. 122	—	catching turtles, 1 man diving and grabbing the animal, left boat, 1 man poling, 1 bailing the water out.
VI[a]	—	—	pulling lines (*kleiskurs*) in the moonlight (Vol. 3, p. 321).
VI[b]	—	—	great *mur* feast with many people.
VII[a]	—	—	fishing *kesókĕs*.
VII[b]	—	—	dance image.
VIII	—	—	from Yap.

Bai 27. Ngabúkĕd H. Klebĕ̆ang. *mad*. east.

Interior: the *logúkl* artwork are small and inconspicious. Ornament abkl. 23 and 24.

I[b]	—	—	Interpretation unknown.
II[a]	—	—	exactly like Bai 23 III[a]: Echo.
II[b]	foldout 20[c] right	story 148	as Bai 23 III[a]: turtle head.
III[a]	—	—	foreign matter.
III[b]	—	—	the man standing on his head in Ngaregam͡ai.
IV[a]	foldout 27[a]	—	shark fishing in Keklau near drift wood (right) where large fish like to congregate to catch the small ones which are hiding in the wood.
IV[b]	—	story 88[a]	of Rebábăg's shackled bird.
V[a]	—	—	theft of *melebútěl* palm sap (see Vol. 3, p. 46).
V[b]	—	—	*mur* feast in Ngëráod.
VI[a]	—	—	right Tu ma Tkakl "staff and support" (see house construction Vol. 3, p. 206); 2 friends in Ngësáng support a house against the wind, left story 72[a] of the single set of provisions.
VI[b]	—	—	unknown.
VII[a]	—	story 74	of Ngirangeáng.
VII[b]	—	story 173[b]	souls in Ngëdelóg.
VIII	foldout 7[c]	story 28[a]	louse of Ngatmél; left the louse (black dot) under the horizontal stick; right the feast, wooden vessel, man with betel peppers, taro heap, gallows with Areca nut panicles, stone seat.

Bai 28. Galáp A. Gosobulng͡au *mad*. south. (see Vol. 3 pl. 16 and Vol. 5 pl. XIV), erected about 1870, burnt on the sides (see Vol. 2, p. 56 footnote 2). On the lower part of the back gable can be seen in the dance scene pl. 16 in Vol. 3 and it shows the peculiarity that the lowest *gadéng*-beam *shows* a small Dilukai figure in resting pose which has been carved out of the beam, and on either side a similarly carved male figure in exhibitionist pose with pulled-up thighs. Additionally a large *dilukai* figure was apparently previously also present at the *brúgěl* ends. The *bagei* plank depicts the story of the sun, story 168, accompanied by suns with spirals.

Interior: The Interior looking towards south with view of *imūl* I[b], II[b] and III[b] aqu. by E.K. Elisabeth Krämer pl. XV; on a *brúgěl* beam, inside of the *but* gable (foldout 12[a]), a prettily executed story 80[a] of Madra klai, right Ngardmau, left war boat of Ngarepkai, center an *ilíud* pavement with 2 men, to its right the struck pregnant woman collapsing; on the *gom* cross beams *gersúog* fishes, sea birds etc. (pl. XV), on the upper *reb* beams boat, and shark eating a man foldout 27[a], zigzag bands 31[s].

I	foldout 5[e]	story 19	of the flood, which on the far right (black wall) breaks over Ngaramlungúi. To the end

			palm on the stone path left is tied the raft on which Mílad and her son (black) have embarked. To the left of that 1 fisherman from Ngarevíkl, then the 7 Galíd and far left houses and gods in heaven. In the house left one can see the heads of four sitting people; the 5th left shown as a whole person is Temdókl.
II[a]	foldout 30[b]	—	head hunt. At right, as three men are watching on from the start of a path at Ngërupesáng (left), two war boats from Goréŏr surprise a boat with three men. One of them escapes, diving in the Ngatpáet pass with the help of a stone (black ball) and swimming under water until he reaches dry land.
II[b]	pl. XV	story	not preserved. Typhoon experience (story 19, 20?). right three women dancing, left of them 1 standing, then a palm sap cutter with 3 coconut bottles, then at the tree a red figure, who holds a red lump in the left hand; in the center lowlying land with palms, to the left a piece of land washed away by the seas; far left palms, open sea and islands.
III[b]	pl. XV	story 202	of the remainder, right Ngeʻl͡au, left the Galid place Gomispís (see Vol. 2, p. 120 footnote 1), at the right Gobagád being deloused by the sick woman, to the right her companions.
IV[a]	foldout 24[b]	story 180[b]	foreign matter. Murder of Captain Holcome in New Guinea, right the blacks with the spears, with Holcombe speared in the boat; under the boat the Palauan Mútulong, at the bow of the boat the Yapase man Remokot, who escaped with another and later went to Mógĕmog; far left on the bowsprit of the ship the Rubak Ngiragëtĕt, catching a spear.
VI[a]	Aqu. leaf 19[d]	story 69[b]	of the pineapple (center red), which is attacked by rats. The houses right have been omitted (compare foldout 32[d]).
VIII	foldout 13[e]	story 88[b]	of the two blind men; in center: the blind man alone on the boat, (left of boat) in sea grass (5 curved sticks coming up from the bottom), the one-eyed man fishing with a *ikurs* hand net. Didrói of Blissang (right) on a raft (red); left of the raft a tropic bird, far left a fish (*gúbei*).

Bai 29. Galáp B. Bilekélĕk *mad.* south. On the front gable (4th *melék* plank) 3 large heads, above a fight between Ngëráir and Ngivál. Here the ornament 32r.

Interior:

IIIa	foldout 16a	story 102	The broken boat of Ngardórok, in the center the one boat with the female buyer, to the right the 2 rocks Ngomeóngĕl, on which the other boat right ran aground, left the village Ngardórok.
IVa	foldout 2a	story 9	of Ngatĕlkóu on Ngeaur (Vol. 2, p. 285), wealthy house with money ornaments right, with *gólbed* pavement (colored quadrilineal) and the totem of *gai* (fish head); left of the house as prerogative (see Vol. 3, p. 272) the *gorolúi* pavement, onto which a woman, who has given birth for the first time, is about to climb; to the right of her a woman with water for washing her feet, to the left a man in a coffin, who died because he ate the totem fish; 7 owls are holding a wake on the grassland (red surface).
IVb	foldout 14c	story 94	of the woman who guides the Pleiades; left the rock Gogíbëráměs with the 2 trees, then following on at right the stone pier Gadĕs a galíd , at the head of which the woman guide sits , enchanting / charming the Pleiades , the star concentration to the left of the heavens' guide Derungúl'lau (center), to the right the constellation *gogádu*, named after the fire tongs, as that tool forms an angle; behind him Derungúl'lau the jar-shaped *gongau*, far right the large star *gomeráĕd*, to the left of the woman guide her son, who is scaring her, so that her hair turned white, to the right of her a half moon.
Vb	foldout 18b	story 127b	of the complacent Irákl, right the double mountain Klbáiĕl, onto which Rubak Irákl is being carried in a sedan chair at right, left Ngaraklemáděl, preparations for a feast, dragging wood, reminds me of Rekesiváng story 96.
VIa	foldout 22f	story 170	of *a* Iluógĕl, who carried the taro fields in her arms, to her right her son Golungis, bringing along the Blai, to the right a man doing the same with the taro field.
	foldout 15a left	right story 95b	of *galíd* Dedëbelngót in Ngaramelég lying in the house without arms, legs and penis, which he took off before going to sleep; far right the hill Melég.

Bai 30. Galáp C. Ngarapesóng.

Interior:

III[b]	aqu. leaf 17[a]	story 144	of the woman thief without toes, who at left is sitting in a cave in the Gogeál, to the right man on raft, the son, who is bringing taro to the mother; on rock a ship run aground, to the right the taro field in which the women from Goikúl are working, and that Goikúl itself (2 houses).
V[a]	foldout 21[c]	story 145	of the missing ray; in the boat Ngerdek; then the mother, then father, then older brother.
	foldout 6[d]	—	on *gomkūk* III[B] catching of a turtle, which is hiding under a rock, by a diver; left boat from Ngarekobasáng with sail.

Bai 31. Galáp D. *a* Ub͡ai.

Interior:

IV[a]	foldout 22[c] and plate XIV27	story 180[a]	of the trader Alik on Ngaregúr (left) there his house and Yapese, he Alik with a rifle which is being taken away by a Palauan man; 1 Yapese man on Dugong; right Palauans who are fetching him.
IV[b]	foldout 13[c]	story 88	of the shackled bird, which is left of the 1[st] man; next to him a large curlew bird talking, then a small curlew bird, then a grey egret, etc.
VIII	foldout 17[b]	story 118	of the devoted cat in Nátpang, right the dead woman, next money buried under a tree, left of the house the cat and the daughter coming to the funeral bringing syrup, in the center a bridge, far left *a* Imelik with a 2 story Bai, that is depicted by itself.

Ornaments on the *rekói* II[a] foldout 34[s].
” II[b] foldout 34[w].
” III[a] foldout 34[n].
” V foldout 34[d].

The **Bai** E. Kauderáel had only a few, inadequate *logukl (artwork)*, so that an enumeration was dispensed with.

Bai 32. Galáp F. *a* Roro. *mad*. east.

Interior:

I	—	—	Klebe̋ang returning home from *a* Ulúi; left Bai girl, man is crying.
II[a]	aqu. leaf 17[d]	story 34	of the breadfruit tree in Goléi (center), left Ngarab͡au (with Bai), where 1 child in boat with syrup pots etc.; right Ngarametóng; inadequate execution.

II[b]	aqu. leaf 17[e]	story 87	of Ngardóksee, left the mother, in the center the 2 men, to the right the 2 girls lying frightened on the ground, far right the rest of the tarofield.
III[a]	—	—	fighting scene.
III[b]	foldout 8[a]	story 31[b]	true relatives, also called "Fight over Tegógo's corpse". So the information; but the *logukl (artwork)* would be better suited for the following narrative (IV[a]); right 2 women and 2 men armed with spears omitted, left 2 houses.
IV[a]	—	(see III[b])	A man is taking the bones of his mother from a grave and takes them away; basket in house.
IV[b]	—	story 35	of the 2 brothers.
V[a]	aqu leaf 47[f]	—	a half caste (G.) from Goréŏr and Baudóng from Ngaregobatáng went north from the latter place and met 3 Bai girls, who collected *kedik*ĕs grass for skirts and with whom (2) they went into the forest. A man Girang is watching them.
V[b]	plate XIV23	story 34	of the breadfruit tree, boat with couple and child are landing at the tree (nice depiction); not shown at left women, one of them looking right through the Krik, where a boat arrives with a man lying on it (corpse?).
VI[a]	—	story 20	the end of Ngúruangĕl.

Bai 33. Ulimang B. Bilekélĕk. *mad.* east (see phot. in Vol. 2 plate 5[I]. The outside is undecorated. The Bai was brought over from Ngardm͡au about 1870.

Interior:

I	—	—	meaning doubtful.
II[a]	—	story 16	the boat race for the *ngas (ironwood)* branch.
II[b]	—	—	foreign matter.
III[a]	—	story 4	the magic of the getting together.
III[b]	—	—	mice.
IV[a]	—	—	Ngeráod magical place?
IV[b]	—	—	doubtful.
V[a]	—	—	foreign matter.
V[b]	—	—	doubtful.
VI[a]	—	—	doubtful.
VI[b]	—	story 16	of the death crab Galauoságăl.
VII[a]	—	—	doubtful.
VII[b]	—	—	doubtful.

VIII	foldout 1[a]	story 2	of the giant *a* Guáp (center), right Ngeaur, left Nggeiangěl.

Bai 34. Ulimáng F. *a* Mogól. *mad.* east.

Interior:

I[b]	—	story 140	the poor and the rich rooster.
II[a]	aqu. leaf 8[d]	—	right Dugong catching in Ngatmél with gillnet and leaf fish trap; left curlew bird of Ngarekeklau (story 9).
II[b]	foldout 9[f]	story 64[a]	the quarrelsome crab fishers; right Ngaregobatáng; in the center, between the fishing baskets filled with crabs, the boat which Ngirablŏgú (left) cuts up with an axe; Ngiramŏgú (right) retains the part with the outrigger.
III[a]	—	story	of *a* Klbai.
III[b]	—	story 137	of Tekíělmaláp while fishing for souls with his nets.
IV[a]	—	story 69[c]	wild boar as troublemaker during the construction of a Bai by the club of Ngaregobatáng.
IV[b]	—	—	moray eels.
V[a]	foldout 9[e]	story 63	the cuttlefish of Ngaregobatáng, blocking the river (white wavy line) in the center below, to the right of him the cuttlefish the woman fetching water, left taro field, then Ngaregobatáng.
V[b]	foldout 22[c]	story 169	Diragamartál cannibal woman, in the center depicted with black-red shell in hair; to the left of her the woman sailing on a taro pounding board, to her right the taro pounder, to the left 2 sail boats; far right cut down palm and axe; right Nggeiangěl.
VI[a]	—	story 215	the magic tree Barsrekesau.

Bai 35. Keklau A. Gosobulngau. *mad.* east. Length of the Bai (interior) 20.5m, width 3.5m. On the lower window sills (*gorsogókl*) nice band ornaments (aqu. Leaf 56 h, i, k, l, leaf 61 i, k, l, m, n).

Interior: ornament foldout 23[a] (snail) and 31[r] , money presentation table story 113, foldout 16[d]

I[b]	—	story 134	Rangatágěl and Rangém, in the center an octopus, next to it a raft.
II[a]	—	story 174	Dengelei of Sóngosol, fish bones in the house at right.
II[b]	—	—	foreign matter.
III[a]	foldout 3[d]	story 13	of Gorágěl, left Ngúrang (see Vol. 2, p. 70) and the mountains together with the east point, where 2 fishermen with 2 *derau* nets each, have caught the Pandanus fruit (between

them; right Pandanus trees and Pkul a bĕap.

III[b]	foldout 13[a]	story 83	of the tree as spirit house; left the Galdi, moon (?), anchored boat, right Ngëráir with the high point in the center, far right the man, working on the spirit house.
IV[a]	—	story	of Mangés the grinder, who destroyed everything, and Merórt the cutter, who received and gained followers.
IV[b]	foldout 4[d]	story 17[a]	of Tipětípakmíěg, she far left fishing with the *ulogóug* nut, in the left a hand net, next to her *ulangáng* spirit house, in the Blai next to it a pot on 3 stones, also next to the Blai where there are also taro heaps; then 1 woman with a wooden bowl, then Tipětíp, then Góbak rai bedagál, whom women and men are bringing food for the feast; right Blissang, far right on the tree Góbak's snake skin.
V[a]	—	story 122	of Këáng and Siángěldep, left Ngabek͡ai, right Nggamaséd.
V[b]	—	story 16	of the sailing race.
VI[a]	—	story 19	of the breadfruit tree on Ngíptál.
VI[b]	—	story 96	of Rekesiváng.
VII[a]	—	story 160	of the moray eel in Dengasík.
VII[b]	—	story 192	the fish boat of Tegógo; left boy with the hand bitten off, next to him fish *búdŏg* (tuskfish) and the octopus with the *kesókěs* fishes, to the right the moray eel.
VIII	—	story 72[a]	of the one set of provisions.

Bai 36. Kek͡lau B. Ngaramesíkt. *mad.* south. Mythical stones here Vol. 2, p. 65; on the front gable 3 *belék* monsters causing sickness; pretty ornaments (foldout 31[k] mirror, t. making copra, 32 [f,h,I] flowers and rooster, v. *klivuk*, 33[d] Megapodes, e curlew bird ornaments etc).

Interior:

I[b]	—	story 177	the punished thief in Manila.
II[a]	—	—	fight scene of Ngaregam͡ai. A man, who is wounded on his side, is being placed head down by means of a ladder, so that he spits out blood; right a woman, bringing mats to wrap the dead.
II[b]	foldout 11[b]	story 73	on Ngeūlngartúkŭr, the 7 *galíd* (left) thwart the *ruk* dance (right) and send in the rooster of Ngeráod and the women (center).

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III[a]	—	—	fight scene in Ngëráir with asylum bridge (Vol. 2, p. 125).
III[b]	—	story 32	of the fall into the space between.
IV[a]	—	story 127[a]	of the toilet on the Klbáiěl.
IV[b]	—	story 17[c]	of Gosilék.

V[a]	—	story 149[a]	of the cripple Kelulau.
V[b]	—	—	*killi a delásĕg* “dead from eating the Totem”; the 2 accused parties measuring off see Bai 71[a].
VI[a]	—	—	foreign matter.
VI[b]	foldout 15[f]	story 101[b]	of the rich Gadra Ngarsúl, who caught a Dugong (see Vol. 3, p. 95); left looter.
VII[a]	—	story 12	of Mangidáp. Feast of the birth.
VII[b]	—	—	foreign subject matter from Yap (story 78 the greedy relatives); on top story 64 of the quarrelsome crab fishers.
VIII[a]	foldout 21[b]	story 157	(footnote) of Diragalsékl (♀ far left), son brings her fishes; right thieving women, all of whom are bending one leg; center: mountains of Gámliangĕl.
VIII[b]	—	—	foreign subject matter from Yap; first boat left, center a man learning star navigation.
IX[a]	foldout 31[t]	story 180[a]	Ngaregúr as trading station; left 2 men splitting coconuts on a stick, center ship; right: men pulling nuts on a rope (see Bai 22 X[a]).
IX[b]	foldout 26[b]	story 198	of Ngiagókĕbai, in the center he’s lying down, his house and his wife, right Ngiramoái, left his pregnant beloved in Ngarbagéd.
X	—	story 102	of the broken boat.

Bai 37. Keklau D. Ugeláol *mad*. east ornament foldout 25[d].

Interior:

I	—	—	dynamite fisherman in Ngaramlungúl who lost a hand.
II[a]	—	story 4	of the magic of the getting together.
II[b]	foldout 11[e]	story 75	of the spirit in Ilëtemú ; left Ngardmau with flying fox , house with spikes , to the right cave of the mother and she herself , center: a man with Gólei and fishing nets , finding the bowl with the stomach , right Gólei , high spirited people.
III[a]	—	story 134[a]	of Rangatágĕl and Rangém.
III[b]	—	—	lovemaking school of the Diratkelgáng in Goikúl (see story 134[a]), left Madál, cave Iskiměl, center rock Golidil

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below 2 ♂ with 2 ♀ Bëog and Gësëbei giving instructions, right Juáng.

IV[b]	—	story 16	of the death crab.
V[b]	—	—	Dirabakerús in story 13 at the end.
VI	—	—	foreign subject matter on *gom* foldout 25[d] story 191 of Megapode and turtle.

Bai 38. Keklau E. Barkóu *mad.* east. here nautilus motif as in Bai 58 (foldout 33[d]).

Interior:

I	—	—	10 Pterocceras snails (see foldout 23[a]).
II[a]	—	—	shark carrier.
II[b]	—	story 113	of the money snake in *a* Uluáng.
III[a]	aqu. leaf 49[e]	story 13	of Gorágĕl; left Go͡lei; next to the house the almond tree with the Asplenium fern, on which Bersóiog rests, below the boat, in which the Dugong arm ring had been lowered, center: the *gongór* Pandanus in Górabag where Rĕmĕsĕg͡au was eaten, right Ngúrang with 2 fishermen who caught the *gongór* fruit with their hand nets.
III[b]	—	—	two flying foxes mating. Ngirageit͡ei spoke to a crying woman, be quiet and learn (see love-making school of Goikúl Bai 37 III[b]).
IV[a]	—	story 76	of Ngiragosisáng, towing a dance platform (*goiláol*) from Ngg͡eiangĕl to *a* Itebáng (Vol. 2, p. 77), where his wife is; he at left sailing to *a* Nglabáng.
IV[b]	—	—	doubtful.
V[a]	foldout 5[b]	story 18	of Klúbud singál, the birds from right to left are the following: 1st 10th 11th *bedáog* booby, 2nd *kirekírs* tern, 3rd *sogósog* white tern, 4th 8th 9th *gotilĕg kălát*, 5th *gogáio* puffin, 6th *dúduk* tropic bird, 7th *ruáel ra búsog* the aircraft in which Klúbud sits.
VI[a]	—	—	foreign matter.
VI[b]	—	story 17[c]	of Gosilék.
VII[a]	—	—	left bay of Ngumerúr with Tridacna giant clam shell, right spirit place on Pelíloiu *lulk* (F.microcarpa)tree with bathing pool.
VII[b]	—	—	fight scene? 3 men on a bridge, below it 2 *temak͡ai* (grouper) fishes, right men with spears.
VIII	—	—	houses and coconut palms.

Bai 39. *a* Gól D. Mediderík. *mad.* west.

Interior:

II[b]	foldout 9[a]	story 52	club of Utáoĕr, red with wings and head; the 2 men lying down have been killed by it; right taro pile, bowl with fishes and syrup water barrel for the feast, left two poor women and son, who came from the heavens, left houses and people, right stone pavement with Rubak omitted.

Bai 40. Gurdm͡au A Gosobulng͡au *mad.* west. Gable with *dilukai* figure and suns. Bai built about 1870 by the Kekl͡au people. (See below VI[a]).

Interior:

II[a]	—	story 4	the magic of getting together.
II[b]	foldout 15[d]	story 100	of the long house of Tangregói (center), right the place of life with green overgrown people, left Ngarengasáng with mother, daughter and 2 sons.
III[a]	foldout 22[d]	story 170	of Golungis, he right in house with swollen scrotum, left his wife riding on the sea spider a crab to Gól͡ei, to the left of her 2 flying fishes and 1 shark.
IV[a]	—	—	men fishing trepang.
V[a]	—	story 134	of boat for love, left woman from Goikúl, right *a* Imelik Rubak nº 1 Reblud of Galëgúi.
VI[a]	—	—	fighting scene, right Kekl͡au, left the mountain Nguléitĕl (Vol. 1, p. 238) onto which the people had fled during the war against Melekéiok about 1870; they then went to Gurdm͡au and erected there the Bai A . Gosobulng͡au, right *lap* (*Abroma augusta* (L.))tree.
VI[b]	foldout 8[f]	story 46	of Galaióng and Galapúp, left Galáp stone path and dock Ngarapesóng, under the angled and elevated stones the two monsters, right in the fish basket Galapúp, to the right of that boat, fish baskets and fishes.
VIII	—	—	fight scene, standing on one's head because of chest injury.

Bai 41. Gurdm͡au B. Bilekélĕk *mad.* west. New construction 1901 built on site, without carved *dilukāi* figure, only 3 painted on the lowest *gadéng* plank of the front gable; the remaining gable field split in 2 parts by a black stick ornament in the center. Richly decorated with people, houses, boats, fishes, birds, but in a manner reflecting new influences. Interior with 4 *brúgĕl* beams which run the length, but of which only the central two protrude through both gables; all 4 are decorated with *logukl (artwork).*

Interior:

I[b]	—	—	the casting away of Mógĕmog people to the Philippines when returning to Yap, with their 2 boats, left Manila, right sea with fishes and birds.
II[b]	foldout 24[a]	—	the casting away of Mógĕmog people, right houses of Mógĕmog, next on left a swallow-tail boat that was cast away in a typhoon. The uninhabited reef is represented by the broad black leg-shaped band; 6 wavy lines above the right end represent the zigzag shaped coconut leaves with which the *mangalíl* oracle was carried out whether and when they should travel; one died at sea (lying, right) and was eaten by a crab (in the yellow rectangle); the latter and his child came to Yap on a bird (see the Palau houses, *but*. 2 pieces of stone money).
V[a]	foldout 8[b]	story 34	of the children of the breadfruit tree , left Gól͡ei and the tree there, the root of which reaches below ground (center zigzag) to the tree right in Ngurusár; center boat with the crying child.
VIII	foldout 2[f]	story 11	Jegád ë gúi, who bore a child out of his swollen knee (see Ngatmél Vol. 2, p. 38).

Bai 42. Gurdm͡au C. Ngaragalidó *mad.* north, erected approximately 1875; on one of the back *brúgel* beams *ruk* dancers with *galépĕd* clubs in the hands; far left the *galíd* Golongil in *a* Gól, in whose honor the dance occurred.

Interior: here the *ruk* dancers foldout 23[c].

II[a]	foldout 17[a]	story 116	of Ngarbagéldrengūl, in the center the funeral pyre, to the right between the 2 men the Rubak nº 1 *a* Rmelik, far left the two women, whom the owl showed the way to Ngarekvil.
IV[a]	—	—	Typhoon picture, left 3 high storm waves and wall of water, center man in tree, right 2 houses blown over.
VII[a]	foldout 18[f]	story 134[a]	of Rangatágĕl and Rangém, the latter left, in the stone two squid

Bai 43. Gurdm͡au D. Mangëkóng, no *dilukai* figure *mad*. north.

Interior:

II[b]	foldout 14[d]	story 94[a]	of the woman who guides the Pleiades, from right, as in Bai 16 III[b], above the stone dock the constellation Bersáklariláměs

			(Vol. 2, p. 122), to the left the Pleiades which the god steers, to the left of his head a figure resembling a nose clamp=the crab *gamáng*, to the left of it a pair of fire tongs=the angle *gogádu*, far upper left (right angle) *bar aikngot*, below *aingúkl* (the 3 "fire stones").
III[a]	foldout 21[b]	—	Malayan rope dancer who perfomed in Ngardm͡au.
IV[b]	foldout 16[e]	story 114	of the arrogant Ngaramedángĕp (center); left Ngátpang with 1 de-roofed house; the man between the 3[rd] and 4[th] house is the messenger with the news of the fish, who sets the houses alight (red roofs), far right the betrayed are going fishing .

Bai 44. Gurdm͡au E. Kemángĕlbai, *mad.* northeast (photograph) Front gable richly decorated with *logukl (artwork)* and with *dilukai* figure. The whole triangle is divided by a vertical black line which represents the limestone outcrop of Madlutk; right and left the 10 heavens of story 203, similar to Bai 142.

Interior:

III[a]	foldout 10[c]	story 67	of the shackled curlew bird (center left), above a second, right the Mongol, to the right of her Gobelebál and Kekl͡au, left Ngarekerú.
IV[b]	foldout 30[d]	—	story unknown, left house on stone pavement, right woman at the head of a path with sitting stone, further right mangroves with seed pods, cave with animal (*galid?*), anchored boat, 2 men carrying away a box with money,1 man, 1 woman, sitting Rubak leaning against stone, being offered 1 piece of money by a man, spirit and living houses, syrup water barrel.

Bai 45. Gurdm͡au F. *a* Ikrĕbai *mad*. west and *dilukai* figure and suns (story 168); upper planks of the gable field are missing (see Vol. 2 plate 5[3] and fig. 24 p. 75) (phot. 1231 and 1232).

Interior:

II[a]	foldout 15[c]	story 99	of the mangrove, the mother of all crabs, left Ngatpang, right Nggësár, connected by the black mangle root, far left a crab, the right hand of which was taken by *a* Rgivél; to the right of the house he again with spread out hands with the crab mother, on the way to the east.
II[b]	foldout 19[c]	story 164	of Măluad lë gúr's drifting stomach, center in the wooden bowl.

Bai 46. Ngërutói A. Goldiáng *mad*. (see fig. 27 in Vol. 2, p. 78) with *dilukai* figures; made from *beókl* wood, old, braced, at the *but.* gable with some *logukl* (artwork*)*, outside only barely visible, above the 2nd plank 12 undecorated planks (phot. 1228) held in place by three externally affixed bamboo stalks, at the *mad.* gable (phot. 1229) pictures from story 204 (see there) of *a* Ugél regulsiáng, only in carving:

Plank b) right Mangal'láng, left Ngril,
" c) Ngardm͡au,
" d) the fallen carried by 7 men in Ngivál,
" e) Ngabúkěd,
" f) boat coming from Ngarárd.

Interior:

III[b]	foldout 2[b]	story 9	of the curlew bird in Ngarekekl͡au, right as it distributes money; a man accepts a large *br'rak*, which is now with family nº II in Goréŏr; center: a Dugong, whom he received for having fed the bird well; left a fisherman, who came too late, stepping off a boat.

Bai 47. Ngërutói B. *a* Ilúlk (also called Ngerág in 1907) *mad*. south (phot. 1227); depicted in the center of the undecorated gable a clock face (without numbers).

Interior:

II[a]	foldout 27[a]	—	shark bit off the legs of a man; he is holding on to the tail of the shark with his hands; left *a* Nge͡aur.
IV[b]	foldout 24[c]	story 182[b]	of the puffer fish in the middle of the sand, right and left the crabs.
V[a]	—	story 100	of the long house.
VI[a]	foldout 28[f]	story 17[B] (or 72[b])	center kingfisher on tree near the capsized boat, right boat sailing and stone fish trap of Pelíliou, left Ngeaur?
VI[b]	foldout 2[e]	story 11	of Bói's rooster (see also Vol. 2, p. 33 and 38), center 2 roosters on a column, which is standing in a boat (compare the column in Gólei Vol. 2, p. 33).

Bai 48. Melekéiok A Gosobulng͡au. *mad.* north, destroyed 1882 (Vol. 2, p. 99) and not until 1900 newly constructed by Bosokldil in Ngivál (see Vol. 2 plate 7[b]). The previously here existing wide Metéulbay was depicted by Kub VIII plate XXXIII[1]; it carries the old order: b) sun seeker; c) men, d) *mesekūk* fishes etc. The current Bai is the most richly decorated in Palau, which can be gleaned from the fact that even the bottom beams *bad.* are included

as shown in plate II[c] of the northern side, while the southern side exists as a drawing in full height made by *a* Umang (fig. 6); the aim was to show how good the natives are also able to copy as drawings which is reconfirmed by the photograph of the same gable (plate II[d]). While it only shows the southern side in oblique direction and the bottom beam in the shade, the decoration is clearly visible.

Back gable south (plate II[d] and fig. on p. 36) *bad.* Left with story 82[d] of the Mëáng, who is in the broken house on top, below her brother Ngiraietókl looking at the money, left of the house Gólukl, center story 186[b] the crab Butlkáep with *Jegád* under the bridge, above the people stepping forward to assist in killing ; right Ngaramásăg; left a pair in a cave.

Such a pair can also be found on the left (western) end of the *gad.* post (o) at the door opening, likewise as right (east) a pair standing under a tree, right and left of both on the window shutters (*ilekolú*) and on the lower window frame are *goálag* sea urchins, *klivuk* (fig. 2[c]) and *galebúgĕp* pieces of money; the latter are carried through around the entire house as two bands on top of the lower part of the wall planks q and posts (o and r).

On the protruding 'nose' of the sill v is also a row of *blebáol* heads, so that underneath the door opening three rows of decorations appear, above it are likewise three ornament lines, on the *golik* beam the sea grass flower (fig. 2[k]), on the plank above are 2 rows of pieces of money.

The gable itself shows, on plank b left and center story 186[a], far left Ngaramásăg, above the house a spiky Diodon fish, next to the house the *kim* shell, which is being stung by the ray, right at the 4 rows of fishes, in particular *tungg, gal'lebesói, gadéng* and *tĕmakái*, arrayed in order of battle against the taro plants, between the 3rd and 4th the pinna mussel (black oval) cut off, far right above story 141 of the egg chain below the 2-headed *galíd a* Igól of Melekéiok who killed through sickness all people who came through Ngëbúrĕg (Vol. 2, p. 114).

c) story 9 left Pelíliou with *gogeál* rock and sun above it, right Ngea͡ur, in the center below the fish mother and to the right of her snout a four legged bowl with a black spot in it, her child the crab *rekúng*, and to the right of it Dilĕpela͡u, swollen with money, and her female friend; on the fish the island Ngorót and the curlew bird, surrounded by money.

d) story 170 of Golungīs, who at right on Ngea͡ur is lying in his house with his big, filled scrotum, on which Tarisél is sitting, to the left 2 boats and sea with 3 dolphins, left Góla͡i and above.

e) the feast, that Golungīs gave there with his wife Tarisél; in the central house dancers, right and left of it people bringing food, houses in the background; pretty picture of a village!

f) dance of Yapese.

g) story 215 of Bars re kesau on Pelíliou.

h) foreign matter, left flying fox, right 2 whites, center tree with child, above anvil.

i) *besebesél a* Ngorót (see ornaments).

k) *tengdél a rái* (fig. 2[m]).

The north side (plate II[c]): bottom beam left: story 76 of Ngiragosisáng. Two lined story: right above and below two houses each (Ngardmau) on a stone path which ends in a starting point, above 3 chiefs are sitting, preparing betel, to the left women carrying food on their heads, below 6 men looking to left, (Ngiragosisáng is sitting at the end, his wife is standing next to him, waving—both covered), in the center 2 boats on top of each other, pulling the raft carrying the food (not visible because of the stairs), which is supported in the water by 2 men each on both sides, far left above each other 2 stone paths colliding in the middle, on these are houses, people, pyramids of food etc. in *a* Nglabáng; at the far end the Mongol (upper body is just visible above the 2[nd] step of the stairs).

Window sill right *klívuk* motif.

' left a stone path with house, people, animals etc.

gad. heads (above) right a couple.

' ' left 2 men preparing betel.

gólik: klivuk motif.

Plank a) *blebáol* heads (large).

b) story 91, left 4 war boats of Goréðr, which destroyed Ngámíngěl (Vol. 2, p. 130) (left); in the center a house with a flying fox above, to the right men going to war, right in the corner of the diverging stone path a bridge with a pregnant woman lying below it, on both ends of the protruding *brúgěl* beams each the gable tail of a central Carolinian boat.

c) story 17[c] of Gosilék, left falling from a cliff; the man, who brought him the bad news, is depicted on the other side at half height, below the boat that brought him, to the right the net with the *ulogóug* coconut to which the fishes are swimming; left of the fishes 1 cormorant on a rock, right a Gogeál with 2 palms, above birds, among them a winged human (a soul?); to the right of the Gogeál another limestone hill with 2 palms on its peak, on each of which is sitting an owl as messenger of death; right in the house below Góreng lying on top of the dead Máriar.

d) double row, below story 14 of the land-fisherman Tmëlógð (right) pulling up the land; on top, probably construction of a bridge, left the plank lifted up, right effort to pull it up.

e) story 9 left fish mother with daughter and island on her back;

Rubak busy with curlew bird; left next to the daughter a *gosogoákl*, a step for small children, three legged structure on which a person is sitting (Vol. 3, p. 120).

f) Spirit's house Golsúgĕltét in Melekéiok with rooster on top; to the right of it Ngirairúng on a *inging* platform; next 1 chicken and 1 human, below 4 women dancing (Vol. 2, p. 89 and 101).

g) 2 *klivuk* bowls and *goiós* sun above.

h) left man with zigzag body, right *klivuk.*

i) *besebesél a* Ngorót.

Interior: (plate III[c] seen from *mad.* gable): many pretty fish pictures,

seen from *gum*, *demúl*, *këam* etc. see foldout 28[b].

I[b]	foldout 13[b]	—	story not known, possibly story 84[a], right Ngarebŏkú, the Rubak nº 1 Regósŏg with 2 dogs, center both of his sons, one each on a raft with a caught fish for eating, far left fish baskets, which belong to the man on the raft right (compare story 64 and 72).
II[a]	plate III[c] and foldout 26[c]	story 203	(see also story 19) depiction of the sky, right Palauan village with mountain, to the left the sky, underneath the personified rain Gorekím, the red thunderer, banging together two stones, the thunder clap *basăbásăk*, center the white lightning *goróu*, and next to him the serrated thunder *drumk*; on the bent tree the goddess Gobiróu (story 48) with her son; on the stone structure "the First in Heaven" Ugéliángĕd with his wife Mlagél, far left a long *góutang* Bai filled with fishes in the lower room (compare story 19 and 203).
II[b]	—	story 64[b]	feast in Ngaregolóng with high kukau pyramids (left not yet ready; Ngirakerenguáng is mixing syrup water).
III[a]	plate III[c] and foldout 25[e]	story 30[c], respectivly 192	of Gongëdil Tegógo probably, far left raft with coconut leaf ropes and moray eel with red head, partially obscured.
III[b]	foldout 8[e]	story 44	of the husband (right, lying in the boat) and his 3 wives (left on the stone dock of *a* Jebúkŭl), inbetween his sister intentionally jumping into the water.
IV[a]	plate III[c]	story 22[b]	center a boat anchored (1 man lyng down on deck) towing a beam (obscured by *górangĕl* bamboo stalks.
IV[b]	aqu. leaf 12[d]	—	story unknown, left and right houses and stone paths. Center: left 2 ♂, 1 boat with 3 ♂ and 2 fishes in boat, right 5 fishes in seas and 2 ♂ showing excitement.

V[a]	foldout 14[f] and plate III[c]	story 95[a]	Damálasói from Ngêráměs with the flies; he himself is obscured on plate III by the bamboo of the smoking grill, to the right of it the flies, one house each right and left has been omitted on the drawing.
V[b]	foldout 24[d]	story 183	of the moray eel in Matánglbad, connection of both in the stone (compare Vol 2 p. 86).

Additional *logukl (artwork)* have not been noted down due to their low significance.

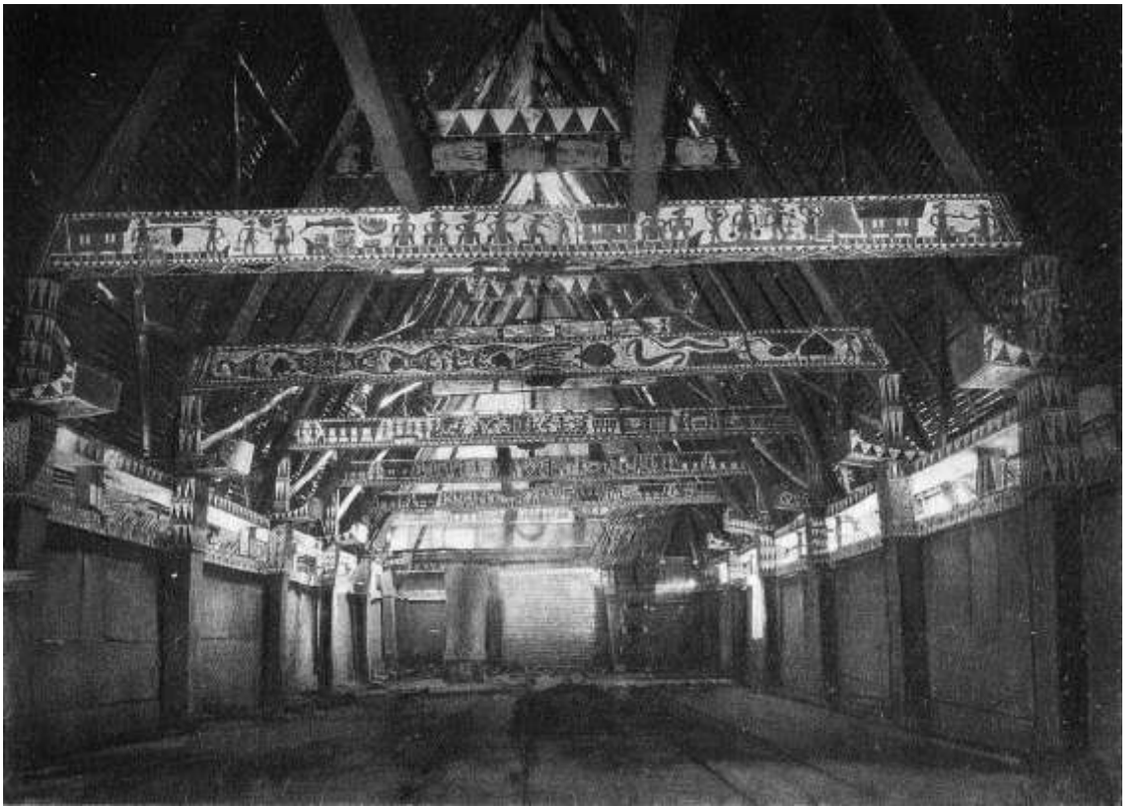
Bai 49. Melekéiok B. Ngërúlialbai *mad.* north, 1882 destroyed, 1884 rebuilt. North gable described and depicted by Kub VIII p. 304 and plate 46;[84] in 1910 still likewise present rather decayed on the bottom. Because it mainly deals with Caroline Islands stories, I will give Kubary's text verbatim and will only add annotations.

— — — "In the center of the lower part is the display of the taro plant Naragobeaš in Eymeliik, which grew from the navel of a d[illegible] //Krämer, Palau, Volume 5, Plate 3// [illegible]ched all the way to Uogoit.[85]

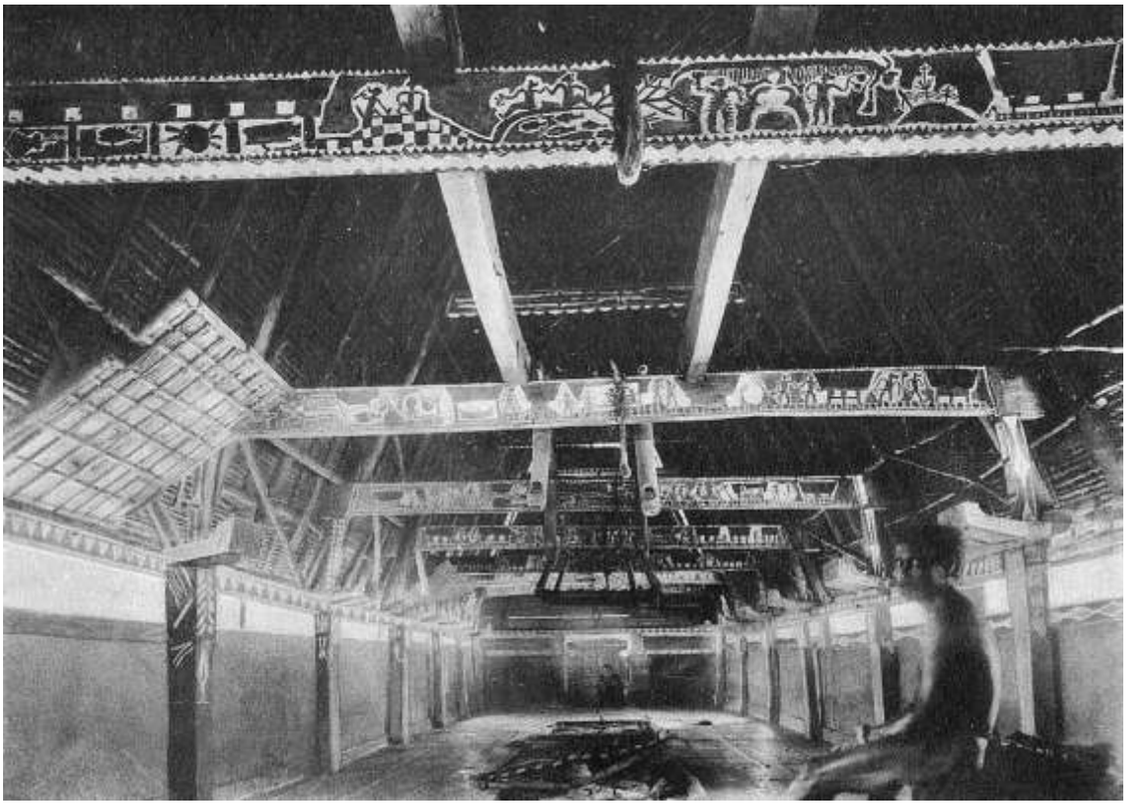
Under the bent stalk is the *Matau el pat*,[86] the two branched tree on which sat the *troyok* bird (*Graculus melanoleucus*), who was owned by Angel keklau, and who fought foreign arrivals. To the right represented is the Lalakwor, a mythical person of the female sex, who in earlier times is said to have victoriously fought foreign ships.

Above the three rows of spiders, which have only been added here because the gable field on the other side contains the tradition about the *Mańidap*[87] (spider) of *Naryap* (former land on Pililu), is the depiction of a women's feast on Anaur[88] and higher above the destruction of Ńauruańl.[89]

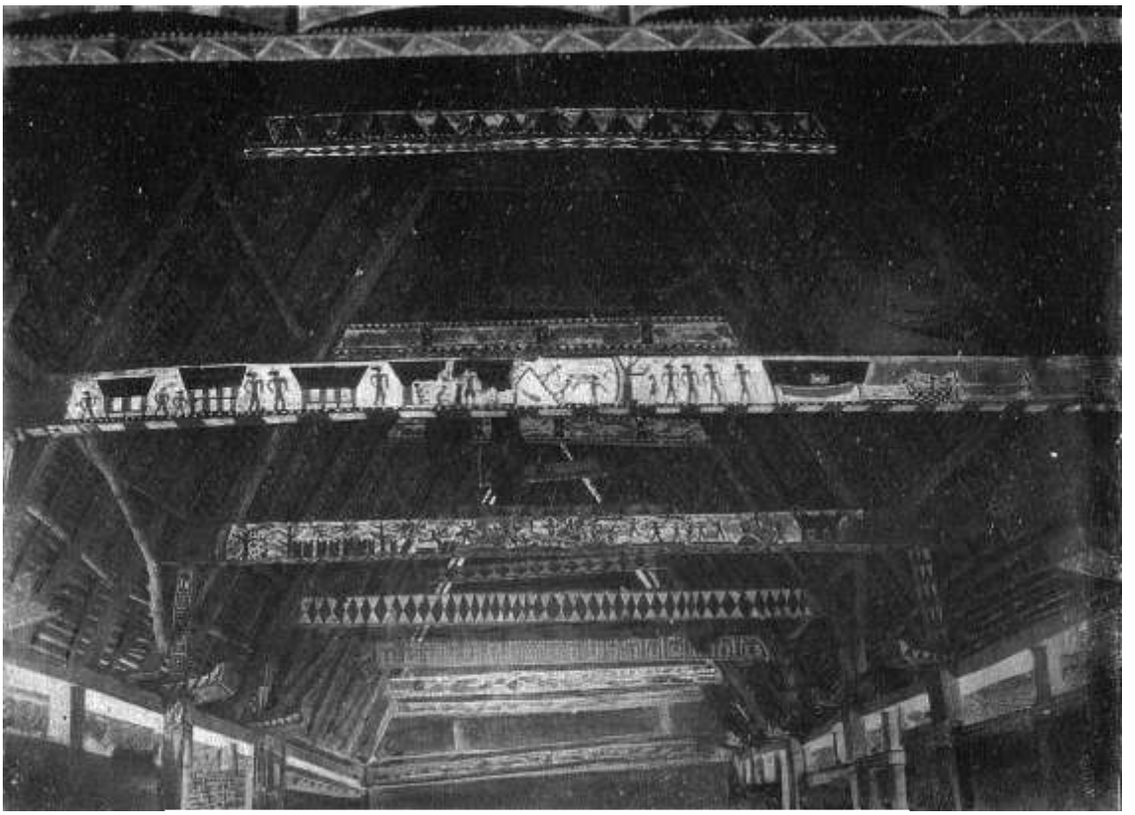
The decoration of the outer gable frame is made up by depictions of the *Okak*, and in the tip one can see the presentation of the *Moltórot el adalál*,[90] who dissatisfied with



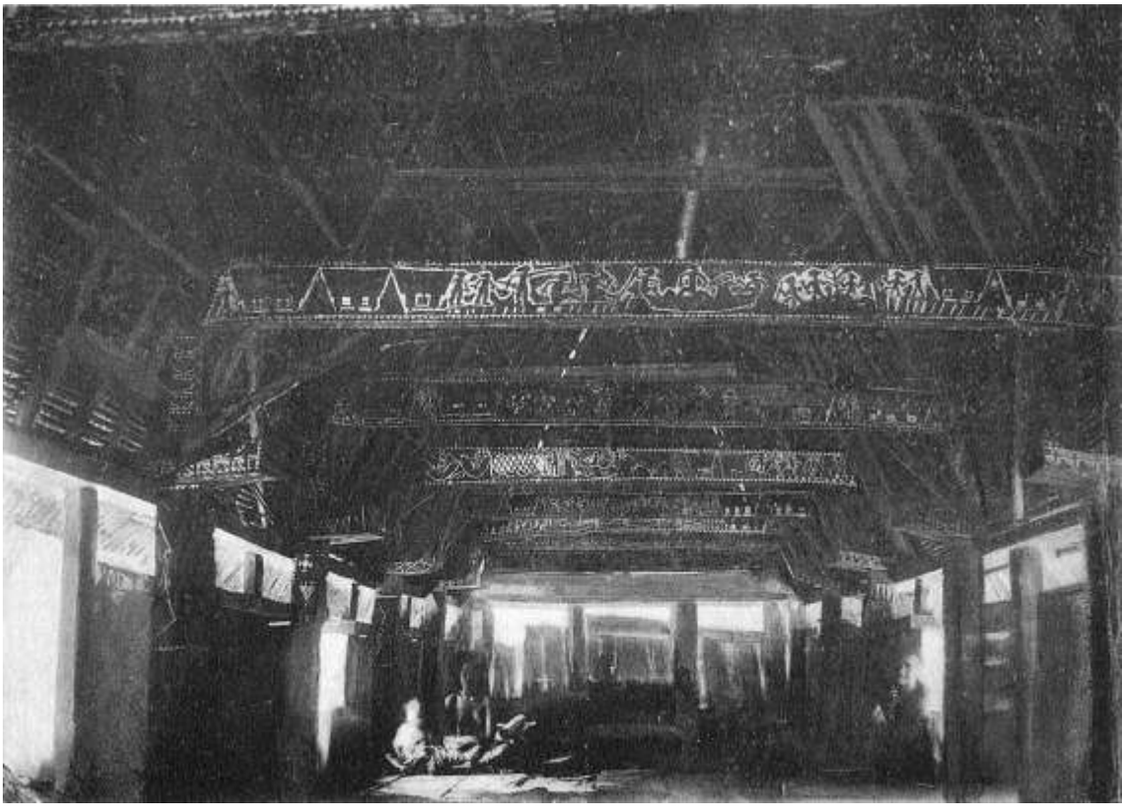
a) Bai 4 Ngëúngël. Interior seen from the back (But.)



b) Bai 14 Ngabiúl E, Interior seen from back (But.)



c) Bai 48 Melekéiok A, Interior seen from front (Mad.).



d) Bai 60 Nggësár B, Interior seen from front (Mad.).

his mother, sat down on a stone dock and here received one feather each from the Okaks, so that he could fly away!" — — —

h) shows as usual the sun, here with 2 heads, 2 arms and 4 legs.

South side see note 4, p. 78.

Interior:

I	—	story 136	loss of money in Ngátpang, man with boat, pretty.
IV	—	—	individual motifs.
V[a]	—	—	money vines.
V[b]	—	story 17[c]	of Gosilék, on the upper tie beam nice Naseus (long-snouted unicorn) fishes (*gum*).
VI[b]	—	—	left mountain with tobacco in bamboo rolls (rectangular black patch), to the left 5 *gongór* Pandanus; boy at the mountain has played with fire, through which a grassfire was started that burnt the tobacco; right a man with fishes sees the fire and tries to blow it out, fearing for his tobacco, far right *rubak* of Ngëráir. Next to it story 69[a] stars are food for mother (*goálăg*-sea urchin?), then Trepang *a ungóu* and in the basket *gamáng* crabs.

Some ornaments are shown by Kub. VIII plate 43 4–8 and plate 44 4–6.

Bai 50. Melekéiok C Ngaremegaulbai mad. north, 1882 destroyed, then rebuilt by *a* Ru͡au in Ngivál. (Ngaru͡au a club in Ngaregëluk).

North gable: Plate 1 after watercolor by E. K..

gólik: 31 heads, and plank a) 11 heads *(blebáol*).

b) story 80[a] of Madrakl͡ai, left above the pregnant Móngol lying in the grave; center below coconut palms with red nuts, next a flying fox (see story 75), on the palm far right 1 man looking out for enemy boats.

c) Continuation. Enemy approaching.

d) " Left Madraklái running into the Bai with a spear, right of the central house a Ngardm͡au man with club, above rain (vertical zigzag lines).

e) Continuation. Left in the house (above 2 roosters) the dead Mongol; the people are coming to see here, *sis* branches in their hands, as well as a coconut bottles and baskets; above syrup water is being prepared in pots and vessels for the funeral feast.

f) 3 rows of Rhizophora jellyfish (*gëdeád*) in pretty color appearance.

g and h ⎧ a *dilukai* figure of a Móngol with *begël* (Vol. 3, p. 333) and tattoo;
⎩ below her 6 roosters. The *brúgël* beams that protrude through the *bag͡ei* plank (left) are devoid of a *dilukai* figure.

i) bottom 2 thick lines that meet at the top.

k) motif money vines.

South gable: as in Bai 49 with 15 rows of spiders in rectangles.

Interior:

I	—	story 19	of the breadfruit tree on Ngiptal.
II[a]	—	story 66	of Galid of Ngulítěl.
II[b]	foldout plate 13[c]	story 88	of the birds of Rebábăg; only the pretty feeding of the bird has been reproduced.
VII[a]	foldout 4[b]	story 16	of the crab Galauoságăl (center) coming out of the cave Itumrúkl and grabbing the bundle with the corpse. Below him the diver. Above his feet the speared banana stem (red); far right women in Ngarsúng, dancing with small *rongór* mats.

Bai 51. Melekéiok F *a* Ikerdĕu *mad.* west. Gable with white, green and red bands set in the form of pyramids as in Blai Gomūtokói in Ngardolólok (see Vol. 2, p. 265), but without the black vertical center line.

Interior:

I	—	story 23	of the owl in Nggeiangĕl.
II[a]	—	story 102	of the broken boat in Ngadórok.
II[b]	foldout 14[b]	story 94	of the woman who guides the Pleiades, who is sitting on the rock in the center, but looking to the left, rather than to the right as is most commonly depicted; left the constellations; far right Rubak on stone seats, 3 houses and people from Ngëráměs (not depicted).
III[a]	—	story 134[b]	Goikúl women in *a* Imelik.
IV[a]	—	story 173[b]	souls on *a* Ngeaur.
IV[b]	—	story 23	see above beam I.
V[a]	foldout 10[f]	story 70	of catching the flying fishes, which are depicted at left at Point Pkul Ngësáng; right Keklau people with spears; on the stone dock 2 houses have been omitted.
V[b]	—	story 17[c]	of Gosilék.
VI[a]	aqu. leaf 25[a]	—	not interpreted, left house without roof, floating above it at right, right rock islands, boat, stone fish trap.
VI[b]	—	story 17[b]	of the feat of Góbakrailaměs
VII[a]	—	story 188?	moray eel dance.
VII[b]	—	story 103	of the Association of Birds of Ngaremeskáng.
VIII	foldout 15[f]	story 215	of Bars re kesau.

Bai 52 . Melekéiok G Bail lë galíd *mad.* west, recorded 1907, 1910 no longer present.

Interior:

I	foldout 29[f]	—	fight scene left Ngămingĕl (Vol. 2, p. 130), right Ngarekesóu //81// in the center a hole with sharp bamboo stakes (*dedér*), into which Ngirangáruang fell; the man next to it on the right shouts the incident to the others; far left roofs and gables, which the arrogant Ngarakesóul people took from Ngămingĕl; far right women with syrup for making drinks; on the 1st *gom* story 86[b] of Meregórog bŏkú and the taro field. On the arms the stolen taro banks, wooden bowls and fishes (foldout 13[b]).
II[a]	foldout 19[d]	story 137	left Galid house Galbákl in Nggësár (Vol. 2, p. 126) next to it a net with *bĕrák* net sinkers hung up to dry on *úgud* sticks. Beyond the 2 houses is the boat that the 3 Galíd have stolen, in the boat hull a man with a roasted coconut for bait (story 137), right 4 stone fish traps in the lagoon.
II[b]	aqu. leaf 38[e]	—	foreign matter, right Gogeál with Yap money, that is being rolled on the stone dock, in the center an argument, left 2 acts of intercourse, on the right in the house observed by 1 man; left in the open.
III[a]	aqu. leaf 38[b]	—	foreign matter, left 1 ship, in which a man is lying, who steers it secretly and the screw turns . Boat with cone, center foreigners with dog.
III[b]	foldout 18[f]	story 134[b]	boat (not bread) for love, left Goikúl with Rubak nº 1 Ngirageit͡ei, a boat with 5 women goes there, the people are keeping lookout with spears, one person on tree passes on the news of the arrival; right Galëgúi (omitted). 2 women from Nggamaséd in *a* Imelik are trying to seduce the Rubak nº 1 Reblūd of Galëgúi, in order to receive the boat as payment for the love services.
IV[a]	aqu. leaf 38[c]	story 37	Games in the moonlight, right 3 children have been called to come over, in the center the moon, the 4th girl from left has the ball with the 5th child.
IV[b]	foldout 22[d]	story 170	left Pelíliou with Rubak, center the sea, right *a* Ngeaur, where the cat is in the house, to the left of it 3 women in taro field working for Iluókl, whose wife and son are standing at the house. During the work *górogur* crabs are jumping up, which are being hit by the men.
V[a]	foldout 29[f]	—	war between Ngival (left) and Kekl͡au (right), in which the latter lost; left *a* Gesóng on the *ilíud* pavement with the received compensation, right on the *ilíud* the Rubak Kloulúbak.

V[b]	foldout 9[d] left half	story 61	of Ngirakloultáog, who, standing in the center of his boat, behind him his wife Dilsagaraimūl, in front of him his son, is about to enter the Krik which is overgrown with Betel; below 2 turtles (looking like stars), right 2 men with a sedan chair. Houses of Kloutáog and Ngabúkěd.
	foldout 5[d] right half	story 17[d]	the soul place Ngeráod at *a* I͡rai, far left a Galid with taro and 1 with money, then a *ptagěs* (Alexandrian laurel) tree with the frog-*galíd* inside, next to it 2 fishermen in an argument, 1 with axe.
VI[a]	—	—	not interpreted.
VI[b]	foldout 23[e]	story 176	fiery peril. Left 2, right 1 Spanish house, from which a dragon is flying to the 2[nd] house on right, in the center the Spaniard, who is taking the fire away from the woman, but not from her back as the legend tells (see details above p.34).

Bai 53. Melekéiok H Gáděs gëbíl *mad.* west. Figure Vol. 2 Plate 7[3] p. 96, eastern side p. 91. Name "stone path of the women," because once many Bai girls went here in and out. The gables are richly ornamented, but do not offer anything special.

Interior:

VII[a]	foldout 6[e]	story 24[a]	of Malauvát on Ngg͡ eiangěl (far left), then follow the islands Ngariúngs, Ngárapalás and Gorák; on the 2[nd] the Malauvát, left on the stone dock the poor man with the hot stones, far right boat coming from Ngaregolóng.
VII[b]	aqu. leaf 25[d]	—	fight between Galáp (left) and Kek͡lau (right); the Galáp men fished with a net on the reef. The Keklau men wanted to help them, but the Galáp men preferred to be by themselves. That insulted the Keklau men, and so it came to a shoot-out, where each side had one dead, whose head was taken.
VIII	foldout 21[d]	story 163	of Mad ra skesúk, in the Bai left with woman, who is being touched by Ngiratágěr; right the boat of Goikúl.

Bai 54. Ngërupesáng A Goldes͡ei *mad.* north.

North gable see Kub. VIII plate XXXI.[1]

South gable pretty (watercolor E.K. Elisabeth Krämer) classic gable ornament (see p. 3).

Interior: foldout 34[v]

I	—	story 159[b]	Village Ngarmid. The 2[nd] man owns a turtle right.

III[a]	—	—	a man brought a female corpse wrapped in mats

from Ngátpang to Ngardm͡au, where he tied the boat at the landing place Gamúl, unwrapped the corpse and had intercourse with it. He was said to have still been alive in 1910.

V[a]	—	—	Representation of the kite *kadám* made from *būk* and Crinum leaves (foldout 35[a]).

a boat race for the *ngas (ironwood)* branch (story 16) and other ornaments are presented by Kub. VIII on plate 42 and 43. Figure 3 on the latter plate is more correctly interpreted as the Boi with many spears of story 11.

Bai 55. Ngaremeg͡au A Gosobulng͡au. *mad.* west.

East gable (plate IV[a]) *gólik: klívuk* motif.

Plank a) *blebáol* heads.

b) right story 12. Turang ra ngëseg͡ei giving birth without Cesarean. She is below right in the house with the child, opposite of her at left Mangidáp; right at the house an observer who is shouting the news; on both sides the women of Ngaremeg͡au are dancing with joy; left story 19 of the breadfruit tree on Ngiptál.

c) Story 113 of the money snake in *a* Uluáng, the Rubak right with the axe hacking at her tail; his wife at left.

d) Foreign matter: ship at anchor, right foreigners with guns.

e)Foreign matter: large pier and ship.

f) Foreign matter: houses and ship.

g) Story 4[4] of the getting together.

Interior: (photograph seen from *but*).

I	—	—	left Ngëraír with dock *did ra* Mëngál (center) see Vol. 2, p. 125 as asylum, right landing place *a* Sims (p 124), man with stolen coconut being chased, is heading to the dock (asylum is called *ngotil* here see Vol. 3, p. 305).
II[a]	—	Story 174	of Dengel͡ei.
II[b]	Phot.	—	fight between two clubs of Ngëruliáng (left on the hill) and Ngëbúrĕg (Vol. 2, p. 114) who at right both want to pull the hull of a boat.
III[a]	—	story 17[c]	of Gosilék.
III[b]	—	story 11	of Boi.
IV[a]	—	story 44	of the husband and his 3 wives.
IVb	—	story 185	of the trees as friends.

V[a]	foldout 19[b]	story 137	Soul catching in Ngëráod (Vol. 2, p. 180), right Galid house, inside left Galíd Dudáol, center Bitatúl (story 82[c]) right Ilu͡ai re ngëráod, to the left *ilíud* with human-headed stone rests, then bridge and stone path with 3 Galíd; then follows a mountain on which 2 Galid are holding a net that was torn by Delép (soul), whom the Galid at right is holding by the hair; also left a Delép with red *sis* branch, then again 2 Galíd, holding a net.
V[b]	Phot.	—	7 goat fishes *goeásäg*.
VI[a]	foldout 1[f]	story 8	end right see monster Golëu val'lág (story 20), center the god Sórau with the fish basket, left in the boat house a swallow-tail boat, further left were houses, people, tree, stone seat of Mógĕmog that have been omitted. at the *gom* V[b] approximately 14 nautilus (see Bai 58), ornamented *brúgĕl* beam starting at Z VI. tie beam IV
VI[b]	photograph	story 10	see p. 19 footnote 2, fight over the time of full moon at Ngatmél, center the Rubak nº 1 Kĕrorumáng calling "today is full moon," left the Rubak Jegád ë gúi on the hill checking the water level, he says "day after tomorrow"; far left a magic pole for many fishes; far right a woman with taro shoots, in the house a cooking kettle with three legs, the 3rd woman from right is carrying utensils for cooking taro.
VII[a]	—	—	man cutting off a head.
VII[b]	—	—	large feast in Mangal'láng following the erecting of a large stone structure.
VIII	aqu. leaf 30[c]	—	not interpreted: left 2 houses on stone pavement, to right: hill, boat with 2 men, fish, man sitting with man on land in a scuffle, right further couples, trees, houses.

Bai 56. Ngarsng͡ai A *a* Ikesúk. *mad.* east.

Interior:

II[a]	aqu. leaf 13[e]	not interpreted (story 64[b] ?)	men with red sashes diagonally across the chest; in the air two *kim*-like apparitions (*vuk?*) flying, with red toothed margin, a third is sitting on the *kirs* of a man.
V[a]	foldout 3[b]	story 12	of Mangidáp in the fish stomach, right near Pelíliou, left Ngarekobasáng, where a woman with a roasted nut



a) Bai 55 Ngaremegau A; back gable (But)



b) Bai 69 *a* Imeúngs A, front gable (mad).

(story 17[c]) is baiting fishes. Man has a pearl shell in his left hand, woman gives it to the *kělát* fish (center) so that he uses it to bite dead the *ulói* fish. That is why the *kělát* has the large opercula[91] (in Ngesebe͡i Vol. 2, p. 85).

VI[a]	foldout 9[b]	story 60	of Tegili͡aur, who is sitting with the shell trumpet (red) on a red tree trunk in the center, being pushed by the Galid Ngirungór (?) with a stick of bamboo, to the left of him the people, who are pushing a horizontally lying tree to Ngivál, where at the Point Ngeráir a man is walking with a wooden bowl on his head; left of the Point a *gurúr* tree with black fruits (and 1 *ngas (ironwood)* , at which the woman is standing, and which is omitted), left Ngivál, right Ngabúkěd with bridge.
VIII	—	story 215	of Bras re kes͡au. The Galid in the center in the tree, left men dancing, right women fallen down.

Bai 57. Ngarëlūk A Gosobulng͡au *mad* east.

Interior:

I	—	—	A Galid sends a man from *a* Ulangaráng (Vol. 2, p. 64) on a pigeon hunt. Another man took him to task for that, speared him, and took his pigeons and weapons.
IV[b]	—	story	of the destruction of Kekl͡au by Melekéiok, Ngivál and Nggësár (Vol. 2, p.67), left Kekl͡au, right Ngivál.
VI[a]	foldout 5[c]	—	a pretty depicted war boat, on which 4 people transport a Mandelfish (Vol. 3, p. 67), which has a bowl on its head.

Ornaments: on the *rekói* and *gad* see foldout 34.[b,l,o,t,v]

Bai 58. Ngaregëlūk D Bairāráng.

II[a]	foldout 31[f]	—	catching flying foxes with nets (see Vol. 3, p. 65).
VII[b]	foldout 9[f]	—	people catching fishes with hand nets in the right, spears in the left, left a Galíd from *a* Irúr, who came out of cave and danced when the fishermen appeared, they chased him away (see Vol. 2, p. 84). Here also the Temdokl of story 19 (foldout 5[f]) and the *kedárm* motif foldout 33[d] (see Bai 55), then women dance 34.[k]

In the Bai F Ngomelakl, which was already much decayed in 1907, was on tie beam II[a] the dance of the Nggeiangĕl and Ngáruangĕl people for the Galid Maluát nggeiangĕl against a typhoon, right the water spout Jegád a dáob.

Bai 59. Nggësár A Gosobulngau *mad* east. At both Rubak Bai single standing figures are used as gable figures instead of *dilukāi*, said to represent English sailors who are said to have burnt down the houses in 1882. North gable many sun and whirl ornaments (foldout 34[e]).

Interior: (photograph 148)

I[b]	foldout 22[a]	story 166[a]	of Mageideŭid of Ngeaur , left Ngarekobasáng , right Ngeaur , center large bamboo raft with heap of coconuts.
II[a]	foldout 24[f]	story 186[c]	catching rays, right chief of Ngaramásäg with wife, left *kim* shell.
II[b]	foldout 14[a]	—	On occasion of the death of a man the wife will go to the grave early in the day 3 days after the interment and prepare a betel nut quid and place it on his grave; a daughter will do likewise for her mother. In *a* Gol (right) the wife is sitting straddling her prone laying down husband (*mălam medú* see Vol. 3, p. 333), in the center a man with his wife's *golúng*ĕl bag on his nose, because she stayed away from the feast for 3 days, left mourning woman at grave.
III[a]	foldout 14[f]	—	feast, with women on dance platform, to the right money, betel, taro, a pedestal.
IV[a]	foldout 16[c]	story 106	of the good sons, left *a* Iluai ra iláměs, center the two sons, to the right of the mother the women of the family who are dancing with joy.
IV[b]	foldout 1[c]	story 8	of the flying feather at the string made from hair *ngamgogúi*, which is whirling around on the dock of Pipirói in Ngarmid (see cave, black, and bridge at right). A boat with 3 Mongol is traveling to the left, to discover the origin; two strangers are sitting on a Gogeál *a* Ulăbăgád; tied to the trees is Boi's string of fish (story 11) and below in the cave his rooster and his pigeons, left Ngurusár, house with cat and mouse.
V[a]	—	—	fighting scene between two *bitaltáog* in Nagrdmau.
VII[a]	foldout 12[e]	story 82[b]	of the beautiful Mëáng, right Point Ngëráir. Center Ngiraietókl on a beam of a broken house, right of it under the roof Gólukl with the piece of money, in the house at right Mëáng.

VIII	foldout 12[e]	story 113	left *a* Imelīk, right Ngátpang. A man (center with spear) went to his sisters to ask for money to pay for his Móngol and received 1 *galebúgĕp* and 1 *kluk*.

Ornaments at the *rekoi* and *gad*, foldout 32[e] *deróiog* birds, 34[a, e, m, r], 35[d] woman at betel creeper, on *gom* VII monkey climbing 33[b].

Bai 60. Nggësár B. Bilekélĕk. *mad*. east. The East gable, with a standing male figure instead of the *dilukāi*, is depicted by Kub. VIII plate 45 and is said to represent the story 9 of Ngorót; but this applies only to the upper part (from plank d upwards). I did not record the story of the two lower planks, maybe story 12 of Mangidáp.

West gable with *dilukāi* figure.

Interior: (plate III[d] and phoograph 1907 n° 148 seen from the *mad* gable).

I[b]	pict leaf 36[d]	—	not interpreted. Center boat with 3 men, who are addressed by a man on raft which is tied to a stick; left stone paths, house, agitated men.
II[a]	Kubary VIII plate 44[1]	story 31	of the dragging of the corpse, *gom* II with crocodiles see Kub. VIII plate 42 (description p. 303).
III[a]	Kub. VIII plate 44[2] and here this Volume Plate III[d]	story 206	of Mangitíp. Center the crying Mongol, behind her a man squatting, behind him a man standing, holding with his long arm the money of the deceived woman; right of her the boat coming to fetch her; lower side of the beam see Kub. plate 44[3] story 107.
III[b]	foldout 14[e]	story 93	discovery of the Triton trumpet. Left Point Gogibĕráměs, to the right stone dock, right Galid *a* Guóděl with trumpet, far right breakers at the outer reef.
IV[a]	plate 3[d]	—	war between left Ngaramlungúi and right Melekéiok, who won.
IV[b]	foldout 29[e] and pict leaf 36[c]	story 131	of Delákl, left house with corpse without head (on picture leaf shown correctly), around which women are dancing.
V[a]	plate III[d]	—	fishing: from left to right: 2 stone fish traps, 1 fish net held by 2 men, 1 boat, 1 rock, 2 houses, people, one man each in 1 Galid house (?).
VI[a]	plate III[d]	—	from left to right: 2 houses, 2 men on *ilíud*, 5 men, 3 men on 1st start to a stone path, 1 man with 2 balls (taro heaps ?) on 2nd start to a stone path, 2 houses.
VI[b]	foldout 8[c]	story 45	of the prisoner in the basket (on the right side next to the tree); far right Ngarangóis, left Ngaregolóng.
VII[a]	plate III[a]	—	left stone pavement, then 3 boats, then stone pavement, then house.

VIII[a]	plate III[d]	story 45	fight: center bridge with the fallen, right and left people.

Bai 61. Nggësár C. *a* Uldángĕs *mad* north.

Interior:

II[b]	aqu leaf 4[c]	story 32	of the fall inbetween, center the man who starved to death on the bridge, left Blai *a* Tkerdëu, right *a* Igár, on both houses coconut bottles with palm wine to boil syrup.
III[a]	aqu leaf 4[c]	story 65	of the superstitious Ngirairisóng, who is coming from fishing at right, the boat with his 3 brothers has a shark on the line, in the center on a hill his wife, who called him, but he gave no answer; left of the bridge Ngirairisóng with spear, left of him the speared, far left in the shed a boat builder with back pains (see Bai 63 VIII).
III[b]	foldout 17[a]	story 120[b]	of the Spondias tree, which laden with fruit is standing in the center, at right one fruit is being carried to Ngardúbog, left the insulted silent men of Ngimis. Houses omitted (present on leaf 4[d]).

Bai 62. Nggësár E. *a* Dók *mad* south (in place of D. Bai rióbŏg †).

Interior: image of the west side on plate 8^2 in Vol. 2.

I[b]	—	—	dance.
II[a]	foldout 23[d] (aqu leaf 16[a])	story 174	of Dengel͡ei. He is sitting left under the tree in Songosol, center Gerebūk coming from Ngeaur (right) pulled in his boat by a fish, at Ngeaur are peculiar beach plants, which are depicted in isolation.
II[b]	foldout 1[c]	story 6	of Tugërëmél in Ngurusár (right), in the house money to pay for the taro, which is placed on benches; with them the daughters; left the island Gokerdūl; left in the house the Megapode, breeding money in its nest, in the adjacent room the kettle, in which Gogit is cooking syrup from palm wine which he is bringing (between the houses); he is coming from *a* Imūl, where a couple is talking about that he has married. In the center a Bai, with it is *a* Tkus who with two other men is in the process of going to the moon, which is floating on the water, to the right of the moon stars.

III[a]	foldout 10[a]	story 64[b]	of the aphrodisiac of Ngirakerenguáng; center he at the wooden barrel, between taro benches and gallows with

			fishes and betel nuts. On either side depictions of the effect of the medicine.
III[b]	foldout 19[c]	story 137	of the Galid with the owls' heads; the human heads that have been taken are hanging in the middle of the tree on which baskets and limestone sticks are lying, to the right the chief Gabelík, right two *sóp* houses with peculiar roofs in Ngeráod, left the net is being stolen from Blissang, where all is asleep.
IV	—	—	Story of a man from Ngarakesóu (2 boats on the sea).
V[a]	foldout 8[d]	story 40	of the lizard Golubás on the stone Táng I bad (center), on which also a kingfisher is sitting; she is swallowing a man of the der͡au fishers of Ngatmél, who are catching fishes for the women in Gólei, who are performing the *ruk* dance. He had tied his boat on a stone, right the cave of Ngaregúr.
VI[a]	aqu leaf 18[f]	story 140	of the poor (left) and rich rooster (right), left taro field, right forest on both hills of Ngëráod.
VI[b]	foldout 12+c	story 80[b]	of Kmai ra Gamúl, the "crab of Gamúl", right meeting of rubaks. Between both a swamp with two trees, to the left boats.
VII[a]	—	—	in the center the priests house called the Baiëgalíd, that once was said to have stood on the mountain Ngulítěl near Kekl͡au (see Vol. 1, p. 238); right 3 Rubak determining the payment of money and 2 *sop*, 1 with 2 *galebúgĕp*.
VII[b]	—	story 206	of Mangitíp.
VIII	—	story 134[a]	the love making school of Diratkelgáng; they are bringing money for the school fees in the kind of fish and syrup; left a ray on a boat.

Bai 63. Nggësár F Ngaramelu͡lau *mad.* south.

South gable (phot 1907 nº 153): plank c. right story 8 of the Mangerengér snake (with head) and cat building a stone fish trap in Mógĕmog, nearby a man from Kekl͡au who saw them.

b) left mother of Ngira͡tei (story 30), right his house, left of it the mountain Koitáp (northern tip of Ngaregúr), a cave and the Táng I bad (story 40).

d) story 17 of Tipětípakmíĕg etc, tree with red flowers, rats, cats, curlew birds, birds, flying foxes.

e) 4 Galid houses.

North gable: story 82 of the beautiful Mëáng.

Interior:

I[b]	—	story 206	of Mangitíp.
II[a]	—	—	foreign matter: Spaniards.
II[b]	—	story 158	of Gamasiógĕl.
III[a]	foldout 7[e]	story 31[a]	of the argument over the corpse. Left 4 brothers and 1 sister, right 5 daughters and 2 sons, on both sides Gól͡ei with funeral feast food.
V[a]	foldout 16[f]	story 120[a]	of the boastful Delép, the black bent figure at the end of the stick at right, in the center the load of stones, left Ngëráod, right Ngardúbŏg.
V[b]	—	—	moonlight walk in Ngarevikl and Ngaráus.
VI[b]	—	story 169	of Diragamartál, left Blissang.
VIII	aqu leaf 13[d]	story 65?	A man suprises his wife in the adulterous act in a cave and yanks her on her hair; left Goikul house on a high stone pavement, between both a shark lying belly up.

Bai 64. Nggësár G. *a* Tap *mad*. east.

Interior: (phot. seen from the *but* plate V[a])

I[b]	plate V[a]	story 18	of Klúbudsingál, feast of the Tegógo, picture unfocused.
II[b]	plate V[a]	—	a man from Nge͡aur, fishing; picture unfocused.
III[b]	plate V[a]	story 76	of Ngiragosiság, *logukl* not recognizable.
IV[b]	plate V[a]	story 135	of Gadlilóu, right *a* Imelík, far left the mother in the house.
V[b]	plate V[a]	—	center a tree in the sea, the branches of which reach left to the land and right to the boat with 4 men (story 34?).
VI[b]	plate V[a]	—	shark bite : about 1880 a man named Ngiramatái from Nge͡ aur (right) was bitten by a shark. He swam for a long time on his back (center) and then drowned; next to him the capsized boat, left and right pieces of it (plank, outrigger, bailer), to the right a fish snapping for a *vuk*, which was speared by a man on a Pandanus tree at right, left Pelíliou.
VII[a]	foldout 16[b]	story 102[b]	The terrible singer, right Ngardórok, left Ngarsúl, right center dance platform with men in women's skirts performing the *ruk* dance, far left the singer, who when his wife (left of him) came, went away with her, after which the remaining also left before the performance was finished and complained.

VII[b]	plate V[a]	—	story unknown, left house, then 1 *iliud* with one man at each end, in-between 3 women with

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triangles in their hands, several of which are also floating in the air; to the right a stone dock with 3 excited women running towards the center, the first also with a triangle; the 4th figure a man with a lying woman's body with her legs spread in front of him; in the sea (center) sharks and turtles, to the right of it a nice war boat with 6 agitated men quickly moving away; right on a dock 2 women and 2 houses; on both docks 1 tree each (Mangle).

Bai 65. Ngaráus Rubak bai *a* Ilúlk (photograph 385 1907) *mad.* east.

Eastern side: The door sills have on the protruding base board 11 carved *blebáol* heads.

Gable b) *bag͡ei* as usual story 168 of the sun seekers.

c) *ter'rói pelú*: right and left a large rooster, in-between men carrying a load, in front a *dilu͡kai* figure on the *brúgěl* beams, which on both points have a swallow tail extension, up to here all is old, the following planks are new with ships, boats etc.

Interior:

I[b]	foldout 18[a]	story 124	of the stolen corpse; right 6 ghosts with a pole on which the mat bundle rests, all with basket and Kalkstock, women with *sis* branches and coconut bottles; in the center the discarded shark, left of which the man under the tree, who is being poked by a ghost, left *a éděl* tree in Ngátpang.
II[a]	foldout 10[d]	story 69[b]	of the quarrelsome women, left the house of the one with the many cats. The plants from left to right are: taro, pineapple, papaya, bananas, 3 pineapples, followed by the two women arguing on either side of the bridge, the one on the right is throwing stones (3 stones between them), behind her the rats and her house.
II[b]	foldout 6[c]	story 22[b]	of the typhoon in Nggeiangěl. Center the man, dragging his load of wood; right a house with 2 open *nglósŏg* (Vol. 3, p. 202) and houses blown down; at the left these are being held by people.
III[a]	—	story 84[b]	*a* Rdegór is the 6th from left, the 7th is Regósŏg, the 4th man brings water for the sick; left bird *badáog.*
III[b]	—	—	Sinking in a typhoon (story 171[b]), left Pelíliou, center waves and 2 boats, which are attempting to go to Nge͡aur (right)

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and perish in the typhoon; the mother of the occupants left, center syrup vessels for the funeral feast.

IV[b]	foldout 13[e]	story 85[b]	of the albino Dedíngingai, the 2[nd] man from right with the white spots, left of him 2 men from Ngival with spears, then his wife, left of the house his mother with armband, far left in front of the house his father, making himself a betel parcel.
V[a]	foldout 10[c]	story 69[c]	of the feral pig in *a* Ulimang, left the pig, biting a man in the leg; right a boat hull being made, three adzes sticking in it, further right people running to the village, which are met by others who are armed.
V[b]	aqu leaf 36[a]	story 64[b]	of Ngira kerenguáng, right the man with a wooden bowl on his head.
VI[a]	—	—	battle between Kekl͡au (left) and Nigivál (right), a Kekl͡au fell having been speared, 1 enemy wants to get his head, but 1 man with a rifle is guarding him.
VI[b]	—	story 17[c]	of Gosilék.
VII[a]	foldout 23[b]	story 173[a]	soul migration and catch in Nge͡aur, left Pelíliou where a ghost with a flower branch in his hand is standing on the limestone rock (yellow), the others are flying like birds (Vol. 3, p. 348) across the sea to *a* Nge͡aur (2 houses), right the beach Ngëdelóg (Vol. 2, p. 284) with waterhole (black cross hatching), left and right soul catchers, the man from Ngivál held by two others.
VII[b]	—	story 76	of Ngiragosiság.
VIII	—	story 9	final part of *a* Rdegór's voyage to the money island.

Bai 66. Ngaráus Club Bai *a* Ilulk.

Interior:

I[b]	foldout 15[e]	story 100	of the voyage of Tangregoí (head in ring) to Pelau (Ngatpang); on the boat right a *galebúgĕp* and Kluk; he brought money from foreign parts.
II[a]	foldout 25[a]	story 185	of the tree as friends, *kel͡au* right in the roof with Ngaremeskáng, center the *roro* with red leaves, right and left the people who died of fright, far left story 69[c] indicated, black pig.
II[b]	—	—	Mongol story from Ngarsúl.
IV[a]	foldout 14[b]	story 92[b]	of the misuse of the goats.

Bai 67. Ngarsúl A Dmágĕl (Saboluóng) *mad*. south, erected 1896 by the club Ngaretúmĕtum in Ngarsúl (see IV[b]), on plate 8[3] in Vol. 2 obscured by the boat house.

Interior: (*logúkl* of moderate quality)

I[b]	—	story 37	of the alternate singing in Ngarab͡au.
II[a]	foldout 34[e]	—	foreign matter: left 1 wind wheel.
II[b]	foldout 12[b]	story 80[a]	of Mad ra k͡lai.
III[a]	foldout 21[c]	story 160	of the moray eel of Dengasík (right), caught with a fishing rod made from sticks that turn at right angles (*gëókl*).
IV[a]	—	—	*der͡au* fishermen from Galáp and Kek͡lau, clash, on both sides 1 man killed
IV[b]	—	—	Inscription THIƧ HOUE WAƧ BILT IN 189ԁ
V[a]	foldout 26[d]	story 206	of Mangitíp, sitting at the end of stone dock next to her lover, while standing at his right is the betrayed procurer who is offering the money with the spear; left *a* Imelik, right Pelíliou and a boat laden with food, that is sent to collect the Mongol.
V[b]	—	story 12	of Mangidáp on the Ked a réngĕd.
VII[b]	foldout 23[d]	story 174	of Dengel͡ei; left Sóngosol, Galid house, to the right a fish pulling the boat with Dengel͡ei; further right the dispatched fishes taking the lines of the boat of Ugélkedmúkl; far right Nge͡aur, Gerebūk with the bottles.
VIII	foldout 30[e]	—	on an upper beam a pig and a monkey, whose tail is being pinched by a crab.

Bai 68. Ngarsúl B. Besós *mad.* south, 50 years old, northern gable can be seen in Vol. 2 on plate 8[3]; the gable surface is without color, weathered; internal a bamboo floor.

Southern gable:

Plank a) missing (Vol. 3, p. 235, see also Bai 69).

b) *blebáol* heads.

c) left story 17 of Góbak ra ibedagál (coiled up as a snake), center the *blolóbol;* right Gomulkĕ̆am; below holes for *brúgĕl.*

d) story 206 of Mangitíp, left Pelíliou, right Gámliangĕl.

e) story 157 of Gadëgadŭg of Ngurukdápĕl.

f) Mariúr, right prevents the birth by the woman, left in *a* Imeúngs (Ngaramerúr RAYMond p. 55).

Northern gable: a) present, with *blebáol* heads.

In c) the two *brúgĕl* beams, on the ends of which rests a white, horizontal beam shaped like a boat, have ends shaped like a galleon.

d) with 4 vertical black stripes, on it 3 wooden heads.

Interior:

I	—	—	foreign matter.
II[a]	—	—	foreign matter , the English Admiral Sosmales͡ ei (Nelson?) making a large cannon, from which the Englishmen originate.
II[b]	abkl. 85	story 99	mangrove as mother of the crabs (no colors, only grooves in the wood, old).
III[a]	abkl. 87	story 133	the brothers of *a* Imūl.
IV[b]	—	story 16	of the death crab.
V[a]	abkl. 86	—	left masturbation in the pigeon house by Roispelú, which was observed when shooting pigeons. Right story 101 of *gabíngĕl* in Merόng (Vol. 3, p. 80).
V[b]	—	—	foreign matter.
VI	—	story 206	of Mangitíp.

Bai 69. *A* Imeúngs A. Gosobulng͡au *mad*. east. Picture in Vol. 2 plate 9[1] shown is the *but* side with *dilu͡kai* figure; bai made by the people from Ngarekobasáng.

The picture of the East gable (plate IV[b]) shows the old classic form (p. 3) of a good Rubakbai: door sill with carved *blebáol* heads (11), the *gad* posts (o) painted with roosters, on top executed as carvings, the *golík* plank, that shows triangle motifs on the outside, shows on the bottom, above the door entry, a correctly painted *golik*.

gadéng a) is missing as an exception (compare Bai 68 south gable).

b) with story 168 of the sun seekers.

c) with men with erect phalli, on both sides of the *dilu͡kai* figure, left bringing fishes in a box, right 1 fish.

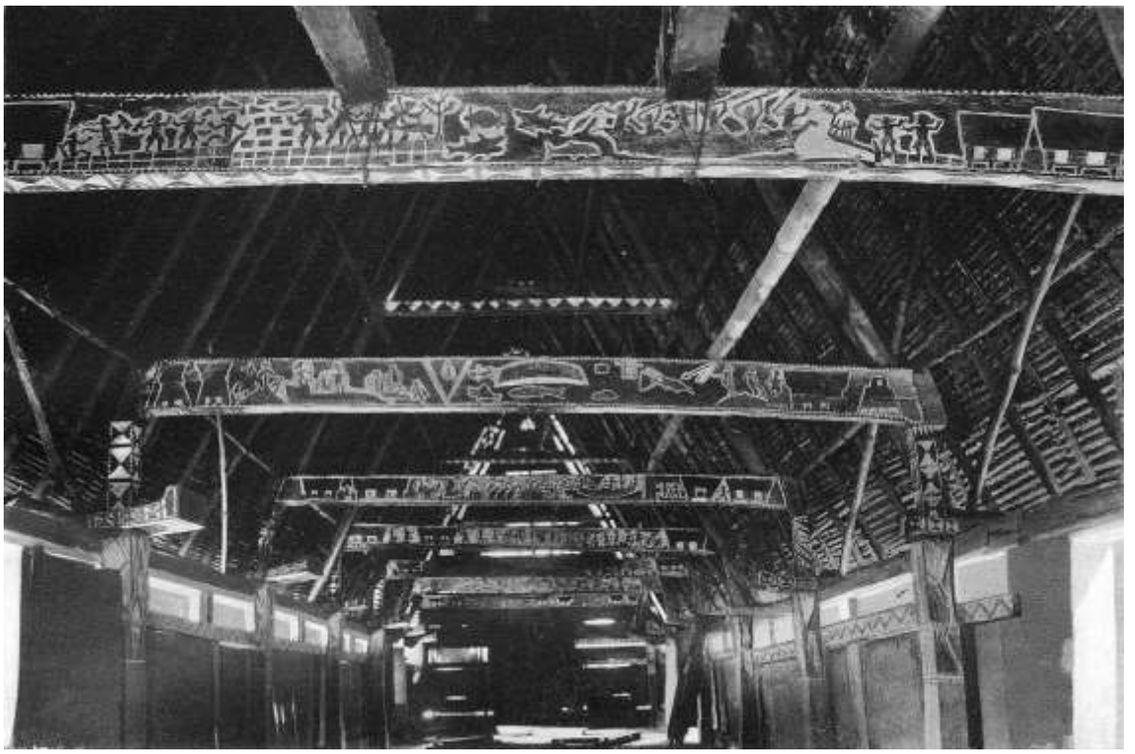
The *brúgĕl* beams with hanging figures p. 5; (the left is under the right arm of the *dilu͡kai).*

d) mesekūk (ring-tailed surgeon) fishes.

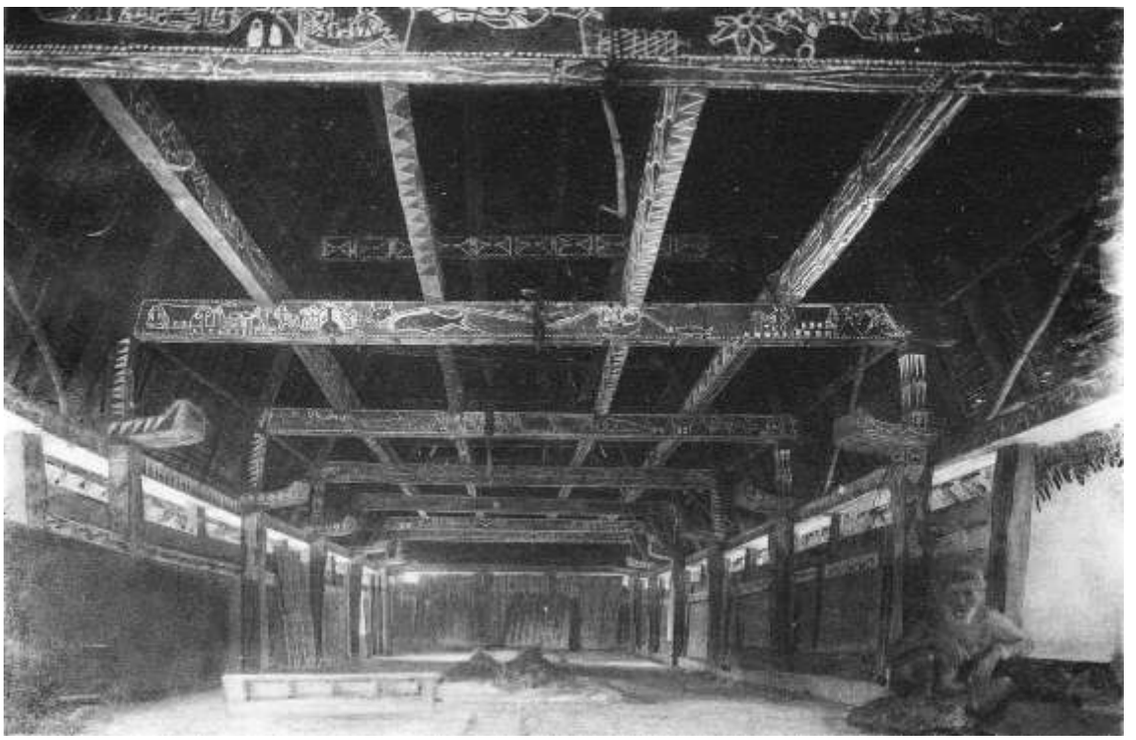
West gable likewise, on top *klívuk* motives (better visible on the picture of the gable of Bai 72).

Interior: (plate V[b] seen from the *but*, from *mad.* Phot. 1207) (with 4 *brúgĕl* running through to *a imūl* and 2 on *gomkuk*).

brúgĕl (foldout 5[d] center) story 191 of the breeding Megapodes left ♂ and ♀ (in reality 5 additional ones present, as with the turtles) and 1 incubating mound and turtles (yellow ♂, red ♀), inbetween 5 young .



a) Bai 64 Nggësár G. Interior seen from back (But).



b) Bai 69 *a* Imeúngs A. Interior seen from back (But).

birds, because turtles lay eggs and breed like Megapodes; this part omitted (see aqu leaf 29[c]).

Interior: on the *rekói* a pretty depiction of a rat of story 150, fig. 9.

I[b]	plate V[b]	—	foreign matter; Spaniards, soldiers, left 2 horses, ship Santa Cruz.
II[a]	figure 10	—	catching the *kelát*, the *meliláp* fishing (see story 60[a]); the *gongiól* nets swung in the air to catch the jumping mullet (see Vol. 3, p. 93); carried out by people from Pelíliou (left) and Ngivál (right).



Figure 9



Figure 10 see Bai 69 IIa

II[b]	plate V[b]	—	the club Ngaragămetákl in Ngarekobasang (Vol. 2, p. 259) engaged in building, trimming wood, 1 man diving for *kim* (clam) etc.
III[a]	foldout 18[e]	story 132	of the wrong way to fish Dugong ; left of the stone net with bamboo sticks.
III[b]	plate V[b]	story 160	of the moray eel of Dengasík.
IV[a]	aqu leaf 6[f]	story 171[b] (?)	of Ngirakamríl of Ngarakeúkl capsized with his boat in the pass of Ngeaur and drifted away (left); left a sailing vessel that is probably engaged in pearl shell diving.
IV[b]	plate V[b]	story 16	of the boat race for the *ngas (ironwood)* branch.
V[a]	—	—	a feast?
V[b]	plate V[b]	story 164	of Maluád ë lëgúr.
VI[a]	—	—	foreign matter.
VI[b]	plate V[b]	story 174	of Dengelei.
VII[a]	—	—	Yapese dance.
VII[b]	plate V[b]	story 17[c]	of Gosilék, right falling off the rock, to the left fishes at the stone that lures them, in the center a Gogeál rock, far left Goreng on Mariar.
VIII			Braun'sschooner in Ngatpang (left) (Tërulëgëbíl).

Bai 70. *A* Imeúngs B Bilekélék *mad.* east (Photograph in Vol. 2 plate 9[1] shows the *but* side).

Eastern Side: nothing remarkable among the decorations; noteworthy in the architecture is the chunky and a much protruding window sill *gorsŏgókl* (see) and above it, protruding even more the *golik* plank (compare Bai 132). The likewise mighty door sill shows five nose-shaped *blebáol* heads under the edge.

Western Side likewise: the gable shows large-painted *blebáol* heads.

b) *klívuk* motif (see gable Bai 72 bottom).

c) men and houses (without *dilukai* and *brúgĕl*).

d) *klívuk* motif.

e) houses, roosters, men, mountains.

f) likewise.

g) *klívuk* motif etc.

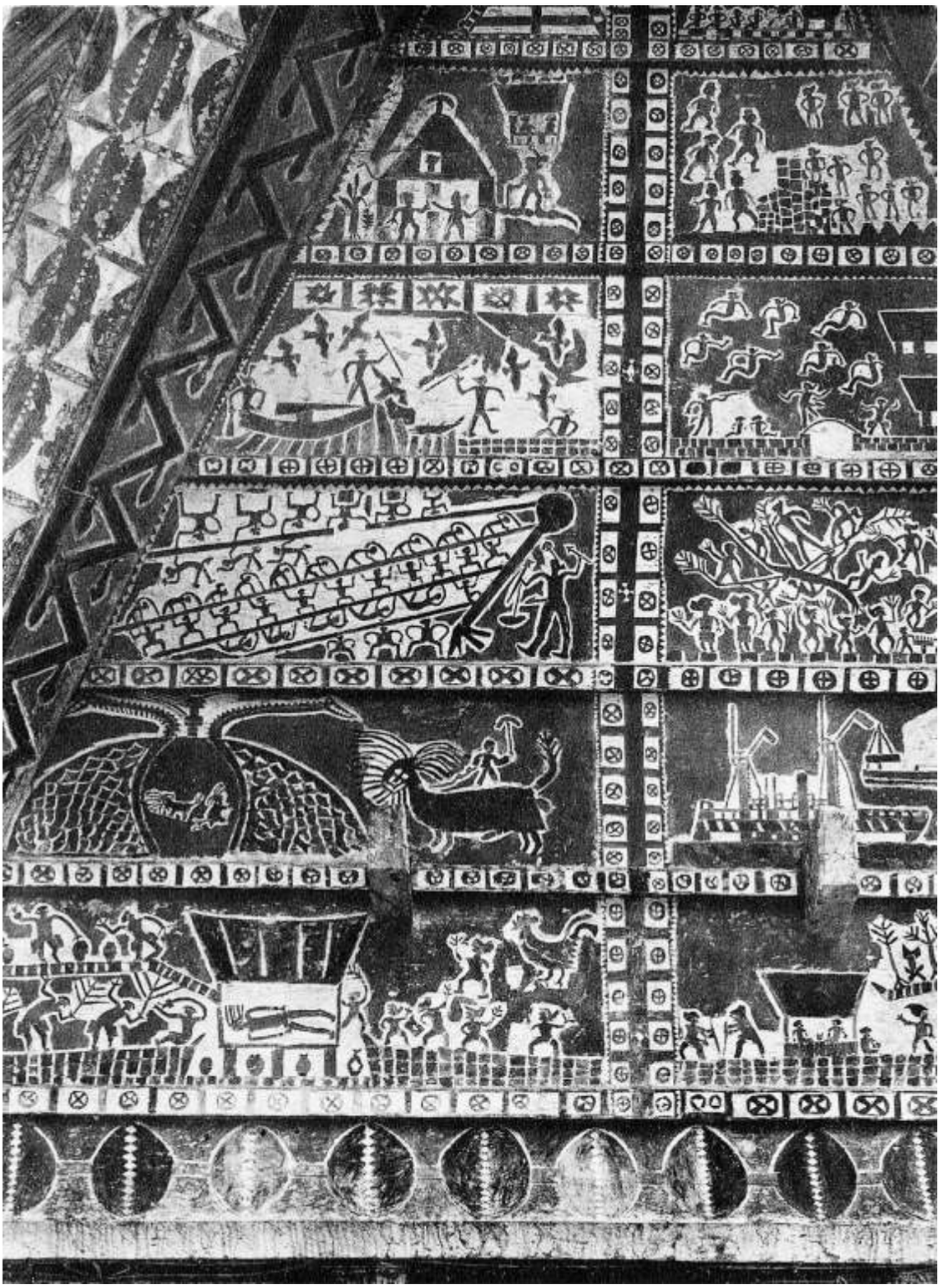
Interior: (Photograph 1206 *mad.*)

I	—	—	foreign matter.
II[a]	foldout 21[c]	story 158	of Gamasiógĕl, who is sitting in the right part of the double cave (center), wearing a Dugong ring, to the right the boat with his mother on the outrigger; left in the cave Ngirukdapĕl as *mangerengér*; in both caves 1 basket of taro each, which Gamasiógĕl received from his mother after she recognized him; left the fishes of Ngaremeténgĕl.
II[b]	—	—	foreign subject matter from Yap.
III[a]	—	—	a war boat from Ngabékĕd wanted to intercept Ngirangatkáep at Mesikm off Cape Pkulagalíd; but by the use of his rifle (left in the 2[nd] boat) he escaped to Ngaregolóng.
III[b]	—	story 150	of Ngartagabĕap.
IV[a]	—	—	battle scene, left 4 houses, then 1 Bai with men and Mongol, far right people with spears and rifles.
IV[b]	—	—	foreign matter.
V[a]	—	—	pineapple fruit in larger numbers, inbetween single men and rifles.
V[b]	—	—	the 7 *ketórd* (Vol. 3, p. 335).
VI[a]	—	story 9	of Ngorót.
VI[b]	—	—	battle scene.
VII[a]	—	story 127[a]	of *a* Irákl.
VII[b]	—	—	Feast.
VIII	—	—	unknown.

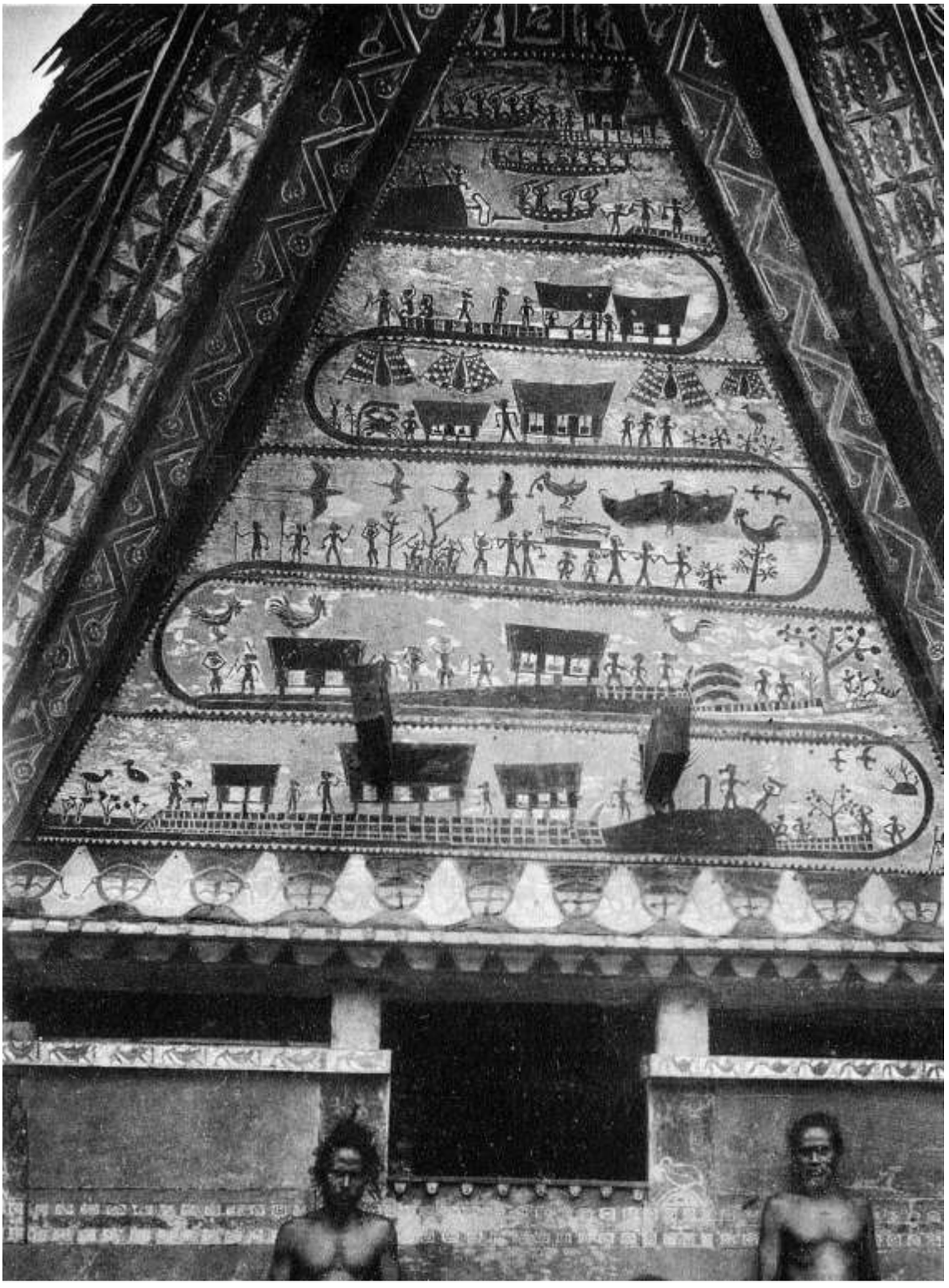
Bai 71. *a* Imeúngs C Ngĕrulegau *mad.* east (Photo beautifully situated under larger trees); gable undecorated.

Interior: Ornament foldout 32[k] head on post.

I[b]	—	—	the hewing (*melásăg*) of the trees.
II[b]	—	story 183	of the 2 moray eels in Matáng I bád.
III[a]	—	story 106	of *a* Ulekiemong and *a* Ulekeduelél.



a) Bai 72 *a* Imeúngs D. Front gable (Mad.)



b) Bai 75 *a* Imeúngs G. Rear gable (But.)

III[b]	—	story 96	of Rekesiváng.
IV[a]	—	—	house with roosters, flying fox etc.
IV[b]	—	story 180[b]	Captain Holcome's murder.
V[a]	—	—	fishing for *kesókĕs.*
VI[a]	—	story 16	of Ugélsúng.
VII[a]	—	—	*múr* feast.
VII[b]	foldout 7[c]	story 30[a] footnote	left the *vuk* stealing in the taro field, to the right the feast poorly depicted, far right Diltegógo in boat, sent away by her brother, because he was ashamed.

Bai 71a. *a* Imeúngs I Ngeluóng bei Galseg͡ei (name in Vol. 2, p. 139 not mentioned because uncertain) decayed? 1[st] *log*úkl from the East gable plate 30[e] center snake and half a fish; below the person who became sick because he ate it, right fishing woman (Diletekú story 14?), named Totem eating, see Bai 29 IV[a], 36 V[b], 75 V[a], 120 V[a], 125 IV[b] and 129 III[a].

Bai 72. *a* Imeúngs D Bungaru͡au *mad.* east, both gables richly decorated.

East gable: Photograph plate VI[a] *gadéng* with *klívuk* motifs (see Bai 69 and 70).

b) story 31[b], left Tegógo of Gól͡ei as corpse in the house, left and right grave diggers with branches.

c) foreign matter, ogres, animals, ships.

d) story 173[c] of Ngëdelóg on Nge͡aur, left the souls pulling up the tree on ropes, right of the trunk Malei͡tau, in the right field the *ngas (ironwood)* tree.

e) left story 65 of the superstitious husband. Sea scene, below a shark swimming with the belly up, right people sitting at the Krik.

f) left Galid house and banana with bunch above a Blai with money on the ridge, below a man on a snake (see story 113), right a heap of money surrounded by people.

g) *goiós*. stage of Nge͡aur (see Vol. 3, p. 272).

West gable: (see Photo as with Bai 69 and 70).

a) *blebaól* heads;

all gable planks richly decorated with houses, people, stone paths, trees. Because nothing significant appeared to have been depicted, it was decided to abstain from an explanation.

Interior: (Plate VII[a] seen from *mad.)*

I[b]	—	—	dance.
II[a]	foldout 13[f] and plate VII[a]	story 88[c]	of the dissatisfied Mongol of Blissang, who at left as 4[th] standing refuses the 1[st]. Standing man to the right of her, there 2 Blissang fishermen with *a ikúrs* hand nets, center and right the Ngëbúrëg people with *sap* net and *der͡au* hand nets.

II[b]	foldout 13[f] and plate VII[a]	story 140	of the poor and the rich rooster.
III[a]	plate VII[a]	—	story unknown, (story 67 ?), right and left taro field and women dancing, right with *sis* branches, center 4 trees, in-between figures, left of them a rock with seabirds, left one free of the rock.
III[b]	—	story 67	of the tied up curlew bird.
IV[a]	plate VII[a]	story 92[b]	of the misuse of the goats.
IV[b]	—	—	right pregnant women.
V[a]	plate VII[a]	—	fishing, 3 men, each on a platform with palm fronds.
V[b]	—	—	foreign matter.
VI[a]	foldout 9[d] plate VII[a]	—	fishing from rafts in the Ngamái Bay, which is full of Diadema sea urchins, dangerous for the feet; the stone dock right has been omitted on the foldout (aqu leaf 44[f]).
VI[b]	—	story 137	of the Tekíělmaláp as soul catcher.
VII[a]	plate VII[a]	story 23	the owl of Ngg͡eiangěl. Center the bird, right frightened people.
VII[b]	—	—	*múr* feast.
VIII	plate VII[a]	—	bridge with women and men.

Bai 73. a Imeúngs E. Diberdí *mad.* east

West gable (photograph 1213) nicely decorated, but not very skillful and modern execution. Story 18 of Klúbudsingál right.

Plank b) bottom center rock islands with trees, boat, shark, fishing basket, turtle in cave, left 3 houses with people, above all many birds, right flying fox.

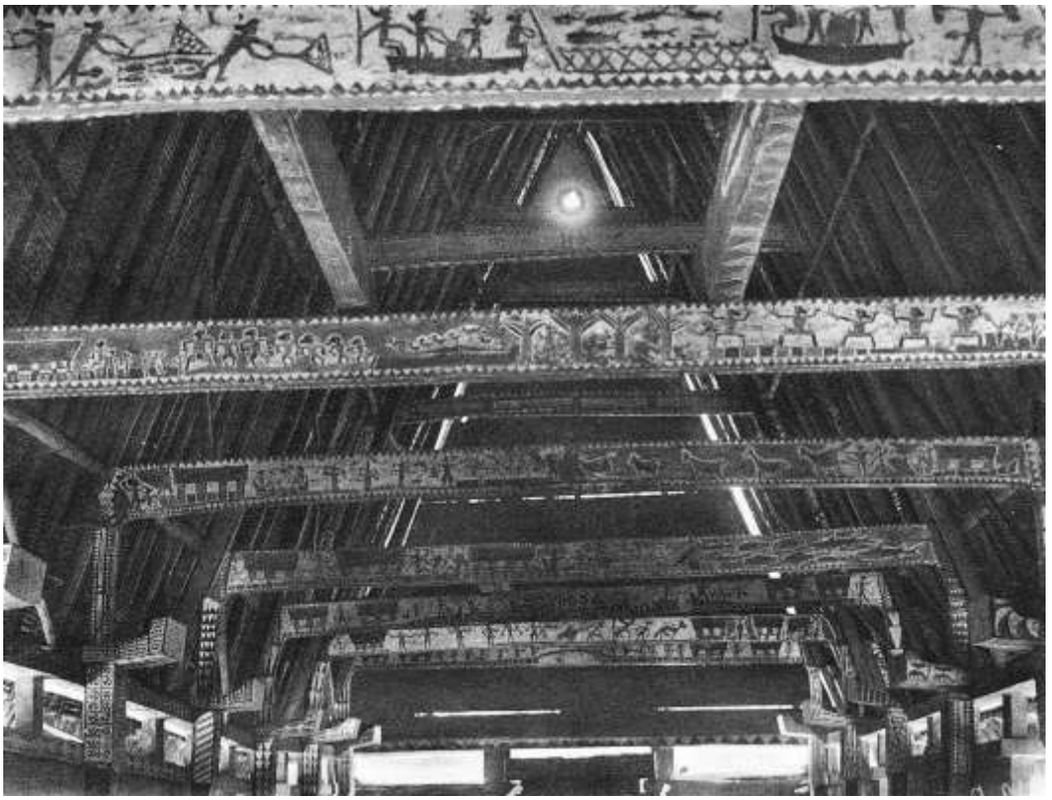
b) many people, left cave.

c) left butterfly and house on high stone platform.

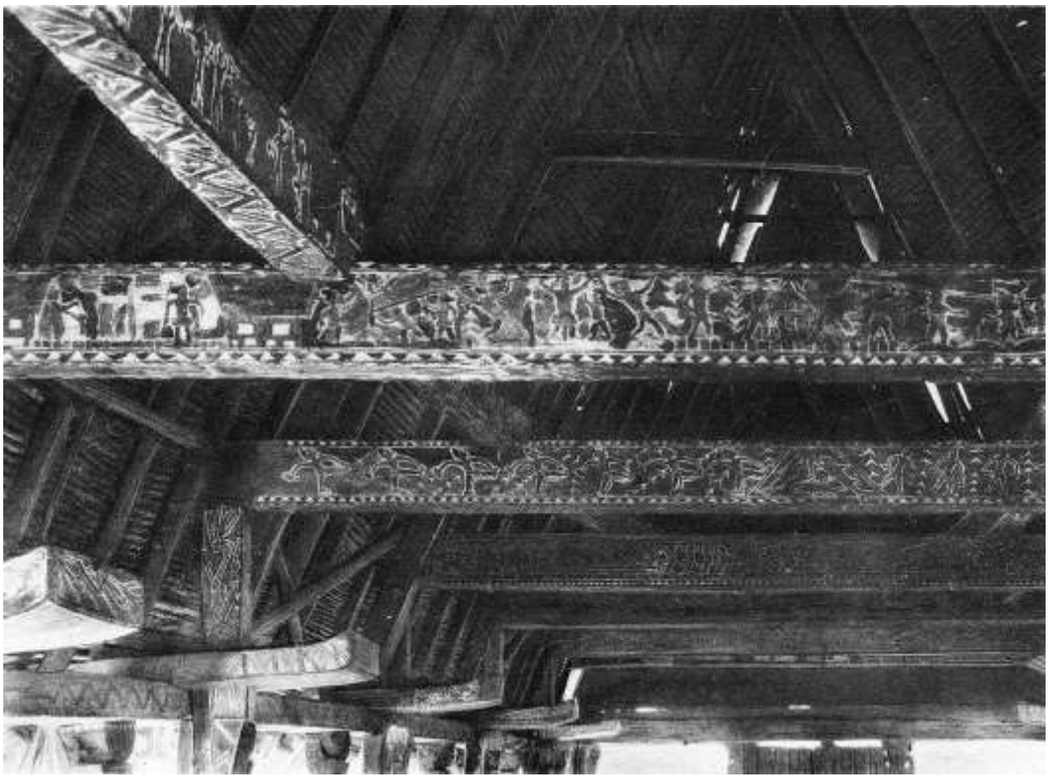
d) large sailing vessel, muskets etc.

Interior: photograph 1214 seen from *mad.* see Kunstwart 1913. 1[st] July issue.

I	—	story 9	of Ngorót.
II[a]	—	—	Yapese dance.
II[b]	—	story 181	of the crab in the *kikói* shell
III[a]	foldout 9[b]	—	right story 137 of the Tekiělmăláp with the owls' heads (photograph), left story 56 of *a* Ilói, who is sitting on the dock right, talking to *a* Guóng in the boat up front, who gave her the Mandel fish (in front of her) and 1 *lkuk* which she is holding in her hand; behind her baskets she is guarding, and further the pairs of lovers in the bush.



a) Bai 72 *a* Imeúngs D. Interior from the front



b) Bai 114 Goréðr A. Interior from the back

III[b]	abkl 63	story 189	of the flying fox and the rat.
IV[a]	photograph	story 170	of Golungis.
IV[b]	—	story 118	of the cat.
V[a]	foldout 25[f] and photograph	—	work at the excavation of the Góngolungĕl canal at *a* Ir͡ai (see Vol. 1, p. 204).
V[b]	—	—	game.
VI[a]	photograph	story 71	of the lost bundle with the corpse (in the fish trap in the center).
VI[b]	—	—	souls (story 173[b]).
VII[a]	photograph	—	foreign matter: houses, cows, horse, ships.
VII[b]	plate XIV22	story 121[a]	of the cheeky lover, who is dancing with coconut fronds in the center, opposite him the woman (left) in Ngkebedūl with wooden plates. Heads, then follows the dance-Bai with rafters and ridge head (story 185).
VIII	abkl 65 and photograph	story 111	of the quarrel of the men's groups, left Ngardeséepek coming from the sky, with wings, right Ngarabagitú of Ngerute͡gei.

Bai 74. a Imeúngs F Meléngĕl *mad.* west, old Bai, the *gad* posts with figures (♂ and ♀) on the doors.

Interior: as ornament story 204 child with breadfruit foldout 15[f].

I	—	story 207	of Dir'ringgūlbai, who had Malsól (left) killed; right Galëgúi.
II[a]	—	story 34	of the child of the breadfruit tree.
II[b]	—	story 16	on the boat race for the *ngas (ironwood)* branch.
IV[a]	—	—	Feast.
IV[b]	—	—	men's heads.
VII[a]	—	story 20	of Ngg͡eiangel, who as slave of Ngáruangĕl hosts for them a *kesókĕs* fishing.
VII[b]	—	story 173[b]	souls in Ngëdelóg.
VIII	—	11	of Boi.

Bai 74a. Rainbow of story 203 on foldout 26[d]: two figures who are merged through bending see Bai 76IV[b], left hanging at the upper arm 5 fishes (see story 11 Boi).

Bai 75. *a* Imeúngs G Blissang *mad.* east.

West gable side: (plate VI[b]).

Gad (o) post decorated with Megapodes on the nest instead of roosters. Below the door sill 8 carved *blebaól* heads, likewise such on the lower rim

of the *gadéng* (a), whereas above they have been painted; on the *gorsogókl* (s) are curlew birds. The gable shows in beautiful execution the funeral procession of the hero *a* Ugél re gulsiáng (story 204) on a path that weaves downwards; upwards the pictures follow as thus:

b) Mangalʻláng with the landing place Goketól (right), Island Nguruleáng.

c) Ngardm͡au.

d) meadows of Ngél, across which the corpse is being carried on a bier; above tropic bird, curlew bird, flying fox, rooster on tree.

e) ⎫ Ngivál. The 4 flying animals above the lower houses are said be *a ugel* insects and not
f) ⎬ butterflies.
⎭

g) ⎫ Ngëráir with Cape and stone fish trap in front, war boats.
h) ⎬
⎭

i) sling plants of Ngorót.

k) *klivuk* motif.

Interior:

I[b]	—	story 164	of Maluad ë lëgúr.
II[a]	—	story 16	on the sailing race for the *ngas (ironwood)* branch.
II[b]	—	story 137	of Tekíělmăláp.
III[a]	—	—	wood cutting of the Ngarekobasáng people.
III[b]	foldout 12[f]	story 82[c]	of the child of the Blai Goperdóng, left Galid Bitatúl, right women Ngivâl and daughter in a cave.
IV[a]	—	story 9	vines of Ngorót.
IV[b]	—	—	many chickens.
V[a]	—	—	death caused by eating the totem animal (see Bai 71[a]).
V[b]	foldout 18[b]	story 126[a]	of the Pangium tree (center) and the rats (to the left).
VI[a]	—	story 185	of the trees as friends.
VI[b]	—	story 64[b]	of Ngira kerenguáng.
VII[a]	—	story 59	of Tulei.
VII[b]	plate XIV 8	story 166	of Mag͡eideŭíd, left shark with 2 fishes in its stomach, house in each window 1 head, right man of raft with tree wood and 2 completed cult houses, birds.
VIII	—	story 88	of Rebábăg.

Bai 76. *a* Imeúngs Ulegetóng *mad.* east, a *tet* for Ugérʻrërák stood near the Bai in 1907.

Interior:

I[b]	—	story 11	of Boi.

II[a]	—	—	*oltóir ra dial'l* “hunting for ships”, i.e. trying to intercept foreign ships.

II[b]	—	—	*gaderid ra* Rois “our stone path in Rois” (see Vol. 2, p. 156), a short *gádĕs* there, next to it a Mongol sleeping in the Iklbai; left a woman in the bathing pool *díong ra* Iléngĕl in *a* Nglabáng, a man is watching her, looking through the stones.
III[a]	—	story 14	*a* Tmëlógod.
III[b]	—	story 16	of the race for the *ngas (ironwood)* branch.
IV[a]	—	story 199	of Gabás, as he was killed when sharing out the caught shark.
IV[b]	—	—	fight of the rainbow Gorekím (which is created by two men bowing to each other see Bai 74[a]), as he steps out of the reed.
V[a]	—	story 148	of the crab and the *kikoi* shell.
V[b]	—	—	foreign matter: a ship capsized near Ngə͡aur, left a man bent under a bag of rice.
VI[a]	—	story 31[a]	of the pulling of the corpse.
VI[b]	—	story 32	of the fall inbetween.
VII[a]	—	—	man cutting palm wine.
VII[b]	—	story 206	of Mangitíp.

Bai 77. Ngërutegə͡ei A *a* Ibangelə͡ei *mad.* east, pictures bad; at the Bai a *tet* for Ugér’rërárk.

Interior:

I	—	story 164	of Maluád ë lëgur.
II[a]	—	—	*klivuk* motif.
II[b]	—	story 96	of Rekesiváng.
III[a]	—	—	*klívuk* motif.
III[b]	—	—	crocodiles.
IV[a]	—	story 16	of the *ngas (ironwood)* branch.
IV[b]	—	—	*klívuk* motif.
V[b]	—	story 150	of the swimming rats.
VI	—	—	fishing for *kesókĕs.*

Bai 78. Ngaremeténgĕl A Bedagál *mad.* west.

Interior:

I[b]	—	—	“death by totem animal”
II[a]	—	story 138	money drillers of Ngëráod.
II[b]	—	—	thunder, rain, and typhoon.
III[a]	—	—	*gamĕdīl* feast (see story 13), left *blebáol* heads.
IV[a]	—	—	pineapple.

IV[b]	abkl 118	story 109	of Ngiraibaberóng and Pedure kiúěd.
			//102//
VI[a]	abkl 118	story 109	*kesókěs* fishing at Nggeiangěl (story 20).
VI[b]	abkl 119	story 8	the snake as fish trap in Mógěmog.
VII[a]	—	—	*blebáol* heads.
VII[b]	—	—	Palms.
VIII	—	—	foreign matter.

Bai 79. Ngaremeténgěl b *a* Úgul a lúlk. *mad*. south.

Interior:

I[b]	—	story 120[b]	of Pelú rat tép (left) and Pelú ra luk (right).
II[a]	—	—	dance, left story 16 of the *ngas (ironwood)* branch.
III[a]	—	story 103	of the Association of Birds.
III[b]	—	story 199	of Gabás, right story 187 of the *psódŏg* cardinal fish.
IV[a]	—	story 19	of the breadfruit tree on Ngiptál.
IV[b]	—	story 183	of the moray eel in Matáng l bád.
V[a]	—	—	crocodiles, foreign matter.
V[b]	pict leaf 58[i]	—	*boloběl* fishes.
VI	—	story 130	of the money that drifted ashore

Bai 80. Nggamaséd A Gosobulngau *mad.* east, on the *melék* plank of the gable story 13 of *a* Tkedlúkl on the lime tree see pict leaf 58[h].

Interior:

I[b]	—	Story 100	of the land of immortality.
II[a]	—	—	Ngira kesókěs with heavenly people carrying out the kesókěs fishing.
II[b]	—	—	many people.
III[a]	—	—	center a woman waving to a canoe engaged in catching sharks with mats.
III[b]	—	—	*kesókěs* fishing.
IV[a]	—	story 17[c]	of Gosilék.
IV[b]	—	—	cattle.
V[a]	—	—	foreign matter.
V[b]	—	story 23	of the owl in Nggeiangěl.
VI[a]	—	—	right men (Blissang?) fishing, right women in taro field.
VI[b]	—	—	foreign subject matter from Yap.
VII[a]	—	story 164	of Maluád lë gúr.
VII[b]	—	story 16	of the *ngas (ironwood)* branch.
VIII	—	—	Galid place Ngëráod.

Bai 81. Nggamaséd B. Bilekélĕk. *mad.* east, old Bai, partially termite eaten.

Interior:

I	—	story 14	of *a* Tmëlógŏd.
			//103//
II[a]	—	story 173[b]	of Ngëdelóg.
II[b]	—	—	a boat crew on the island Ngaragebál (Vol. 2, p. 227 fig. 32) weaving a fish trap.
III[a]	—	—	left story 199 of Gabás, right story 158 of the double cave.
III[b]	—	—	merry women's dance.
IV[a]	—	story 35	of the two brother and one fish.
IV[b]	—	—	Fishes.
V[a]	—	—	*kesókĕs* fishing.
V[b]	—	—	fight scene.
VI[a]	—	—	woman digging for Megapode eggs, challenged by a man (see Bai 92 IV[a]).
VI[b]	—	—	feast.
VII[a]	—	—	fight scene with rifles.
VII[b]	—	—	fight scene.
VIII	—	—	foreign matter.

Bai 82. Nggamaséd D Ngëtitóng *mad.* east. This Bai, which I still saw at its original place, came in 1914 through purchase to the Museum of Ethnology in Leipzig and was exhibited there in the gallery on building techniques. Gable low, almost an isosceles triangle. *logukl* artwork poor.

East gable: *gólik*; row of triangles.

a) *blebáol* heads.

b) a stone path, which is raised in the middle, is here separated at the tip by *klívuk* motifs; right story 9 of the money giving curlew bird in Ngarekeklau͡, right above a raised stone structure much money of sticks etc., left the checker board which is an *ilíud* seat with 2 Rubak, to the right 1 house with cross and stone structure decorated with money.

c) story 65 of the superstitious husband (left) many birds, right assembly at Keklau, both separated by rows of money.

d) right Galid place Ngëráod, left stage of a mother with her 1st child at the Bai 13 *a* Urák in Goikúl (see Vol. 3, p. 272). The women of the house placed her on the spot dedicated for the birth, the women of the neighboring house cooked medicine for her and washed her feet. The relatives prepared much food for the women.

Interior:

I[b]	—	story 140	of the poor and the rich rooster.

II[a]	—	—	foreign house, to the right 2 *vuk* in the shape of envelopes; left 3 ♂ with spear and rooster on column (Bai 47 IV[b]), right dancers.
			//104//
II[b]	—	story 84[a]	of Regósŏg, left Ngg͡eiangĕl, right Ngarebŏkú, center spirit house with money, *klivuk*, crocodile.
III[a]	—	story 188[b]	left lobsters, right *mesekūk* fishes compare Bai 13 III.[b]
III[b]	—	—	field pattern: left man holding 2 birds (*bakái*) at their tails, double row of heaps of leaves, *klivuk*, fishes, spirit house and people, house and table with money (?).
IV[a]	—	—	foreign matter: ship towing a boat, right and left Palauans.
IV[b]	foldout 29[e] and pict leaf 58[g]	—	village of Sekang: how the Palauans imagine the houses of the Luf and Ninigo people (see Vol. 1, p. 151). Center fishing.
V[a]	—	—	battle, center bridge.
V[b]	—	story 35	of the two brothers with 1 fish.
VI	—	story 173[d]	The place of the souls Ngamrúr at Pkulapelú on Peíliou and the feast in Ngëdelóg.

Bai 83. Ngimís A Berokóng. *mad.* north. Nothing special.

Interior:

I[b]	—	story 31[a]	of the quarrel over the corpse.
II[a]	—	story 76	of Ngiragosisáng.
II[b]	—	story 215	of Bars re kes͡au.
III[a]	—	—	fights of the Delép.
III[b]	—	—	*ruk* dance of the Delép, palm juice.
IV[a]	—	story 34	of the breadfruit tree on Gólei.
IV[b]	—	story 148	of the crab and the shell, left foreign *bersóiŏg* snake which has eaten everything.
V[a]	—	—	Galid place Ngëraód.
V[b]	—	story 16	of the *ngas (ironwood)* branch.
VI[a]	—	story 193	Tëláměs in the fish Bai.
VI[b]	—	story 17[b]	of Góbak ra ilaměs.
VII[a]	—	—	foreign matter.
VII[b]	—	—	ghosts pulling up a tree (see story 173[b]).
VIII	—	story 206	of Mangitíp.

Bai 84. Ngimís Galidbai *a* Urékĕd. No painted gables.

Interior:

I[b]	—	story 96	of Rekesiváng.

II[a]	—	story 76	of Diragosisáng.
II[b]	—	—	moray eel of Ngaregúr.

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III[a]	—	story 76	left story 12 of Mangidáp, right story 19 of the breadfruit tree on Ngitpál, where Mangidáp was.
III[b]	—	story 9	of Ngorót.
IV[a]	—	—	*blebáol* heads.
IV[b]	—	—	foreign matter.
V[a]	—	—	foreign matter.
V[b]	—	story 127[a]	of *a* Irakl.
VI	—	story 95	the Galíd in Ngaramelég who took off his arms and legs when sleeping.

Bai 85. Ngimís V Ngërutegei *mad.* east (Plate VIII does not show 85 but 86).

Interior:

I[b]	—	story 92[b]	of the misuse of the goats.
III[a]	—	story 105	of the 3 helpful daughters, left Kldololél, center Roispelú.
III[b]	—	story 35	of the two brothers fishing.
IV[b]	—	—	Ngiragómlei in Ngabúkěd died and his lover Diragól with him.
V[a]	—	story 37	of the game in the moon light.
V[b]	—	story 75	of the boy with the "ray sting" and the "shark tooth skin."
VI	—	—	*tu ma tkákl* two friends "pulling and pushing" their houses in Ngarebokú and Blissang during a storm (see Bai 27, 65 II[b]).

Bai 86, Ngarekeai A Bairekeai *mad.* east. The now collapsed (see Vol. 2, p. 165) gable (see plate VIII) shows the classic decoration.

East gable: b) and c) with *dilukai.*

Plank b) (*bag*ēi) shows 4 suns with rays (2nd and 4th with whirls), center a *déng*ěs tree with birds, left boat with man, below shark, on the trunk a man lurking; right 1 crocodile, below a shark (story 168);

Plank c) with the usual depictions.

West gable: c) with *dilukai* etc., the 3 planks are mounted in Hamburg on the wall of the South Seas gallery.

Interior:

I[b]	—	story 31[a]	of the quarrel over the corpse.
II[a]	—	—	the beach of souls Ngëdelóg on *a* Ngeaur.
II[b]	—	—	*gadúi* fishes.
III[a]	—	story 170	of *a* Iluógěl planting taro.

III[b]	—	—	cock fight Vol. 3, p. 321.
			//106//
IV[a]	—	story 170	left a man with *kersél*, right women dancing, and crocodiles.
IV[b]	—	—	the Galíd Gorekím drinking the blood of the *blebaól* head, right story 40 of the *golubás* lizard; fight in heaven (story 10 p 18 footnote 3).
V[a]	—	—	fine lemonade vessel.
V[b]	—	story 150	of the swimming rats.
VII[a]	—	story 20	of Ngáruangěl.
VIII	—	—	the food land *pelú a* Bigákěd (see Vol. 2, p. 2); right 2 women eating.

Bai 87. *a* Imig A Bairekea͡i, built in Gámliangěl, was brought down from Old-Ngarekea͡i.

Interior: Ornament 3 curlew birds abkl 134-136

I	—	story 63	of the octopus.
II[a]	—	story 183	of the moray eels in Matáng l bad.
II[b]	—	story 140	of the poor and the rich rooster.
III[b]	—	—	2 *gamáng* crabs.
IV[b]	foldout 27[c]	—	*smag* fishes.
V[a]	—	—	foreign matter.
VI[a]	foldout 25[c]	story 190	shark fight at Ngurukdápěl; the *tugot* fish is the cause as the tattletale (center under the rock).
VII[a]	—	story 158	of Gamasiogěl.
VII[b]	foldout 1[c]	story 6	Moon and *a* Lkud and wife (see Bai 103 and 116), right of the moon 8 figures.
VIII	—	—	foreign matter.

Bai 88. *A* Imig C *a* Gasél *mad.* west.

Interior:

I[b]	—	—	pineapple fruit.
II[a]	abkl. 113	—	hand dance *iangsól.*
II[b]	abkl. 114	—	lizard with spears see story 15, or story 10 page 18 footnote 3, and Bai 86 IV.[b]
III[a]	—	—	the Tekíělmăláp (story 137).
III[b]	—	story 16	of the *ngas (ironwood)* branch.
IV[a]	—	story 173	bridge of souls in Ngëdelóg.
IV[b]	abkl 115	—	Birth.
V[a]	abkl 116	—	Gorekîm (see Vol. 3, p. 341), left fight in heaven, center right Gobagád drinking blood (Melimrásăg), right house in heaven, money tree, thunder and lightning as animal.
V[b]	—	story 16	of the death crab.

//Krämer, Palau, Volume 5 Plate VIII//



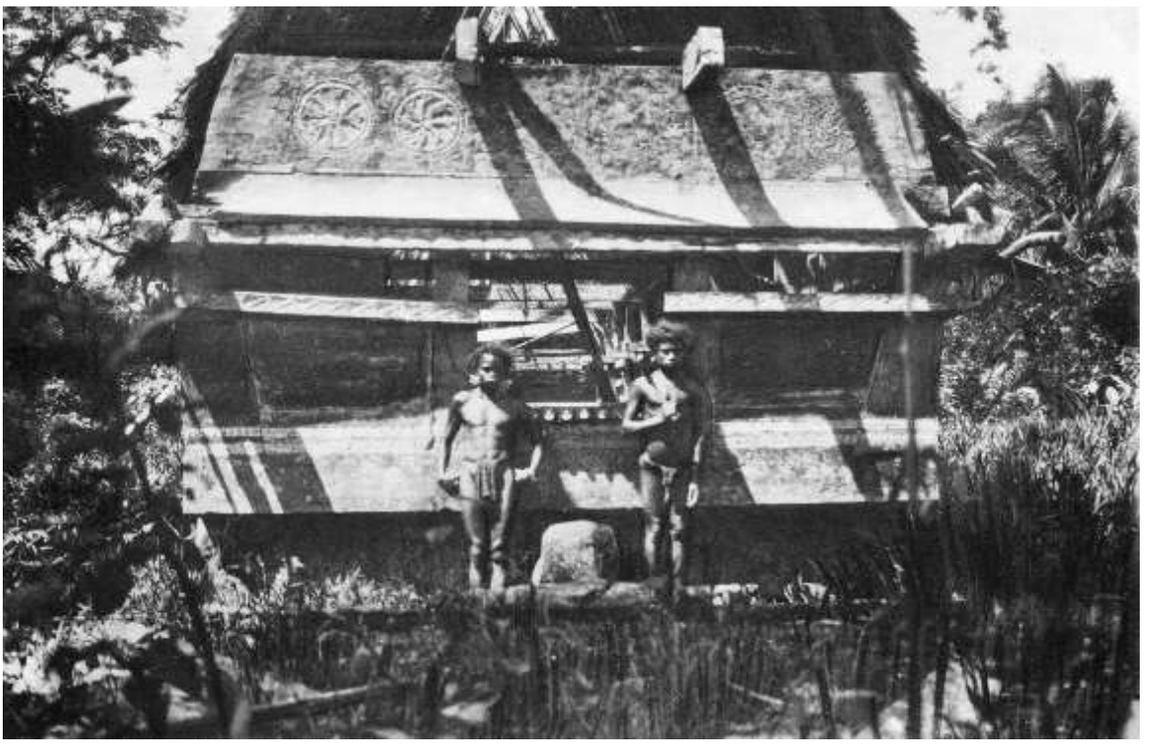
d) the same plank from the rear gable.



c) second front gable plank with *dilukai* figure (was lying on the ground).



b) lowest gable plank of a, still in place.



a) Bai 85 Ngarekeai A collapsing in 1910, front gable.

VI[a]	abkl 116	story 16	large *kesók*ĕs fishing.
VI[b]	—	—	*mur* feast.
VII[a]	—	—	foreign subject matter (Yap?).
VII[b]	foldout 22[e]	story 170	center left *a* Iluógĕl, right Túngĕlbai (see Vol. 2, p. 163), far right and left taro fields.

Bai 89. *a* Imīg D *a* Róu *mad.* north.

Interior:

I[b]	—	—	fleet of fishermen.
II[a]	—	story 96	of Rekesiváng, with him the 7 *ketórd* (see story 19).
III[b]	—	story 103	of Ngaragarm.
IV[a]	—	—	Death feast .
IV[b]	—	—	*kesókĕs* fishing.
V[a]	—	—	foreign matter: Yap dance.
V[b]	—	story 1	*arúgĕl* ghosts.
VI[b]	—	—	foreign matter: dance, ships.
VII[a]	—	story 16	of the *ngas (ironwood)* branch.
VII[b]	—	story 120[b]	of the Spondias tree in Ngátpang.

Bai 90. Galëgúi A. Geis͡au *mad.* east for Photograph of the east gable side see Vol. 2 plate 9[3] (photograph 1255); the gable itself full of spiders in quadrangles, arrayed vertically and horizontally.

Interior: (photograph 1258 seen from *mad.*).

I[b]	aqu 45[t]	—	center: island Ngarabebál with sea birds, right 4 Tridacna shells above tropic bird, far left a limestone rock, a sailing boat in between.
II[a]	Fig 11	story 4[b]	of Súmĕs and Gogádu , left Ng͡eaur , right Ngg͡eingĕl , center the rock Ngaregebál, on which both boats ran onto, left island with birds and trees, right Pandanus.



Figure 11 see Bai 90 II[a].

II[b]	plate XIV24	story 80[a]	end, center Seilil of Ngarsúl (left) attacking the woman with the basket with money; right Ngarevíkl.
III[a]	—	story 186[a]	of the battle of the fishes with the taro.

III[b]	foldout 18[d]	story 128	the snake of Galëgúi; right the grassland Gëuíd bersëgël, from which the *bersóiog* snake is coming, into which the boy with the tongs is throwing hot stones, which he //108// has made glowing hot in the fire left of him; further left his mother in a cave; far left Ngatmél, in front of the cave grinding the entrails in a bowl.
IV[a]	foldout 18[d]	story 168	of Ngarakeúkl.
IV[b]	—	—	foreign matter.
V[a]	—	story 35	of the two brothers.
V[b]	plate XIV 11	story 132	Incorrect Dugong fishing. Center in the net the stone, which *a* Ugúp of Ngapedég encountered as he mistook it for a Dugong, right and left boats with fishermen, which are holding the net with sticks (see Bai 69 III[a]).
VI	—	—	foreign subject matter from Yap.

Bai 91. Galĕgúi C. *a* Medéu. *mad.* east.

Interior:

II[a]	foldout 31[c]	story 98	of *a* Ilabangalúl (?).
II[b]	—	—	sacred rock Dingalabóng.
III[a]	—	—	war boats.
III[b]	—	story 181	of crab and shell.
IV[a]	—	—	male and female matter.
IV[b]	—	story 86[b]	Meregórog bŏkú (see Vol. 2, p. 120 footnote 1).
V[a]	—	story 16	of the *ngas (ironwood)* branch.
V[b]	—	story 69[b]	pineapples and rats.
VI	—	story 173[b]	Ngëdelóg bridge (see Vol. 3, p. 348).

Bai 92. Gámliangĕl A Gëbúd. *mad*. east.

East gable richly decorated in newer fashion (photograph 1253).

b) 1 spider in the center, on both side 2 lions each.

c) story 12 of Mangidáp, the spider, in Ngivál.

d) story 215 of Bars re kesau.

e) foreign men above a row of *klívuk* motifs.

f) story 69[b] of pineapple and rats, right a large rooster. The land of *a* Ugél lë galíd.

g) Galid place, from the Galid house left rats are climbing to plank 5, right man with goat (story 92[b]) and rooster.

h) story 63 of the cuttle fish, above 1 large lion.

Interior: Images most without color, decayed.

II[a]	—	—	vine motif of Ngorót.

II[b]	—	—	*kesókĕs* fishing in Nggeiangĕl (story 20).
III[a]	—	story 137	of the Tekíĕlmăláp with the owls' heads.
III[b]	—	—	feast.
			//109//
IV[a]	foldout 31[d]	story 161	Megapode egg heap; man and woman are searching for eggs for Góbakraluíl (see Bai 81 IV[a]).
IV[b]	—	—	Monacanthus fishes *(ldúkl).*
V[a]	—	story 150	of the swimming rats.
V[b]	aqu leaf 45[e]	story 137 Vol. 4, p. 155 footnote 1	Galid place Ngeráod, 1 man in tree (center) with fish and shell, to the right a man bringing food to a couple right at the house; left of the tree house with money, far left 2 Rubak pounding betel.
VII[a]	—	—	tug-of-war in the moonlight.
VII[b]	aqu leaf 45[c]	—	left a double-being, comprised of two men, who were pushed together by *a* Ugél'lëgalíd (story 98) when he caught them stealing *buŏg* nuts in heaven; right of him a thief whom he speared, at the betel palm.

Bai 93. Gámliangĕl B Túlau. *mad.* east. made in Ngatpang.

Interior:

I	—	—	foreign matter.
II[a]	—	story 6	of Jegád re ngél, creating the sun.
II[b]	—	story 7	Magád creating the sexual organs.
III[a]	—	—	foreign matter: Yap dance.
III[b]	—	—	how the black noddy are killed by throwing sticks.
IV[a]	—	—	birth.
IV[b]	—	(story 24[b])	left women, on the dock a bird, right dock with men carrying spears.
V	—	—	foreign matter.
VI	—	story 1	the first Galid.

Bai 94. Gámliangĕl C. Bailegáng. *mad.* east.

Interior:

I	—	story 140	of the poor and rich rooster.
II[a]	plate XIV 26	story 185	of the trees as friends, right *kelau* as end of the gable, the people in the house are dead of fright, house is swaying; left stands the *roro* tree, 1 tree cut down.
II[b]	plate XIV 13	story 34	of the breadfruit tree in Gólei and Ngurusár (left); left a boat with a child from there; inbetween an underground root; right Tegógo in Gólei.
III[a]	—	story 55	of the sensuous woman.

III[b]	plate XIV 14	story 14	of the land fisherman *a* Tmëlógŏd.
IV[a]	—	story 206	of Mangitíp.
IV[b]	abkl 106	story 149[a]	of the cripple Kelulau.
V[a]	—	—	eating the totem.
V[b]	—	story 31[a]	of pulling the corpse.
VI[a]	—	story 37	of the alternate singing in Ngarabau.
VI[b]	abkl 107	story 76	of Ngiragosigáng, left *a* Nglabáng, right Gurdmau.
VII[a]	—	story 82[a]	of the patched up floor.
VII[b]	plate XIV 15	story 88[a]	of Rebábăg's birds, center the rock where the young bird is sitting, to the right a stone fish trap, far left preparations for the feast, taro banks, above bundles of fish, far left bird cage and kettle with taro.
VIII	plate XIV 9	story 17[b]	of Gobak ra iláměs.

Bai 95. Gámliangĕl Bairaikelau. *mad.* east. This name for the Bai I recorded when documenting the *logúkl.* When documenting the plan of the village, which had to occur in a hurry, I only noted down Bai D. *a* Pkés as being lost; I believe that this an error and that both names belong to the same Bai.

East gable:

b) fishes bottom left *ulepsúgĕl*, center *úlag*, right *úlegei*; above 5 *ngiáog*.

c) 7 *gaeós*.

d) 3 *mesekūk*.

e–h) story 203 of Madlútk, who is ascending heaving on a zigzag path; left bottom Blai *a* Imei in Mangalʻláng, then follows the *ked* Réngĕd; right Ngategëróng and in the corner climbing up madlútk and Dalál ail'lói. 1st Branch: betel vine. Gougád, further the women Diraulekól and Diraulegíĕp at the bathing basin, in which Mlagél and Gobildép are sitting; 2nd branch: first Madlútk and his wife, then in the center Rubagád collecting money; 3rd branch: the couple, then rain with *měás* fishes; 4th branch: lightning and house of the thunder with *kim* (tridacana) shell, thunder on the house; far top house of Gorekím.

West gable:

b) from left to right, bottom row: fishes, *ngúiĕs* shark, *maderárt*, *mogalás*, *madál;* middle row*: bang l diong*, *goukerĕl*, *keróng*, *galdĕpsúngĕl*, above *bang*.

c) 5 *gaeós*.

d) 3 *mesekūk*.

e–h) story 215 of Bars re kesau , reaching high into the point of the gable, center left male, right female Galid, above left Dileděgú, above Dagĕsăg, right Sagageiegáng, above *tĕmakai melĕgĕs* fish.

Interior:

I	—	story 96	of Rekesiváng.
II[a]	—	story 88	of Rebábăg.
II[b]	—	story 141	of the egg chain.
III[a]	—	story 42	of the Dileáoldil, left Ngeúngĕl, right Ngatmél.
III[b]	—	story 50	the hero of Ngarebóděl and the Gougelúiĕp (lying in the center).
IV[a]	—	story 89	of the moray eel of Blissang, 2[nd] right *a* Urák's house.
IV[b]	—	story 12	of Mangidáp, 2[nd] house left wife of Ngësegei, left the couple.
V[a]	—	—	*marárs ra tagerél* relatives, not explained.
V[b]	—	story 206	of Mangitíp.
VI[a]	—	story 82[a]	of the patched up floor.
VI[b]	—	story 52	of the club of Utáoĕr.
VII[a]	—	story 103	of the association of birds.
VII[b]	—	story 164	of Maluád ë lëgúr.
VIII	—	story 91	of the Golik re idáp buruógŭl.

Bai 96. Medórŏm A. Gsobulngau. *mad*. west. made in Ngátpang. In Vol. 2, p. 176 described as lost, but in my notes of the *logúkl* I also find the *gad* posts with figures, so that it was still present, although already very old.

West gable: without color.

b) story 168 the sun seeker.

c) instead of the men here the *tĕmakai* mother with the daughter is filled with money of story 9 (fig 12).

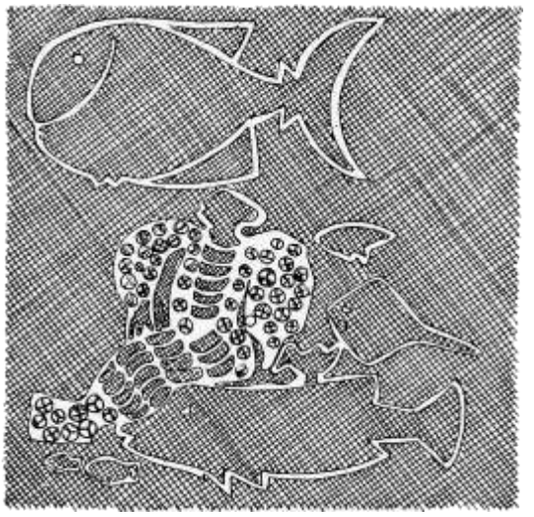


Fig. 12

d) *mesekūk* fishes, in particularly good execution, figure 12 shows 1 example.

Interior:

I	foldout 33[a]	story 123[b]	of the deceitful rooster Katiók (compare the figure with story 167).
II[a]	—	—	*deróiŏg* birds.
II[b]	—	—	*bang* fishes.
III[a]	—	—	Phallos men.
III[b]	—	—	*tubŏg l ráod* (Vol. 3, p. 335).
IV[a]	—	—	rain.
IV[b]	—	—	soldiers.
V[a]	—	—	curlew birds.
V[b]	—	—	chicken.
VI[a]	—	—	trees.
VI[b]	foldout 33[a]	—	nice decorative band of breadfruit.
VII[a]	—	—	heads of the 7 *ketórd* (story 19).
VII[b]	—	—	Men and fishes.

Bai 97. Medórŏm B. Bilekélĕk. *mad*. west. made at the village. The photograph (phot. 1250) of the West gable has been published in beautiful reproduction in Kunstwart 1913, 1st July issue accompanying the article Heritage to the German Colonies!" by E. KRÄMER-BANNOW.

b) story 173[b] of *a rud ngas*, the Causarina tree without roots, with which the souls in Ngëdeólg are playing; left of the tree the bathing pool, right under the bridge, which reaches to the plank d, the *kim* shell (see Vol. 3, p. 348) as a black triangle.

c) ⎫ Feast of Delép, top left coconut palms and flying foxes, sucking palm juice (story 108).

d) ⎬

⎭

e) Gobagád and spirits.

f) money driller (story 138).

g) *kesuk* bush (Croton) and Delép (story 5).

Interior:

II[a]	—	—	birds and fishes.
II[b]	—	—	male and female matter.
III[a]	—	story 86[b]	Meregórog bŏkú (Vol. 2, p. 120 footnote 1).
III[b]	—	—	fight scene.
IV[a]	—	—	the money vine of Ngorót.
IV[b]	—	—	pineapples and monkeys.
V[a]	—	—	birds (*gotíleg a kĕleat).*

V[b]	—	—	birds.
VI	—	story 16	of the death crab.

//p. 113//

Bai 98. Medórŏm Galid Bai Gatailĕgáng *mad.* west (plate IX[a]).

mad gable:

Plank a) *blebáol* heads.

b) center spider with man in stomach (story 12), right and left 2 lions each with mane (mission school).

c) left spider and houses; center cave, trees, crocodile, boat, bridge, money rooster and the protruding *brúgĕl*.

d) Bars re kesau (story 215) in the stem a lizard, above snake, below branch the money rooster (story 140).

e) above band of *klívuk* motifs numerous foreigners, boxes, cross, rifles, far right 2 men sitting at a table with cups.

f) story 69[b] rats and cats, right money rooster.

g) money (Ngëráod?) left a Galid house, to which rat tracks lead from below plank f); center Galid house with pieces of money and people; far right rooster, bird, dog etc.

h) story 63 of the cuttle fish (far right), taro field, mountains, women; left Ngaregobatáng house, tree, 1 bird in the air.

i) lion.

k) house on stilts, to left 4 people.

Interior:

I	—	story 123[b]	of the monster Katiók.
II[a]	—	—	foreign matter.
II[b]	—	story 21	of the moon child in Nggeiangĕl.
III[a]	—	story 86[b]	of Meregórog bŏkú (Vol. 2, p. 120 footnote 1).
III[b]	—	story 103	of the association of birds.
IV[a]	—	story 59	of Túlei.
IV[b]	—	story 185	of the trees as friends.
V[a]	—	story 183	of the moray eel in Matang l bád.
V[b]	—	story 182[b]	of the box fish.
VI	—	story 69[b]	of the rats and the cat.

Bai 99. *a* Irai A Gosobulngau. *mad*. west (Phot. see Vol. 2, p. 184 Plate 10[1]) (phot. 1267).

West gable: b) story 12 of Mangidáp; foreign matter.
c) bad *logúkl*.

East gable: a) *blebáol* heads,
b) ⎫
c) ⎬ story 16 of the drilled out banana stem.
⎭

d) *mesekūk* fishes, above story 14 of the land fisherman Tmëlógŏd, story 12 of Mangidáp etc.

Interior:

I	—	story 96	of Rekesiváng, right a vertically oriented taro field, into which the tree, reaches, which rests on Rekesiváng's shoulders.
II[a]	—	story 17[c]	of the feast Góbak ra iláměs; the 7 Galid spirit are missing.
II[b]	—	story 76	of Ngira gosiság.
III[a]	—	—	fight scene: Ngaragëbúkl with Ngasuás (Vol. 2, p. 136) fighting over the pigeon tree.
III[b]	—	—	foreign matter: dance of Yapese man and woman.
IV[a]	—	story 140	of the poor and rich rooster.
IV[b]	—	story 17[c]	of Gosilék (?).
V[a]	—	story 180[b]	Captain HOLCOME'S murder; right his house on Yap.
V[b]	—	story 72[a]	fishing with only one set of provisions.
VI[a]	—	—	two lovers.
VI[b]	—	story 215	Bars re kesau.
VII[a]	—	story 183	of the moray eel in Ngaregúr.
VII[b]	—	story 8	of the flying kite with the rope made from hair; story 239 right *tekíl a* Tuápël.
VIII	—	story 138	the Galíd of Ngeráod.

Bai 100. *a* Irai B Ngardúbŏglbai *maa.* west (Phot. in Vol. 2, p. 184 Plate 10[1 and 2]).

West gable side: at the corner posts suns. Also a sun disc is depicted, from which 5 *kirs* protrude like rays (foldout 34[f]).

b) story 168 of the sun seekers.

c) men.

d) *mesekūk* fishes.

above foreign matter.

Interior: (*logúkl* crude artwork) One of the old *brúgël* beams has pretty depictions of Bói and Túngëlbai in Gokerdūl (story 11), and of Gogit and his *bakai* mother from the same island (story 6).

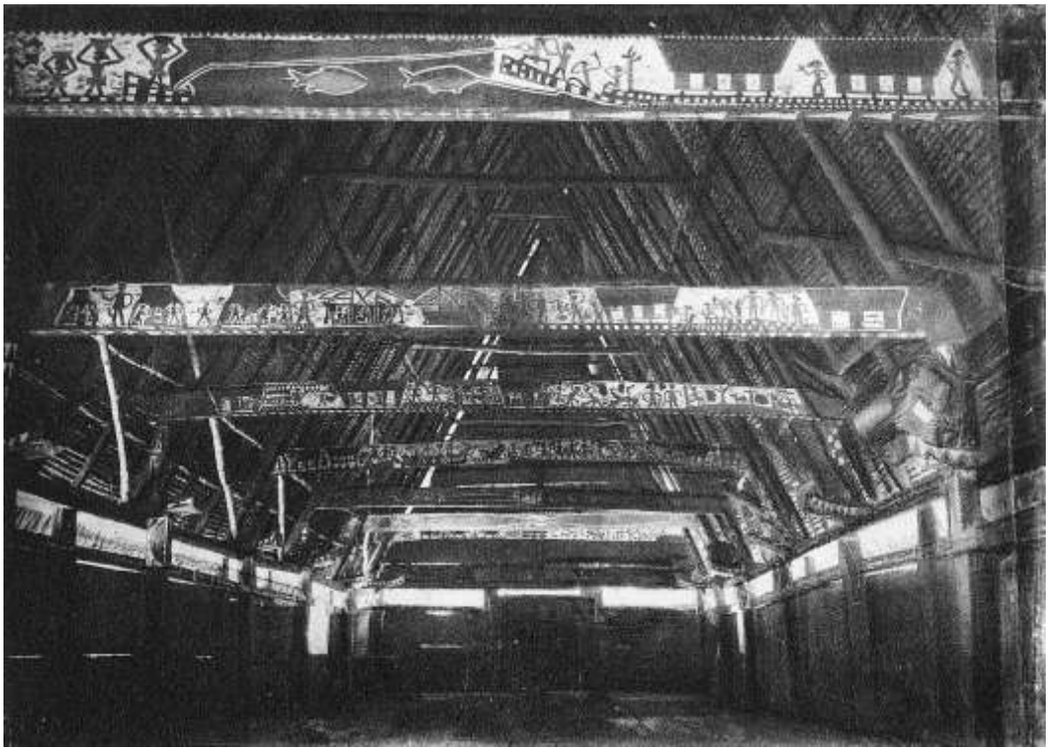
I and II[b]	—	—	story 2 of a Guáp.
V[a]	—	—	large *mesekūk* fishes.
V[b]	—	—	cannot be understood.
VII[a]	—	—	roosters, flying fox, *bakai* chicken, inbetween 1 man, right story 103 of Ngaragárm.
VII[b]	—	—	the money vine of Ngorót.
VIII	—	story 19	of the breadfruit tree.

Bai 101[a]. *a* Irai 2 story *góutang* (Vol. 2 plate 10[1] and Vol. 3 plate 15[1]) after KUBARY (see photo on But.):

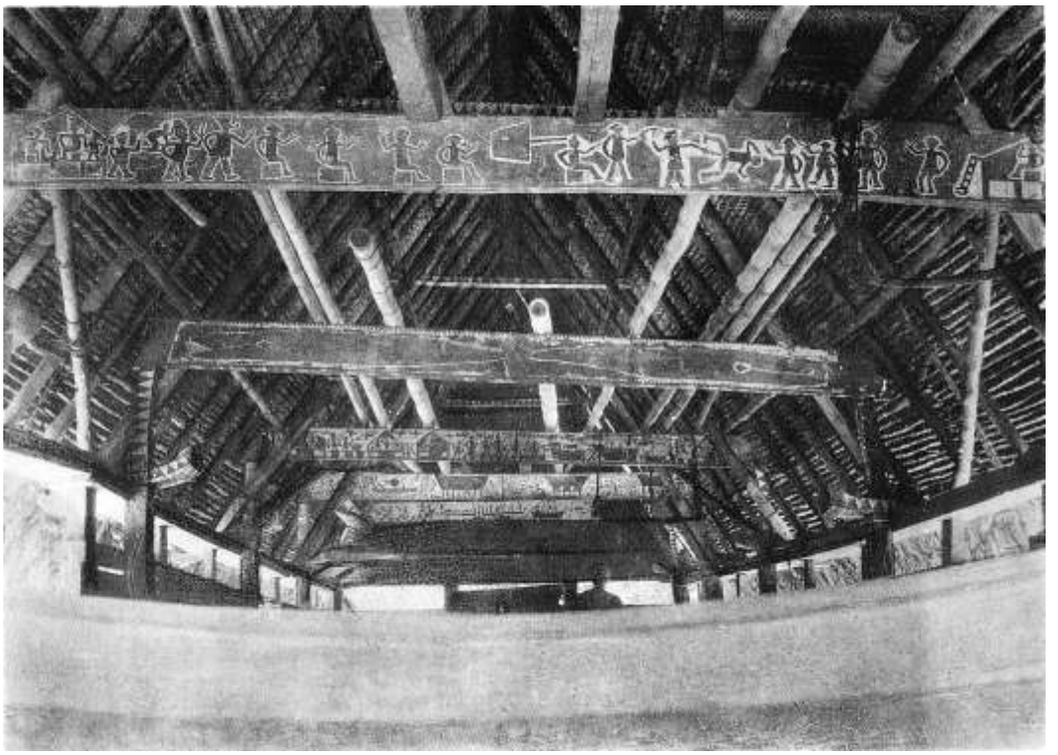
classical gable with *dilukai*; on plank d-g a large.



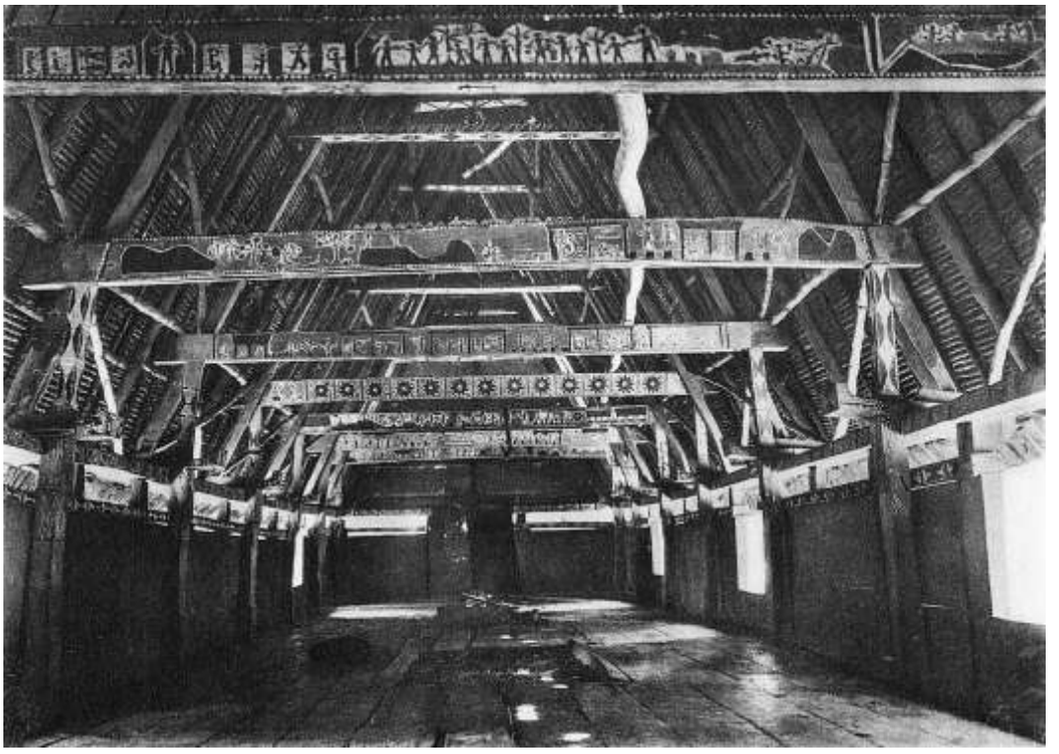
a) Bai 98. Medórŏm 11 Galidbai, front gable.



b) Bai 110 Goikúl C, Interior from the back.



c) Bai 109 Goikúl A, Interior from the back.



d) Bai 133 Ngardolólok C, Interior from the front.

painted *dilukai* figure, arms horizontal as the legs, surrounded by a wavy line, on k) long lines as in Bai 50 (plate 1) see page 158 image 1487.

Bai 101[b]. also the Galid bai (*sop*) *a* Idegadëgil (see Vol. 2, p. 185), which lay in ruins in 1910, was richly decorated. HAMBURCH took from it two *a imūl* to Hamburg which represent ghost dances.

Bai 102. *a* Ir͡ai D *a* Medūl. *mad.* east. (see Vol. 2, p. 184 plate 10^2).

			Interior:
I	—	—	foreign matter: crocodile, eating a cow.
II[a]	—	—	foreign matter: 6 Yap boats coming to Palau.
II[b]	—	story 186[a]	battle of the fishes with the taro.
IV[a]	—	story 11	of Boi.
IV[b]	—	story 88[d]	of the grumpy Blissang people.
V[a]	—	story 16	of the *ngas (ironwood)* branch.
V[b]	—	story 155[a]	of Melegótŏg *a* g͡au.
VII[a]	—	—	row of hook motifs *tagărákl.*
VII[b]	—	—	foreign matter: twisting rope.

Bai 103. *a* Ir͡ai E. *a* Meléngĕl. *mad.* east; made about 1902 by Ngátpang (see fig 39 in Vol. 2, p. 183 after watercolor by Elisabeth Krämer large picture).

East gable: story 12 of Mangidáp.

West gable: (Phot. 1269, 15).

a) *blebáol* heads;

b) Story 139, Fig 13, right Rungūlbai in house, to the right Dir'rungūlbai, left Ngarekam͡ais; the long man on the rope is Ngiragaramëu, the one hanging at the boat is the speared Ngiramangés, center the moon with Gogít and wife story 6 (see Bai 87), above the whole gable the stars of the sky, at the gable edge i *klivuk* and spiders.

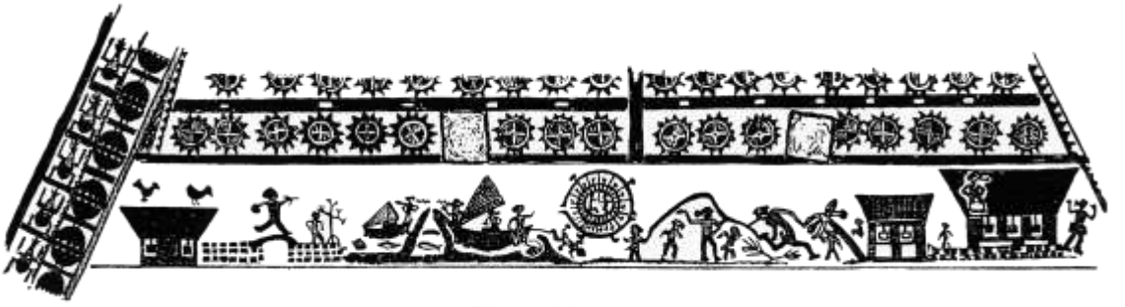


Figure 13

Interior:

I	aqu leaf 47[a]	—	two lovers.
II[a]	foldout 7[d]	story 30[a]	of Ngirat͡ei's money boat. Left at the money tree (story 27[a]), center Go͡lei, the children at the Galid house in which one can still see money, to right of it the wailing Diltegógo and the taro field.
II[b]	—	story 137	of Tekíělmaláp with the owls' heads.
III[a]	foldout 25[f]	story 193	of Tëláměs; cutting of palm flowers and collecting palm juice.
III[b]	—	—	Yap stone quarry, *baláng* money manufacture in Mageáld near Goréŏr. Gométăm (see V[b]) has had his foot broken by a rope that was tangled around it.
IV[a]	—	—	Spaniard with umbrella at a tree.
IV[b]	—	story 140	of the poor and the rich rooster.
V[a]	foldout 20[f]	story 155[c]	adultery in Ngaregam͡ai left, culprit has been speared, observed by a woman; husband is going to *a* Ulong (right) where the 3 messengers are waiting for him in a cave; between the 2 boats high seas.
V[b]	—	—	foreign matter: dance left, the Yapese Gamátam (see III[b]) tore his calf, he died about 1900 in *a* Ir͡ai and was buried there.
VI[a]	—	story 120[b]	of the Spondias tree in Ngatpang.
VI[b]	foldout 6[a]	story 20	of the sinking at Ngáruangěl (left), lying in the 2[nd] house the boy with the hydrocephalus, to the right the raft, far right the sea monster Golĕuval'lag.
VII[a]	—	story 80[b]	of Kmai ra Gamúl.
VII[b]	—	story 59	of Túlei.
VIII	foldout 19[e]	story 138	the Galid (*rubagád*) of Ngëráod.

Bai 104. *a* Ir͡ai F. *a* Diberdí, *mad*. south; made by Ngëruluóběl. The gable side is filled with many large *blebáol* heads.

Interior:

I	—	story 60	of Tegulí͡aur, center left Galid Ngirungór at the start of the path Belód , right Kel͡au.
II[a]	—	story 98	Tamaorsél of Ngaráus (right).
II[b]	—	—	left *mangerengér* (banded sea) snake.
III[a]	—	—	foreign matter.
III[b]	—	story 63	of the cuttlefish.
IV[a]	—	story 150	of the swimming rats.
IV[b]	—	—	A man from Ngurusár left is making betelnut magic

V[a]	—	story 215	for a Mongol, and then went to Ngëruluóběl to fetch her at right.
			of Bars re kesa͡u, center thunder and lightning.
V[b]	—	story 147	of Mareáos in the taro field, to the right the Mongol, in the boat left Tongot, the boat looks for Mareáos; the man left took the Mongol.
VI[a] and VI[b]	—	—	dance of men and women.
VII[a]	—	—	foreign matter: Yap.
VII[b]	—	—	foreign matter: women in Yap.
VIII	—	story 19	of the breadfruit tree.

Bai 105. *a* Ira͡i G Gokemí.

Interior:

I	plate XIV 30	story 175	of the moray eel from foreign parts, (left) on her the people of Ngátpang with axes; above her head 1 crocodile, right foreigners with foreign houses (rifles, rooster, boxes etc).
II[b]	—	story 138	*rubagád* of Ngëráod. This beam was sawn off; said to have been taken to Madalai for sale.
III[a]	—	story 141	of making a chain to fetch eggs.
III[b]	plate XIV 19	story 8	fishing by Ugélkela͡u with his rooster center, left of it, above and below the *rul* ropes used for *kesókěs* fishing.
V[a]	—	story 1	*arúgěl* Galid.
V[b]	plate XIV 21	story 69[b]	the quarrelsome women, left the Yapese coming from Ngulú with the cat, right the rats.
VI[a]	foldout 15[b]	story 98	of Ilebangelūl and Ngirate͡i.
VI[b]	—	—	cartwheel dance *(malagole͡i).*
VII[a]	—	(story 173[b])	soul beach at Nge͡aur.
VII[b]	—	—	souls.
VIII	—	—	varied matter.

Bai 106. *a* Ira͡i H *a* Uldángěs *mad.* east.

Interior:

I	—	story 137	Tekíělmălap catching souls.
II[a]	—	story 103	of the association of birds.
II[b]	—	story 174	of Dengele͡i.
III[a]	Fig. 14	Story 94[a]	of the woman who guides the Pleiades, left the rock Gogibërámes and the stone dock, on which Mleoód͡au is sitting, right follow waves, boat full of money in back man on rudder, the

changing 2 headed moon, Orion's belt (oblique with 4 stars), *gamáng* crab, *gogádu* fire tongs etc.



Fig. 14.

IV[a] and b	—	story 94[a]	fight scenes.
V[a]	—	story 76	of Ngiragosisáng.
V[b]	—	story 169	of Diragamartál.
VI[a]	—	—	a fleet of boats is blocking in *a* Urung (right) the way.
VI[b]	—	story 37	of singing in moonlight at Ngarabau.
VII[a]	—	story 80[a]	of Madraklai.
VII[b]	foldout 31[e]	—	catching Golik in *a* Imūl (see Vol. 2, p. 270) with hand nets.
VIII	—	story 96	of Rekesiváng.

Bai 107. *a* Irai I. Desíu *mad*. west, made by Ngasagáng.
West gable: battle between *a* Imūl and Ngarekeai.
Interior: (Phot. 1265 seen from *mad.*) on *brúg*ěl Fig. thunder.

I	—	story 17[b]	of Góbak railáměs; center man with banana bunch.
II[a]	photograph	—	The family Ngarakál in Ngarsúl had many heads of cattle, pigs, goats, chicken etc.; the family died, only the mother of the family remained with her property.
II[b]	—	—	foreign matter: plantation left tobacco right trees.
III[a]	photograph 1265	story 23	of the owl in Nggeiangěl.
III[b]	—	story 45	of the prisoner in the basket.
IV[a]	photograph Fig. 15	story 171[b] story 172[b]	shipwreck between Pelíliou (left) and Ngeaur (right) the blowhole (center left) is sending its stream all the way into the *kim* tridacana shell in front of the 2nd house from right (see Vol. 2, p. 288 across the land and people, left pass between Pelíliou and Ngeaur with boats see Bai 109.



Fig. 15.

IV[b]	—	story 60	of Ngivál and Ngirungór (see Bai 103 I).
V[a]	—	story 31[a]	of the quarrel over the corpse.
V[b]	—	—	children of Ngarárd playing in the moon light (story 37).

VI[a]	—	story 180[b]	HOLCOME'S murder.
VI[b]	—	story 148	of the talking turtle head in Ngelilʻl.
VII[a]	foldout 17[e]	—	*blebáol* head in basket in tree, left men dancing, right women bringing food, center 3 Rubak on stone pavement (see Vol. 3, p. 302).
VII[b]	—	—	foreign matter: Malayans in battle (right), the ones at left have been turned by magic into animals.
VIII	—	story 19	of Ngiptál; left Kélebis (Vol. 2, p. 65), where a man is ill because of a Galid.

Bia 108. Goikúl madál A Mangidáp *mad*. west; old, 1910 in decay.

Interior:

III[b]	foldout 2[c] and plate XIV 10	story 9	of the squeezing out of the curlew bird, filled with and surrounded by money, also the people pressing out the money. Beautiful depiction!
IV[a]	—	—	foreign matter: fight scene with rifles; pretty.
IV[b]	foldout 27[c]	—	seascape: left shark catching a flying fish, right a *kĕmĕdúkl* fish.
V[a]	—	—	foreign matter.
V[b]	—	—	seascape: fishing baskets right and center, left boat skimming across the waves.

Bai 109. Goikúl A. Ugubúngĕl. *mad.* west. New.

Interior: (phot. seen from *mad*. and *but* plate IX[b]).

I	plate IX[b] (far back)		*omeláil táog* fish drive in Krik, which is cut off by a net, in Ngara gëbúkl (story 19).
II[a]	—	story 96	of Rekesiváng.
II[b]	plate IX[b]	story 183	of the moray eel in Matáng l bád (as foldout 24[d]).
III[a]	—	story 183	of the moray eel in Matáng l bád.
III[b]	plate IX[b]	story 184	race of the needle fish (center sticking in the tree) and the hermit crab.
IV[a]	foldout 23[a]	story 172[a]	the blowhole Tiáirengelūl (see Vol. 2, p. 280), similar Fig. 15; story 173[b] (not depicted) left Ngëdelóg, where the souls are playing with the *ngas (ironwood)* tree.
IV[b]	plate IX[b]	—	foreign matter: right Yapese and Palauan dancers, the Yapese being drilled by a Spanish soldier, left ship in Palau.
V[a]	—	—	turtle carrier, center on the grassland (1 tree), right a large place, likewise left, story unknown.
Vb	plate IXb	story 97	of Tagetbós, (left) with a swelling in the house

			in Ngarevíkl, right Phallos men, sexual intercourse, perverse activities (Vol. 3, p. 333).
VI[a]	—	story 32	of the fall inbetween.
VI[b]	plate IX[b]	—	foreign matter: left houses, men, ships, right Palau.
VII[a]	—	story 184	(see III[b]).
VII[b]	plate IX[b] (right up front)	story 14	of the land fisherman Tmëlógŏd (right in stone dock with rope and arms), left a fish *Tungg ra ngaovávěl*; far left hook in the land, on which women carrying loads are standing; far left Dilětekú sleeping in the house (on Phot. not visible).
VIII	—	—	large Latin letters without meaning.

Bai 110. Goikúl C. Gongëlútěl. *mad.* west.

West gable (Phot.) Plank a. 11 rows *blebáol* heads, with regards to Ngasuás see III[a].

Interior: (photograph plate IX[c] seen from But.).

I	plate IX[c]	story 215	Bars re kesau; right of the tree a ship with monkey.
II[a]	—	—	foreign matter: fight scene.
II[b]	plate IX[c]	story 134	of Dira tkelgáng, far right in the house Rangém with woman, left Rangatágěl in boat, bringing a ray instead of a Mandel fish.
III[a]	foldout 26[f]	story 227	of Ngireklsóng's daughter, who is lying on the funeral pyre at Ngasuás at right, to the left the fishermen with the *derau* nets and on the rock a tree with man on top, who is on lookout for fishes; farther left the attackers of Meróng are coming, attacking the fishermen.
III[b]	plate IX[c]	—	foreign matter, houses, people, animals, ships.
IV[a]	—	story 141	of the chain used to collect eggs.
IV[b]	plate IX[c]	story 183	of the moray eel in Matáng l bád (see Bai 109 II[b]).
V[a]	—	—	foreign matter: Yap, right ship, Chinese Junk, O'KEEFE'S Capt HENDERSON, stone money, left dance.
Vb	plate IXc	story 176	fire emergency left house with 3 people, from which a line for a kite starts; then man who is holding monkeys by the tail; then man whose hat is held by a monkey, then 4 men on boxes, right of the Dragon King on box, then the 2nd man, the son with the umbrella, who is fetching the fire from the vuk of the king's daughter; a ladder on the house at right.

VI[a]	plate IX[c]	story 176	foreign matter: sea battle, 2 ships firing at each other and one ramming the other, right with a long double-wound trumpet.
VI[b]	-----	story 183	(see IV[b]).

Bai 111. Ngëruluóběl A. Bairuluóběl. *mad.* south.

Interior:

I	—	—	foreign matter.
II[a]	—	—	*klívuk* motifs.
II[b]	—	—	Ngiramelīk in the Gogeál cave *a* Mëlól, right canoe with Yapese, who cured his eyes.
III[a]	—	—	the vines of Ngorót (story 9).
III[b]–V[b]	—	—	*klívuk* motifs.

Bai 112. Ngëruluóběl B Garabúd. *mad.* east.

Interior:

I	—	story 171[b]	being cast away between Pelíliou and Ngeaur.
II[a]	—	story 12	of Mangidáp.
II[b]	—	—	the vines of Ngorót (story 9).
III[a]	—	story 16	of the death crab.
III[b]	—	story 30[a]	of Ngiratei.
IV[a]	—	—	*ruk* dance.
IV[b]	—	—	depiction of the land (*legeklél*[92] *a pelú),* Ngurusár, Ngëruluóběl and Ngatkíp (right).
V[a]	—	—	foreign matter: dance of the Yapese.
V[b]	—	—	foreign matter: Yapese dragging their money.
VI	—	—	crocodiles, left lime burners, left 2 men eating a *derúděm* fish, Ulonggóng and Goitablai (see Vol. 3, p. 74 Diodon).

Bai 113. Ngatkíp A Bairamíěg (not *a* Imīg, as stated Vol. 2, p 199). Decorations inadequately executed.

Interior:

I	—	story 160	of the moray eel of Dengasík.
II[a]	—	story 11	of Boi.
II[b]	—	—	vines of Ngorót (story 9 end).
III[a]	—	—	games in moon light: *keiskurs* tug-of-war.
III[b]	—	—	quarry for Yap money.

IV[a]	—	story 14	of *a* Tmëlógŏd.
			//p. 122//
IV[b]	—	story 14	male and female matter.
V[a]	—	—	foreign matter: dance of the Yapese.
V[b]	—	story 35	of the two brothers, who caught just one fish.
VI[a]	—	story 188[a]	the *gorovíděl* fish, right with the crab.
VI[b]	—	—	fishing for rays (was whitewashed).
VII[a]	—	—	storm scene.
VII[b]	—	—	flying foxes.
VIII	—	—	non-sensical matter.

Bai 114. Goréŏr A . Gosobulng͡au *mad* east. (see Fig. 44 and plate 11[1] in Vol. 2, p. 208, all 3 Rubak Bai see phot. 1129 and 1130, phot. 49); old beautiful Bai, the *gad* posts of which carry on top (left ♀, right ♂) stylized human figures; door sill with 5 carved *blebáol* heads, also the *golik* borders are richly covered with them, on the underside a 2-headed eagle. 1927 blown over (see Preface).

East gable: b) story 168 of the *déngĕs* tree (center) on either side 2 suns, each flanked by 2 crowing roosters, below fishes.

c) phallic men, carrying fishes and *ailáot*, the *dilukai* figure is lacking, but on the *brúgel* ends, which are worked in the shape of *delărók* birds, are hanging *bombátěl* left ♂, right ♀ (phot. 49).

d) *mesekūk* fishes (destroyed), above a large ship (probably executed later of new plank inserted).

West gable: (phot. 1907 nº 119) above the *dilukai*, which in 1906 was only present in a small piece attached to the plank, there is a large oval, in which a full-rigged ship was depicted. Above the oval stood written:

Korror
ƧHIP. HEƧPERUS
BOUND TO
LONDON.

I could not ascertain anything about the presence of the ship, the name was missing in Gibbon's register (Vol. 1, p, 136); probably the ship was already there before 1860. All made from *dort* wood. The figures on the *gad* posts are reputedly made with the first iron adzes, which came through Wilson to Palau; in 1888 much seems to have been renewed.

Plank i) money vine.

k) waves (see Fig. 2).

Interior: (photograph seen from *mad.* and *but* Plate VII[b] and phot. 1117 and 1907 nº 23; in addition watercolor of the *but* side interior).

Worth noting is that the *brugěl* beams run all the way through and are richly decorated (see plate VII[b]); on the lower side in the east is for example story 107 of the palm of

Ngesísĕg, Yapese stone money with the *túkopin* boat (aqu leaf 32[b]), further: story 100 of the water of life etc. But the decorations not only run on the *aimúl* (Z.), but also on the *gomkūk* are those kinds of decorations, although they do not protrude through the gable.

Ornament see foldout 32[s. and t]. cock fight scenes, 6[th] *rekoi*.

I	—	—	Yap story: ship with copra run aground on Yap; left ship two boys, on which *a* Ibĕdul Ngiramadál[93] and the old Gibbon went to Taráng on Yap.
II[a]	Phot.	story 140	of the poor and the rich rooster.
II[b]	foldout 22[b]	story 167	of the bird monster on Pelíliou (right) with the axe in the beak, left of it the *déngĕs* tree and the boat of the younger brother with his wife; further the ugly women, etc.
III[a]	—		feast. ⎫ underside: story 193 of Tëláměs with the fishes
III[b]	—	—	foreign matter: ⎬ as lovers.
			⎭
IV[a]	—	—	foreign matter, Yap dance on stage (center), right the Tekíĕlmaláp with the owls' heads.
IV[b]	foldout 30[f]	story 137	of the Tekíĕlmaláp who were catching souls with nets (see story 29), left a Melogótog a g͡au (story 155[a]), to the left of that Ngariélĕp, right the money drillers of Ngëráod, center the *did ra galíd* "bridge of the ghosts" from a I͡rai to Goréŏr (story 138).
V[a]	—	—	in the center a small house.
V[b]	foldout 6[f] and plate VII[b]	story 24[b]	of the land Bigákĕt, the food land (see Bai 86 VIII and 134 V[a]), left women dancing, right men, center the sea as divider. The women most clearly show the *begĕl* (Vol. 3, p. 333) as stimulants.
VI[a]	—	story 155[a]	of Melogótŏg a g͡au.
VI[b]	plate VII[b]	story 160	of the moray eel of Dengasík. Of the fish only the head can be seen at right; the rope, on which people are pulling, is tied to a tree at left.
VII[a]	—	—	foreign matter: Yapese dance.
VII[b]	plate VII-b	—	fight scene: battle between two villages of Ngátpang; left Ngardúbŏg, right Ngimís; 4[th] man from right with *blebáol* head, which was lost by the man on the bottom in the center.
	—	Underside:	a giant, right and left of him pieces of money, instead of the navel a five-pointed star.
VIII	aqu	—	foreign matter: HongKong: left 2 Chinese sitting facing each other, 4 horses, and 4 wagon wheels and 1 rifle,

2 Chinese, 2 horses on 1 wagon, 1 man on horse, 1 wagon, 2 Chinese, 2 horses on a wagon, 1 man on horse with rifle, bird, man, closed wagon with someone inside and 1 coach driver standing, 1 dog, 1 man with trousers, women in skirt. Below at *golik* a row of triangles, on inner side Katiok roosters, an internal posts *blebáol*, curlew birds etc.

Bai 115. Goréŏr B. Bilekélĕk *mad.* east (see Fig. 44 and plate 11[1] in Vol. 2, p. 208), famous as the largest house in Palau with 16 tie beams; it is 21.5m long and 4.75m wide; 7 men from a Ngátpang club have constructed it by themselves, because their fellow members withdrew in fear; they received 7 *galebúgĕp* in payment. Also the lower side partition of the 7 *bad* rooms (8 *bad* present), by means of planks called *begúkl* , is unique (see Vol. 3, p. 321). Bai was dismantled in 1927 (see Preface).

The East gable still but barely shows the same *logúkl* as Bai 114, also the *dilukai* figure was in 1910 only present in its lower part which had been carved out of the full beam, but the outer gable frames (i), which showed zigzag motifs, were doubled up on the inner side of the upper part, called *kekerél gongolúiĕb*, and their lower end was bounded by a cross beam *derogál* (decorated with *klívuk*), on which three small figures stood, called *ngálĕk* "children"; also, a face *klism*, which resembled a Japanese theatre mask, emerged from the uppermost corner of the small *gongolúiĕb.*

West gable: nothing remarkable.

Interior: pretty fish pictured, e.g. sharks see plate 28[b], 27[e] needle fish, f) *gum.*

I	—	story 16	of the *ngas (ironwood)* branch.
	foldout 28[a]	—	from left to right: 1st turtle, 2nd *lung*, 3rd ray, 4th *kerengáp* or *gorovídĕl*, 5th uncertain, possibly *mud*, 6th *gum*, 7th *kemedúkl.*
III[a]	—	story 160	of the moray eel of Dengasik.
III[b]	—	—	rats in a heap of earth at *a* Imelīk, against which an extermination battle is waged as they are eating the *kĕ̈am* nuts (see story 150).
IV[a]	aqu leaf 40[c]	story 170	of *a* Iluógĕl and Tungĕlbai in *a* Imelīk; *logúkl* artwork very similar to that depicted in foldout 22[c] (but here only 3 persons).
IV[b]	—	—	Breaking of the Rain Arm (Medegeipélau ?) (see foldout 30[a]), rain and thunder while breeding fish see with Boi story 11. It is raining when the heavenly fish swarm *almal* is leaving its house. One says the breeding fish are owned by the man *a* Gúl, the 'rain'

V[a and b]	—	story 170	ornaments, left waves in the ocean like on the interior gable frame of the *but* gable of Bai 114.
VI[a]	—	—	dance in Ngarsúl.
VII[a]	—	—	foreign matter.
VII[b]	foldout 31[h]	—	mission, priest with cross, left 2 Spaniards, right house with door and 1 dying man with cross, flag with the Andreas cross.
VIII[a]	foldout 31[g]	—	men with *vuk* (+ *begĕl*) as heads, between each a tetragram (see p. 10 and Vol. 2, p. 333).
VIII[b]	—	—	fight scene.
IX[a]	foldout 26[a]	story 193	of Tëläměs and his fish lovers, left *gubei* fish.
IX[b]	foldout 17[d]	—	catching crocodiles in Ngátpang, left Manglekrik *a* Uldák.
X[a]	—	—	fight scene.
X[b]	—	story 138	making money in Ngeráod.
XI[a]	—	—	fight scene.
XII[a]	—	—	money maker.
XII[b]	—	—	men with sticks.
XIII[a]	—	—	long Mangle bushes. Underside: Chain of rats connected with scats.
XIII[b]		—	foreign matter: Yap dance.
XIV[a]	—	—	wind maker.
XIV[b]	—	—	miscellaneous.
XV[a]	—	—	sea monster (story 20).
XV[b]	—	—	mixed mateter.
XVI	underside foldout 31[b]	—	vine motif of Ngorót, money vine, good execution.

Bai 116. Goréŏr C . Ngarmídlbai *mad.* east, very old name, because it was made by Ngarmíd people; relocated (see Preface).

East gable side see Vol. 1 plate 1, more detail there p. 151; unique is the zigzag band that runs around the entire Bai on the lower frame beams; it is comprised of stripes of cone shell (*gotótĕl*), which have been inlaid into depressions in the wood using putty;[94] on the *gad* (o) and *sáus* (r) posts on each 1-2 sea grass flowers are interwined (Fig 2[k]); the lower window frames (s) show carved curlew birds, also the *nok* beams and the ends of the *brúgĕl* have been completely worked into *delărók* birds; at the *brúgĕl* ends also hooks, left ♀ right ♂ (*bombátĕl*).

b) story 168 of the sunseekers; center above the fork the *déngĕs* tree, to the right a sun (below a shark), a man with bird

as his head and fishes on his body, a sun, 1 rooster with long neck, 1 sun; to left boat with people, below 1 crocodile, 1 moon with 2 figures (see Fig. 13 and Bai 87), 2 suns.

c) left 2 men carrying turtles and 1 pot on a pole, right 2 men, on a pole 2 fishes with human heads.

d) from left: 2 *mesekūk* fishes and 1 smaller fish, 1 turtle, 1 *mesekūk* .

e) not interpreted: people, houses, trees.

f) boat surrounded by birds and fishes.

g) *kirs* and *vuk* standing opposite each other (see foldout 1[d]).

West gable side: not fundamentally different.

Interior: without stories.

Bai 117. Goréŏr D *a* Dmásăg *mad.* east, 1907 new constructed by Kekl͡au (phot. 1199). The old Bai stood next to it and had the classic gable ornamentation; the old planks were still lying on the ground in 1907. The new Bai blew over in 1927 (see Preface).

The new Bai with its richly ornamented newly painted West gable side (photo. 116) is a good example of the new style. Because it was situated at the main street of Goréŏr and was seen by all visitors, it can be frequently found depicted, see for example B.P. RAYMUND 1911 p. 40 (see bibliography Vol. 2, p. 366), in KURT SCHWABE's Die deutschen Kolonien Vol. 2, p. 108 (color photography); also Deutsche Kolonialzeitung 7th March 1914 (Krämer); finally there is also a nice watercolor by Elisabeth Krämer.

West gable: the *logúkl* are well executed; although not on 7 planks as usual, but on 10; since the *brúg*ĕl beams are also lacking, because there no longer had been an intent to install a *dilúk*a͡ĭ figure, the naming of the planks is no longer applicable and they are therefore simply numbered:

1st–3rd story 204 of Ugélregulsiáng, in the center hit in the air by a spear, below Point Ngëráir, left Ngivál.

4th story 170 of Golungīs, right in the house, to the left Yap boat, further left the woman traveling on the sea spider across heavy seas to Golei.

5th story 43 of Galibosáng left on tree in Ngeúngĕl, to the right the boat with the Móngol going to *a* Ulegetóng.

6th story 206 of Mangitíp.

7th story 9 of the fish mother, above her the money island Ngorót.

8th story 80[b] of the crab of Gamúl.

9th story 95[a] Damálasói with the flies.

10th head (made by *a* Umand, see Vol. 1 plate 3).

East gable: story 56 of *a* Ilói.

Interior: (phot. 51 seen from But.). Here many molds such as Nº 1 Megapode, Nº 28-38; rows and fields of triangles, zigzags, money, *klívuk*, waves, lakes

(Fig. 2 [e and f]), fishing, similar to double plate 34 with money in diamonds and angles, mirror 4 rayed flower stars cut into fours.

I	foldout 29[a]	story 41	of the insidious Geróng, center 1 woman washing herself in the shell, left the people bent over in pain.
II[a]	—	—	foreign matter: war between China and Japan.
II[b]	—	—	of the women's club in *a* Imelik (left 7 ♀), who were with the Yapese men (right 9) together in a Bai in Ngurusár.
III[a]	abkl 52; pict 34[d;] L.-M. Stgrt	—	The government physician Dr. BORN during surgery consultation hour, right house with medicine bottles etc; from the left are coming sick and lame people, the boat even a man with a scrotum swollen with Elephantiasis.
III[a]	plate XIV 7	story 54	of the birds of Ngarák, left the curlew birds, further hill, house on stone pavement, 2 Rubak on *ilíud*, 5 men, 1 man on breadfruit tree with fruit, 2 men and 1 woman,1 Bai.
IV[a]	—	—	*gersúog* fishes (golden mackarels).
IV[b]	—	—	Latin script ER BAUT IM IABR 1907; right and left a *gersúog* fish.
V[a]	—	—	foreign matter.
V[b]	—	story 96	of Rekesiváng.
VI[a]	—	—	feast.
VI[b]	—	—	houses, pigs, people.
VII[a]	—	—	a flying fox flying to *a* Imūl to the *udúiěs* flower (see Vol. 2, p. 170).
VII[b]	—	story 92[a]	of Gosuláp.
VIII	—	—	*gătákl* fishing (see Vol. 3, p. 78).

Bai 118. Goréŏr E . Bailiv͡aiu *mad.* south, named after the tree *iv͡aiu*; classic gable ornamentation (p. 3), built by people from *a* Imelik.

Interior: on *brúgěl* beams story 88[a] of the grateful birds.

II[a]	—	story 158	of Gamasíogěl, right Pelíliou, woman (his mother) crying at the boat, with her Ngurukdapěl.
II[b]	foldout 5[a]	story 17[c]	of Gosilék right fallen off the rock on *a* Ulong, to the right of him his 2 daughters; left the boat that brought the sad news, further the fish-rich Gogéal places; far left Góreng on Máriar and mourning women.
III[a]	—	story 134[a]	of Diratkelgáng.
IIIb	—	story 173b	of the soul beach Ngëdelóg with the rulngás tree; right and left baskets with food for the spirits, large basket of taro at the grave.

IV[a]	foldout 5[a]	story 173[b]	left Gámliangĕl, right Ngapedég; women of Ngarekeai in their bathing place under the bridge are being watched by men from Gámliangĕl and are scolding them for it.
IV[b] and V[a]	—	—	fight scene.
V[b]	—	story 64[b]	of Ngirakerengŭang.
VI[a]	pict 34[e]	—	fight scene, foreign matter: war between China and Japan, ships.
VI[b]	pict 34[f]	story 16	of the *ngas (ironwood)* branch.
VII[b]	foldout 4[b]	story 16	of the death crab, which is not depicted; instead at right at the boat the diving man can be seen, who let a banana trunk surface to the right of him, which is now being speared from the boat instead of him; right of the trunk a red *mbang* fish; right of it a turtle and below a ray; to the right of the animals the cave Itumrúkl in the Gogeál; (left of the boat, that has been anchored with the red stone, is a man with a *kemedúkl* fish, who those who are in the boat anchored at left want to spear; far left 1 mother with 3 daughters, as well as a flying fox and another *kemedúkl* : all are not depicted).
VIII	—	—	fight scene.

In addition there is a pretty picture on one internal post, representing the *maláng* (Vol. 3, p. 333 *melím*) (see aqu leaf 13[h]); he is standing on a Mangle tree, she below (see Bai 121).

Bai 119. Goréŏr F. Miskabasáng. *mad.* north (now in madalái see Vol. 2, p. 209).

North side: (see phot. Vol. 1 plate 9[2] and phot. 1907 nº 18) story 19 of the breadfruit tree; similar to plate 5 in Vol. 1.

South side: (aqu by Elisabeth Krämer large picture) from bottom to top: *blebáol* heads, *klívuk* motifs, war boats, waves rolling against the island from both sides, fight scene (in the center a fallen person pierced by many spears; spiders, further houses, boats, people, etc.

The gable frame (i) are covered with monkeys (east) and groups of people with hook motifs above.

As ornaments in the house nice money curlew birds double plate 2[c] and 31[1].

Interior: (Phot. Nº 1907 Nº 20 seem from *mad.*).

II[a]	aqu leaf 35[c]	story 16	of the death crab, left women bringing mats, right the crab grabbing the corpse.
II[b]	foldout 27[d]	—	a fisherman has lost his hand though dynamite, left partially lying, right and left fishes, people, right island.

III[a]	foldout 8[b]	story 35	of the 2 brothers, who caught just one fish, which is in the middle, left (separated by a red line) an island with trees, right also 2 arcs with one tree each.
IV[a]	aqu leaf 35[g]	story 184	of the race between the needle fish and the hermit crab, left the fish stuck in a tree, below it 1 crab, right some more crabs.
V[a]	—	—	foreign matter.
V[b]	foldout 17[f]	—	catching pigeons with slings; a man from *a* Imelik is climbing on the *gĕbóug* palms for that purpose, is being caught doing so by people from *a* Ir͡ai and tied to a pole.
VI[a]	—	story 88	of the grateful birds.
VII[a]	foldout 20[a]	story 141	of the egg chain, 7 men form the chain, the 8[th] at right fetches the egg; right and left Gogeál rocks.
VIII	foldout 5[d]	story 19	of the breadfruit tree; unique depiction, the tree is merely a tube bent towards the sea in which two fishes are swimming upwards; at right the fish are falling from the tube and are collected by the mother; left of the tree 4 fishes enclosed in a cave-like stone dam.

Bai 120. Goréŏr G . a Dngŏróngĕr *mad.* south (see Vol. 2, p. 206 Fig. 42; phot. 1907 nº 120, 1910 nº 196 and 197), the name is said to be derived from *di ngoróng*ĕr 'higher', to wit higher than the boat house. It was the Bai we lived in Vol. 1, p. 164. Blown over 1927 (see preface).

Southern Gable: (see Vol. 1, p. 17 plate 5) story 19 of the breadfruit tree b–f. Trunk and branches filled with fishes, which are also hanging from them; on the branches many birds; left men with axes, right women, houses and 1 sun.

g) left a house, right a curlew bird money bird, both separated by a vertical band made up of stars.

h) a tree with fishes hanging from the branches; above a man with erect penis and bowl (story 64[b]).

i) vine of Ngorót.

k) row of waves Fig. 2 lower window frame (s): curlew bird swallowing a fish, elongated as ornament (foldout 31[a]).

Interior: pretty depictions of fishes, for ex.: double plate 27[f] and on double plate 33[f] needlefish swallowing a fish; there are bird monsters as well as *golik* (on the same beam) foldout 35[g, h, and i]; also many molds were made of the interior, such as ornament mold 9 Star (plate XIV at 29) 39-44 bands of curlew birds and rows, 4 leafed flowers 43, 131 a lizard, then 137 see below IV[b] (phot. seen from *mad.* Phot. 1907 nº120 and seen from *but* nº 26.

Interior:

I	foldout 15[a]	story 96	of Rekesiváng.
II[a]	—	story 19	of the breadfruit tree.
II[b]	aqu leaf 31[b]	—	typhoon on Pelíliou about 1860, the man at right with a raised arm, which he is lowering quickly, to trying to tell the boat “come quickly”.
III[a]	—	story 140	of the poor and the rich rooster.
III[b]	—	story 17[c]	of Gosilék.
IV[a]	—	story 159	of the turtle and the goat.
IV[b]	foldout 31[m] and plate XIV31	—	foreign matter: Spaniard with umbrella and pipe! (good!)
V[a]	—	—	eating the totem (see Bai 71[a]) tree and 2 soldiers.
V[b]	—	story 76	of Ngiragosisáng.
VI[a]	—	story 64[b]	of Ngirakerenguáng.
VI[b]	—	story 11	of Bói.
VII[a]	foldout 20[c]	story 155[a]	of Melogótŏg *a* g͡au.
VII[b]	aqu leaf 31[d]	story 206	of Mangitíp; in the center she is sitting crying at the end of a stone dock; behind her a man sitting and holding her with one of his arms; left of her presumably her lover, who is calling to her, in his left hand the piece of money that was to be given to her. Right a boat with 3 people, center a Rubak pounding betel.
VIII	foldout 4[c]	story 16	of the *ngas (ironwood)* branch.

Bai 121. Goréŏr H . Săgămús *mad.* south built by people from Pelíliou around 1875. 1910 dilapidated, propped up by poles, also at the gables. 1927 blown over (see preface).

Southern side: (see Vol. 2 plate 11[3]) bottom numerous people, trees, houses etc., above a kind of sailing ship (?); diagonal lines. Gable better visible on plate 17 in Vol. 3.

Northern side: (see Vol. 2, p. 207 fig. 43), as southern side, nothing remarkable. The *melím* mentioned as Bai 121 in Vol. 3, p. 333 is in Bai 118.

Interior (phot. 1144 from *but*):

I	—	—	foreign matter, S.M.S. Hertha, shooting an oxen as meat supply.
II[b]	—	story 16	of the death crab.
III[b]	—	—	16 roosters.
IV[a]	—	story 9	end: *a* Idegór’s voyage to Ngorót.
IVb	foldout 28c	—	2 trees connected by the roots which are running through a house occupied by 4 men; right 2 dogs, left cock fight in scrub (story 34 or 99?).

V[a]	—	—	foreign matter: O'Keefe of Yap, getting money.
V[b]	—	—	foreign matter: roosters, ship.
VI[a]	—	—	foreign matter: ships, fishes.
VI[b]	—	story 14[b]	of the land fisherman *a* Tmëlógŏd.
VII[a]	—	—	foreign matter: ships etc.
VII[b]	—	story 19	(probably) of the breadfruit tree.
VIII	foldout 30[c]	—	left foreigners, right Palau, each represented by a fruit tree, of which a Palauan man (with *tet* and adze) holds one branch each; many fruit have fallen off the tree at left; foreigners gesticulating animatedly, and their houses.

Bai 122 *a* Jebúkŭl A. Bairaksid *mad.* south (see Vol. 2 plate 15[2] and phot. 1131). Named after the fragrant *ksid* flower.

South side: gable full of *blebáol* heads.

Interior:

I	foldout 29[c]	story 159[b]	of the turtle that got away. Left grabbed by Gëríu, and to the left of him the stone, from which he had taken it, right stones (black), further right waves and the boat, drifting to Ngurukdápěl, far right mangroves in the Gogeál, in round circles.
II[a]	—	—	foreign matter, right women's dance in a house.
II[b]	—	—	cross motifs.
III[a]	—	—	dance.
III[b]	—	—	crocodile eating a ray.
IV[a]	—	story 169	of Diragamartál.
IV[b]	—	story 172[a]	of the blow hole on Ngeaur.
V[a]	—	story 184	of the race.
V[b]	—	story 171[b]	left capsized canoe, sail, people swimming sideways.
VI	foldout 20[c] and pict 34[a]	story 150	of the swimming rats, left the *kedesau* fishes, right the rats with their tails sticking in the coconut shells.

Bai 123 *a* Jebúkŭl B. Gamáng *mad.* west. 1910 almost collapsed (see fig. 49 in Vol. 2, p. 243; the landing place is in *a* Jebúkŭl not in Ngaregamai).

Interior: to this may possibly belong aqu leaf 42[a], where a woman is pulling a man lying down by his hair, to the left a bridge and a large shark.

II[b]	—	—	two large curlew birds.
III[a]	—	story 24[b]	of the land Bigákĕt. Women (left) and men (right) separated by the sea (shark).

III[b]	—	story 24[b]	*blebáol* heads.
IV[a]	—	story 160	of the moray eel of Dengasík.
IV[b]	—	—	two large curlew birds .
V[a]	—	—	large fishes and trees.
V[b]	—	—	fishes.
VII[a]	—	—	women's dance.
VII[b]	—	story 155[b]	the left woman *begél* carried by women in 6 coils; right man with *kirs* (*ráis medú*), on which 1 bird is sitting, staring (see Bai 134 IV[b]).
VIII	—		fight scene.

Bai 124 Ngaregam͡ai A Bai raipĕl͡au *mad.* east, built by people from Goikúl.

East gable: new, steam ship in special execution see double plate 35[f], image distributed as a picture postcard;

c) shows stoker on a chair turning the screw etc., below two lions; the two concentric circles on the drawing are in reality two chickens, bent, surrounding an egg.

Interior: (phot. 1197 seen from the east), on a *galabád* (w) post in a rectangular frame.

foldout 35[c]	1 foreigner on a chair, smoking 1 pipe, in front of him bottles on a table, next to it boxes.
foldout 35[b]	on the 4[th] *rekói* north a four-bodied figure, human wheel.
foldout 35[f]	pretty frieze of archer fishes (?), center a small fish in a basket.
foldout 11[b]	on the 1[st] *rekói* south tattooing of women, observed by 2 men.

I	—	—	man from Goikúl (left) with Mongol of Nggasagáng in a house for catching pigeons.
II[a]	Fig. 16	story 95[a]	Damál a sói surrounded by flies; flies are following him, because he is the last; right and left Pandanus and people.



Fig. 16

II[b]	foldout 8[a]	story 34	of the breadfruit tree in Gólei and Ngurusár; peculiar human figure here at right
III[a]	Fig. 17	—	star ornaments, simple crossed lines, from left to right: 8, 8, 12, 6 times 8, 6, 8 with 2 angles, 6.
III[b]	—	story 100	of Tangregói.

IV[a]	—	story 100	left taro field, center breadfruit tree, to the right woman in cave, far right man in bush.
IV[b]	—	—	two *blebáol* heads in a war boat, right the Galíd Gorekím, rainbow.
V[a]	—	—	right and left houses connected by a bridge
VI	—		left Goikúl, center bush, right Nggasagáng; Ngitegóp of Ngarbagéd lured the woman Ngira kápkar into a boats house, even though he did not like her and said as much; there they had intercourse (right); a club was watching it.

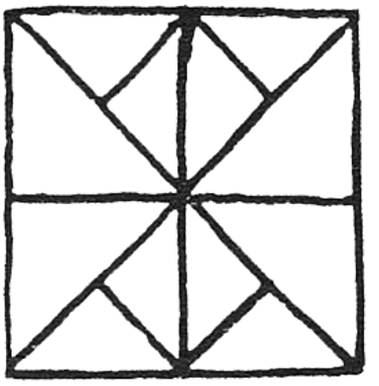


Fig. 17 see IIIa

Bai 125. Ngaregam͡ai B. Kodelí *mad* east

East gable: old classical gable decoration

West gable: with carved dog

Interior:

I	—	story 16	of the death crab.
II[a]	—	story 91	of the flying fox.
II[b]	—	story 184	of the race between the needle fish and the hermit crab.
III[a]	foldout 29[b]	story 193	of Tëláměs (left of the Bai in the center), in the Bai left Gadabed͡ei , right Gersói with her fish lovers, right of the Bai the net of Tëláměs ; far right Ngariáp in the house with the bowl for cooking palm sap.
III[b]	—	story 76	of Ngiragosiság (dark)
IV[a]	—	—	dark, not recognizable
IV[b]	—	—	see Bai 71[a]. Argument about the totem fishes.
V[a]	—	—	a sailing ship (a barque) with broken rudder (*berūd gongëngél*), which was washed ashore about 1890 and was towed to Ngarengól (Vol 1 p213). Later it went to Yap.
V[b]	—	story 20	of the destruction of Ngáruangěl (left), Delangeliruángěl on the raft, right story 206 of Mangitíp.
VI	—	story 171[b]	broken, capsized canoe between Peliliou and Nge͡aur.

Bai 126. Ngarekesauáol A. Galángěl (see Vol 2 plate 15[4]), one man, Ngirtelsóng of Ngarsúl, is said to have built the Bai, which in 1910 was reputedly already 80 years old. Gable field consists of woven bamboo; in 1910

a large *tet* stood at in Bai, on the foot 1 sun wheel and 2 roosters (phot. 1307).

Interior:

I	—	—	men with many small mountains; Ngirangologús of *a* Imūl caught a sting ray, and when he saw the underside of the fish which resembled a *vuk*, he became aroused.
II[a]	—	story 160	of the moray eel of Dengasík.
II[b]	—	story 16	of the death crab.
III[a] and b	—	—	fight scenes.
IV[a]	—	story 193	of Tëlāměs.
IV[b]	—	story 86[b]	of Meregórog bŏkú.
V[a]	—	—	the 7 *a rúgel* catching souls (see story 29)
V[b]	—	—	the Tekíělmăláp (story 137)
VI	—	—	not interpreted.

Bai 127. Ngarbegéd A Ngaděgěíběl *mad* south, no painting of the gable (see Vol 2 p. 247). Bai band consists entirely of roosters.

Interior: In the interior nice *blebáol* heads (aqu leaf 61[e]), a man on a high frame (foldout 34[c]).

II[a]	foldout 34 [q and i]	—	*gauálĕk* stars (rectangular core, see above p. 10)
II[b]	foldout 4[e]	story 17[c]	of Gosilék right on the rock *a* Ulong, left of the net the magic stone *ulogóug* to which the fishes are swimming; to the left large *kesókĕs* fishing in Ngaramlungúi; center the net, on both sides the 200-300m long wings made from coconut fibers; left of the 1[st] boat Gobak rai lámĕs (story 17[b]), who is shouting one should bring the baskets full with fishes (2 ovals), left in the house his wife.
IIIa	foldout 6b	story 22a	the fishermen of Ngg͡einagël (right) once wanted to carry out a large fish catch at Gól͡ei. They came with many boats (right and left) and made long rūl ropes from coconut leaves, with which they got many fish, so many that they had to pay Rubak nº 1 Tegógo of Gól͡ei (left on the stone dock) 4 galebúgĕp and 10 kluk; center a man diving for the rūl so that they do not tangle on the stones; the two center-most vessels are rafts on which the rūl are loaded in the evening and

remain on them at the reef, so that they are readily on hand in the morning.

III[b]	foldout 23[f]	—	Yap coin (story 178) on Palau; left *a* I͡rai, preparation of food (large yellow balls), to the right a Gogeál cave, where the stone money is being made, further right the removal of the discs with a rope, below in a hollow 2 Yapese spooning out a *kim* shell; at the right at the large yellow disc the Yapese chief Ruedīl, right on the swallow-tailed boat a disc laden for the voyage to Yap.
gom III[a]	foldout 24[f]	story 184	of the race, left 7 *kum* crabs in their house, the 8[th] with the woman (with the waterbottle) who found the needlefish stuck in the Pandanus, with naked tail; foldout 33[f] likewise two needlefishes spearing an octopus from both sides.
gom III[b]	foldout 17[e]	story 119	of the crocodiles, 2 right of which 1 with 1 man in the stomach; left a fleeing man! next 1 monkey on a rock, in which sits 1 crab.



Fig 18

IV[a]	Fig 18	story 19	of the breadfruit tree in triangular form (see above p. 11)
IV[b]	—	—	stars (see II[a])

Bai 128. Ngarbegéd B Bágësis. *mad* east, built 1900.

West gable: completely filled by the story 17[b] of Góbak railáměs, to whose feast many Galíd are descending from the heavens on the zigzag path (phot. 1907).

a) heads, b) ceremonial ground, c) houses, stone path ascending from bottom right to left, to d) where it runs horizontally to right, then ascending to left, to e), where there are many stars, then ascending to right, to f) where at left there is a large ball, half black, half white (sun, moon), above the house of heavens, and on i) and k) *klivuk.*

Interior: in the Bai on one of the posts the cute still life of egrets on a mangle tree foldout 34[u]

I	—	story 88[a]	of the grateful birds.
II[a]	—	—	fight scene.
II[b]	—	story 79[b]	of Golik e klél.

III[a]	foldout 29[b]	—	the *arungád* in Ngëdelóg (story 73[b]), right bridge, below the *kim* (see Vol. 3 p. 348), left a kind
			//136//
			of kettle, probably the bathing pool (story 173[a]) left dance in *a* I͡rai, the club Ngaramekabúd is depicted, because two were among them who danced very funny.
III[b]	—	—	High grassland Golivúlëgõl, where many seabirds are flying, which are being killed with *tivólag* poles.
IV[a]	—	—	inscription: This house was bilt in Apr. 1900.
IV[b]	foldout 25[e]	story 192	of Tegógo, right Gólei, far left on top 2 *psódŏg* fishes, below 1 *gáŏel*, then right a moray eel in a cave, another fish, then 1 *búdog* with ring on its tail, then the octopus, right of it Tegógo under a tree.
V[a]	—	story 185	of the trees as friends.
V[b]	—	—	shooting pigeons by the people from Ngëruluóběl and Ngurusár for the Rubak from *a* I͡rai and Goréŏr (see Vol. 2 p. 163 and 186), left under tree 1 man plucking 1 pigeon.
VI[a]	—	—	foreign matter: from Yap.
VI[b]	—	story 149[b]	of the miraculous *dilukai*, which is floating at the right of the Bai and is stretching out her hand to the *br'rak* which is being offered on a spear.
VII[a]	—	story 148	of the speaking turtle head.
VII[b]	—	atory 140	of the poor and the rich rooster.
VIII	foldout 1[f]	story 8	(left) the hair kite of Ngarmid and right Ngurusár with Rois sis ngeáol.

Bai 129. Ngarmid B Úgula ríu. *mad* west, built by local people 1907 (see Vol 2 p 253 fig 52), named after the *ríu* tree right next to it.

Interior:

I	—	story 11	of Bói with fishes and pigeons.
II[a]	—	—	dragging bridge timbers from Mangal'láng to *a* Gál.
II[b]	—	—	two moray eels with human heads.
III[a]	—	—	Gad re dengasík (compare story 160), two meals of taboo food, child dead; left mother, right adopted child (see Bai 71[a]).
III[b]	—	story 140	of the poor and the rich rooster.
IV[a]	—	—	fight scene
IV[b]	—	story 76	of Ngiragosiság.
V[a]	—	story 17[c]	of Gosilék.
V[b]	—	story 170	of Golungis.

VI[a]	foldout 9[a]	story 48	of Diraderúbŏk, left the poor south, at the start of the path the black Diraderúbŏk with a coconut in the hand, to the left of her her husband, right in the house the dead //137// Gobiróu, to the right Tulalóng with her husband, followed to the right by a mandel fish, palm sap bottles, food package, syrup barrel, etc, far right the rich north.
VI[b]	—	story 206	of Mangitíp.
VII[a]	—	story 23	the owl of Nggeiangěl.
VII[b]	—	story 137	of the Tekíělmăláp with the owls' heads.
VIII	—	story 16	of the 7 sailing *arúgěl*.

Bai 130. Ngarmíd C *a* Itúngělbai *mad* west, old bai (phot. 1196 and phot. 1907). Here also Fig 4, a sun with whorl and 2 roosters (Fig as with Bai 129).

West gable (Fig 19): bottom center story 168 of the sun seekers, right and left a sun; above as if on a bridge, which is resting on the *brúgěl* beams, above the *déngěs* tree, the giant Ngálek smaoáng (see story 10 at the end) surrounded by pieces of money; his *kirs* is aiming for a *vuk*, on both sides at his feet a stylized figure of a double-headed rooster, resembling vines.

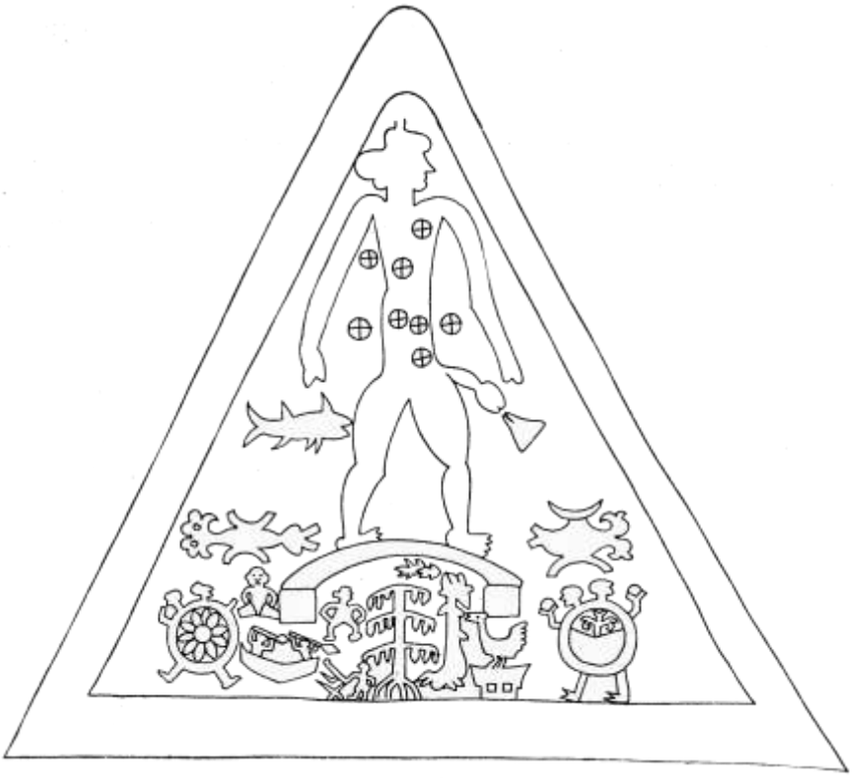


Fig. 19. Bai 130, west gable.

Interior: (phot. 1907)

I	foldout 18[c]	story 127[b]	of the Godomádăl or Túbŏg l ráod (left) with
			//138//
			long bodies and tails, which are also carrying heads; right people with erect penises, Ngaraklemáděl.
II[a]	—	story 86[b]	Meregórog bŏkú.
II[b]	—	—	foreigners with rifles.
IV[a]	—	—	left women's dance, right 2 cables
IV[b]	—	—	fight scene.
V[a]	—	story 16	of the death crab.
V[b]	foldout 2[d]	story 11	of Boi and Itúngělbai (compare the name of the Bai), far right Ngurultágěl (with 1 tree) and Iegád with his fishes, to the right the water Uél with 3 men, further right Boi walking away with pigeons and fishes on a line, then Toágěl mid with 1 sting ray, shark and turtle, then follows the stone dock of Tuápěl with bridge, then the Blai ra láměs in Ngurusár, with coconut bottles.
VI	aqu leaf 39[e]	story 28[b]	of the blind man of Ngatmél, only the right part depicted: right the blind man being angry in front of a *kim* shell (penis!), left in the house 2 boys with sweets, inbetween 5 boys fooling around.

Bai 131. Ngardolók A. Bai l galíd *mad.* east (see Vol 2 plate 16[1] p. 272).

East gable: giant *blebáol* heads bottom 5, above the *dilukai* 2, then 2, then 1 (on plank c some houses and 1 *dilukai* figure with thighs striped longitudinally, like a zebra).

Interior: (phot. 176 seen from *mad*).

I	—	—	purple swamp-hens *vek* eating taro.
II[a]	—	—	Foreign matter: left gable houses with foreigners, to the right 2 canoes with syrup pots, above them sea birds, right larger stone pavement with Rubak, far right house full of syrup pots and bowls.
II[b]	—	story 215	of Bars re kesau.
III[a]	—	—	story of Ulimang and the Spondias tree, unknown.
III[b]	—	—	not interpreted.
IV[a]	—	—	fight scene, left Keklau in midst of dense foliage, 2 rows of fighters above each other, right 3 war boats of Melekéiok.
IV[b]	foldout 27[b]	—	driftwood log (right) where fish and crabs congregate.

V[a]	—	—	center left and right a Pandanus (?) tree, connected by

			a rope on which several birds (flying foxes) (quadrangular) are suspended. Far right and left stone pier, houses, people (compare Bai 5 II[a]).
V[b]	—	—	man with rain arms (compare foldout 30[a]).
VI[a]	—	story 64[a]	of Mangadékl and Mangamékl, right a boat.
VI[b]	fold out 21[f]	story 164	of Măluád lë gúr (right with the big, yellow bloated stomach and lizard in his hand); left of him on the bridge Garuál bedengél; in the little house a bench with stomach, then people plucking coconuts and taro.
VII[a]	—	story 17[c]	of Gosilék.
VIII	—	story 14	of the land fisherman.

Bai. 132. Ngardolólok B. Ngabis. *mad*. east (see Vol. 2 pl 16[1]); on the East gable on the *brúgĕl* bridge 2 wooden figures, below large *goldebúŏl* beam as *dekédĕk* roof (see Vol. 3 pl 234), compare also Bai 70.

Interior:

I	—	story 19	of the breadfruit trees on Ngiptál.
II[a]	plate XIV[2]	story 168	of the sun seekers, 4 center in a boat, to the left the setting sun, then the *dengĕs* tree with fruits, right above a single fruit which the sun seekers had thrown into the water to attract the sharks (right of the boat) so that the men could dive undisturbed. Above the fishes rain, right turtle, man, right Ngarakeúkl.
II[b]	—	story 167	of Pëágĕd a rsái.
III[a]	—	—	4 crocodiles, about 1906 a 2-4m long crocodile was killed here.
III[b]	—	story 168	sun seekers.
IV[a]	plate XIV[16]	story 170	of the taro bringer *a* Iluógĕl (center with 2 children), many taro eating birds *vek*.
IV[b]	—	—	fight scene, left boats, right land.
V[a]	—	story 155[a]	of Melogótog a g͡au.
V[b]	mold 51	story 11	wind man with rain arms; right Medeg͡eipélau is breaking his arm (see Bai 145 V[a]).
VI[a]	—	—	people from Yap quarried stones at *a* Ptangg near Ngariáp and made their money; Fónovai took part.
VII[a]	—	—	women’s dance.
VII[b]	—	story 64[a]	of Mangadékl and Mangamékl.

VIII	—	story 14	of the land fisherman.
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Bai 133. Ngardolólok C *a* Ibaióng. *mad*. east, built about 1907 and very richly decorated.

East gable (plate X[a]).

gadéng a) missing (see Bai 132)

b) the underworld *datk*, left 2 houses with rounded roofs, right 1 house with rounded and 1 with stepped roof, (on stone-built checkerboard), inside Galid; center under the hand in the quadrangular frame the point where the lightning struck: a leg sticking out of a black body with a stick next to it; to the right under an arc a man with a fish as his head, a *gal'lebesói,* hence called *tegal'lebesói*, who is directing the lightning to run into the thunder; he makes earthquakes with the stick in his right which extends into a hose pipe; this hose extends to a trunk further to the left, from the top of which an arm protrudes which forms the lower side of a triangle with blunt corners, which encloses the world; it is shaking when the hand is shaking; this triangle extends from c) to g), enclosing the houses of the foreigners and the Palauans and the expressions of life on earth; through the center, from bottom to top, reaches the *tebĕgĕl ra dilúgĕs*, the "pole in the north" with talking heads inside, covered at the top by a *kim* shell, through which one (see story 10) can see and talk from the heavens down onto the earth, which is passed on by the talking heads; represented on plank h) is the house of heaven, and below on g) the tree *goluídĕl*, which lies between heaven and earth, and where left the thunder is standing with his stones, and at the right is standing the lightening.

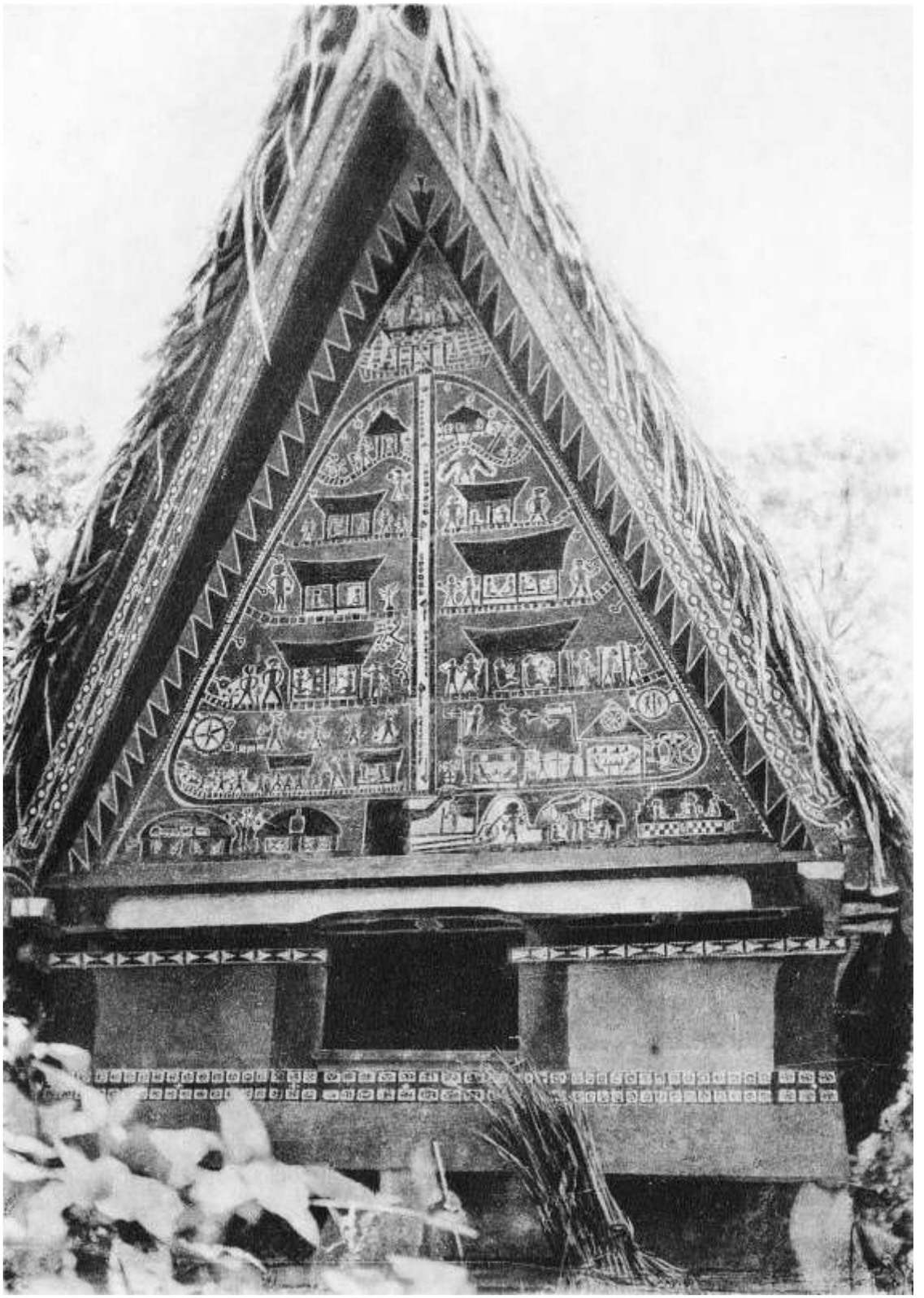
West gable (plate X[b]) a) *blebáol* heads; b) and c) show in a richly decorated field story 9 with the large *tĕmakai* fish, which is carrying the island Ngorót, with much money and many trees on which birds are sitting; many birds are also depicted above the sea, in which fishes are shown (sharks with teeth). d)-h) the curlew bird on Ngarekeklau, depicted as exceedingly rich, especially the excess of money; on top many houses and birds.

Interior: (plate IX[d] seen from *mad*.

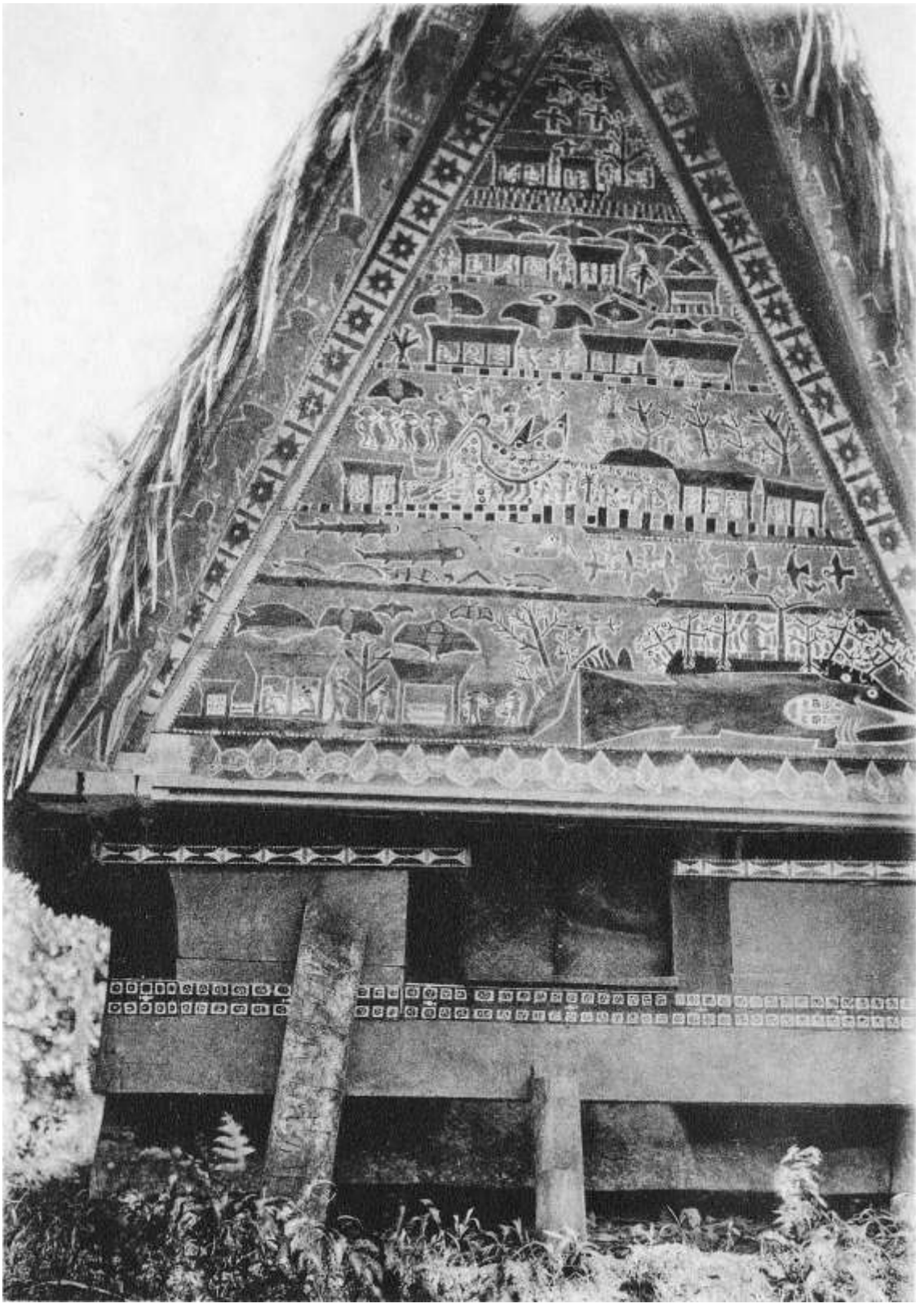
I	—	—	*ruk* dance.
II[a]	plate IX[d]	—	left 2 houses with pair lying down, far right boat and man talking at a Rubak, probably story 17[c] of Gosilék.
II[b]	foldout 19[a] and plate IX[d]	story 135[b]	of the evil, to the left in the house the mother, in her womb below the daughter, above the son, right in the house the spear and the basket in which fishes are at the bottom and sea stars at the top. In the house right 2 children and 1 mother with child, 1 man, 1 pandanus and 1 double mountain; left a

//Krämer, Palau, Volume 5 Plate X.//

Bai 133 Ngardolólok C.



a) front gable



b) back gable

			double mountain, 1 tree, 1 man spearing a sting ray, etc.
III[a]	—	story 171[b]	of the capsized boat.
III[b]	plate IX[d], foldout 26[c]	proverb 237	of the evil talk , left the woman, right the sons.
IV[a]	foldout 26[d]	proverb 238	of the dinner of Gosektél, he left in the house, pounding betel, to the right the 3 children, then the woman next to the *gorovikl* basket with much food; not shown: between 237 and 238 men's dance and chiefly pavement with 2 rubak, pounding betel, next to them their standing lime containers.
IV[b]	foldout 5[c]	story 18	of Klúbidsingál, in the bird, to the right his wife, left fishes and fishing (with coconut whisk, fishing basket), 2 boats, 1 raft.
V[a]	plate IX[d]	—	far left a jagged figure (lightning?) with 2 fishes, then 13 sea stars.
V[b]	—	story 96	of Rekesiváng.
VI[a]	plate IX[d]	—	piece of Yap money, left the Gogeál, pieces of stone money carried by men, center dance, right stone dock with round disc and 2 houses.
VI[b]	—	—	not interpreted.
VII[a]	plate IX[d]	story 101	of the fish trap of Ngarsúl, right in the house man and woman lying down, left in the house the man with the bowls at his fingers, further left house, men, fish trap with fishes etc.
VII[b]	aqu leaf 51[e]	story 77	of Ngirakorángĕs, who is with the woman in the waterhole at right; left Melĕlem with his people, pulling the boat down.
VIII[a]	plate IX[d]	story 134[b]	the boat for love, left the women of Nggamaséd scolding Reblūd who is sitting between them, right she the woman of Goikúl in the boat, center the mountains.

Bai 134. Ngardolólok E. Diberdí *mad* west, old Bai, without color, with old-style doors with bolts (see Vol 3 p. 206).

Interior:

III[a]	—	—	vine of Ngorót.
IV[a]	—	story 155[a]	of Melegótŏg a g͡au.
IV[b]	—	—	*kemedúkl* (Bumphead parrot) fishes, a man fishing.
Va	—	story 24b	*women's dance Gongotakátĕl, ocean, men, Ngëángĕs, women with begĕl (see Bai 114 Vb).*

V[b]	—	—	cattle (compare foldout 35[b]).
VI[a]	—	—	rain man (see Bai 145 V[a]).
VI[b]	—	story 155[b]	Curly tail, worn by women (see Bai 123 VII[b]).
VII[a]	—	—	war boat.
VII[b]	—	—	left boats, right taro field.
VIII	—	story 16	of the *ngas (ironwood)* branch.

Bai 135. Ngardolólok F Merés *mad* northeast, built by local villagers.

Interior: (photograph 180 seen from *but*), *gom* and *reb* see foldout 12[e] right).

I	—	story 113	of Garagár and Gëlagáng; right at the tree the mother of both, left the former spearing sardines, to the right of him 2 *goroviděl (trevally)*, then Gëlagáng with the fish basket on the head, Calophyllum, boats house of Ngarebŏkú.
II[a]	—	story 27[b]	of the weir in Ngaregúr left , right Ngarekekl͡au, center Tutau, to the right of him Tagĕděl.
II[b]	—	story 30[a]	of Tegógo of Gólei and Ngirat͡ei (rolled up at left).
III[a]	foldout 29[e]	—	the club Ngaramongĕĕs of Ngardolólok, who built the house; left the island Ngabad (see Vol 1 map 2) where the work was carried out under protective huts (omitted see aqu. leaf 51[i]) right Ngatkauáng (see Vol 2 p 267 plan 30[a]) and inbetween are people who are walking to Ngabad at low tide (see Bai 139 IV[a]).
III[b]	—	story 85[b]	of the ugly Telitëgingai.
IV[a]	foldout 23[a]	story 172[a]	of *a* Ugér're kemúr l gadéng of *a* Nge͡aur, who, every time he came to his lover in Pkulapelú on Pelíliou, always walked ashore backwards as a man and also returned to the sea always backwards so that no one could get hold of him.
IV[b]	foldout 23[a]	—	his brother Ugét're kemúr l gai, the barracuda (story 3) did likewise. The dying left an inheritance.
V[a]	—	—	foreign matter.
V[b]	—	—	story of the inhabited Gogeál (Vol 2 p 5).
VI[a]	—	story 173[a]	of the catching of souls.
VI[b]	—	story 43	of Galibosáng.
VII[a]	—	—	foreign matter.
VII[b]	—	—	fishes (in good colours).
VIII	—	—	the 'hunchbacked' Gubúgĕl and the 'upright' Gobósŏg[95]

were fishing together. The first collected coconuts, and the latter set the fishing baskets, which stung him.

Bau 136. Ngasiás A Gosobulng͡au *mad* south (Phot. 159, 160, 161).

Southern gable: *dilukāi* figure, images without color, not recognizable. Door sill with 10 carved *blebáol* heads; the *brúgĕl* ends in a swallow tail shape, *bombatĕl* are suspended.

Interior:

I	—	—	foreign matter: Yapese dancing.
II[a]	—	—	foreign matter: Yapese coming on one of O'Keefe's ships.
II[b]	—	—	foreign matter: ships.
III[a]	—	—	the Galíd Mariúr, who makes the pregnant women ill with his long arm on which fishes and curlew birds are hanging.
III[b]	foldout 22[f]	—	people of Pkulapelú, whose boats were capsizing while fishing in the sea (compare story 171[b]).
IV[a]	—	—	*gadúi* (Blue-lined seabream) fishes.
IV[b]	—	story 16	of the *ngas (ironwood)* branch.
V[a]	—	—	cattle.
V[b]	—	story 167	of Pëágĕdarsai .
VI[a]	—	story 155[a]	of Melegótŏg a g͡au.
VII[a]	—	—	foreign matter.
VII[b]	—	story 64[b]	Ngirakerenguáng.
VIII	—		Legend of Túbog l ráod; also the foreign cannibals (*móros*) are called that; they walk among the mangle roots see Vol 3 p 335.

Several ornaments of the interior were molded; Megapode in nest Fig 1 of wonderful arrangement.

on the	*rĕkói*	cock fight	taking positions mold 4	⎫
	,	,	jumping mold 2	⎬ Tübingen
				⎭
	,	vine of Ngorót mold 10.		
	,	rooster, turtle and Megapode mold 125.		

Bai 137. Ngasiás B Bikeléĕk *mad* south (figure see Bai 136).

Southern gable shows on plank c four holes for *brúgĕl* beams next to a *dilukā*i figure which has been carved from a single piece (photograph 160), of that originally 2 pairs had been present on the *a imŭl* beams; but 2 holes are also in plank f for the upper *brúgĕl* , and finally another is in plank h, for a *brúgĕl* on the *rebárabal*, so that this Bai is unique with regard to the *brúgĕl* beams.

Bai 114 has 2 on the *a imūl*, and 2 on the *gomkūk;* the latter, however, do not penetrate the gable. There are 12 *a imūl* in the case of this Bai.

Interior:

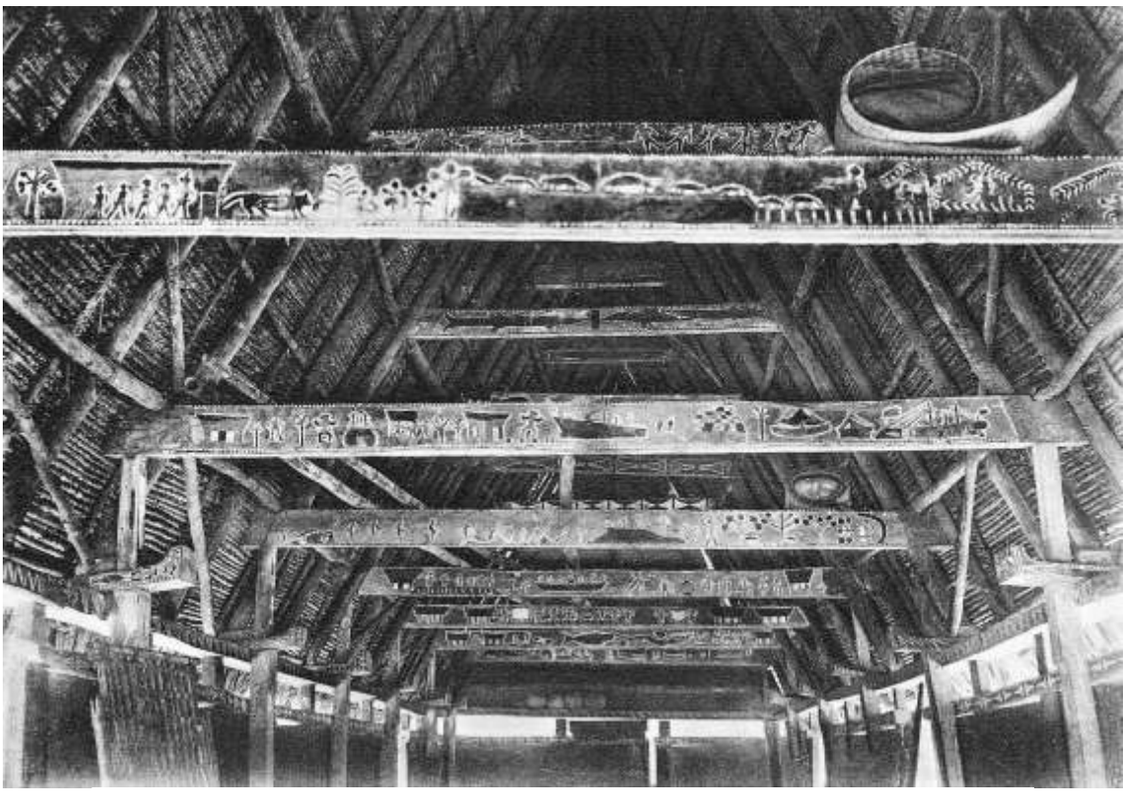
I	—	Story 86[b]	of Meregórŏg bokú.
II[a]	—	—	foreign matter: Yapese dance.
II[b]	—	—	catching fruit bats with nets in *a* Imūl.
III[a]	—	story 19	of the breadfruit tree in Ngiptál,
III[b]	—	story 11	of Boi.
IV[a]	—	story 155[b]	of the long *báog*.
IV[b]	—	story 20	*kesók*ĕs net fishing on Ngg͡eiangĕl.
V[a]	—	—	vine of Ngorót.
V[b]	—	—	foreign matter.
VI[a]	—	—	vine of Ngorót.
VI[b]	—	story 16	of the *ngas (ironwood)* branch.
VII[a] and b	—	—	fight scenes.
VIII[a]	—	story 137	of Tekíĕlmăláp with the owls' heads.
VIII[b]	—	—	moray eel.
IX[a]	—	—	*gadúi* (blue-lined seabream) fishes.
IX[b]	—	—	foreign matter.
X[a]	—	story 9	of *tĕmakái* (grouper) fish and Ngorót, left foreign matter.
X[b]	—	—	the Túbog l ráod (see Bai 138 VIII).
XI[a]	—	—	nonsensical matter.
XI[b]	—	—	vine of Ngorót.
XII[a]	—	—	foreign subject matter (fight scene).

Bai 138. Ngasiás C. Dilúbŏg *mad* north (photograph 166) erected in the village (see below VIII),

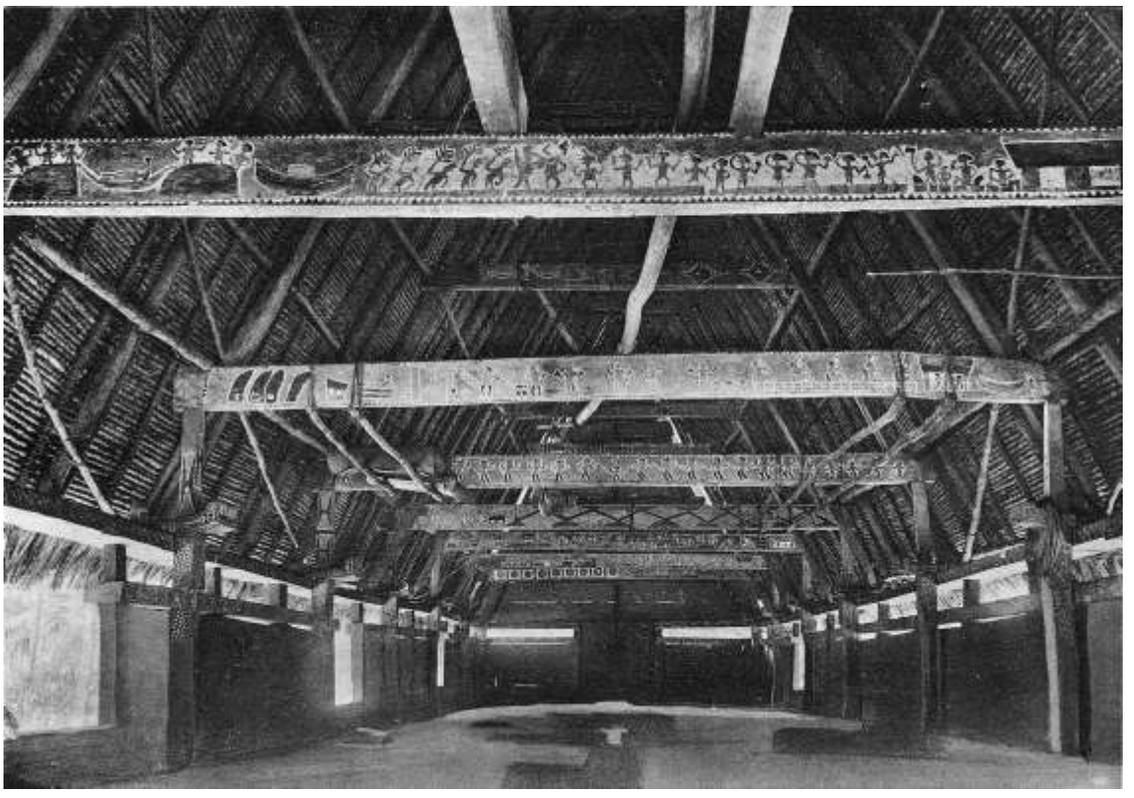
Northern gable: story 203 large field of the ascension to heaven.

Interior: (photograph seen from *but* plate XI[a]).

I	plate XI[a]	—	boat builders, boats.
II[a]	—	story 174	of Dengel͡ei of Sónsorol.
II[b]	plate XI[a]	story 8	of the sea snake and cat, left of the snake a sperm whale.
III[a]	—	story 12-[b]	of the Spondias plum tree in Ngátpang.
III[b]	plate XI[a]	—	2 graves and 1 corpse (compare story 31[b]), right and left 2 grave diggers each preparing a grave, in the center among the people one corpse.
IV[a]	—	story 96	of Rekesiváng.
IV[b]	plate XI[a]	story 74	of Ngirangeáng; right people meeting in a bush; to the left *dukl (Trigger)* fish on frying rack, left boat bringing food.
V[a]	—	—	fight scene.
V[b]	plate XI[a]	story 150	of the swimming rats in the coconut shells



a) Bai 138 Ngasiás C. Interior from the back.



b) Bai 139 Ngasias D, Interior from the front.

			the furthest on the right is being grabbed by its tail by a fish
VI[b]	plate XI[a]	—	foreign matter, depiction based on a newspaper.
VII[a]	foldout 3[e] l	story 13	of Gorágĕl, who in the center, on the bottom of the sea, is observing the construction of the Bai while boats are crossing the sea above—well executed depiction (I above p 19), left boats house with *dŏgú* boats (Vol 3 p. 196), at right is supposed to be story 8 of Ugélkekl͡au on Mógemog, island with boats house, wooden bowls, 1 tree, 1 palm, far right 1 man at a *br'rak* taro.
VII[b]	plate XI[a]	story 69	of the rats and the cats, left one cat with rat in stomach; left Palau house, right foreign house, depiction poor.
VIII	—	—	the club Ngarabitaláol of Ngasiás who built the Bai.

Bai 139. Ngasiás D. Ngarame͡aus *mad* south (Photograph 168, see also Bai 138) built by Ngarakeukl (see VI[a]).

Interior: (phot. from *mad* plate XI[b])

I	—	—	foreign matter.
II[a]	plate XI[b]	—	the 7 *ketórd* (see story 19) once fought in Gámliangĕl (5 with *sis* branches) and were armed with sharktoothed weapons; the 6[th] on the right cuts a man's head off with one; left a corpse on a bier between 2 hills.
II[b]	—	story 206	of Mangitíp.
III[a]	plate XI[b]	story 20	of the drowning of Ngárungĕl, from left to right: the arriving waves, a house under storm, the boy on the raft tied to the tree, 1 rock with 2 palms, 1 fisherman with 2 *der͡au* hand nets and string of fish, 5 excited people; 3 people buried in the sand for fear of the wind so that only the heads are protruding; on stone seat 5 Rubak making betel parcels; house next to a boat.
III[b]	—	—	vine of Ngorót.
IV[a]	plate XI[b]	—	*ruk* dance of the club Ngaramangoe̊e̊s of Ngardolólok (see Bai 135 II[a]).
V[a]	plate XI[b]	story 9	of Ngorót (left), where the money giving vine is growing (band ornament), (coconut shells have been suspended above the *logukl* artwork left).
V[b]	—	story 171[a]	of the fight of the Goreots against a Nge͡aur (right)

VI[a]	plate XI[b]	—	the club Ngarabóiěs of Ngarkeukl building the Bai (animated image).
VI[b]	—	—	stars.
VII[a]	plate XI[b]	story 16	of the death crab.
VII[b]	—	—	the Gogeál Magaragár (see Vol 1 p 21) whose inhabitants had many fights but little to eat (see settlement history Vol 2 p 5).
VIII[a]	plate XI[b]		foreign matter, left 8 stars, right ships.

Bai 140. Ngasiás E. Lemau *mad* north.

Northern gable: a tree.

Interior: (photographed from *mad* and *but* plates XII[a and b])

Mold 5 needle fish sticking in a tree;

‘ 8 fish eating a turtle;

‘ 11 center red tree, right sitting, left standing man, 1 arm raised with axe, basket with four pieces;

‘ 14 basket fishtrap with 2 fishes, 3 fishes swimming towards it;

‘ 26 row of birds;

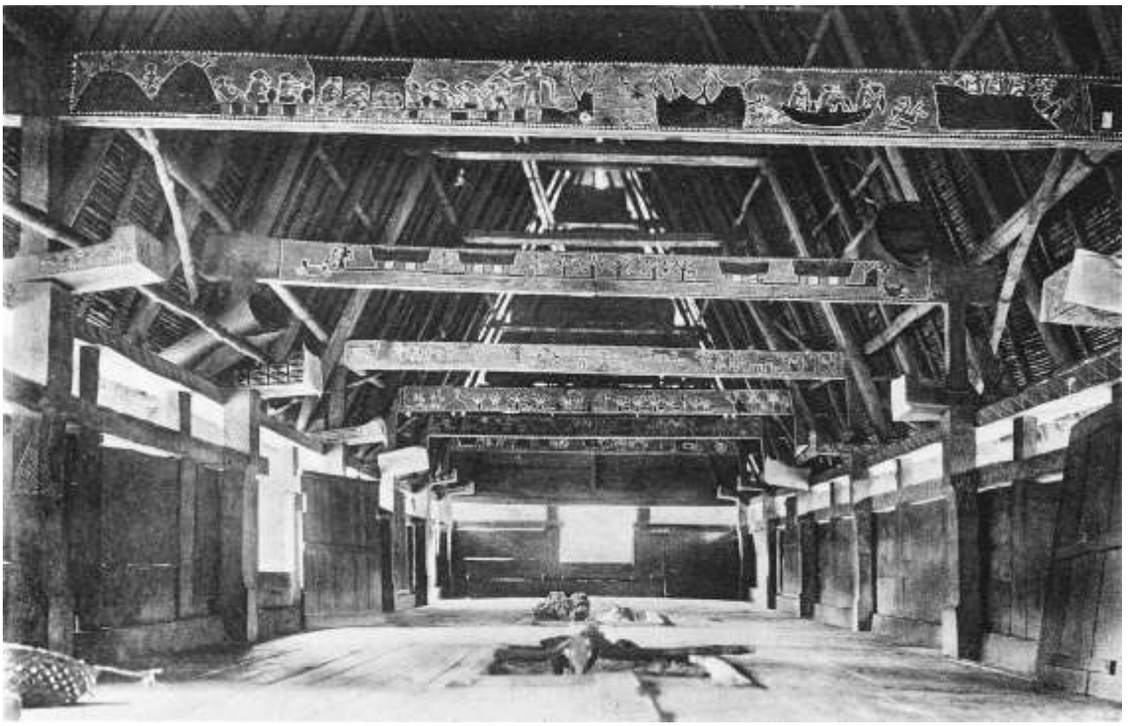
‘ 128 rat looking for eggs in a Megapode nest;

‘ 129 fight between sting rays and needle fishes;

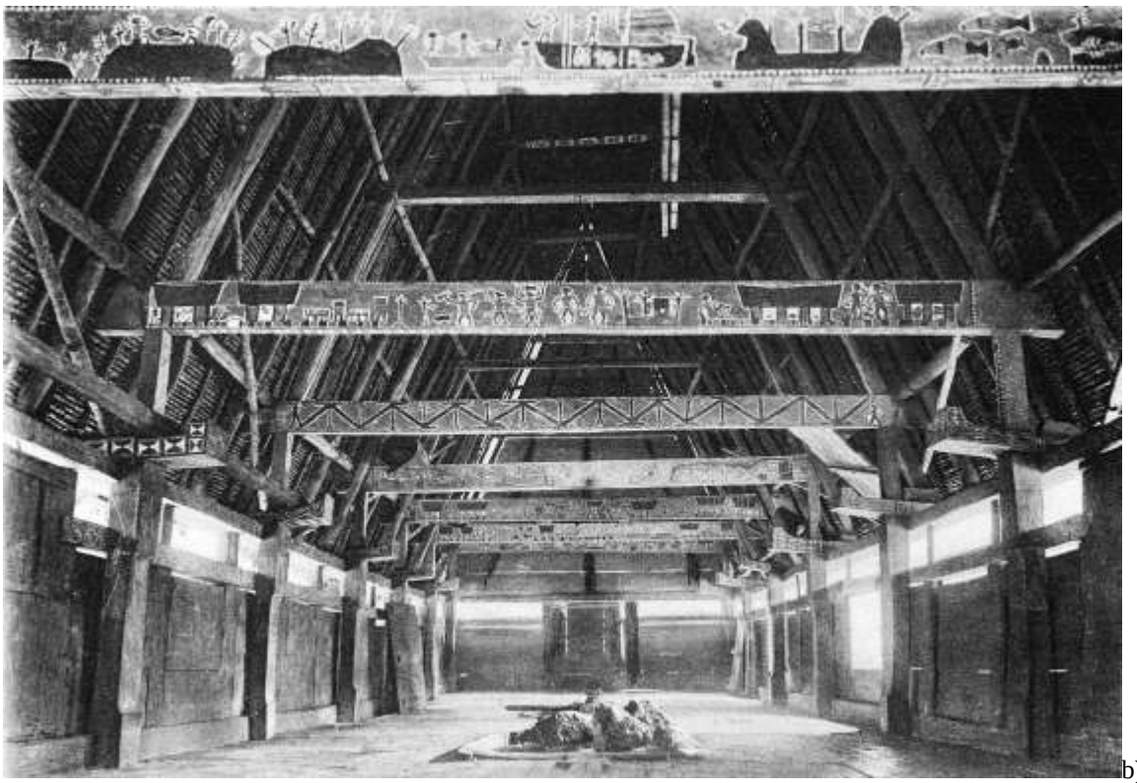
‘ 130 cock fight.

I	XII[b]	—	left the island Ngikúr, (see Vol 2 p 198 and Vol 2 p 263), to which drifted a man sitting in a wooden bowl (in Vol 2 p 95 a girl is mentioned), right the reef island Gológŏl l kul bed Ngkur (see above p. 31).
II[a]	—	—	not visible on plate X[a]
II[b]	XII[b]	story 76	of Ngira gosisáng right in the sailing boat which is towing 1 raft, on which 2 people are and supposedly also a dance stage: left on the stone pier excited people, taro benches and syrup barrel, further left fishes, island, people, houses.
III[a]	XII[a]	story 17[c]	of Gosilék, who fell off the rock at right, to the left of it a boat with the messenger, further to the left Gogeal, fishes, birds; 1 man with spear, behind him wailing women; in the house Goreng on Mariar and 2 women, further 2 women with syrup pots, double mountain.
III[b]	XII[b]	story 12	of Mangidáp, who is visible in the center with the body of a fish, to the right 1 mangle tree and the couple in the God’s house at Ngivál; right people, houses, fishes.
IV[a]	XII[a]	story 99	of the Mangrove as mother of the crabs, right

//Krämer, Palau, Volume 5 Plate XII.//



a) Interior from the front.



b)

Interior from the back. Bai 140 Ngasiás E

			and left one crab and one mangle tree each, connected by the roots.
IV[b]	XII [b]	story 16	the race for the *ngas (ironwood)* branch, left 6 sailing boats traveling to right, the 7[th] is already turning back; further right 6 armed warriors, and 1 man lying speared on the ground, far right 2 men on 1 hill.
V[a]	XII [a]	—	the spirit place Ngëráod, right the hugely swollen Galid woman Túrang re Ngeráod who is preparing a feast (compare story 17[d]), to the right of her a Galid with 2 heads, taro benches, syrup barrel, etc.
V[b]	XII [b]	—	vine of Ngorót as band ornament
VI[a]	XII [a]	(Story 142?)	center two caves, left 1 man with 3 coconut bottles, 1 woman carrying food on her head, right 1 woman, right and left of her taro fields with *vek* (Purple swamphen), far right bench, rock, 2 coconut palms, 1 man opening nuts, far left stone path with bridge and 1 hill, 2 men with spears.
VI[b]	XII [b]	story 85[a]	of the cripple Kúei in the basket, center on the head of the woman, left taro on benches, 2 syrup barrels, right houses.
VII[a]	XII [a]	—	foreign matter, ships, left Yap, center Taráng on Yap.
VII[b]	XII [b]	—	Yapese and Palauans quarreling on Ngaiángĕs (Vol 1 p 201), boat from Ngarbagéd, the little boy is spearing a man from Yap. Boat of the Chinese Ngira keremiús (see Vol 2 p. 275), far right 3 fishes and 1 hill, left 2 hills.
VIII	XII [a]	story 148	of the speaking head of the turtle.

Bai 141. Ngasiás F. *a* Krór.

			Interior:
II[a]	—	—	ornament of serrated lines.
II[b]	—	—	modified ornament of a vine of Ngorót, similar to foldout 31[r], but only with 2 vines facing each other at each of the arcs, opposite of the fruit.
III[a]	—	story 156	of the snake of Ngurukdápěl.
III[b]	—	—	foreign matter.
IV[a]	—	—	foreign matter, whalers.
IVb	foldout 21f	story 164	right of Maluád lë gúr, left on the bridge Gareál bedengél, to the right of him the fat monster, right the cave with the woman with a person in her stomach.

V[a]	—	story 173[c]	Godepísĕg's adventure. As an exception, the Blai here, with three people inside, is carved in a raised fashion, right next to the Blai above the *tóluk*.
V[b]	—	—	fight scene.
VI[a]	—	story 16	of the race for the *ngas (ironwood)* branch.
VI[b]	—	—	cattle.
VII[a]	—	—	fight scene.
VII[b]	—	—	feast (badly executed).
VIII	—	story 155[b]	of the long *baog*.

Bai 142. Ngarakeúkl A. Gosobulng͡au *mad* north, erected about 1900.

Northern gable: (Plate XIII[a]) story 203 of Madlutk's ascension into the ten-fold heavens.

a) left Ngril, right Mangalʻláng (far right Dirailutk in the house) to the left Madlutk making a fishing basket, center sun with whorl in the shape of a swastika, sky, split through a limestone stick in two halves:

1st part (b) left bananas, then house, right house with *kim*, breadfruit trees, taro

2nd , (plank c with *brúgĕl* ends on each of which a tern has been affixed), left taro field with *vek (Purple swamphen)*, then the bathing pool, right house and money tree.

3rd , left rainbow with rain, then *sop*, right taro and *sis liangĕd* birds .

4th , left money tree *gaburogougád*, *sop*, right *palau ro gúr* money tree

5th , left taro field and bathing pool in which 2 are bathing, right taro field.

6th , left rain, right *mëás* (rabbit fish).

7th , left thunder with stones, right lightning

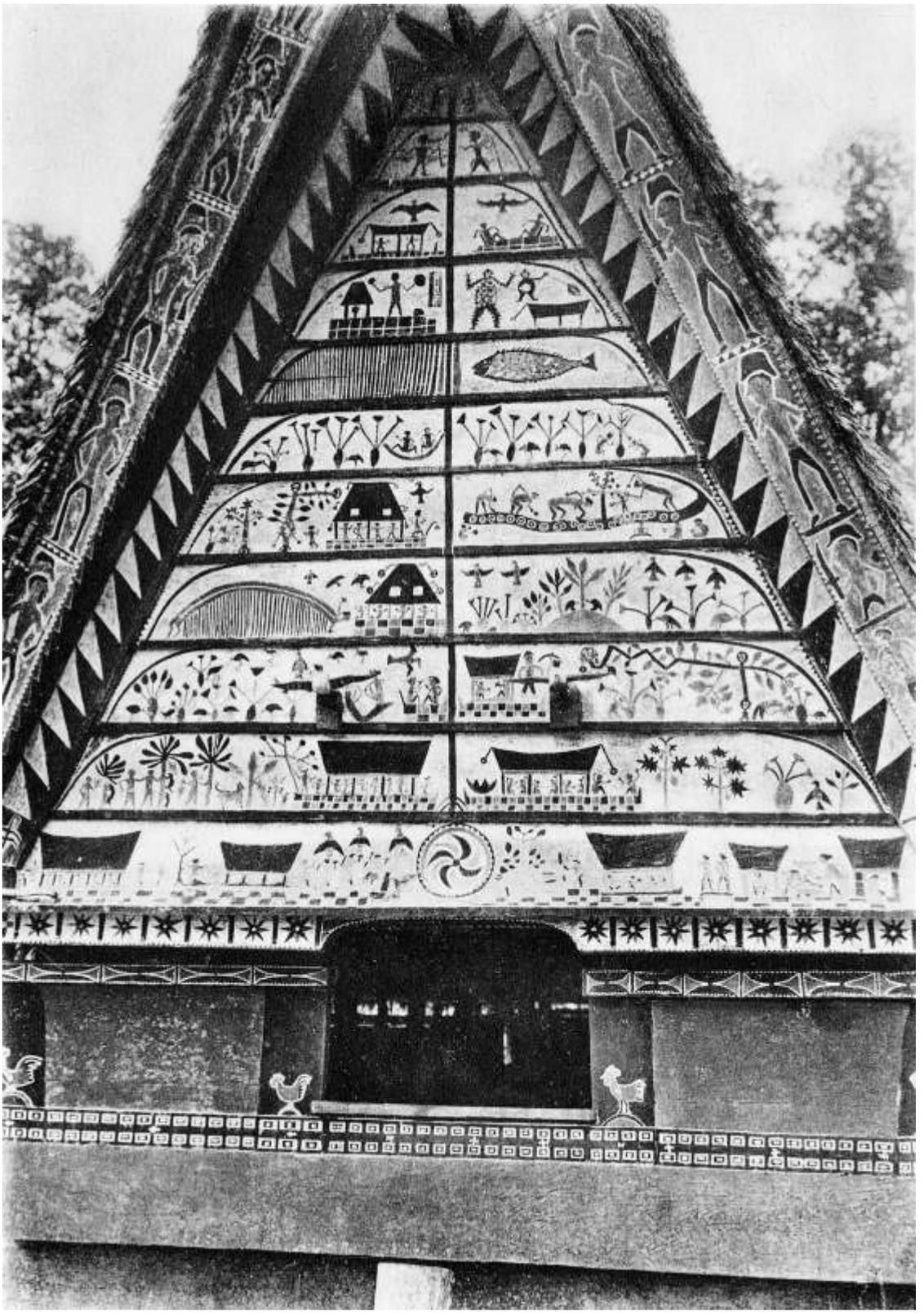
8th , left Bair a gladóiŏg, right *ilíud*,

9th , left Madtlutk, right Dirailútk.

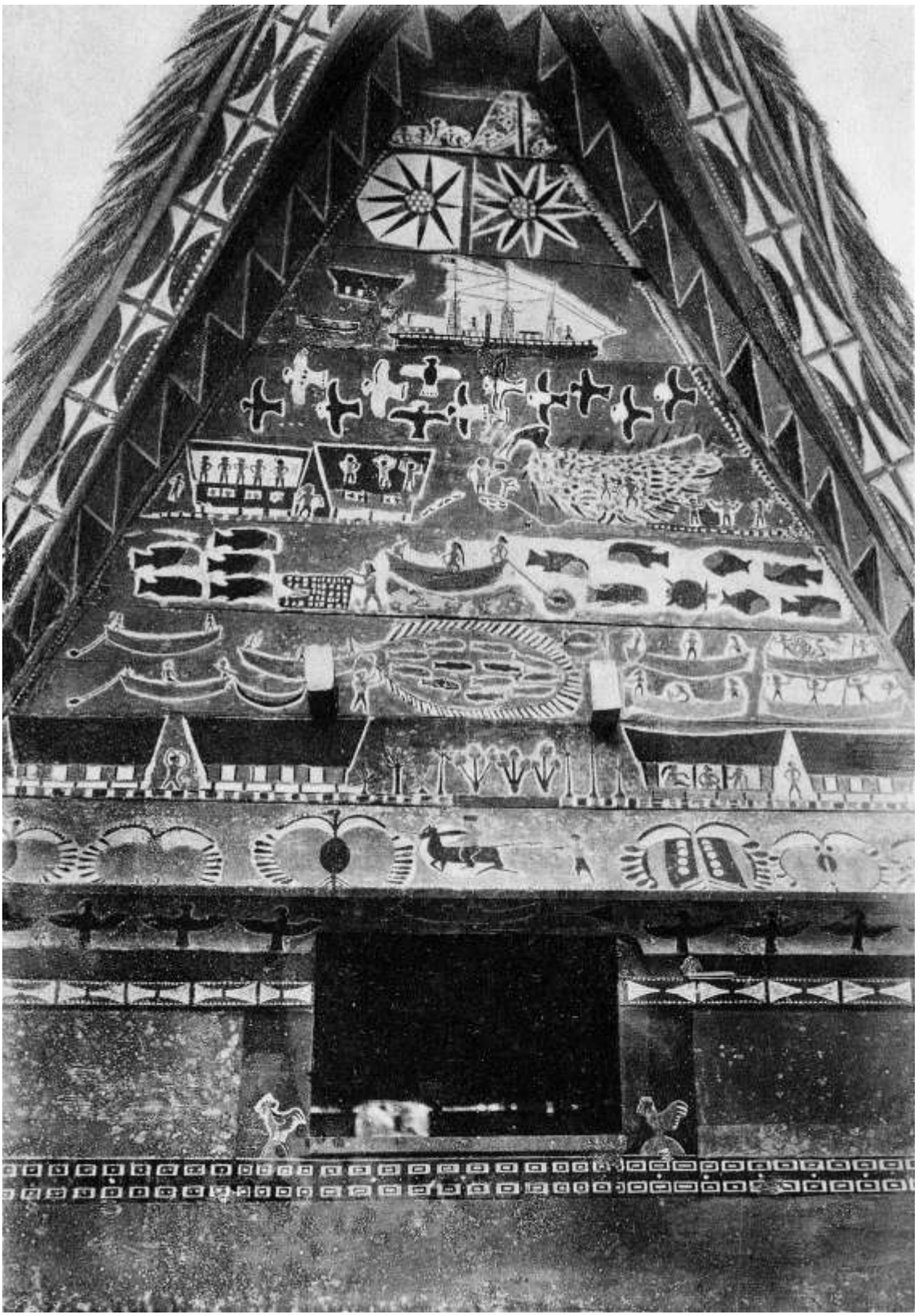
10th , left *galíd* Boi, to right of the head of the limestone stick his wife.

Southern gable (plate XIII[b]) heralding a new age:

a)bird monsters, center a rider on a horse!
b) houses and taro field.
c)*kesókĕs* net fishing with many boats,
d) boat fishing, fishing basket, many fishes.
e)Story 18 of Klubud singál with wife in the bird , on the hill (Ngarekel͡au) 1 man feeding the bird, in ground is money.
f) (Story 18) above many birds
g) large steamship.
h) 2 stars
above also a tree and people.



a) front gable Bai 142. Ngarakeúkl



b) back gable

Int.: (phot. 154 seen from *mad*, 155 from *but*):

I	phot.	—	foreign matter: the island Mógĕmog (see story 8).
II[a]	phot.	story 35	the two brothers fishing.
II[b]	phot.	—	men stealing betel nut.
III[a]	phot.	story 137	Tekíĕl măláp with the owls' heads (10 heads hanging in the tree)
III[b]	phot.	story 96	of Rekesiváng.
IV[a]	phot.	story 6	of the sun maker Iegád re ngél; right with his sister Magád ra ngădăsákĕr (story 7), creating both sexes.
IV[b]	phot.	story 17[c]	of Gosilék, right Máriar, center the double cave of Gamasiógĕl (story 158).
V[a]	phot.	—	foreign matter, left Yap.
V[b]	phot.	story 12	of Mangidáp rutkól.
VI[a]	phot.	story 25	of the crying boy Goidíod.
VI[b]	phot.	—	vine of Ngorót, particularly pretty, at the tips of the zigzag on each side 1 branch is coming off horizontally (following the zigzag) (see Bai 145 V[a] and figure).
VII[a]	phot.	—	storm of 1904.
VII[b]	phot.	story 215	of Bars re kesa͡u.
VIII	phot.		foreign matter.

Bai 143. Ngarakeúkl B. Bilekéĕlĕk *mad* north, old, gable bad.

Int.:

I	—	—	foreign matter, approx. 1870 a ship ran aground on Nge͡aur; Goréör fetched the boats
II[a]	—	—	fishes.
II[b]	—	—	Galid place Ngeráod (bad).
III[a]	—	—	*gadúi* (Blue-lined seabream) fishes caught by a canoe from Pkulapelú,
III[b]	—	(Story 173)	souls, left old, right young, center a corpse, which is being fetched by them.
IV[a]	—	story 155	of Melegótŏg a g͡au.
IV[b]	—	story 16	of the race for the *ngas (ironwood)* branch.
V[a]	—	—	*galid* Mariúr (see Bai 48 and 136), right constellation *gogádu*, right Gorekím rain.
V[b]	—	story 86[b]	of Meregórŏg bŏkú (see Vol 2 p 120 footnote 1)
VI[a]	—	—	not interpreted.
VI[b]	—	story 160	of the moray eel of Dengasík.
VIIa	—	—	gadúi (Blue-lined seabream) fishes.

VII[b]	—	story 100	little fish *talái,* which is caught with nets on Ngeaur, fishermen with hooks and boats.
VIII	—		a *blolóbŏl* by Pkulapelú women in Ngarakeúkl, right their men bringing food.

Bai 144. Ngaregól A Gosobulngau erected by local villagers (IV[a]).

Int.:

I	—	—	foreign matter.
II[a]	—	story 120[b]	of the Spondias tree in Ngátpang.
II[b]	—	story 16	of the race for the *ngas (ironwood)* branch.
III[a]	foldout 2[e]	story 11	of Boi with the pigeons and fishes in the rain; left the *galíd* Itúngĕlbai is throwing sea stars at him, to the right of him 4 rays.
III[b]	—	—	vine of Ngorót.
IV[a]	—	—	feast for the Ngaragoungau club of Ngaregól on occasion of the completion of the construction of a Bai, which the club had done.
IV[b]	—	—	vine of Ngorót.
VI[b]	—	story 17[c]	of Gosilék.
VII[a]	—	story 169	Diragamartál, 10 *kum* crabs as children of the woman, with *klbógĕl* branches in their hands as used for the *galitūk* dance (Vol 3 p 317).
VII[b]	—	—	cattle.
VIII	—	story 96	of Rekesiváng.

Bai 145. Ngaregól B. Goubogúkl, erected about 1840. Figurative posts as sign of fertility! Classical gable ornament. Apart from the *dilukái* figure in plank c, which has 4 holes for the *brúgĕl*, there are men with *kirs* (penis) in place of their heads (Vol. 3 p 333 fig 216).

Int.:

I	—	—	man, who is making typhoons with his arms, left a man who is breaking the right arm (see Bai 145 V[a]).
III[a]	—	—	cattle.
III[b]	—	—	catching turtles at *a* Meúngs on Ngarekobaság; a stick is put in front of the hole, which the turtle dislodges during entry, so that it floats up; this occurs at sunset, thus shown with a rayed sun.
IV[a]	—	story 14	of the land fisherman *a* Tmëlógŏd.
IVb	foldout 33b	story 155a	of Melegótŏg a gau, whose neck is studded with 4 heads.

V[a]	foldout 33[b]	—	vine of Ngorót, pretty with side branches (see Bai 142 V[b]).
	foldout 30[a]	—	typhoon breaker, breaking of the rain arm see Bai 115 IV[b], Bai 132 V[b], Bai 134 VI[a], Bai 145 I, Bai 148 V[b] .
V[b]	—	story 155[a]	of Melegótŏg a g͡au.
VI[a]	—	—	Barbúdog 7 Galid (see *tubŏg l ráod* story 127[b]).
VI[b]	foldout 33[b]	—	boat with two fishing lines with fishes
VII[a]	—	story 98	of Ngirat͡ei.
VII[b]	—	story 12	of Magidáprutkól.
VIII	(Vol 3 p 333 fig 216)		*vuk* (vagina) triangles with bodies on top

Bai 146. Ngarapel͡au A Ngabis *mad* north, originally classical gable decoration, *dilukai* missing.

I	—	story 155[a]	of Melegótŏg a g͡au.
II[a]	—	—	war boat with Megapode.
II[b]	—	—	Pineapple with branches.
III[a]	—	—	Rubak, 2 each on *iliud(stone platform)*, inspecting much money.
III[b]	—	—	fight scene, left Ngamelók, right Mëngál.
IV[a]	—	story 14	of the land fisherman *a* Tmëlógŏd.
IV[b]	—	story 86[b]	of Meregorŏg bŏkú (see Vol 2 p 120 note 1).
V[a]	—	—	fishing baskets and boats.
V[b]	—	story 160	of the moray eel of Dengasík.
VI	—	—	battle of war boats.

Bai 147. Ngarapel͡au B Kemangĕlbai *mad* north.

I	—	story 16	of the race for the *ngas (ironwood)* branch.
II[a]	—	—	*klívuk* motifs[96]
III[a]	abkl 55	—	children's story of the ripe coconut *geimól mĕt͡au* (see Vol 3 p 43), right the person picking up and splitting, then follow the persons making a hole , drinking, scraping, pressing, tying the *tag͡eiĕr*, and a person oiling the hair, far left water hole.
III[b]	—	—	fight scene.
IV[a] and b	—	—	zigzag motif
V[a]	—	—	zigzag motif
V[b]	—	—	canoes fishing.
VI[a]	—	—	stars.

Bai 148. *a* Rois A. Nggáĕd *mad* north.

I	—	story 160	of the moray eel of Dengasik.
II[a]	—	—	fight of the war boats
			//152//
II[b]	—	story 155[a]	of Melegótŏg a g͡au.
III[a]	—	—	lobsters.
III[b]	—	story 24[b]	dance, left women, right men, separated by a strait
IV[a]	—	story 86[b]	of Meregorŏg bŏkú (see Vol 2 p 120 note 1).
IV[b]	—	story 16	of the race for the *ngas (Ironwood)* branch.
V[a]	—	—	cattle.
V[b]	—	—	rain man (see Bai 145 V[a])
VI	—	story 155[a]	as II[b].

Bai 149. Ngaramásăg A. Gereívěd *mad* south.

South gable: story 11 of Boi (large figure with fishes, bad)

Int.: *logukl* small, bad.

Bai 150. Ngaramásăg C. Meléngěl *mad* east.

I	—	—	cattle.
II[a]	—	—	left fish speared by a man, right turtle speared.
II[b]	—	—	stars.
III[a]	—	—	foreign matter, ship, fishing.
III[b]	—	—	large curlew bird, Blai with extension (see Vol 3 p. 204)
IV[a]	—	story 16	of the race for the *ngas (ironwood)* branch.
IV[b]	—	story 137	of Tekíělmăláp with the owls' heads, right story 172[b] of Diraróis, large chicken.
V[a]	—	—	curlew birds.
V[b]	—	—	games at the Emperor's birthday in Madalái, tug of war, sack race, climbing poles etc. (see story 244 and 245)
VI	—	—	foreign matter.

a Ngeaur

The Bai of that island were a great disappointment. Because *a* Ngeaur is outside the fringing reef and known as an old settlement location, and moreover does not have a harbour suitable for larger ships, so that they have to anchor on the roads in the lee of the island, it was expected to find here especially old traditions and art treasures. But the story of creation, which was supposed to exist here, coud not be found, and the Bai showed modern overlay.

An example can be found in the journal "Kolonie und Heimat" Vol. XII 1919 on the cover of nº 13, also in Buschan's "Sitten der Völker" plate p. 32; gable frame i shows nice *klivuk*-motifs, k 2 rows of money vines, the lower *gadéng* has *blebáol* heads, all in a pretty fashion, but the gable planks, apparently recently fitted

are full of modern kitsch: the center is a large black cross, above priests and bowing natives, below, about plank b is written, as far as can be recognized, Spanish

ESIA[97] CASAIΛ PACOA ΠCAUNC NCIRIODO

This house wage? ? Ngriodo?

IO[98] MALASAC[99] ERENGI NGARA MEQUEREEL

Has Built it Ngara mekerël (club?)

Above this script, right and left of the foot of the cross are two lions each facing a small hill, above (plank d) right and left a foreigners' house, flags, horses etc, further above, below the arms of the cross four young men each with sticks and flags.

Also in Deutsche Kolonialzeitung 1914 p. 149 is a small picture of the Bai, that looks a bit better; but even here is a muddled confusion. A transparency slide I received of another Bai shows on the gable a splendid apotheosis of the Christian faith and civilization: flag poles, flagged over the tops, congregating people with priests, European ships, boats etc.

From this follows that the Spanish mission had influence here for some time, probably with the youth, through which the collapse of the art was caused.

Of the Christian faith remained, as far as I could see during my stay, nothing, only the decay of the local culture was obvious.

Bai Model

Bai 151 in Berlin Kekerél Gosobulng͡au. ("small Gosobulng͡au") about 10m long, 1907 built for Mark 500 by the club Ngaratëkángël in Goréŏr, erected in the Museum for Etnology in Berlin in 1908, then packed up because of lack of space, now visible again in the Museum in Dahlem. All further details see the literature in F. von Luschan vl. 2 p. 366.

Front gable: story 204 of *a* Ugél re gulsiáng,

Back gable: story 19 of breadfruit tree (fig in von Luschan's official report).

Int.:

brugël (front side, *ngëlóng*): story 16 of dead crab

brugël (front side, *reb͡ai*): story 4[a] of the palm

and story 184 of the race

Int.:

I	—	story 100	of the long house.
II[a]	—	—	catching pigeons with bows and arrows.
II[b]	—	story 141	of the egg chain.
III[a]	—	story 17[c]	of Gosilék.
III[b]	—	story 206	of Mangitíp.
IV[a]	—	story 16	of the race for the *ngas (ironwood)* branch.

IV[b]	aqu leaf 39[2]	story 60[b]	of the true and the false hero, right Nival, left of that Ngeráir headland and there the people from Keklau; Ngirangëmělás in the bathing pool of Ngi hit by a spear; there also sea animals.
V[a]	foldout 4[f]	story 17[b]	of Góbakrailáměs; left boat and baskets with *kim* shells, right taro benches, molasses vessel, all for a feast.
V[b]	—	—	foreign matter. Yapese making stone money.
VI[a]	—	story 80[a]	of Madraklái.
VI[b]	—	—	fight scene.
VII[a]	—	story 137	of Tekíěl maláp with the owls' heads.
VII[b]	—	story 45	of the prisoners in the basket.
VIII	—	story 140	of the poor and rich rooster.

Bai 152. In Hamburg, Museum for Ethnology. Length 5m 75cm, width 1m 80cm, height 3m. Builder was Golegeril (Vol 2 plate 13[e]; phot. 1142).

Front gable: from bottom to top:

a) fishes (sharks, below 1 hammerhead shark)

b) 7 two-headed suns

c) 3 *mesek*ūk (Surgeon fishes), above story 203 of Madlutk, right below climbing into the heaven on the limestone stick, next to him his wife, above him the money-giving tree, to the left taro field and madlutk and wife in the bathing pool; on the 2[nd] step of the stone path he with limestone stick, his wife behind him, in front of him thunder with stone, above the rain man with the *mëás (*Rabbit fishes); next section the house of heaven with thunder on the ridge, in the house the *kim* shell, left man with spear and 1 with *sis* branch, far on top a house with 2 spears and 1 club under the roof.

Back gable: bottom sharks, above right 3 goat fish (Mullus) , above suns; above story 215 of Bars re kes͡au, on very top left the frog Dagĕsăg and right the fish Tĕmak͡ai (Grouper) (story 17[a]).

I	—	story 96	of Rekesiváng, who is sitting on the towed boat, to the left a taro swamp, far right a *vek* (Purple swamphen).
II[a]	—	story88[a]	of the grateful birds which are dropping fishes everywhere, center taro-benches, far left a mangle.
II[b]	—	story 141	of the egg chain; right the rock Ngaláls and the tern, left Gogeal rock and mountain palms.
III[a]	—	story	unknown; right a woman with burden on her head, who is being shouted after from the house, nearby a man with spear and hand basket, left grassland, mountain with trees (Pandanus, 1 palm)
III[b]	—	—	fight scene, center a man speared, right falling (with 2 axes), 2 women.

IV[a]	—	story 89	of the moray eel in Blissang (with money in its stomach), who is being fleeced at left, right the returning women and the food in the house above.
IV[b]	—	story 185	of the trees as friends, who are talking with each other (zigzag line), as they are still standing in the forest (see VI[b])
V[a]	—	story 44	of the husband who is testing his wives; left he in the boat, pretending to be dead, to the right his sister clamoring, then his three women; far left fishing basket.
V[b]	—	story 206	of Mangitíp on the stone dock, left the boat that comes to fetch her, right the man with the money (red ring).
VI[a]	—	story 52	club of Utaoĕr, right at the wardrobe (which is mentioned in story 137) in the house, continuation on VI[b].
VI[b]	—	—	continuation of VI[a] , between the two houses the man with bowl and club, left of the house with the head (IV[b]) the crossed clubs with human heads, further left the people killed at the feast (indicated by taro banks), far right palm of Ngesisëg and the fallen.
VII[a]	—	story 103	of the association of birds (see Bai 4 IV[a]), boat with fruit bat at the rudder, heron at the bow, right Krik between magroves, right Ngatpang.
VII[b]	—	story 164	of the monster Măluádlëgur, left lying, on both sides the shark toothed boys, far left the mother in the cave, right the drifting stomach on the stool.
VIII	—	story 91	of the fruit bat, center, which impaled itself on the houses of Ngeaur (left).

Bai 153. Stuttgart. Bai Lahaláp, after the Galáp fashion (village in Nagarárd Vol. 2 p 56). Length about 2m, width about 70cm. Builder Golegeríl (Vol 2 plate 13[3]).

Front gable: a) story 35 of the two fishing brothers.

b) spearing of rays; under the central boat 1 octopus with 3 arms, sticking on the bottom in a *kim* shell; to the left a fish

above: story 186[a] of the battle of the fishes with the taro,

above: story 94 of the woman who guides the Pleiades: 1 man left has the Pleiades (10 stars in a black rectangle), above Orion's belt, next the fire tong *gogádu*, 1 star, the moon sickle etc; far on top (h) a *gal'lebesói* fish,

i) margin curlew birds, inside *klivuk* motif, separated by the long neck of the rooster.

Back gable: a) fight between Mangalʻláng and Ngril.

b) story 9 of the curlew bird which flew over Palau, 4 rows of houses above each other (most wealthy houses)

1. Row left *a* Idíd-Goréŏr, center Gomūgtokói-Ngardolólok; right Ngatĕlkóu *a* Ngea͡ur,

2. ' Blósŏg-Ngarmíd, Goráol-Ngarek͡ai ,

3. ' Ngaruëós-Ngivál, *a* Uděs-Melekéiok,

4. ' Terékĕd-Kek͡lau,

far on top (h) a *gal'lebesói* (Butterfly fish)

Int.:

I	—	story 134[a]	of Rangatágel and Rangém.
II[a]	—	story 16	of the race for the *ngas (ironwood)* branch.
II[b]	—	story 192	of Tegógo, black fish *búdŏg* (Wrasse) with white band and 1 octopus.
III[a]	—	story 48	of Dira derúbok.
III[b]	—	story 206	of Mangitíp.
IV[a]	—	story 140	of the poor and the rich rooster.
IV[b]	—	story 185	of the trees as friends.
V[a]	—	story 183	of the moray eel in Matánglbad.
V[b]	—	story 23	of the owl of Ngge͡iangĕl.
VI[a]	—	story 88[a]	of Rabábăg.
VI[b]	—	story 132	wrong dugong fishing
VII[a]	—	—	death from eating the totem (see Bai 36 V[b]).
VII[b]	—	story 8	of the kite with the string made from hair
VIII	—		the 7 *ketórd* (story 19) stealing a net.

Appendix: The *logukl* artwork SEMPER's, hitherto unexplained, have been published by A.B. MAYER (see bibliography in Vol 2 p. 365); I went through them with the natives in Palau. What other pictures exists of Semper's journey, are held at the ethnographic museum in Dresden, but are largely not relevant for this study (see End).

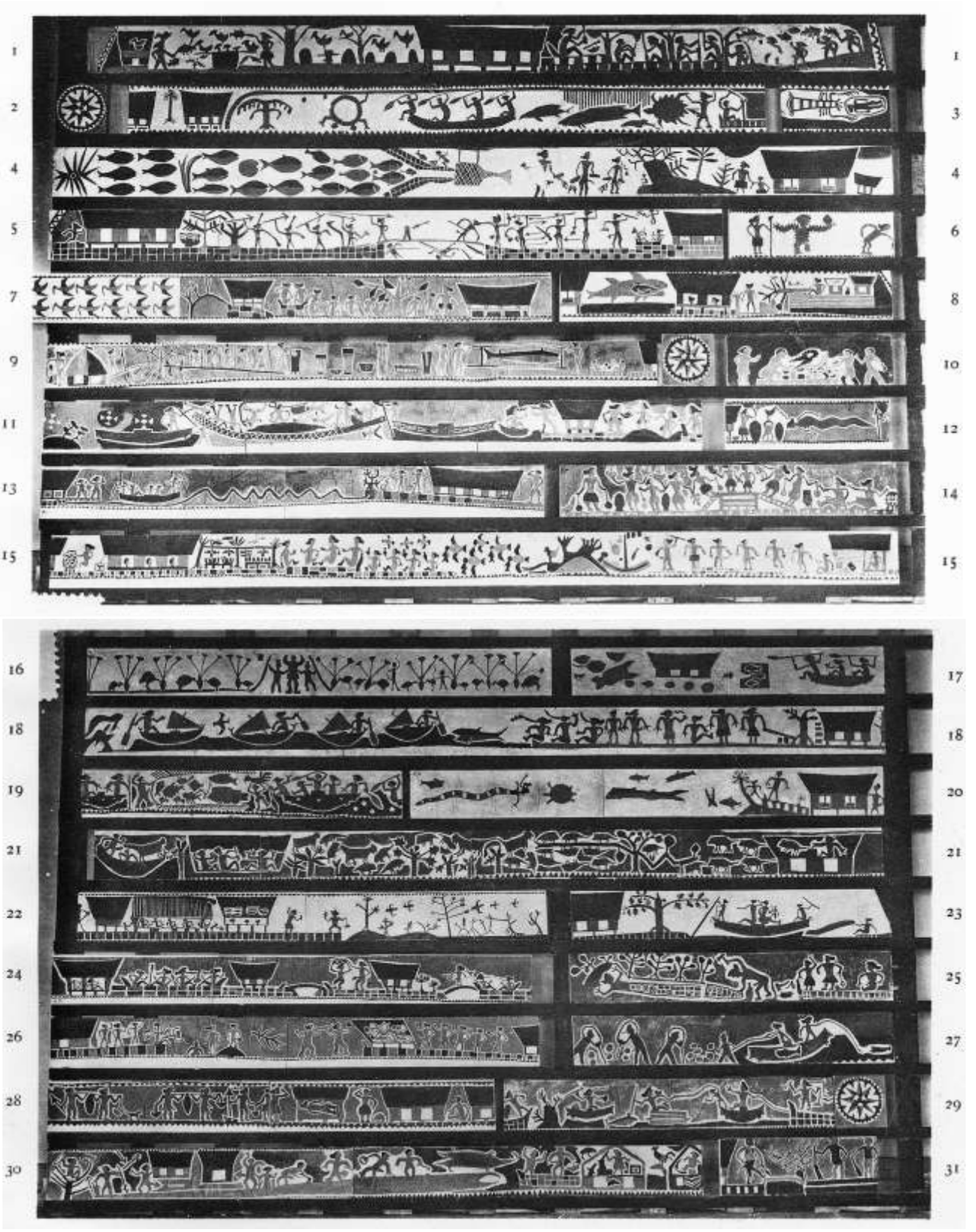
Plate 2

1st strip	story 137	of the large Calophyllum tree in Ngeráod
2nd strip		fight scene
3rd strip		foreign matter: (wheel, cross)
4th strip	story 155[a]	of Melegótŏg a g͡au, left woman with *begél.*

Plate 3

1st strip	story 4[a]	of the magic of getting together.
2nd strip	story94	the woman who guides the Pleiades (?)
3rd strip	story 16	of the death crab
4th strip	story 64[b]	of Ngirajerenguáng (?)

//Krämer, Palau, Volume 5 Plate XIV.//



Slides of painted plaster of Paris casts made from molding papers

From various Bai (see list of plates)

5th strip		not interpreted; center stone structure with four layers, the 4th is lifted up by 2 men (grave?), to the right in the house 3 people lying down (corpses?), left women.
6th strip		not interpreted, story 133?
7th strip		shark catching in Ngáruangĕl
8th strip	story 22	typhoon in Ng͡eiangĕl (?)center 3 *blebáol.*
9th strip	story 120b	of the Spondias Plum tree in Ngátpang, left *pelú ra luk*, right *pelú ra tep*.
10th strip	story 156	of the snake in Ngurukdápĕl, right *kaberúog* boats.
11th strip		fight in heaven, left Gorekím, right Golubás.
12th strip	story 64b	the Ngirakerenguáng.

Plate 4

1st strip		catching fruit bats in *a* Imūl, see foldout 31e and f.
2nd strip (underside)		crocodiles.
3rd strip		not interpreted: houses, people, stone path, bridge, boat.
4th strip	story 137	of the 7 Galíd with the owl's heads.
5th strip (underside)		not interpreted: 2 times 1 shell and 1 sea-star connected by a string
6th strip		Yapese dance.
7th strip		not interpreted.
8th strip (underside)	story 183	of the 2 men in the double stone
9th strip		not interpreted.
10th strip	story 169	of Dira gamartál.
11th strip	story 126b	of the vine of Ngardebotár.
12th strip	story 142	left of the double cave in Goikúl, left the fisherman in the stone fishtrap, right the man cutting palm sap.

Plate 5

1st strip		catching fruit bats in *a* Imūl.
2nd strip (underside)	story 155a	of Melogótŏg a g͡au.

3rd strip		*kĕmĕdúkl* (Bumphead parrotfish) fishing in Ngatmél by diving fishermen using a *dírekórk* net (Vol 3 p 94)
4th strip		birds *gotílĕg a kĕlát*.
5th strip	story 108	of the captured thief of palm sap.
6th strip	story 186c	of learning how to catch rays.
7th strip		right a giant (see story 2), to the left much money
8th strip	story 24b	of the land Bigákĕt.
9th strip	story 119	of the crocodile in Ngátpang.
10th strip		double indentations
		//158//
11th strip		the bird Pëágĕd a rsái (story 167) as ornament.
12th strip	story 126b	of the vine in Ngardebotár.
13th strip		Ngalekmëoáng.
14th strip	story 96	of Rekesiváng.

Among SEMPER's unpublished watercolors kept at the Museum for Ethnology in Dresden are a few Bai gables without further description, but apparently from Pelíliou; they were no longer extant during our presence at the place.

Picture 1468: Bai with gable decoration as in picture 1489; access no carved wood but stone steps running parallel with the gable wall, probably initiated by a foreigner (nor seen at the place).

Picture 1484: Bai gable, bottom classic decoration (p. 3)

Plank a) and b): (SEM. *torroi bölu): dénges* tree, suns

c) (' *boi*) Phallos men

d) (' *daub*) fishes

e) (' *melup*) 2 *dilukai* (see Vol. 3 p. 264)

f) (' *rallobessói*) fruit bat

above 2 zigzag bands.

Picture 1487: very large *dilukai* figure, which covers almost the entire gable, not as a sculpture, but as *logukl*; it covers so to speak the breadfruit tree (story 19),[100] compare Bai 101a.

Picture 1488: classic gable decoration (see p. 3) but the *dilukai* is at right and left flanked by boats (instead of Phallos men), and above is a large foreign sailing ship instead of the *mesekūk* fishes; thus modern decay, already started as far back as SEMPER's time.

Picture 1489: the priest house Gomūgtokói; the gable ornamentation is the same as Vol. 2 p. 265, but originally the roof carried a two-gabled upper structure (thus a second story see Vol 3 pp. 225-26), which is depicted.

Among the other pictures are worth noting:

1510 women building a stone path

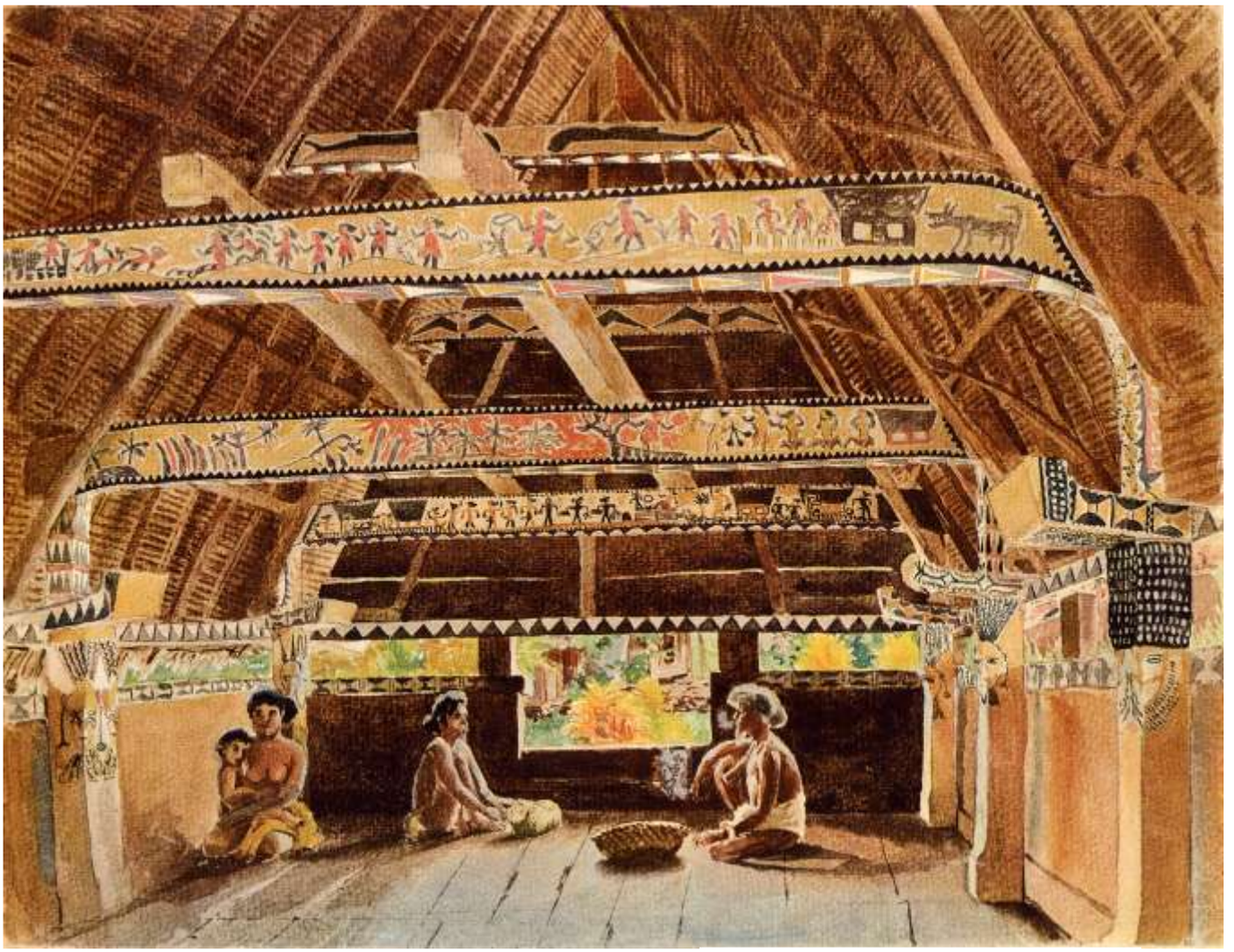
1505 and 1549 women blowing a flute with their mouths (see Vol 3 p. 319 note 1)

1587 the *momasserc* (see Vol 3 p 272), the stage is a stack of wood, with a ladder leading to its platform



Figure 20. The magic nut (story 17) attracting fishes.

//Krämer, Palau, Volume 5 Plate XV.//



Aquarrel by E. Krämer

Bai 28. Galáp A Interior seen from the back (but)

Tie beams IIIb, IIb and I; right sitting Rubak Nr. III Ngirarois.

- - - -

HAMBURGISCHE WISSENSCHAFTLICHE STIFTUNG
UND
NOTGEMEINSCHAFT DER DEUTSCHEN WISSENSCHAFT

ERGEBNISSE
DER
SÜDSEE-EXPEDITION 1908-1910

HERAUSGEGEBEN VON

PROF. DR. G. THILENIUS

DIREKTOR DES HAMBURGISCHEN MUSEUMS FÜR VÖLKERKUNDE

Die **Hamburgische Wissenschaftliche Stiftung** veranstaltete in den Jahren **1908 bis 1910** eine **eigene Schiffsexpedition in die deutsche Südsee.** In dem ersten Jahre besuchte die Expedition unter Führung von Herrn Prof. Dr. **Fülleborn**-Hamburg die Inseln der Matthias- und Admiralitäts-Gruppen, die Nord und Südküsten von Neu-Pommern, welch letzteres im Westen an zwei Stellen in der Richtung von Süden nach Norden zum ersten Male durchquert wurde, ferner die Küste von Deutsch-Neu-Guinea mit den vorgelagerten Inseln und befuhr zum Schluß den Kaiserin-Augusta-Fluß bis zum Hunstein-Gebirge. Im zweiten Jahre wurden unter der Führung von Herrn Prof. Dr. **Krämer**-Stuttgart die Inseln der Karolinen- und Marshallgruppe untersucht. Die Aufgaben der Expedition waren in erster Linie völkerkundlicher Art, doch wurden auch geographische und geologische Forschungen angestellt und darauf bezügliche Gegenstände gesammelt. Für die Veröffentlichung der Ergebnisse ist ein Werk vorgesehen, das ungefähr folgende Abschnitte umfassen soll:

I. **Allgemeines.** (Vorgeschichte der Expedition, Reisebericht, Nautik, Geographie, Geologie usw.)*
II. **Ethnographie.**
A. Melanesien.
THILENIUS Admiralitäts-Inseln, Matthias-Gruppe.
ANTZE, Neu-Pommern, Ost-Neu-Guinea.
RECHE, Kaiserin-Augusta-Fluß, Nord-Neu-Guinea.*
B. Mikronesien.
KRÄMER, Palau.*
HAMBRUCH, Tobi.
SARFERT, Pul, Meliel; Sonsorol.
MÜLLER, Yap.*
KRÄMER, Ngulu, Feis; HAMBRUCH, Mogomok; SARFERT, Sorol.
KRÄMER, Oleai; HAMBRUCH, Faraulip; SARFERT, Ifaluk-Aurepik.
KRÄMER, Lamotrek: HAMBRUCH, Elato.
KRÄMER, Pulap; HAMBRUCH, Sog; SARFERT, Sätowan, Poloat.
KRÄMER, Truk; SARFERT, Losap.
KRÄMER, Namoluk, Mortlock; HAMBRUCH, Namunito.
HAMBRUCH, Kapingamarangi, Nukuor, Mokil, Pingelap.
HAMBRUCH, Ponape, Ngatik.
SARFERT, Kusae.*
KRÄMER, Ralik-Ratak.
HAMBRUCH, Nauru.*
SARFERT, DAMM, Luangiua und Nukumanu.*
III. BYHAN, **Linguistik.**
IV. **Anthropologie.**
V. **Ethnologie.**

Die mit * versehenen Bände sind bereits erschienen. Nähere Angaben siehe auf der umstehenden Seite

Änderungen der Einteilung bleiben vorbehalten.

Bei Abnahme der gesamten Ergebnisse tritt eine Ermäßigung von 20% des Ladenpreises ein.

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[1]. KRÄMER'S FOOTNOTE 1: see Vol. 3 p. 229

[2] KRÄMER'S FOOTNOTE 2: see my article II (Vol 2 p 367).

[3]. KRÄMER'S FOOTNOTE 1 see Max Pechstein, Licht und Schatten Vol. VI nº 4, 1915

[4] KRÄMER'S FOOTNOTE 1: The gables on which I could still observe the presence of story 168 of the sun land and its abundance of food have been listed in Vol. 4 p 188. Most probably many more existed in earlier times, as already evidenced by the report by M.CL MCCLUER] seen above p. 1

[5] KRÄMER'S FOOTNOTE 1: On plate IV the two are standing on both sides of the Dilukái ed. note the lacking diacritic, should be dílukái]; but this depiction already betrays a poor artist in the way] the figures are executed], which is confirmed by the 2 people at left, carrying a money box, below a poorly executed] star. Also the Déngěs tree legend below is poorly depicted.

[6]. KRÄMER'S FOOTNOTE 1: Attempts at it him Christ] being clothed, such as in Santa Maria antiqua in Rome (paintings of the 8th century), in a church in Rostock (figurative art etc) did not gain acceptance.

[7]. KRÄMER'S FOOTNOTE 1: On both sides of the triangle a horizontal zigzag line, one hand wide, tends to be present (on plate VIII clearly visible), as an abating tattoo decoration compared with the black triangle

[8] KRÄMER'S FOOTNOTE 1: see Vol. 3 fig 26y.

[9] KRÄMER'S FOOTNOTE 2: Further details] regarding triangles see page 9; line=rope foldout 1e; river 6e, branch 7b, spear and handle 8e etc.

[10]. KRÄMER'S FOOTNOTE 3: Vol. 3 p. 333; act as aphrodisiac according to story 155, thus also as interpretable as emanation, see also foldout 31g.

[11]. KRÄMER'S FOOTNOTE 1: *bedengél* "her skin" of a mat, its motifs, see the word in story 85.

[12] KRÄMER'S FOOTNOTE 2: I am avoiding the term 'snaky line' serpentine line, ed.] because snakes, moray eels etc are commonly depicted in a straight form, for example on foldout 15b, 21e, 24d; more rarely they are] gently wound.

[13]. KRÄMER'S FOOTNOTE 1: One may interpret as vines the figure in Bai 141 IIb.

[14]. KRÄMER'S FOOTNOTE 2: The derivation of the crescent shaped *bágě*l pieces from rings, for which I argued l.c. *loc.cit*.], is now supported through the finds made in excavations by Dr. J.D.ANDERSON in Chine (see *Palaeontologia Sinica* Pl. VII and *China Journal of Science and Arts* nº 7 July 1925 p. 364).

[15]. KRÄMER'S FOOTNOTE 3: Previously I have made explanations about the whorl ornament as an indicator of the turning movement of the sun, which is substantiated by story 6.

[16]. KRÄMER'S FOOTNOTE 4: see also plate IVb, VIIIB, XIIIa and vo. 3 plate 14r top.

[17]. KRÄMER'S FOOTNOTE 1: See the cogwheels on the steamer foldout 35, which however were unlikely the origin of the ornament.

[18]. KRÄMER'S FOOTNOTE 2: however even here only witin limits, because a very similar motif on the Admiralty Islands and in Matupit New Guinea, *ed*.] is interpreted as a butterfly (see AUGISTIN] KRÄMER] III p/1).

[19]. KRÄMER'S FOOTNOTE 3: I refer for brevity's sake on my exposition on art in 'Die Malanggane von Tomara" p. 87 and the section "Austranesian Art" in the the 6th Volume of ANTON SPRINGER'S Handbuch der Kunstgeschichte Vol. VI p 657ff.

[20]. KRÄMER'S FOOTNOTE 4: this interpretation is, according to the statement of a Palauan much more probable, than the more obvious supposition of Japanese origin, from *tomóe*, the 3 principles, see Korrespondenz]Blatt der] Deutschen] Anhro]pologischen] Gesellschaft] 1908, p. 1.

[21]. KRÄMER'S FOOTNOTE 1: foldout 22b is a bird monster represented similarly stylised, but the body is at least different.

[22]. KRÄMER'S FOOTNOTE 2: On the lower gable frame are as row ornament almost always shown the head trophies (vo. 3 p. 298) see plate I, plate II[a and c], IV[a], VI[b] etc.
KRÄMER'S FOOTNOTE 3: see also KUBARY] VIII plate 42[4], plate 43 [1 and 2], then more recent pretty reproductions on plate 1, foldout 11[b], 19[b], 28[e] etc Note, there is NO text reference to this footnote, typesetting error].

[23]. KRÄMER'S FOOTNOTE 1: See Augustin Krämer] Die Samoa Inseln Vol. II p. 86.

[24]. KRÄMER'S FOOTNOTE 2: Vol. 3 page 29 abb 16a.

[25]. KRÄMER'S FOOTNOTE 1: see Ipek 1925, p. 103.

[26]. KRÄMER'S FOOTNOTE 2: One observe the importance of the hat, the head covering, which was already noted in Vol. 3 p. 1. In the eyes of the Oceanic person the richest and most powerful white man] usually wears a hat, even the engineer at the engine (see also 24c, 31m, but not n and 23e).

[27]. KRÄMER'S FOOTNOTE 3: A very similar form I found at house on Yap (compare also figure 19).

[28]. KRÄMER'S FOOTNOTE 4: see Vol. 3 p. 112, 204 and 236.

[29]. KRÄMER'S FOOTNOTE 1: See vo. 3 p. 109.

[30]. KRÄMER'S FOOTNOTE 2: one is in Berlin with story 14 pulling up the land, another shows the giant *a* Guáp (story 2), below (story 1) Ugéliángĕd and Ugéldátk with the fish wives and the original rock with Tpéreakl a d Láunikaik.

[31]. KRÄMER'S FOOTNOTE 4: Figures are also raised, for ex. 5c, (!) in Bai 141 Va.

[32]. KRÄMER'S FOOTNOTE 1: see for example 26 Wissenschaftlicher] Verein] der Orient-Gesellschaft. Das Grabdenkmal des Königs Sahn-Re Bd. II Abschn. IV E ASSMANN, Die Schiffsbilder 1913; further ERMAN-RANKE, Ägypten 1923 p. 480: the faces there mostly point to the right, while our shadow images tend to look to the left; among the *logukl (artwork)* there are no rules, no preferences].

[33] KRÄMER'S FOOTNOTE 1: see Die Kunst der Australier in Augustin] Krämer] I Springer's Kunstgeschichte (see above p.10, footnote 3).

[34]. KRÄMER'S FOOTNOTE 1: see also plate IXa.

[35]. KRÄMER'S FOOTNOTE 2: Land by itself Bai 112 IVb, coral islands from above figure 5d etc.

[36]. KRÄMER'S FOOTNOTE 1: to this also belongs the twin mountain ('double rock') of Kusaie of story 8 foldout 2[c].

[37]. KRÄMER'S FOOTNOTE 1: P. 84 in H. SCHNEE " Bilder aus der Südsee KOLSHORN'S Ermordung auf dem "Seaghost" off Bougainville 1898 mentioned (see Vol. 1 p. 152). Houses from Melanesia (Luf) shown on 29[c] right; see also plate I in Vol. 1 and p. 151 the gable of Luf.

[38]. KRÄMER'S FOOTNOTE 2: Zeitschrift für Etnologie vo 47 p. 322 according to the JubileeVolume of the Verein für Völkerkunde.

[39]. KRÄMER'S FOOTNOTE 1: fish totem with descent occurs only rarely; so among the Kutschin of the interior of Alaska, the eel on a few islands of Indonesia and among the Munda peoples of India

[40]. KRÄMER'S FOOTNOTE 2: H. CONTEN, Die Weideplätze der Mongolen 1921.
[Translator's note]: The "Mongols" here refers to the Mongols from Mongolia and not to Palau's Mongol system.

[41]. KRÄMER'S FOOTNOTE 1: A. KRÄMER Atlas von Westindonesien p. 38; figures plate XLIII2.

[42]. KRÄMER'S FOOTNOTE 2: KUBARRY] VIII plate 25 figure 2 and p. 202 a bowl which is supposed to have its model from which it was copied, *ed.*] on Luf; because of its 4 feet it is more likely Melanesian, as freestanding feet are not found in the Carolines. That connections to Luf existed in recent times has already been mentioned in Vol. 1 p 151. But the bowl has a kind of flat handles which In the same way with the appearance of a face do not occur in Melanesia. I did not observe any of these (see Forschungsreise S.M.S. Planet 1906/7 Vol. 5 p. 75). The bowl from Luf resembles mostly some forms from the New Hebrides, where, as on Fiji, New Zealand etc., double-pointed bowls are common; but a Carolinian flat handle occurs nowhere else].

[43]. KRÄMER'S FOOTNOTE 3: see EDGE Partington Weapons and tools etc. Second series leaf 170.

[44]. KRÄMER'S FOOTNOTE 4: also plate 5496 in Dresden has a polygonal (11 sided) rim.

[45]. KRÄMER'S FOOTNOTE 5: see Dresdener] Publikationen des] Museums] VIII plate XIV 2,4, and 5, wooden spoon plate XVIII bottom, squatting figure plate 1.

[46]. KRÄMER'S FOOTNOTE 6: A. KRÄMER Atlas von Westindonesien p. 39; figure-plate XLIII2. The atlas was supposed to show in 4 Volumes the entire material culture of all entities of Austronesia and in 'its' context. This aim however was thwarted through small minded fault-finding in the reviews of the 1[st] Volume, namely from the side of the Dutch, who portrayed all as already known and thus superfluous (see for example B. JOYNBOLL, Internationales] Archiv der] Ethno]ggrahie] 1927 p. 126, corrections 1928). The Indonesian house in its ethnological position is however, as explained in the text, far from well known and is some other material culture].

The result, however, was that this undertaking, despite the sacrifices made by the FRANCKH publishers, became unstuck.

[47]. KRÄMER'S FOOTNOTE 1: In the roof structure tiles with fat and thin ends are significant (Vol. 3 p. 201). The same is the case among the Gojo on Sumatra, and SCHEBSTA mentions the same for the primitive scullion roofs of the Semang on Malakka.

[48]. KRÄMER'S FOOTNOTE 2. In these instances] the posts are often placed on stones, as is the case] on Palau with] the foundation beams of the Bai, which is why they are called *bad* "stone" (see above p. 23).

[49]. KRÄMER'S FOOTNOTE 3. Unter Kopfjägern in Zentral Zelebes. Leipzig 1913, p. 233-6; 245, 276-7 and 287.

[50]. KRÄMER'S FOOTNOTE 1: Die Heilkunde der Niasser, Haag 1913 p.67-70. Die Geschichte von Sedawa p. 69.

[51]. KRÄMER'S FOOTNOTE 2: see for example B.ANKERMANN Bässlerarchiv B, V Heft 1'2 and Zeitschrift] für] Ethnologie] 1913 Heft 3.

[52]. KRÄMER'S FOOTNOTE 3: see FRIEDERICI in Globus Vol. 74, 1818, p. 130.

[53] KRÄMER'S FOOTNOTE 4; Augustin Krämer] Die Samoa Inseln Vol. II p. 225.

[54] KRÄMER'S FOOTNOTE 5: see picture in Alfred G. MAYER A history of Tahiti. The popular Science vo. 36 nº 2 1915, and A. BÄSSLER Neue Südseebilder see plate XVI, especially in KARL VON DEN STEINEN Die Marquesaner und ihre Kunst Vol. II p. 28-30.

[55] KRÄMER'S FOOTNOTE 6: see Atlas plate XIV,

[56] KRÄMER'S FOOTNOTE 1: Otherwise also occurs widespread, as in Buchara, New Guinea etc.

[57] KRÄMER'S FOOTNOTE 2: Bijdragen tot de] Indsiche] Taal- en Volkenkunde Vol. 6 1899 p. 409-675.

[58] KRÄMER'S FOOTNOTE 3: STAUDINGER Zeitschrift für] Ethnologie] 1092 p. 248; see VIRCHOW in Zeitschrift für] Ethnologie] 17, p. (85) and 328).'

[59]. KRÄMER'S FOOTNOTE 1: such arm rings are known from NE-Africa etc, but not made from the fired clay of the *bagěl*.

[60]. KRÄMER'S FOOTNOTE 2: for see Vol. 3 figure 155k; similar beads from whale tooth are known from Hawaii.

[61]. KRÄMER'S FOOTNOTE 3: HALDEMANN Venetian beads in Smithsonian reports 1877 p. 503 note p. 305.

[62]. KRÄMER'S FOOTNOTE 4: Sinica Frankfurt-Main 1927 III p. 46.

[63]. KRÄMER'S FOOTNOTE 1: LEO FROBENIUS Das Zeitalter des Sonnengottes p. 61 in the Jonas Legend from the Solomon Island of Ysabel, but instead of a Tridacna shell a stone; return home via a reed (see also vo. 3 p. 336).

[64]. KRÄMER'S FOOTNOTE 2: By PECKEL recorded for Tombara. About the birth etc of Malayans from bamboo see Internationales] Arch]iv] für] Ethnographie] vo. XIII p. 7 19000; see also story 15

[65]. KRÄMER'S FOOTNOTE 3: One may recall a similar legend of Osiris ect.

[66]. KRÄMER'S FOOTNOTE 4: FROBENIUS] p. 68, 70 has the start of the story of the drifting stomach, but this itself, the corpus delicti, is not mentioned. The whole story can be found by the Sulka on New Britain (Birara)—in PARKINSON 30 Jahre in der Südsee 1907 p. 699-703. On p. 702 objects of the message are the breasts of the female demon in a coconut shell; also known from Watom. I collected the story on Tombára, where instead of a stomach hairs were tied to the fruit (see Die Malangane von Tombara p. 42 and p 43). The hot stones as means of killing in western New Guinaa (FROBENIUS] p. 70), the Ihle (?unclear) of the Khasi etc.

[67]. KRÄMER'S FOOTNOTE 6: The golden red mullet *túrang l bang* becomes the wife of Tělăměs in story 193; see also story 12; further Vol. 3 p 340, wife of Medegeìpélau, who is like the Quat on the New Hebrides, the sun god there. Also on Nias is the spider important. Túrang also occurs as pet name on Borneo, see BRENNER J. v. Besuch bei den Kannibalen Sumatras 1893 p. 256. As Olifat he then ascends during house construction in Chuuk through the hollow post, just like in Palau Vol. 3 p. 341.s

[68]. KRÄMER'S FOOTNOTE 7: not mentioned in Frobenius, *ed.]* is the myth from Samoa, from where it was already reported by TURNER Samoa 1884 p. 245.

[69]. KRÄMER'S FOOTNOTE 1: PETERMANNS] Geographische] Mitteilungen] 1920, p. 229; KRECHGAUER has provided additional data] in Anthropos 1917.

[70]. KRÄMER'S FOOTNOTE 2: ANDREE f. SCHWARX Sintflut] und Völkerwanderungen Stgrt =Stuttgart] 1894; GEORG GERLAND Der Mythus von der Sintflut]. Bonn 1912 etc.

[71].KRÄMER'S FOOTNOTE 3. KUBARY] Die Bewohner der Mortlock Inseln. Hamburg Mitt]eilungen der] Geographischen] Gesellschaft] 1878/79 p. 74. Behind Palau lies the land Fanu Koi, where the rapacious lizard (*kilo*) is supposed to live. The more recent discovery of giant lizards near Sumba appears to have provided the foundation for the myth.

[72]. KRÄMER'S FOOTNOTE 4: see G.A. WILKEN De hagedis etc. Bijdragen to de] Indische] Taal- Land- and Volkenkunde 5 VI 1891.
[Translator's note]: Typesetting error: Krämer has German 'und Volkskunde' instead of the Dutch 'en Volkenkunde'.

[73] KRÄMER'S FOOTNOTE 1: see Arii Taimai, Denkwürdigkeiten. Hamburg Mitteilungen des] Museums für] Völkerkunde] VIII.

[74] KRÄMER'S FOOTNOTE 2: readily consultable are JOHANNES] HERTELs Indische Märchen 1919; EMIL SCHMIDT Reisen nach Südindien 1894 etc.

[75]. KRÄMER'S FOOTNOTE 3: Story 9 has the title "How the money came to Palau.". the origin of which the money, *ed*] has been proved above for Cambey in India. The congruence can only be coincidence, because the body of the myth must be much older than the production of the beads.

[76]. KRÄMER'S FOOTNOTE 1; see EMIL SCHMIDT Südindische Reise p. 81, 117.

[77] KRÄMER'S FOOTNOTE 2: E. THURTSON in RIDGEWAYS Jubiläumsbuch Cambridge 1914, p. 353, HERTEL p. 170-171, 174, etc.

[78]. KRÄMER'S FOOTNOTE 3: P.W.SCHMIDT's work on the Mon-Khmer and the Munda peoples is illumination in this regard.

[79] KRÄMER'S FOOTNOTE 4: see the frieze figure 5 p. 25 in FRIEDRICH] DELITZSCH's "Das Land ohne Heimkehr."

[80]. KRÄMER'S FOOTNOTE 5: that only 5 birds heads are visible on the picture has nothing to do with the real number of 7, or 9 respectively; please also note the 7 *galid* in story19 (p. 65), story 58 (p. 95), story 73 (p. 109) etc

[81]. KRÄMER'S FOOTNOTE 6: see Vol. 3 p 335 footnote 1; *anutu* also occurs on New Guinea.

[82] KRÄMER'S FOOTNOTE 7: see Niederländische Sagen by J.W. WOLF. Leipzig Brockhaus 1843 nº 407.

[83]. Krämer's Note 1: The other Rubak Bai Bilekélèk *sic!*] was in 1907 at the point of collapse after 60 years; the wood had been badly eaten by the termites. Nothing special was recognisable on the *logúkl sic!*]. The other two Bai aside from Ngamólei were without decoration.

[84]. KRÄMER FOOTNOTE 1: "The image by Kubary] 1884 is confusingly a mirror image of my photograph] nº 106 of 1907, as the left side is on the right and the right left; that needs to be considered with regards to] my left and right directions, which refer to *my* photograph."

[85]. KRÄMER FOOTNOTE 2: "Presumably Vokeŭíd or Uekeŭíd, the Mógĕmog islands. I was told that the taro grew out of a man.

[86]. KRÄMER FOOTNOTE 3: "The *matáng I bad* the gable stone is Kusae in story 10 Matáng re ngós, where the *deróiŏg* bird is also mentioned, and instead of Ugéikeklau of story 8 the Ugéltmél. In story 8 mention is also made of Lalekuór. It is said that she caught ships with her long chaps *ed*. lips] which she let drift in the sea; these *bekel* are depicted and next to her a Carolinian boat."

[87]. KRÄMER FOOTNOTE 4: "Mangidáp story 12. Present, however, are only the spiders in 3 rows lying horizontally (only in the center is one standing upright), likewise on the back gable, where the story is also not depicted, but only 15 rows of spiders in vertical orientation. Above the Mangidáp does not follow the Ngeaur feast, which is depicted] on the *melék* plank, but on the mesekuk plank story 25 of the crying boy Ngoidóid, who below next to the 2 houses is being held by a woman; above here the sea spider with the string of fish; left 3 swallow-tail boats."

[88]. KRÄMER FOOTNOTE 5: "see note 4. Lively feast of the presentation of the mother with feast her] firstborn on Ngeaur (see Vol. 2, p. 283 and Vol. 3, p. 8). In the left house right a chicken with eggs for the feast."

[89]. KRÄMER FOOTNOTE 6 "Plank f destruction of Ngáruangel story 20, right the great storm seas, left above raft with the two survivors."

[90]. KRÄMER FOOTNOTE 7 "Story 18 of Klúbudsingál."

[91]. *[Translator's note]:* Opercula are the lids of fish gills.

[92]. KRÄMER'S FOOTNOTE 1: possessive form of *logúkl.*

[93]. KRÄMER'S FOOTNOTE 1: Probably *a* Regúgĕr Ngiramadalai͡ (see Vol 2 p 226).

[94]. KRÄMER'S FOOTNOTE 1: In recent times missing pieces have been replaced with pieces of porcelain plates.

[95]. KRÄMER'S FOOTNOTE 1: WALLESER] *chobodoch* 'strayed' (or 'fanned out')

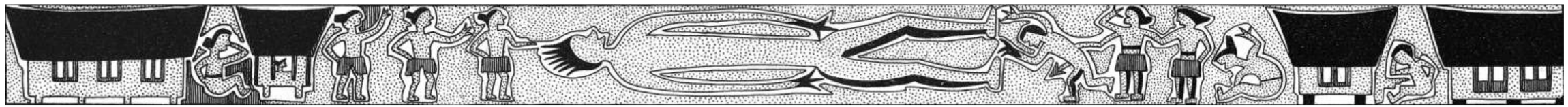
[96]. *[Translator's note]:* no II[b] recorded, type setting error (as other b-sides are listed)

[97]. KRÄMER'S FOOTNOTE 1: esta this, pago, wage

[98]. KRÄMER'S FOOTNOTE 2: *lo* particle indicating perfect tense see story 206 line 25.

[99]. KRÄMER'S FOOTNOTE 3: *melás*ăg to hew; *rengí* it.

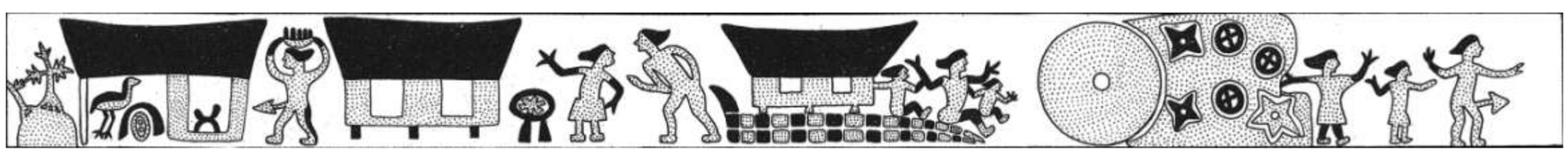
[100]. *[Translator's note]:* the term 'bedecken' (to cover) in this context may have a sexual allusion.



a) Bai 33 VIII a story 2 Giant Guáp.



b) Bai 22 IV b story 4a Magic of getting together



c) Bai 62 IIb story 6 Moon creating



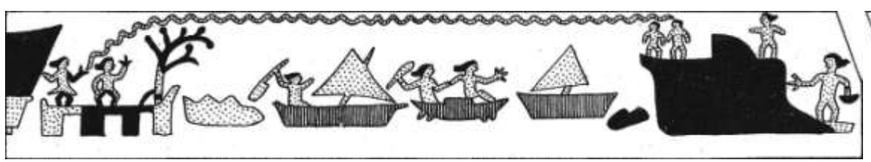
Bai 87 VII b story 6 Couple in the moon.



d) Bai 8 Vb story 7 creation of sexes



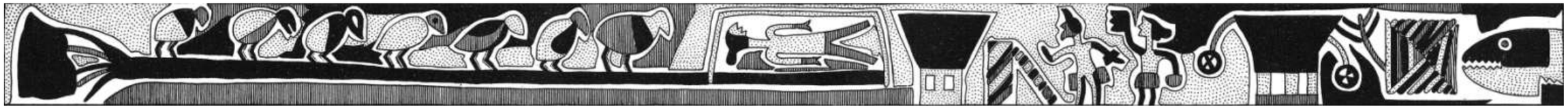
e) Bai 59 IV b story 8 and 11 Flying-feather-message with Galid Boi with school of fish.



f) Bai 128 VIII story 8 Flying-feather-message with hair-string.



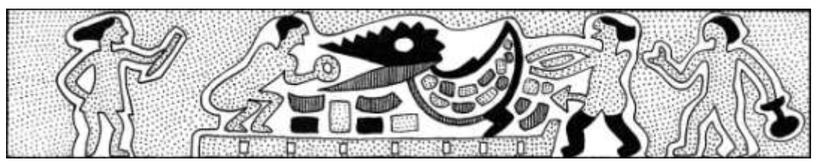
Bai 55 VI a story 8 Sórau.



a) Bai 29 IV 1 story 9 BaiNgatĕlkóu.



b) Bai 46 III b story 9 Money provider curlew.



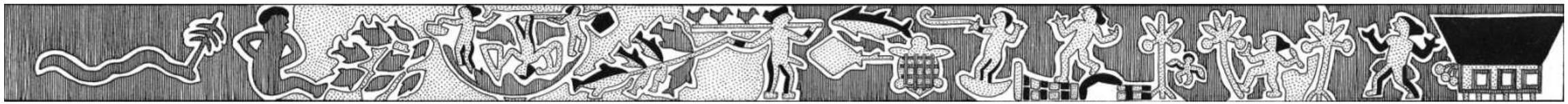
c) Bai 108 III b story 9 Squeezed out curlew.



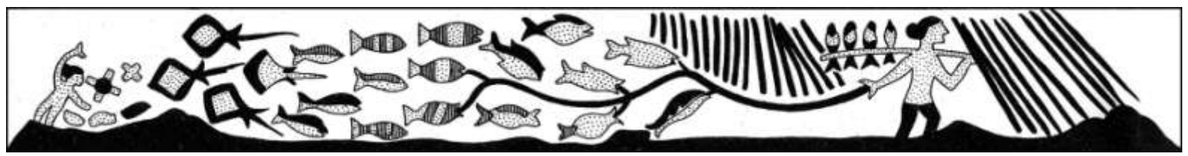
Bai 119 Curlew



Bai 5 IVb Story 10 The fork-rock in the east



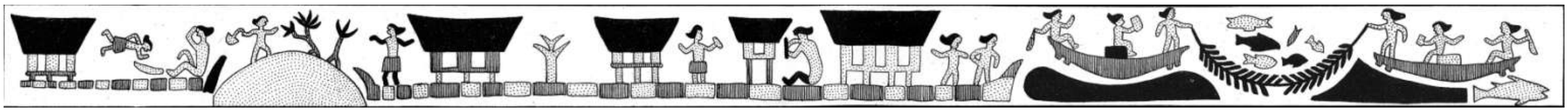
d) Bai 130 V b story 11 Boi with school of fishes.



e) Bai 114 III a story 11 Boi hiking in the rain.



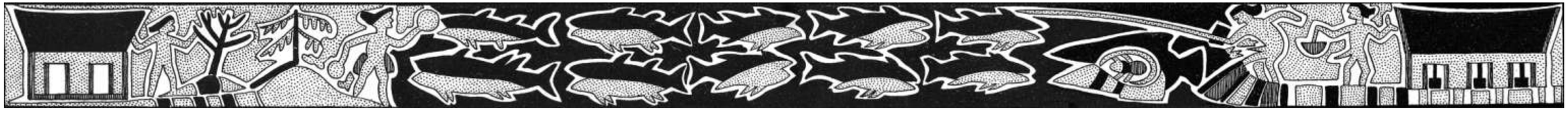
Bai 47 VI b story 11 Boi with the roosters.



f) Bai 41 VIII stoy 11 Jegád ë gui.



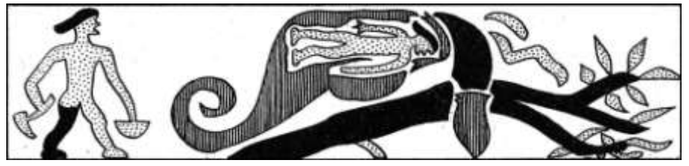
a) Bai 26 III b story 12 Spider hit by a Spitzfisch (uloi fish).



b) Bai 56 V a story 12 Spider inside the fish stomach.



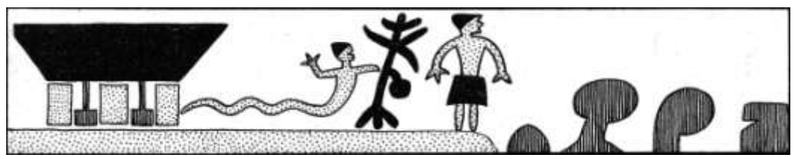
c) Bai 18 II a story 13 Mother of Gorágĕl on tree.



Bai 23 II a story 13 Cut tree with snake.



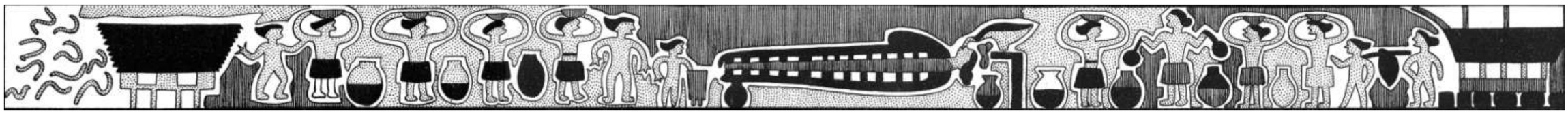
d) Bai 35 III a story 13 Pandan-nut drifted away.



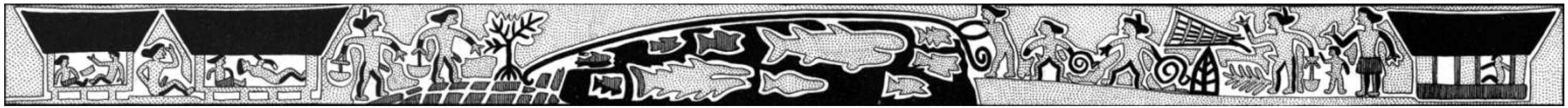
Bai 24 VIII story 14 Tmelógod as snake.



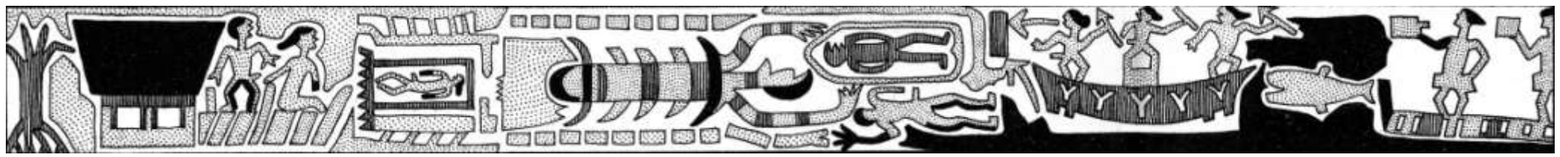
e) Bai 138 VII a story 13 Bai building on ocean floor.



f) Bai 17 V b story 13 Funeral for snake mother.



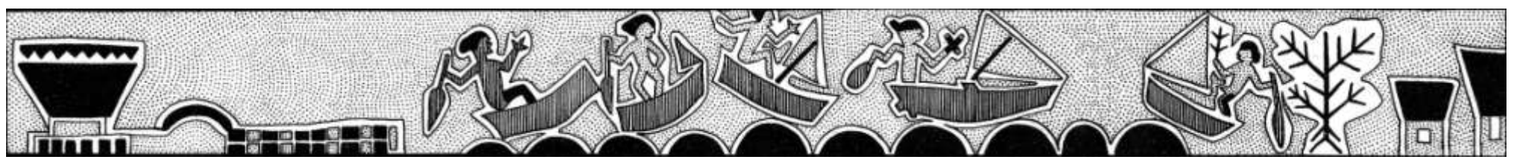
a) Bai 1 IV b story 14 Fishing for land.



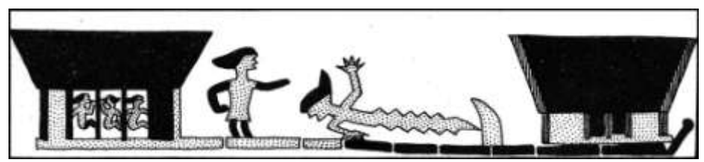
b) Bai 50 VII a story 16 Death-crab



Bai 117 VII b story 16. Banana stem symbol.



c) Bai 120 VIII story 16 Boat race for ngas-twig.



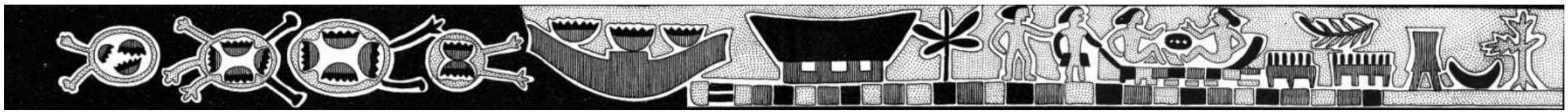
Bai 120 II b story 17a from Godak as snake.



d) Bai 35 IV b story 17 a from Tipětip.



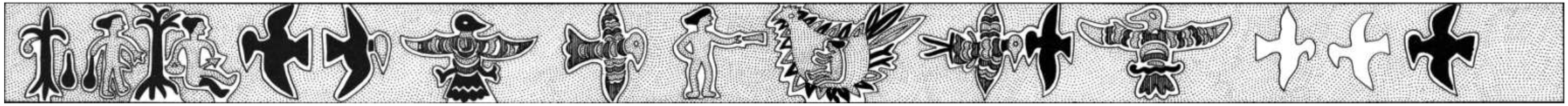
e) Bai 127 II b story 17b Góbakrailáměs with Gosilék.



f) Bai 151 V a story 17b Feast of Góbakrailáměs.



a) Bai 118 II b story 17c left Mariar and Góreng, right Gosilék.



b) Bai 38 Va story 18 Klúbadsingál, the flying.



c) Bai 133 IV b story 18 Klúbad in Ngarekeklau.



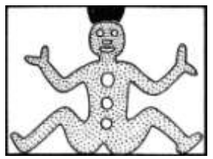
Bai 57 VI a Mandelfischcatch.



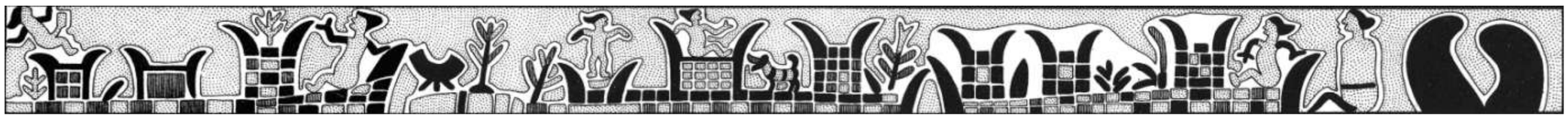
d) Bai 57 VI a story 19 cutting of the Breadfruit-tree onNgibtál.



e) Bai 28 I story 19 Flood. (Tsunami)



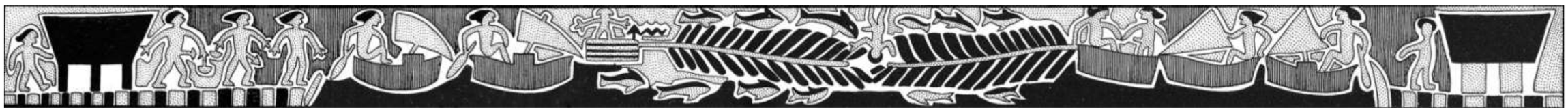
f) Bai 58 story 19 Temdókl



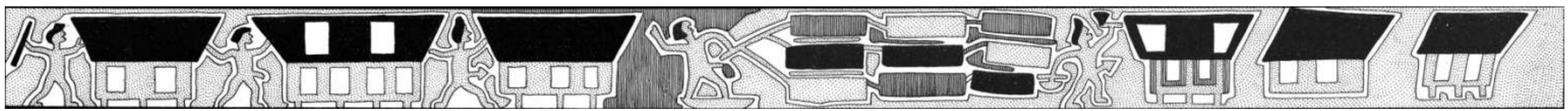
Bai 8 III b story 19 Milad's founding



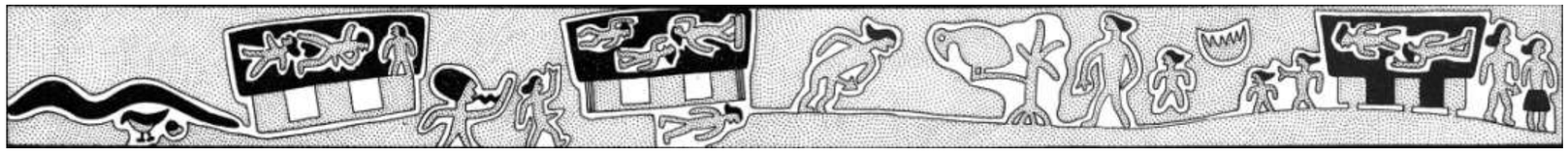
a) Bai 103 VI b story 20 Flood of Ngáruangĕl.



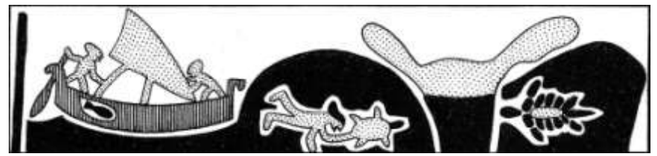
b) Bai 127 III a story 22a Nggeiangĕl in Gólei.



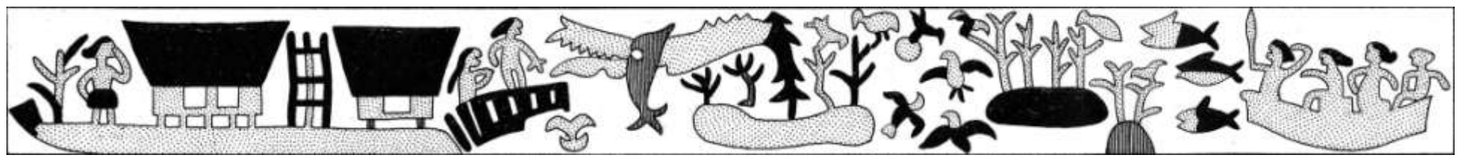
c) Bai 65 II b 22b Typhoon in Nggeiangĕl.



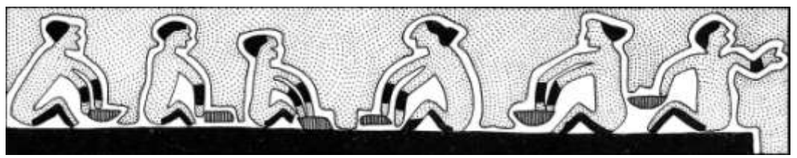
d) Bai 24 I story 23 Owl on NggeiangĕlBai



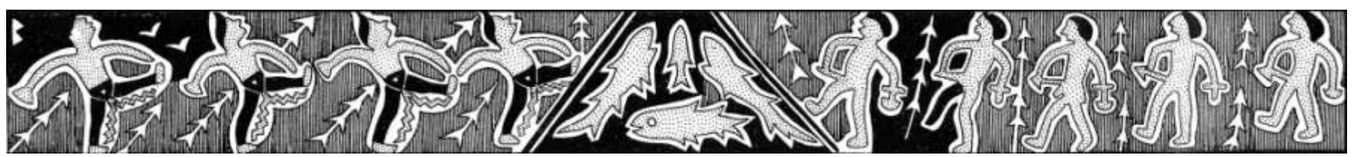
Bai 30 Turtle hunt.



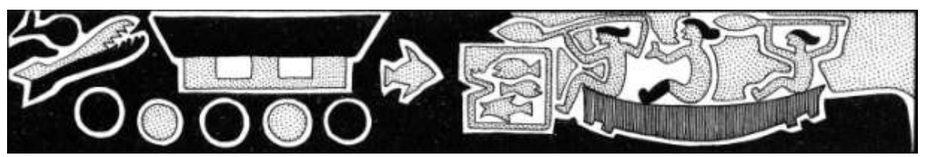
e) Bai 53 VII a story 24a UnholdMelauvát.



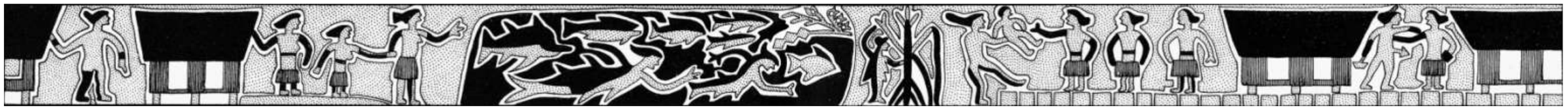
Bai 23 VII a Making of pounders.



f) Bai 114 V b story 24b Land Bikáket, women's and men's dance



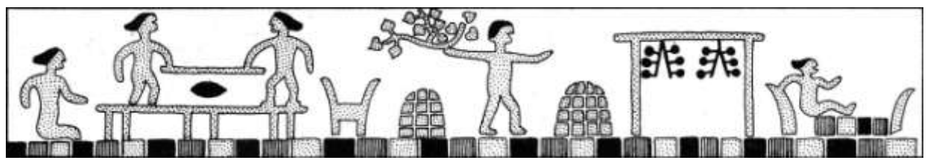
Bai 2 IV b story 26 Floating Bai.



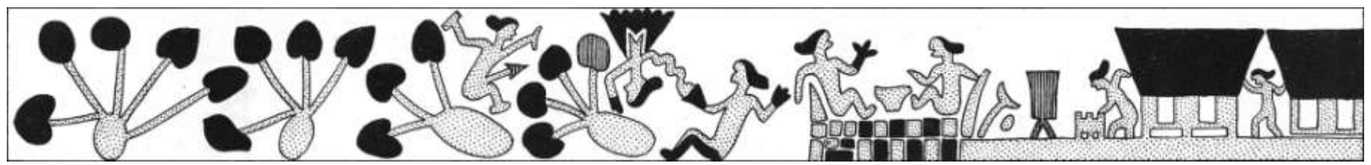
a) Bai 22 VI b story 25 of the crying boy.



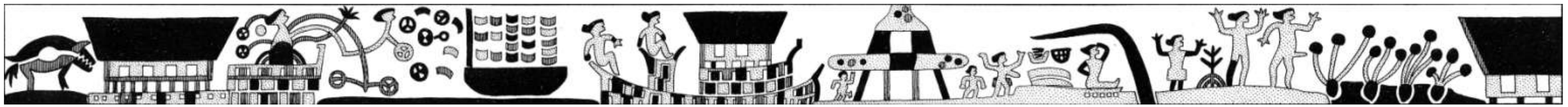
b) Bai 9 VI b story 28b Exuberance in Ngatmél.



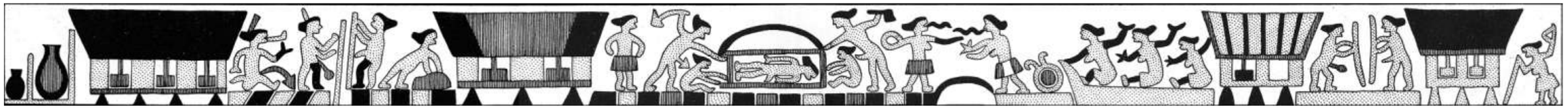
c) Bai 26 VIII Story 28 a Lice in Ngatmél.



Bai 71 VII b story 30a Diltegógo stealing (and) ashamed



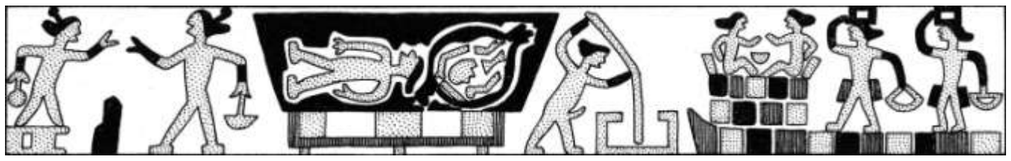
d) Bai 103 II a story 27a and 30a Money-tree and Money-boat (see D.-Plate29d).



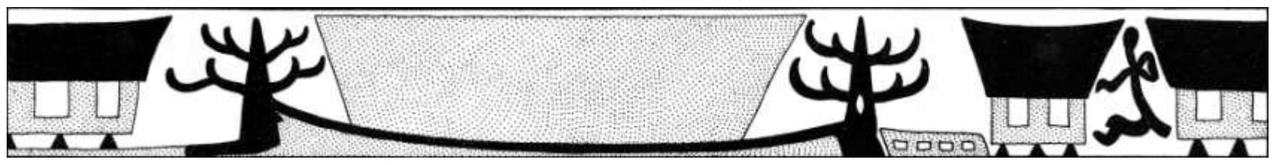
e) Bai 63 III a story 31a Argument over corpse.



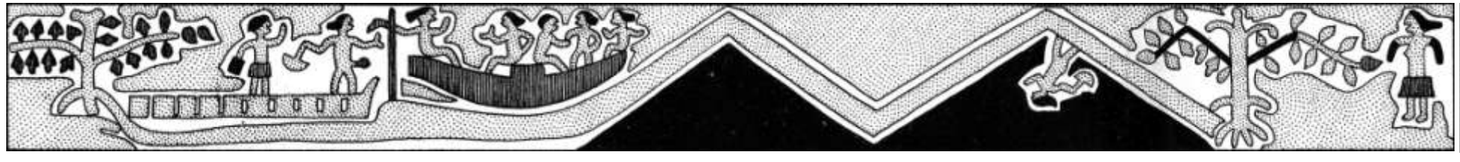
f) Bai 61 II b story 32 He fell in between.



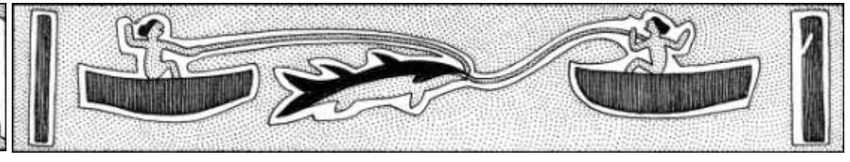
a) Bai 32 III b story 31 b Real relatives.



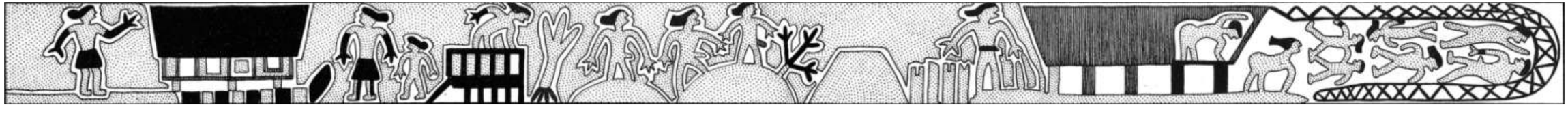
Bai 124 II b story 34 The two Breadfruit trees.



b) Bai 41 V a story 34 Breadfruit tree.



Bai 119 II a story 35 Two brothers catching the fish.



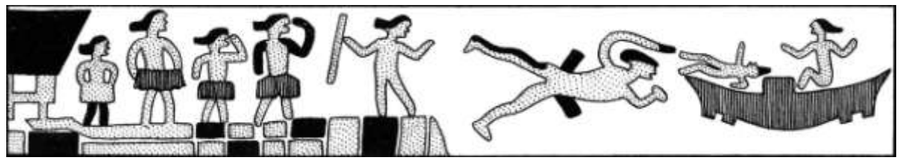
c) Bai 16 II b story 38 Bai – arson.



d) Bai 62 VI a story 40 Lizzard on the stone.



Bai 24 VI a Duck.



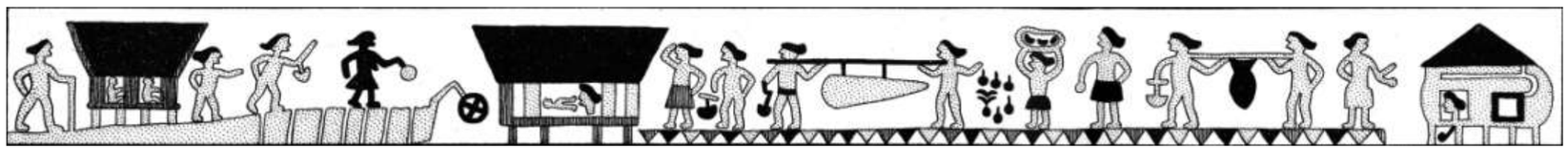
e) Bai 48 III b story 44 A test for the wife's.



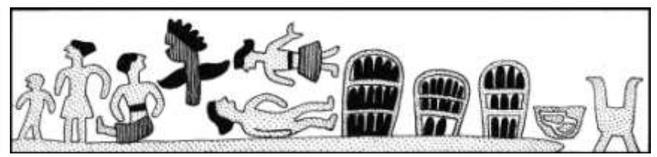
Bai 60 VI b story 45 Prisoner in basket.



f) Bai 40 VI b story 46 Galíd under the ground.



a) Bai 129 I a Story 48 Poor South. Rich North.



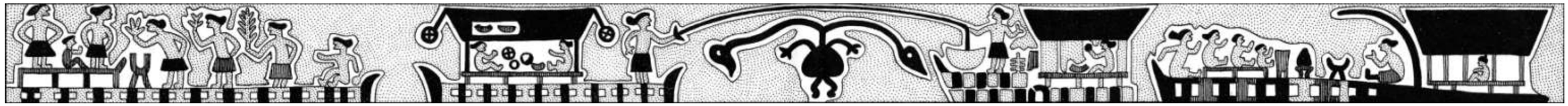
Bai 39 II b story 52 Spirited club.



b) Bai 73 III a story 56 The revenge of Iloí.



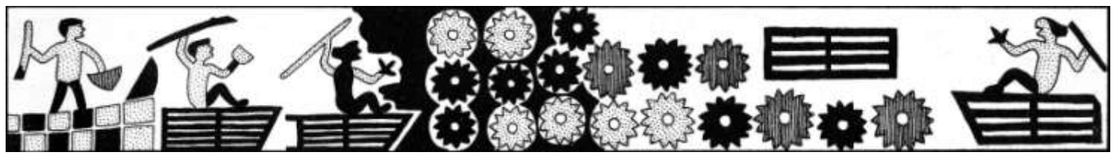
Bai 56 VI a story 60 a Work on driftwood.



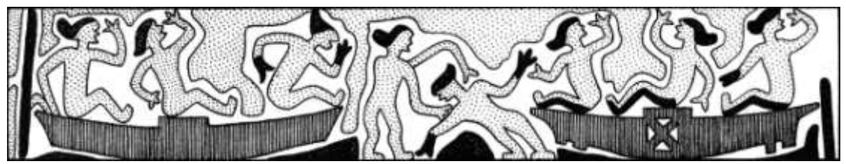
c) Bai 25 VIII story 57 Kĕrai.



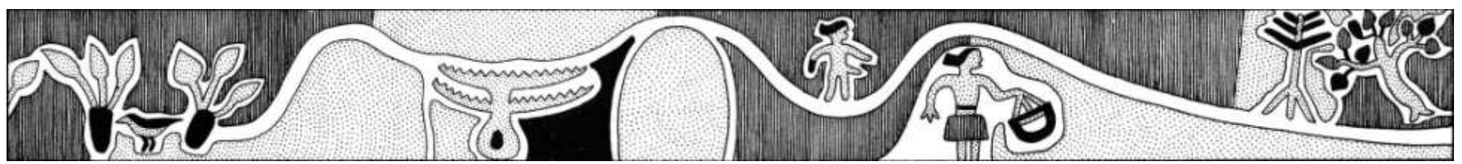
d) Bai 52 V b story 61 Ngiraklóultáog.



Bai 72 VI a Fishing sea urchin.



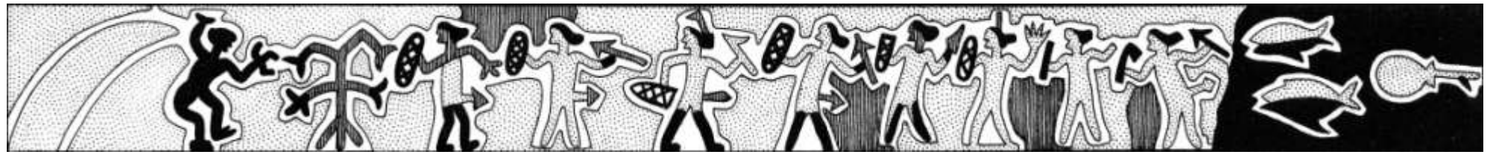
e) Bai 16 VI a story 60 Giant and cripple



Bai 34 V a story 63 Octopus



f) Bai 34 II b story 64 a Crab fishers



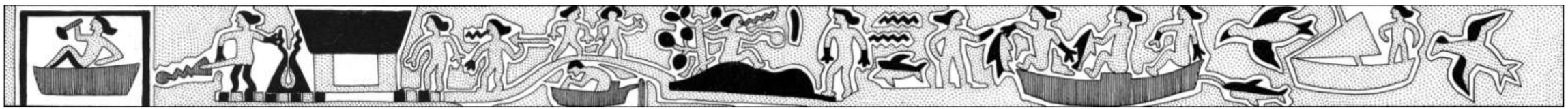
Bai 58 VII b story Galíd disturbing fishers



a) Bai 62 III a story 64 b Aphrodisiakum



Bai 48 II b story 64 b Feast preparations.



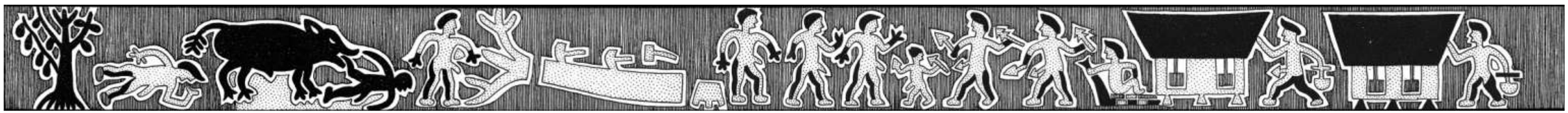
b) Bai 61 III a story 65 Adultery.



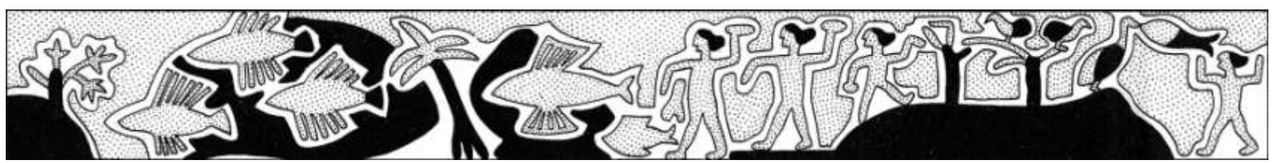
c) Bai 44 III a story 67 Shackled Curlew.



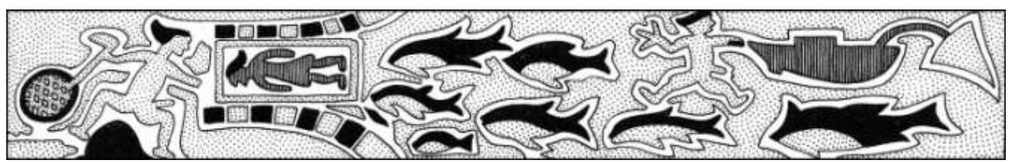
d) Bai 65 II a story 69 b Rats and cats.



e) Bai 65 V a story 69 c Wild pig.



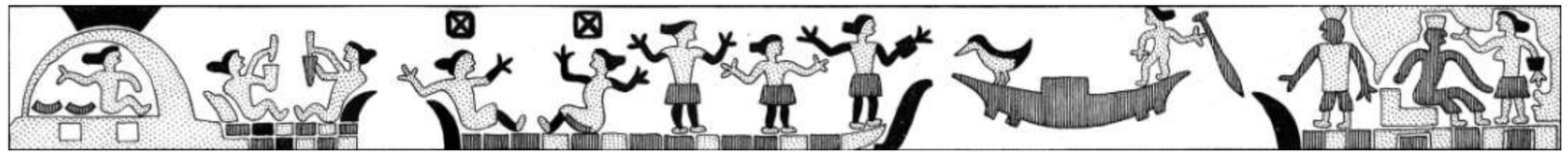
f) Bai 51 V a story 70 Catching of flying fishes.



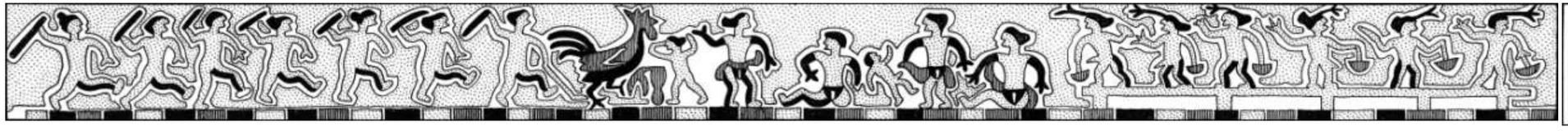
Bai 1 II b story 71 Bundled corpse.



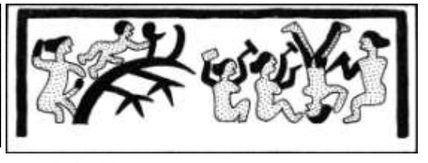
a) Bai 23 VIII story 72 aA provision for two.



Bai 8 VI b story 72 b Kingfisher.



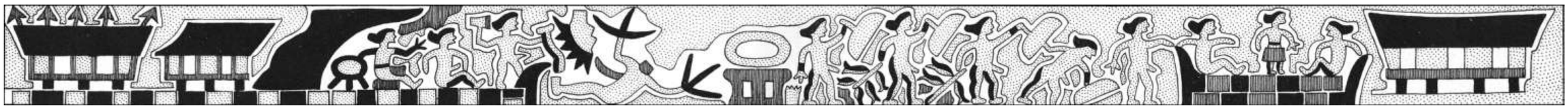
b) Bai 36 II b story 73 Ngeūlngartúkŭr.



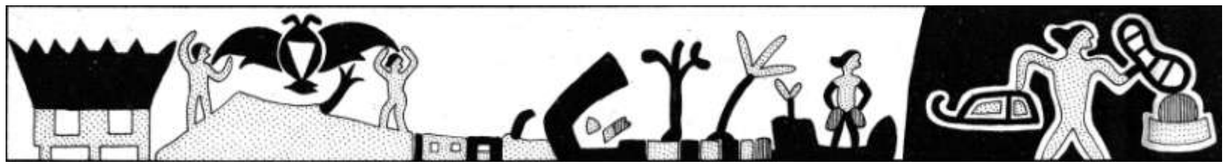
Bai 124 Tattoo.



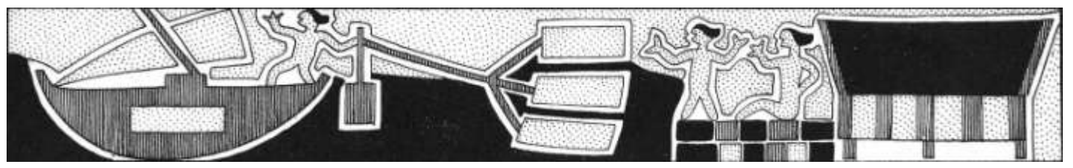
c) Bai 23 IV a story 74 Mgirangeáng.



d) Bai 9 II a story 75 The unfriendly Iletemú.



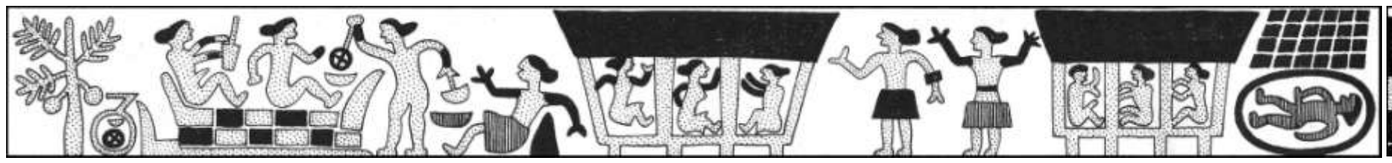
e) Bai 37 II b story 75 Bat as destroyer.



Bai 22 VII b story 76 Ngiragosisáng.



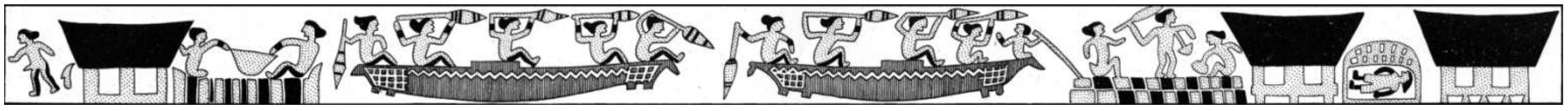
f) Bai 9 III story 77 Ngirakorángĕs, the boat builder.



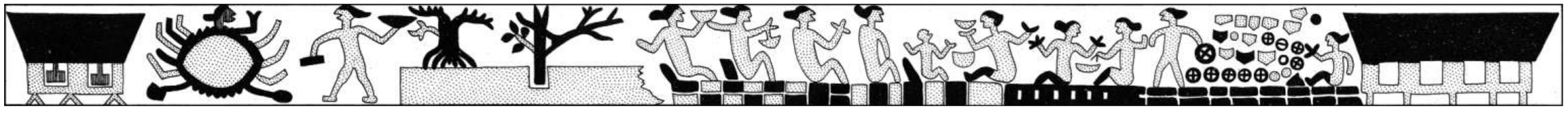
a) Bai 2 III a story 78 Garbĕdul.story 79 a PageD.-Plate 30 f.



Bai 28 brugĕl story 80a Madraklai.



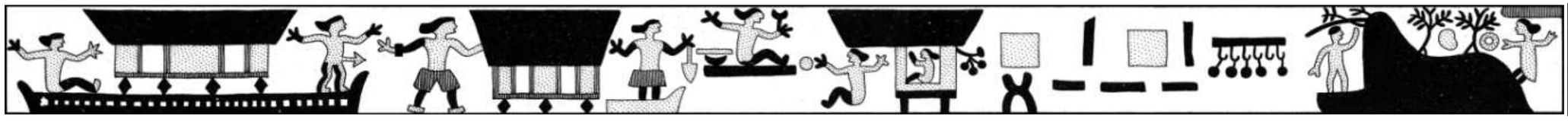
b) Bai 67 II b story 80 a Madraklai.



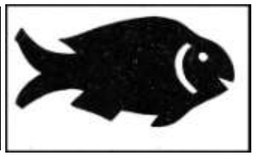
c) Bai 62 VI b story 80 b Crab as consultant.



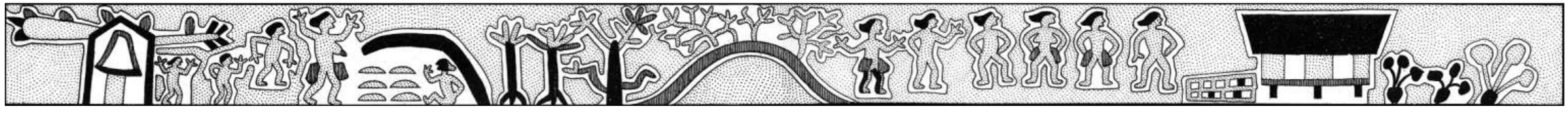
d) Bai 151 IV b story 81 b Real and wrong hero.



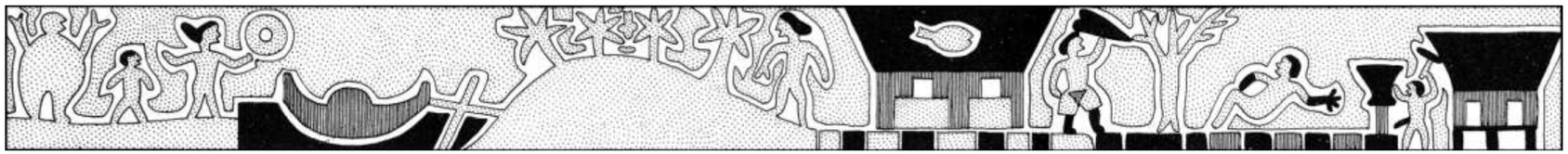
e) Bai 59 VII a story 82 b Repaired house floor



Bai 135 gemkūk-fish.



f) Bai 75 III b story 82 c Bitatúl.



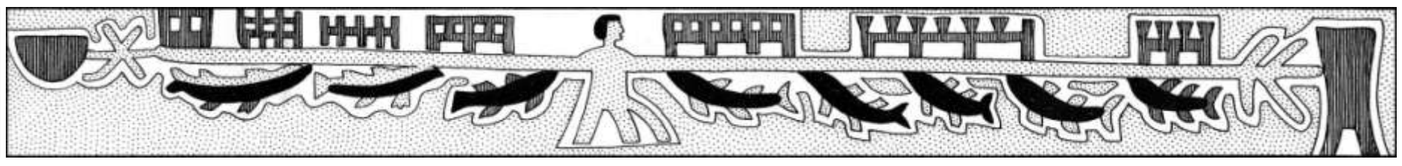
a) Bai 35 III b story 83 Tree as cult house.



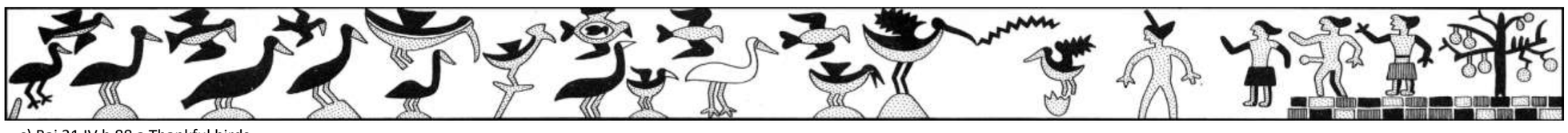
Bai 23 V a story 87 a CrippleKúlei.



b) Bai 48 I story 84 a The eye of Rdegór.



Bai 52 story 86 b Long Fingers.



c) Bai 31 IV b 88 a Thankful birds.



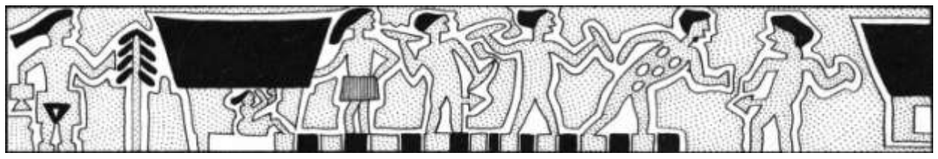
Bai 50 II b story 88 a Thankful bird.



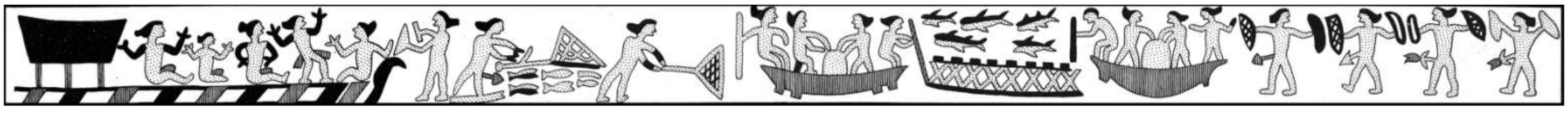
d) Bai 21 VIII story 88a Shackled Curlew.



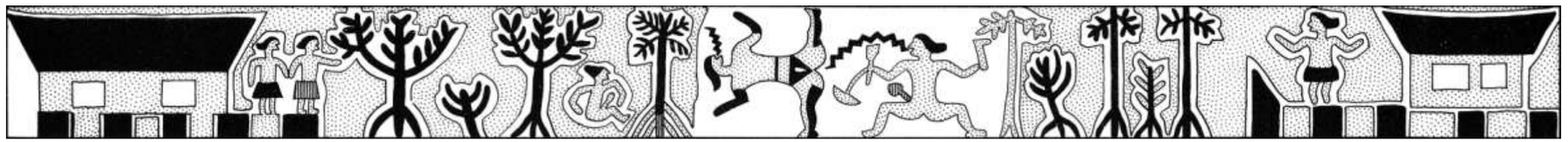
e) Bai 28 VIII story 88 b Two blind.



Bai 65 IV b story 85b Albino.



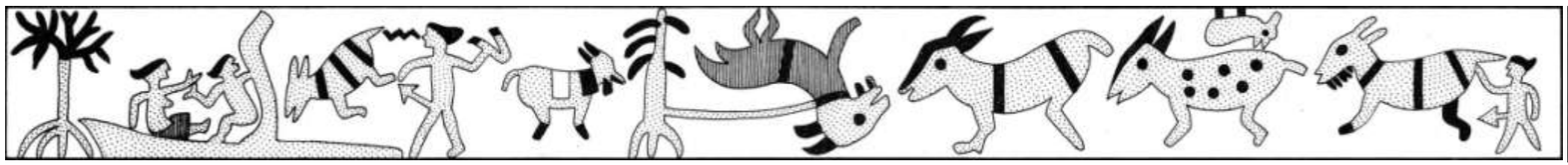
f) Bai 72 II a story 88 c Dissatisfied lover



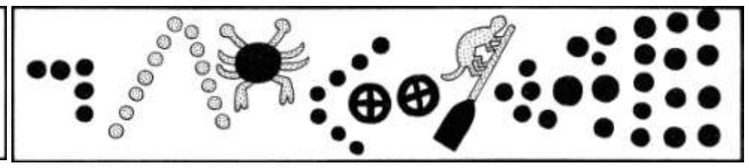
a) Bai 25 VII a story 92 a Exhibitionism,



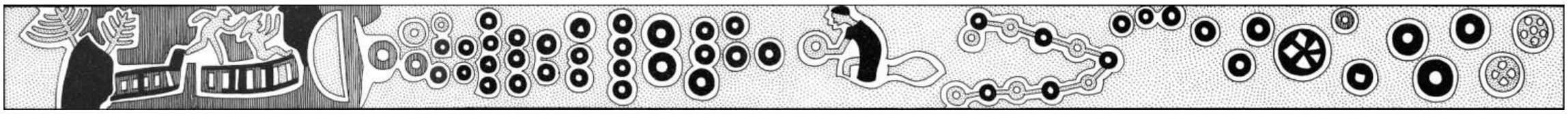
Bai 58 II b Remembering by scent.



b) Bai 66 IV b story 92 b Sodomy.



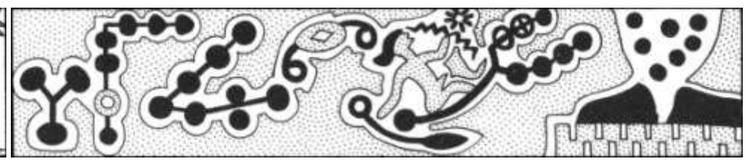
Bai 51 II b story 94 a Pleiades.



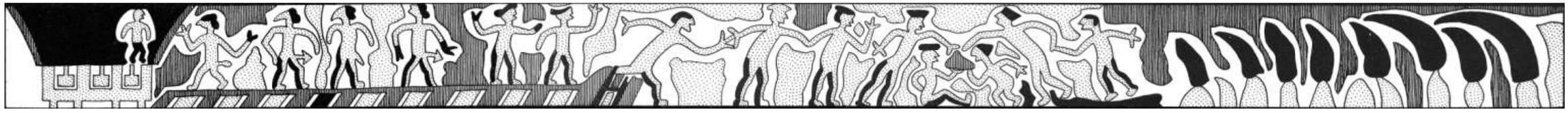
c) Bai 29 IV b story 94 a Pleiades.



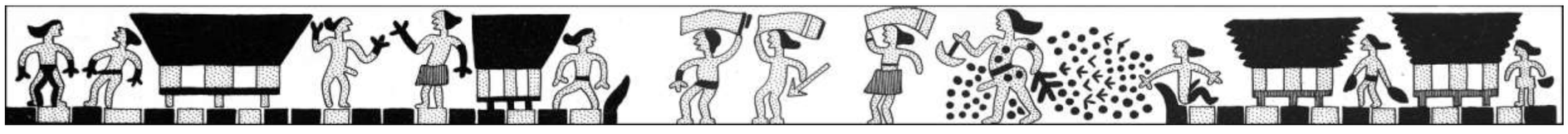
d) Bai 16 III b story 94 a Director of stars.



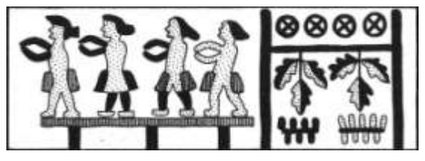
Bai 43 II b story 94 a Pleiades.



e) Bai 60 III b story 93 Discovery of the triton trumpet.



f) Bai 48 V a story 95 a Fly-man.



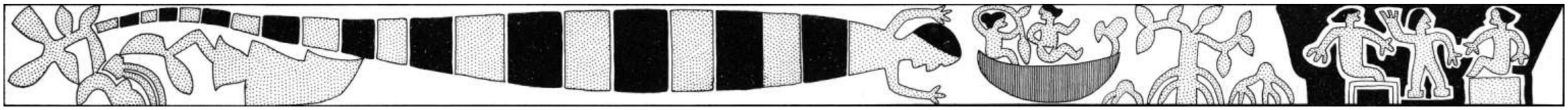
Bai 59 IIIa Women dancing



a) Bai 29 VI a story 95 b Sleeping without limbs.



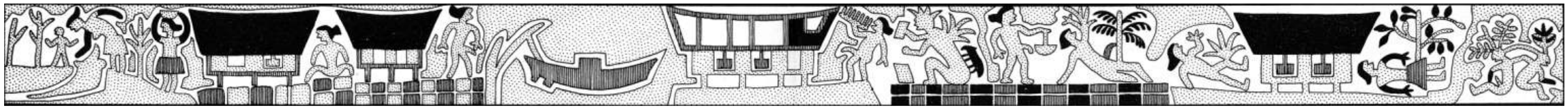
Bai 120 I story 96 Rekesiváng's boat pulling.



b) Bai 105 VI a story 98 Dead of the see-snake (page D.-Plate 29d)



c) Bai 45 II a story 99 Crab mother mangrove.



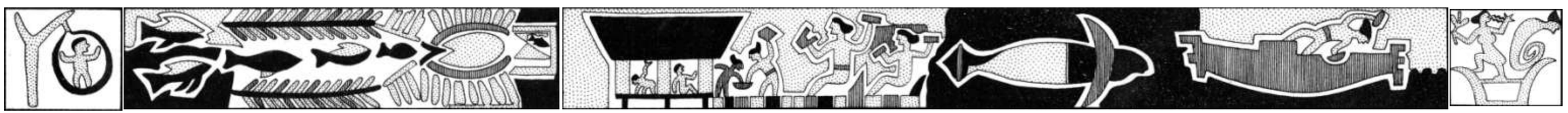
d)Bai 40 II b story 100 Water of life.



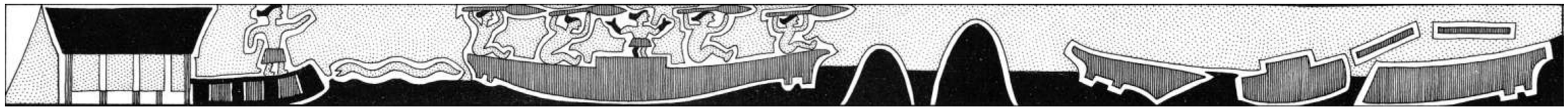
e) Bai 66 I story 100 Journey to Ngatpang.



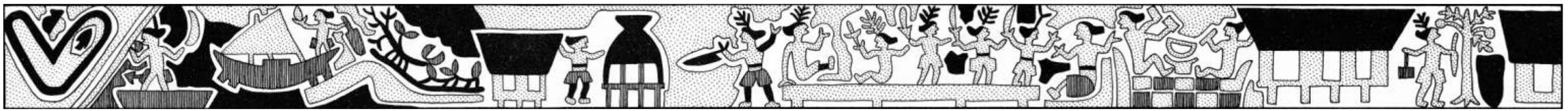
Bai 4 IV a story 103 Bird alliance.



f) Left Bai 74 story 204 Child in Breadfruit. Bai 9 VII bstory 101 a Fishtrap from Ngarsúl. Bai 36 VI b story 101 b punished Dugong catch, Right Bai 51 VIII story 215 Girl with snake-darling.



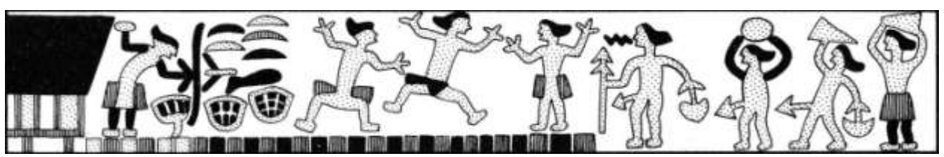
a) Bai 29 III a story 102 a Brocken boat.



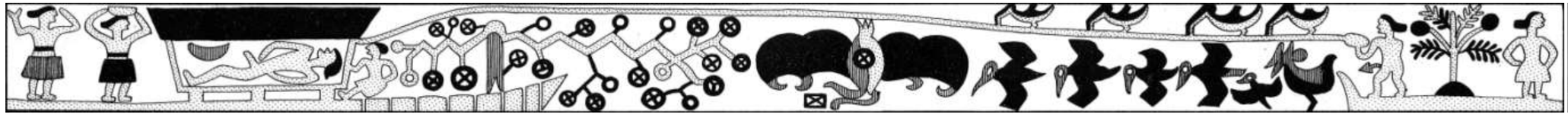
b) Bai 29 III a story 102 b Bad singer.



c) Bai 10 II a story 106 The fat Ilúluk.



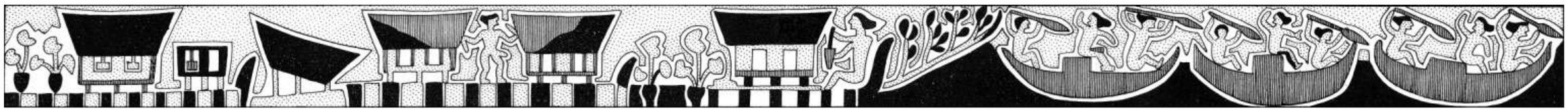
Bai 59 IV a story 106 Good sons.



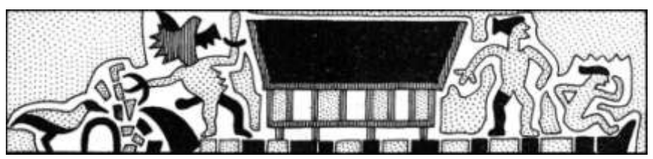
d) Bai 5 II a story 108 Fished thief.



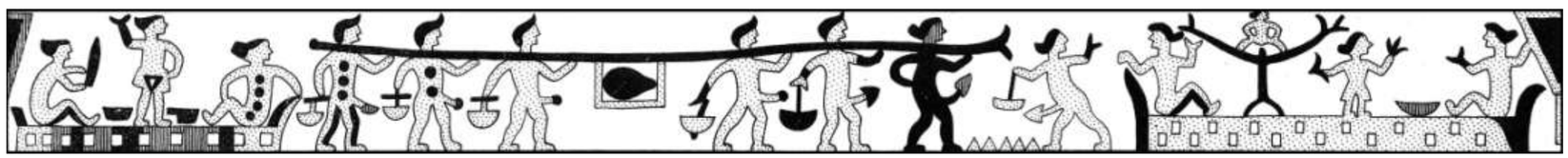
Bai 35 story 113
Money presentation table.



e) Bai 43 IV b story 114 Raging fire.



f) Bai 1 III a story 115 Fire making.



Bai 63 V a story 120 a Spirit showing off.



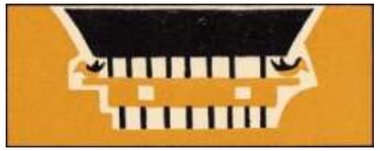
a) Bai 42 II a story 116 Funeral pyre.



Bai 61 III b story 120 b Spondias tree.



b) Bai 3 VII a story 117 The morning bird.



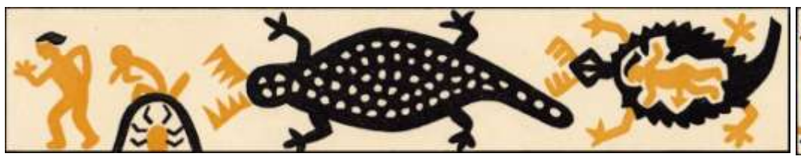
Bai 31 VIII story 118 Two story Bai.



c) Bai 1 VII a story 118 Devoted cat .



d) Bai 115 IX b story 119 Crocodile catch.



e) Bai 127 story 119 Crocodiles.



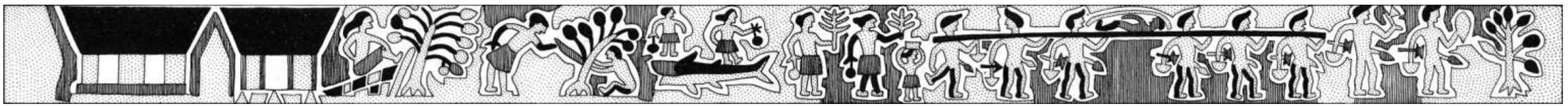
Bai 107 VII a Head–trophy.



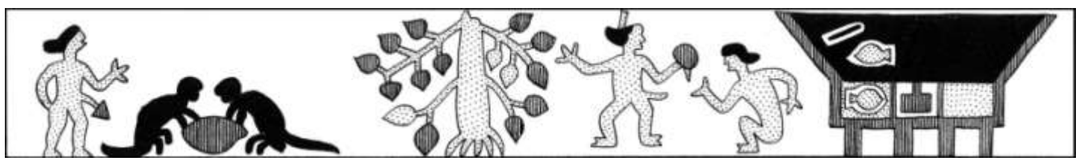
f) Bai 91 Story 121 b Duped lover.



Bai 119 Vb Catching pigeons with wires.



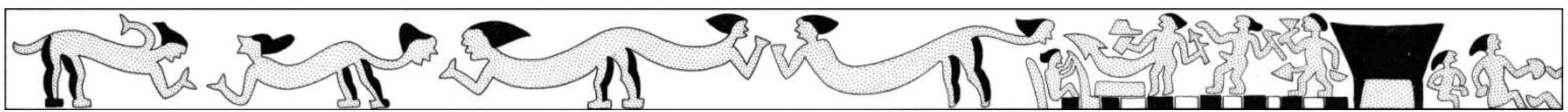
a) Bai 65 I story 124 Stolen corpse.



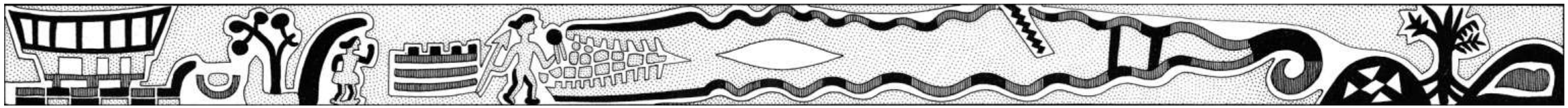
b) Bai 75 V b story 126 a Rats and Pangium tree.



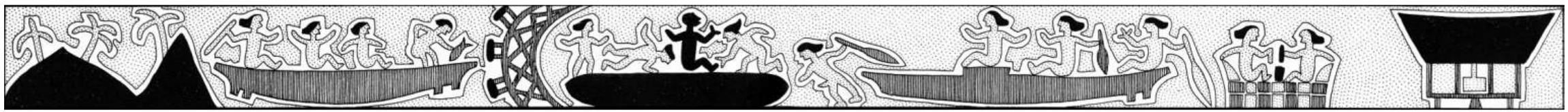
Bai 29 V b story 127 a Sedan chair of Irákl.



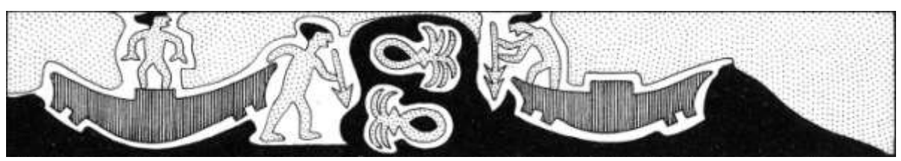
c) Bai 130 I story 1 story 127 b The Unfriendly.



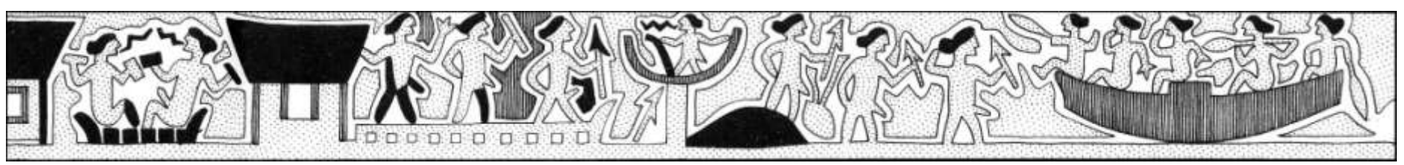
d) Bai 90 III b story 128 Snake from Galēgúi.



e) Bai 69 III a story 132 Wrong Dugong fishing.



f) Bai 42 VII a story 134a The two friends.



Bai 52 III b story 134 b Boat for love.



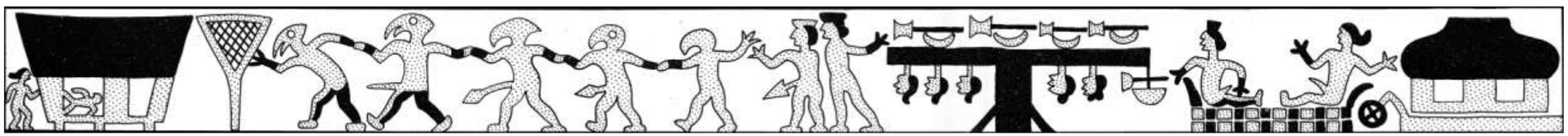
a) Bai 133 III a story 135 b From evil.



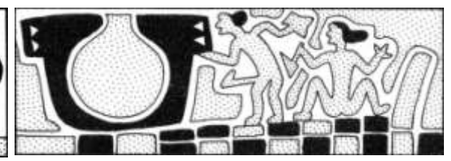
Bai 5 VII a story 136 a Thinking and remembering.



b) Bai 55 V a story 137 Spirit place



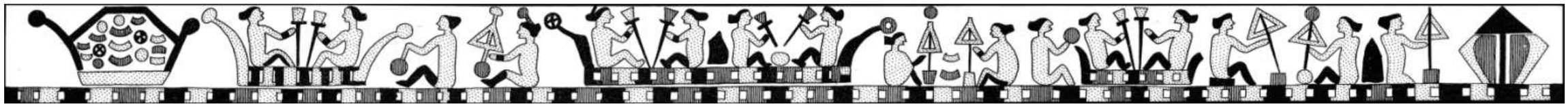
c) Bai 62 III b story 137 Goblins with owl heads.



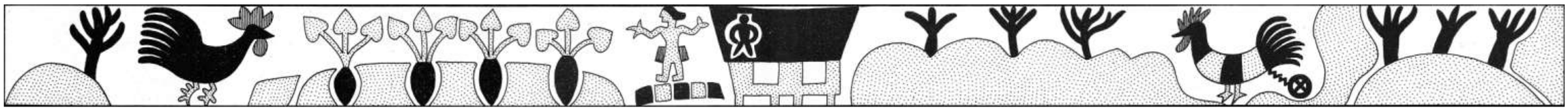
Bai 45 II b story 164 Floating stomach.



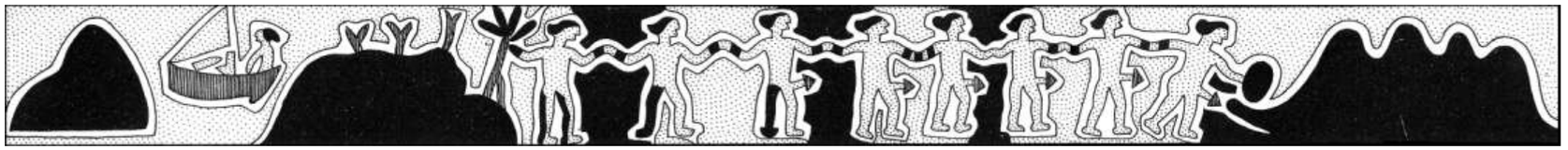
d) Bai 52 II a story 137 Man in boat room.



e) Bai 103 VIII story 138 Money drill Ngëräod.



f) Bai 62 VI a story 140 Poor and rich rooster.



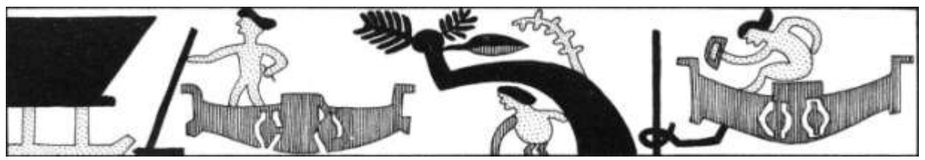
a) Bai 119 VII a story 141 Egg collecting chain.



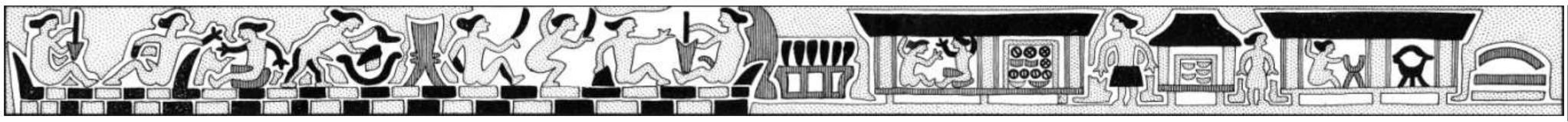
Bai 1 I story 142 Double cave.



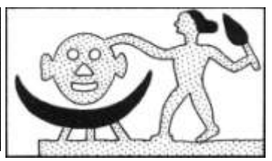
b) Bai 8 IV a story 148 Catching turtles.



Bai 23 III a story 148 Hidden turtle.



c) Bai 4 VI b story 148 Talking head.



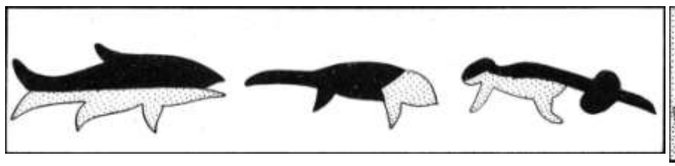
Bai 27 VIII story 148
Head in cooking pot.



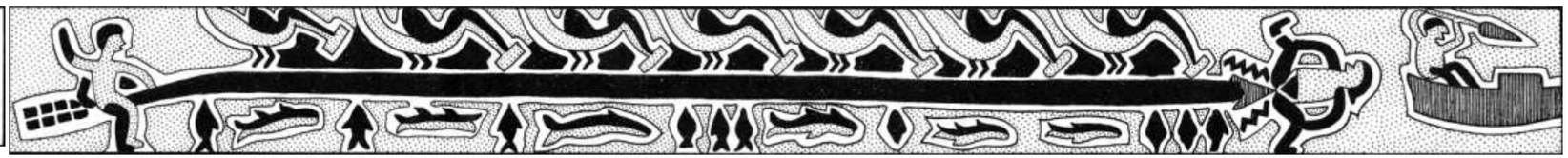
d) Bai 23 VIII b story148 Talking head.



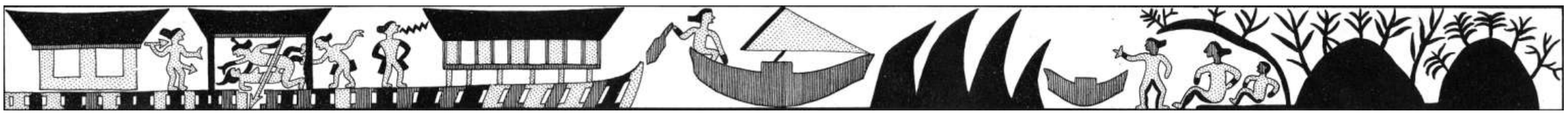
Bai 128 VI b story 149 b Miraculous Bai-figurine.



e) Bai 122 VI a story 150 Swimming rats.



Bai 120 VII a story 155 a Melogótŏgagau.



f) Bai 103 V astory 155 Punished adultery.



a) Bai 22 II a story 156 Snake killing.



b) Bai 36 VIII a story 157 Taro thief.



Bai 43 III a Malayan tightrope walker.



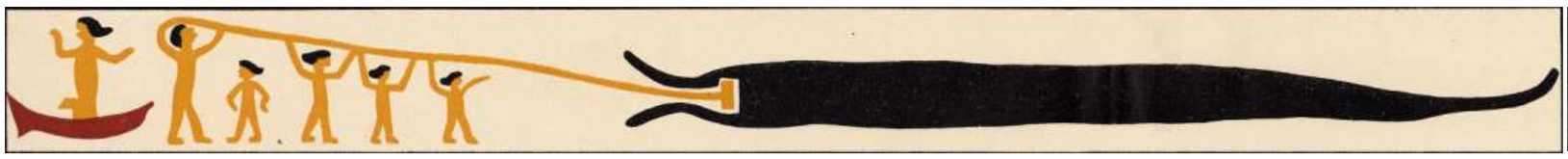
c) Bai 70 II a story 158 Gamasiógĕl.



d) Bai 21 V a story 158 the double sided boat house.



Bai 53 VIII story 163 Mad ra skesúk.



e) Bai 67 III a story 160 Moray from Dengesík.



Bai 30 V a story 144 Missed ray.



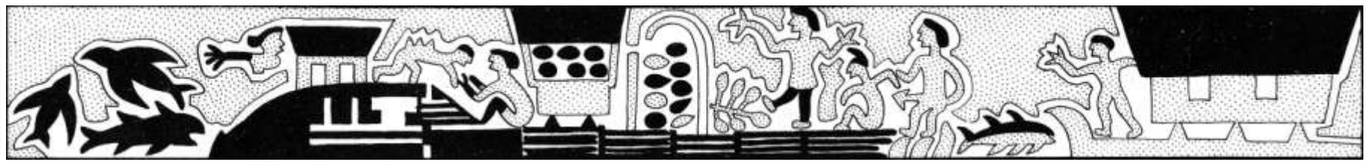
f) Bai 131 VI b story 164 Unfriendly Măluádlĕgúr.



Bai 141 IV b story 164 In the cave (Page top 19 c).



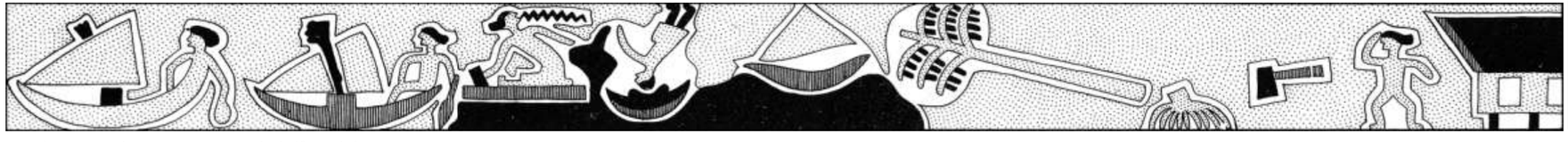
a) Bai 21 VI a story 165 Fish watcher.



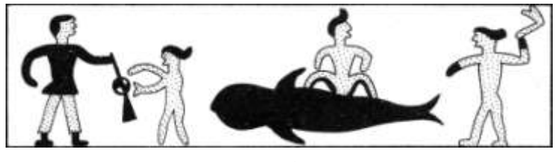
Bai 59 I story 166 a Building of Pomp-house.



b) Bai 144 II b story 167 Bird monster.



c) Bai 34 V b story 169 Cannibal. (female)



Bai 31 IV a story 180 a White Dugong.



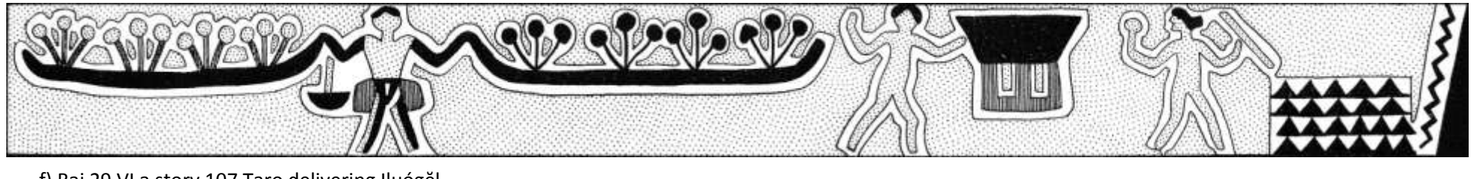
d) Bai 40 III a story 170 Golungîs.



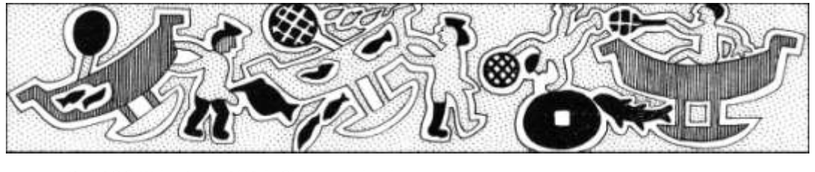
Bai 52 IV b story 170 Taro field work.



e) Bai 88 VII b story 170 Iluógěl and Tungělbai.



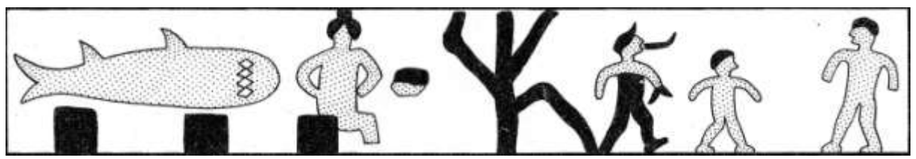
f) Bai 29 VI a story 107 Taro delivering Iluógěl.



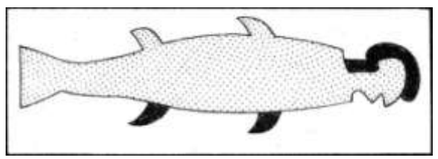
Bai 136 III b story 171 b Shipwrecked.



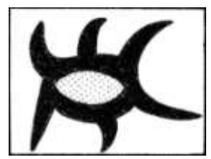
a) Bai 109 IV a story 172 a Blowhole.



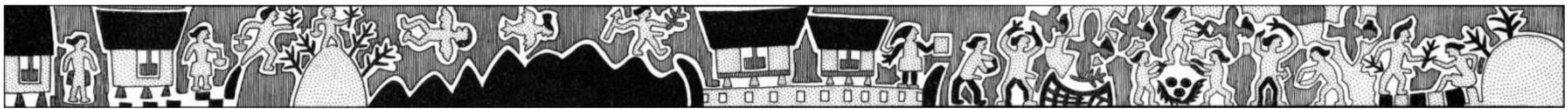
Bai 135 IV a story 172 a Shark.



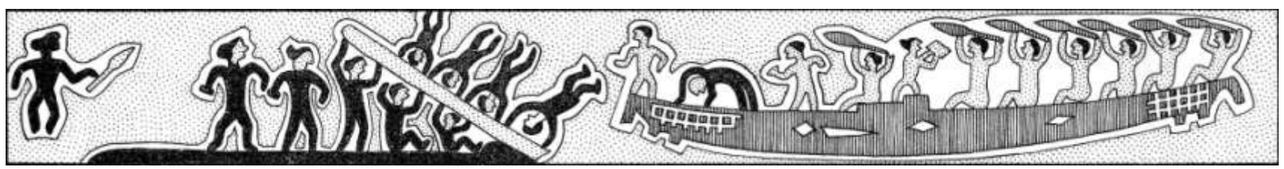
Bai 135 IV b story 172 b Hake (Jack)



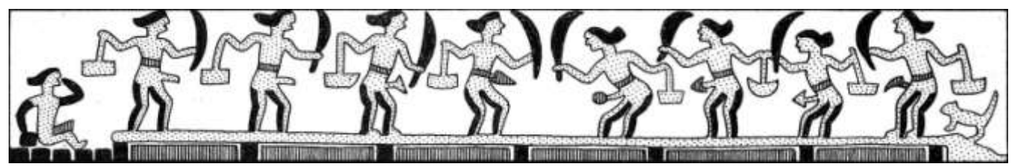
Bai 35 Snail.



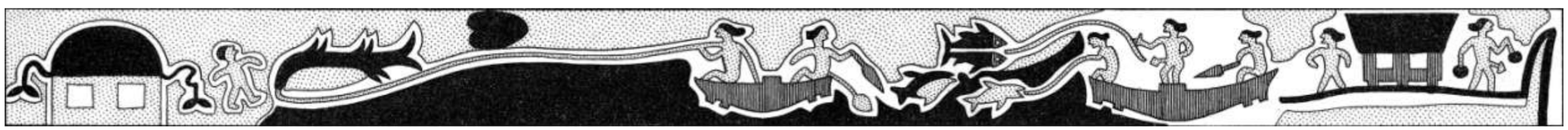
b) Bai 65 VII a story 173 a Soule migration.



c) Bai 21 III b story 173 b Soule, acting.



Bai 42 Ruk dancers.



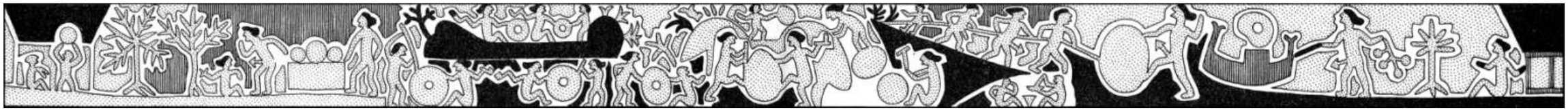
d) Bai 67 VII b story 174 Dengelei from Sónsorol.



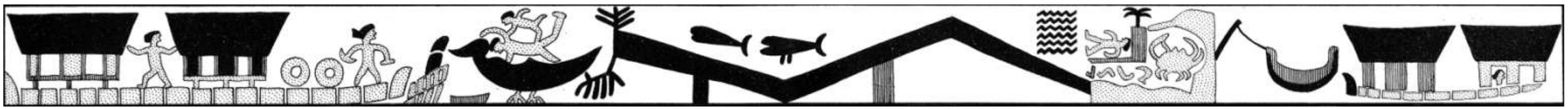
Bai 62 II a Beach Shrubbery.



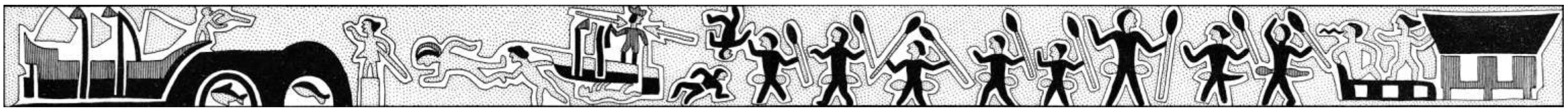
e) Bai 52 VI b story 176 Flery peril.



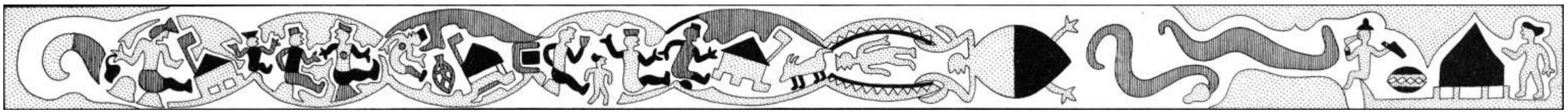
f) Bai 127 III b story 178 Stone money quarrying Yapeese.



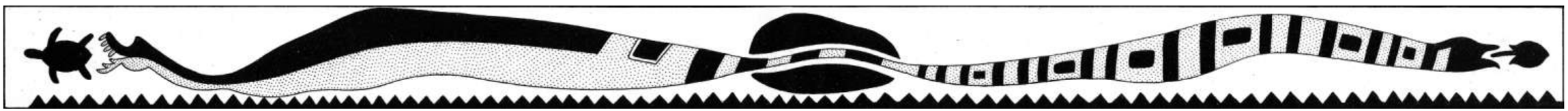
a) Bai 41 II b story 179 Off course.



b) Bai 28 IV a story 180 b Holcome's murdering.



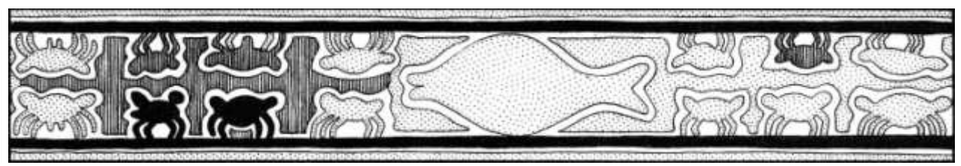
c) Bai 4 V b story 181 Ravening snake.



d) Bai 48 V b story 183 Murray eel in fork-stone



e) Bai 1 V b story 182a The crabs that care for them self.



Bai 47 IV b story 182 b Stranded puffer fish.



f) Bai 127 gomkŭk III story 184 Race.



Bai 59 II a story 186 c Learning to catch rays.



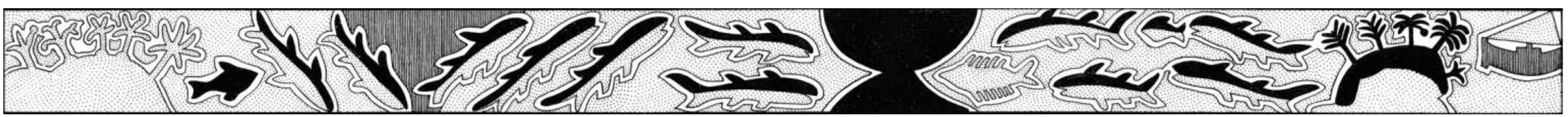
a) Bai 66 II a story 185 Trees become friends.



Bai 26 II b story 188 a Saving fish.



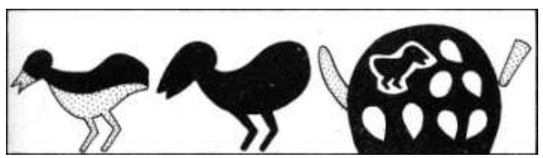
b) Bai 13 IV b story 188 b Hide-and-seek.



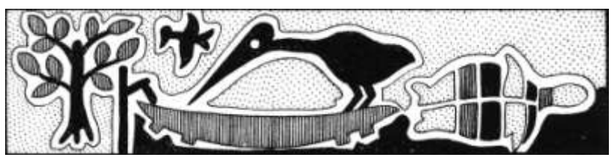
c) Bai 87 VI a story 190 Shark fight.



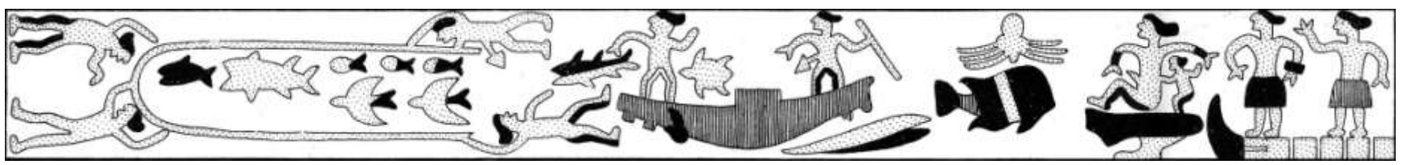
d) Bai 1 III b story 191 Turtle and Curlew.



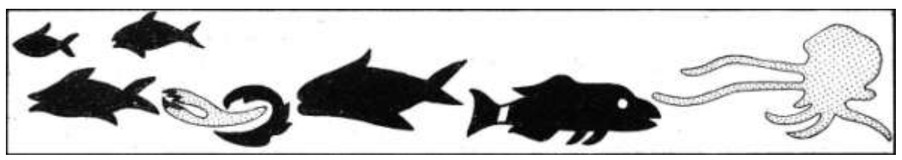
Bai 69 story 191 Curlew.



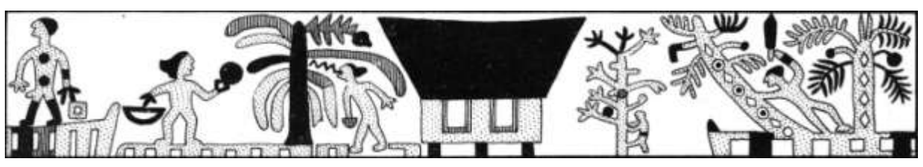
Bai 37 story 191 Chicken with turtle.



e) Bai 2 II b story 192 Ripped off hand.



Bai 128 IV b story 192 Fish and octopus.

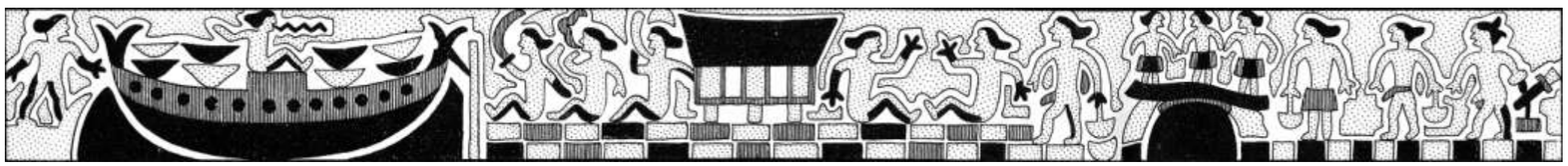




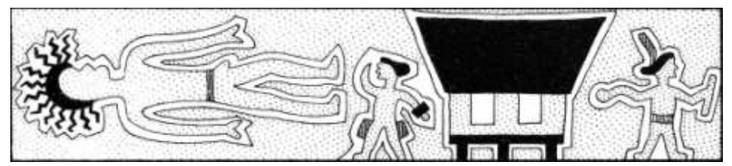
f) Bai 103 III a story 193 Making of Palm-juice.



a) Bai 115 IX a story 193 Fish-lovers.



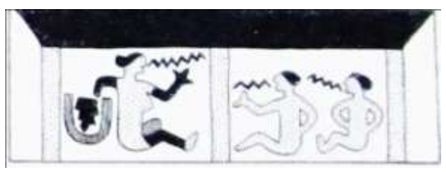
b) Bai 9 VII a story 196 Singer Goldĕgól.



Bai 36 IX b story 198 Ngirogókĕbai.



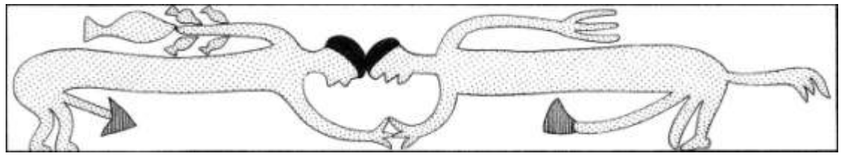
c) Bai 48 II a story 203 In heaven.



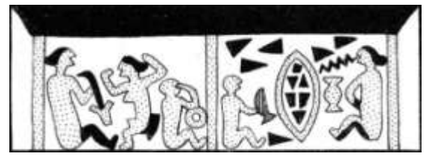
Bai 133 IV a story 237 Evel talks.



d) Bai 67 V b story 206 Mangitíp's punishment.



Bai 74 a story 203 Rainbow.



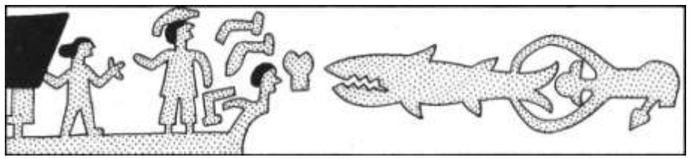
Bai 133 IV a story 238 Waste.



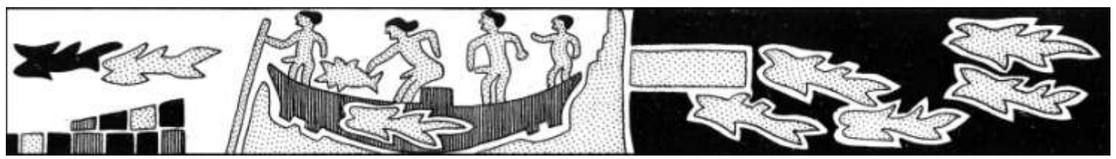
e) Bai 56 VIII story 215 Magic tree.



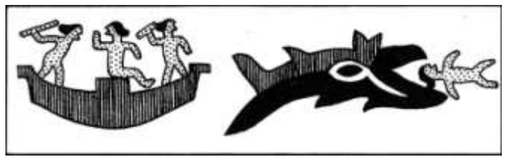
f) Bai 110 III a story 227 Women on funeral pyre.



a) Bai 47 II a Shark bite.



Bai 27 IV a Shark catch.



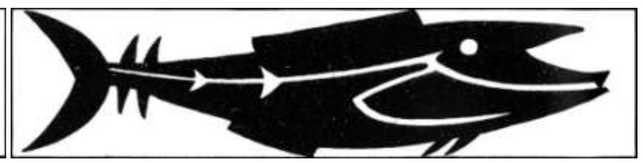
Bai 28 Shark catch.



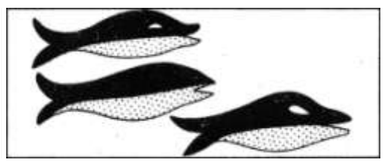
b) Bai 131 IV b Driftwood trunk.



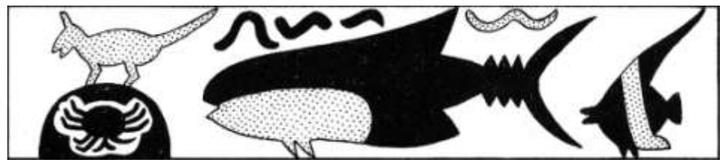
c) Bai 108 IV b Shark and flying fish.



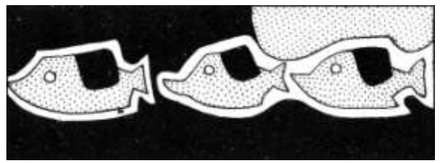
Bai 11 Nose fish



Bai 87 IV b smag-fishes.



Bai 5 VII b story 188 a Rescue of goroviděl.



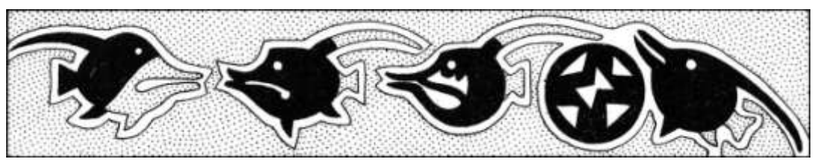
d) Bai 16 Coral fishes.



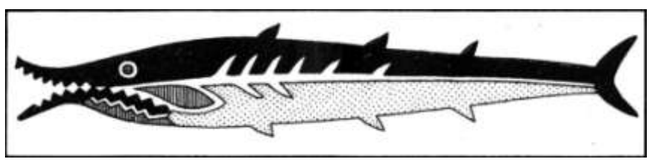
Bai 119 II b Lost Hand through Dynamite.



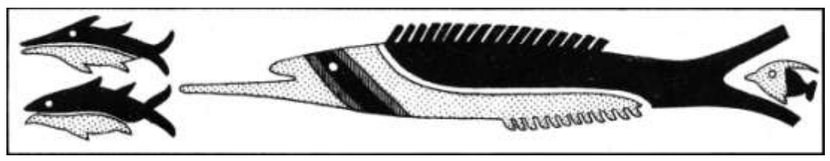
Bai 16 Gold mackerel chasing flying fishes.



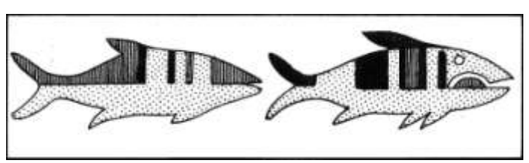
e) Bai 18 Heniochus fishes.



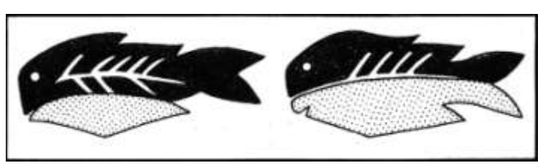
Bai 115 Hornhecht



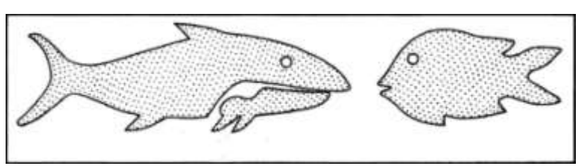
Bai 18 Hornhecht and fishes.



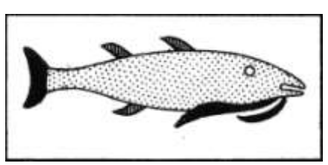
f) Bai 120 Fishes.



Bai 120 Fishes.



Bai 120 Fishes.



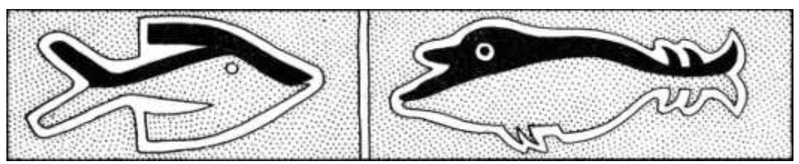
Bai 18 bang-fish.



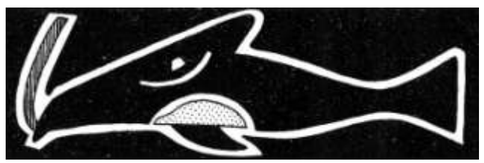
Bai 115 gum-fish.



a) Bai 115 II b Fischfries.



b) Bai 48 këam Nose fish.



Bai 48 demúl.



Bai 115 Sharks.



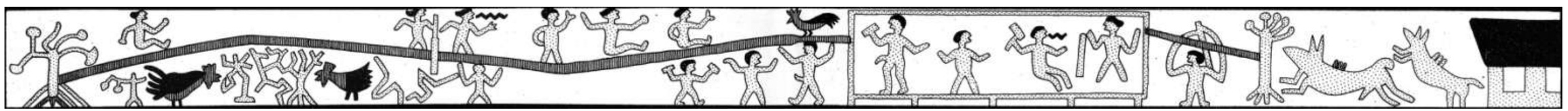
c) Bai 13 VI a Ant tracks.d) Bai 14 III a Bird monster.



Bai 115 XIII Rats.



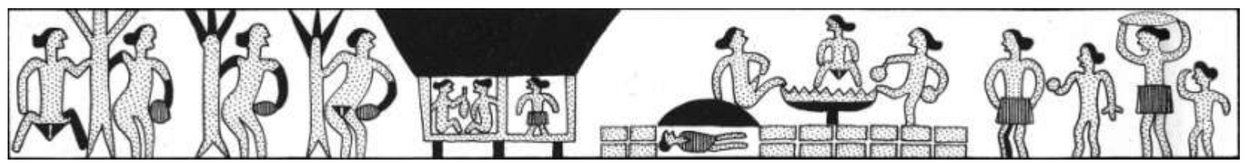
d) Bai 14 IIIa Tremendous bird



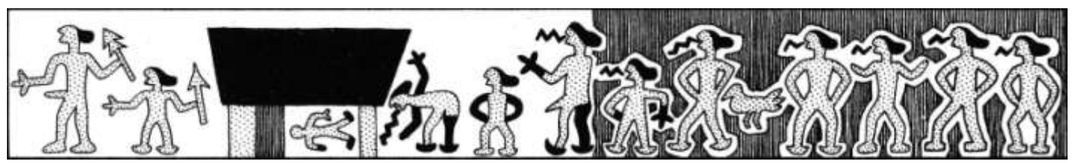
e) Bai 121 IV b 2 trees as friends (Story 99?).



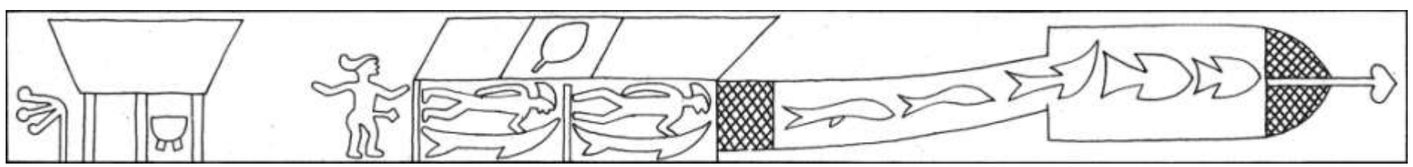
f) Bai 47 VI a Boat tipped over.



a) Bai 117 I story 41 Paprikascherz



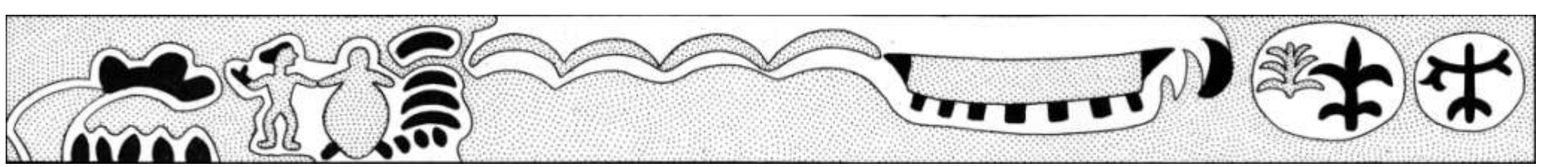
Bai 60 IV b story 131 Debákl.



b) Bai 125 IV b story 193 Fish lover.



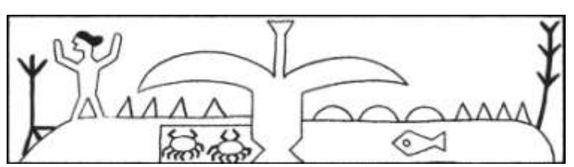
Bai 128 III a story 173 b Ngëdelóg.



c) Bai 122 I story 159 b Turtle.



Bai 11 Island.



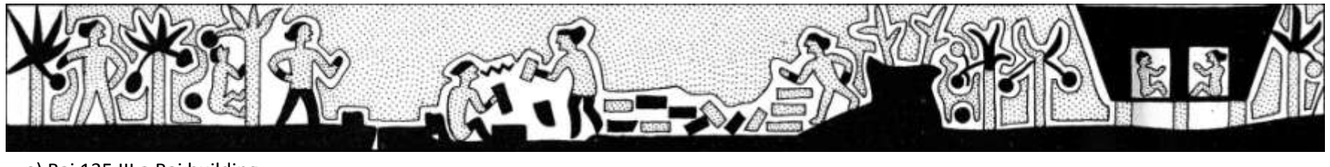
Bai 19 I story 30 a Gabelstein



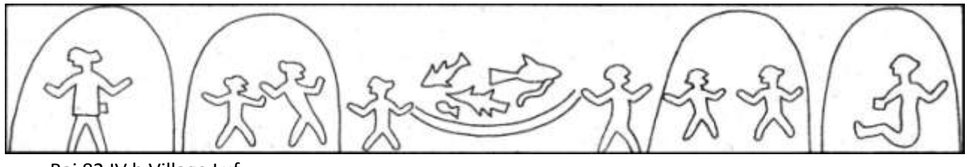
d) Bai 92 VII a story 98 Punished theft.



Bai 92 V b story 137 Spirit-place Ngëráod.



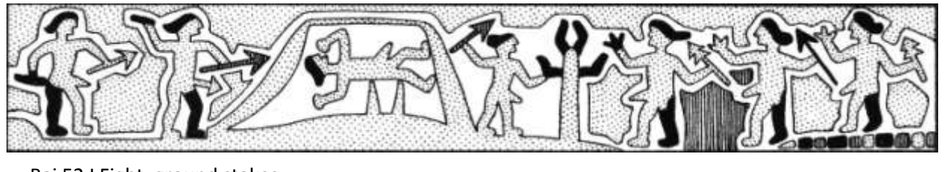
e) Bai 135 III a Bai building.



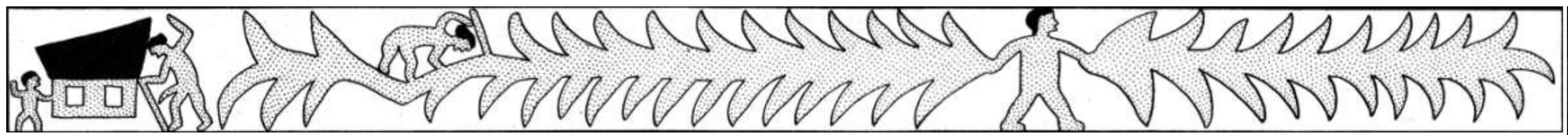
Bai 82 IV b Village Luf.



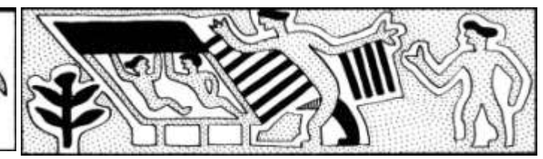
f) Bai 52 V a War.



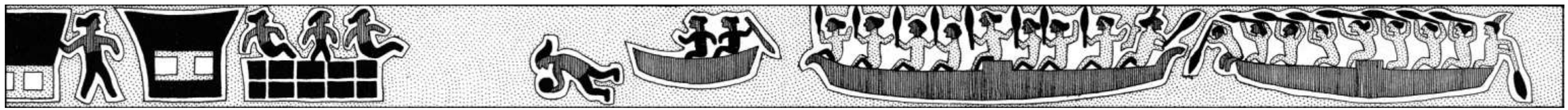
Bai 52 I Fight, ground stakes.



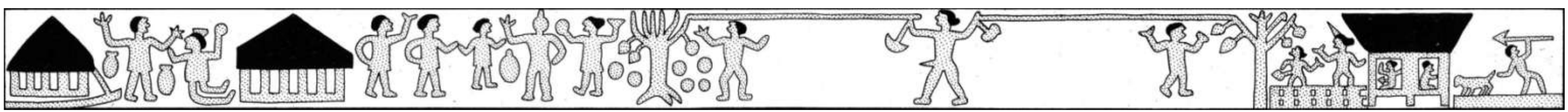
a) Bai 145 V a Typhoon breaker.



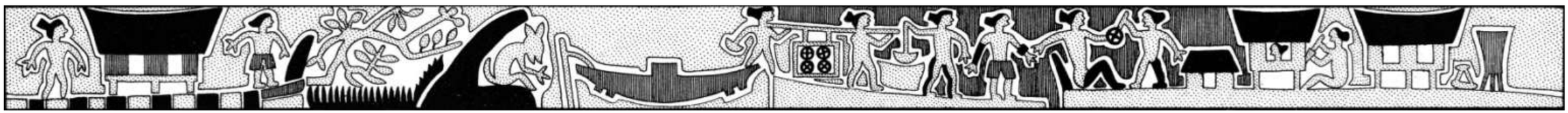
Bai 3 III b Storm-wind.



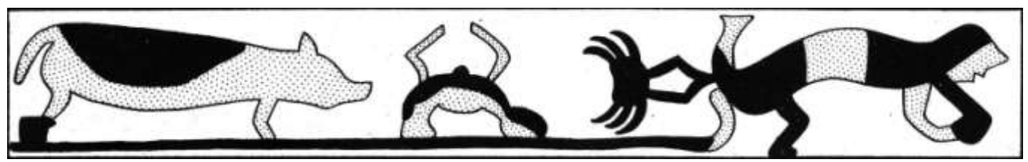
b) Bai 28 II a Headhunt.



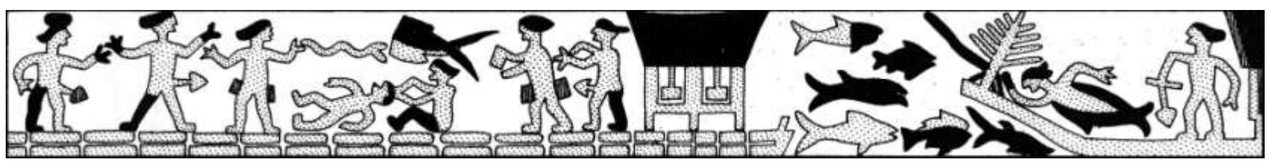
c) Bai 121 VIII Palau and other countries.



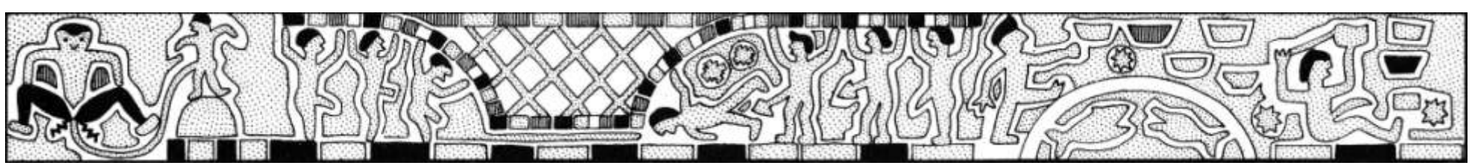
d) Bai 44 IV b Story unknown.



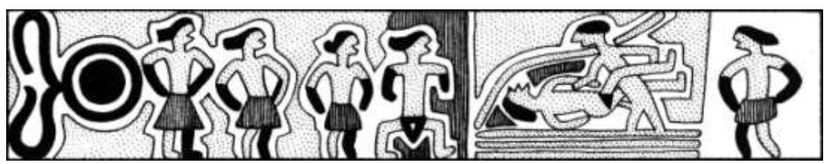
e) Bai 67 Pig, crabs pinch monkeys.



Bai 71a Totem eating.



f) Bai 144 IV b story 137 Bridge over the Toágĕlmid.



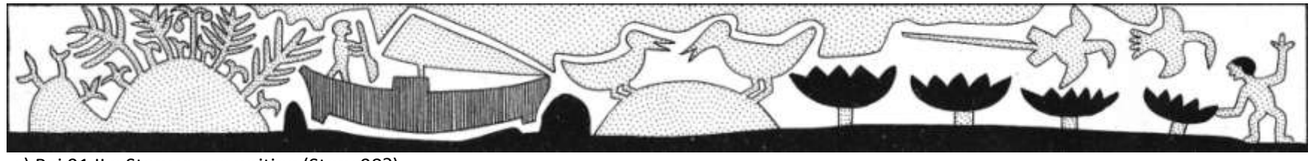
Bai 24 VII b story 79 a Bai girl.



a) Bai 120 Curlew.



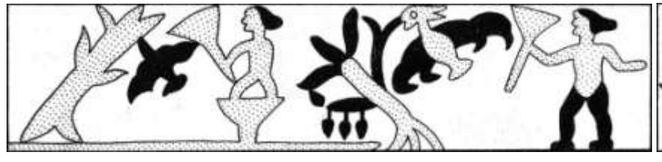
b) Bai 115 XVI Betel-vine.



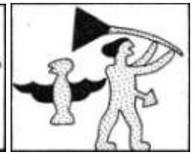
c) Bai 91 II a Story vague writing (Story 98?).



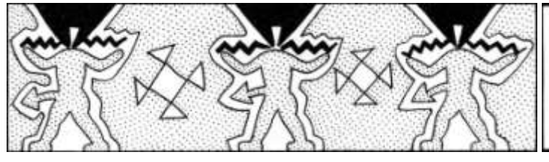
d) Bai 62 IV a story 161 Egg hunt.



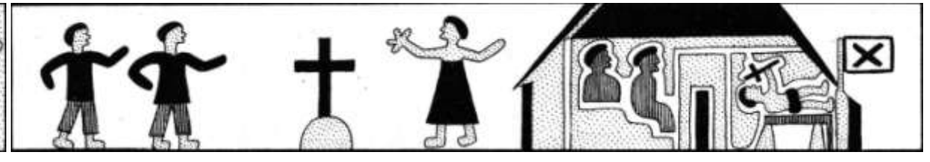
e) Bai 106 VII b Bat catch.



f) Bai 58 Bird catch.



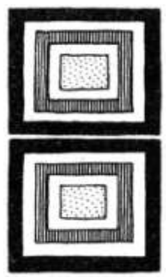
g) Bai 115 VIII Changing *vuk.*



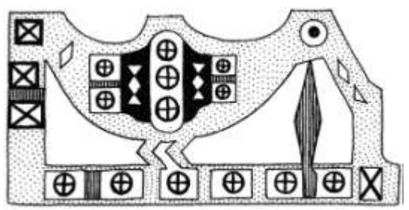
h) Bai 115 VII b Mission.



i) Bai 16 Vine Ranker.



k) Bai 36 2 mirrors.



l) Bai 119 Curlew full of money.



m) Bai 120 IV b Spaniard in Palau.



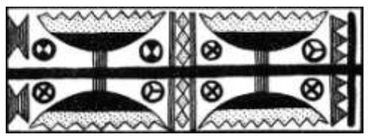
n) Bai 9 kim- Band



o) Monkeys want to catch fish.



p) Bai 16 Diamond surface.



q) Bai 16 *klivuk*-Band.



r) Bai 35 Money vine



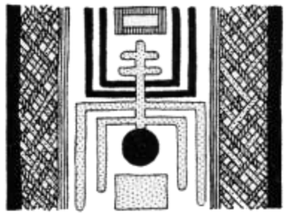
s) Bai 28 Zigzag ribbon



t) Bai 36 Copra production.



a) Spider and mirror.



b) Spider, stylized.



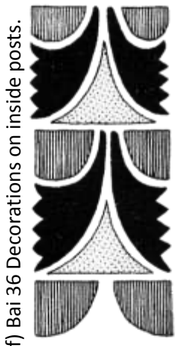
c) Bai 16 Threshold with frogs and so on.



d) Bai 1 Rats and pineapple.



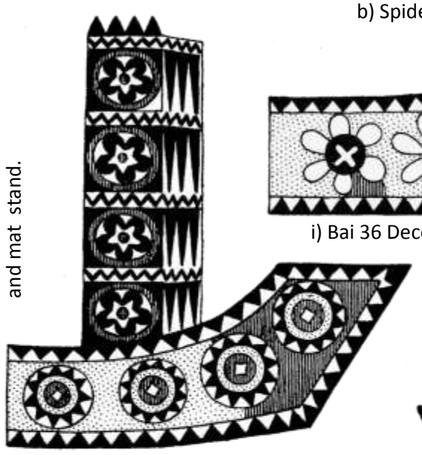
e) Bai 59 Birds, well *deróiŏg.*



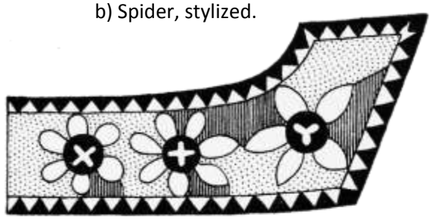
f) Bai 36 Decorations on inside posts.



g) Bai 1 Decorations on Inside posts.



h) Bai 36 Decoration on inside posts and mat stand.



i) Bai 36 Decorations on mat stand



k) Bai 71 Head on inside posts.



l) Bai 16 Decorations inside.



m) Bai 11 Birds on Matt stand



n) Bai 1 Decorations on Posts.



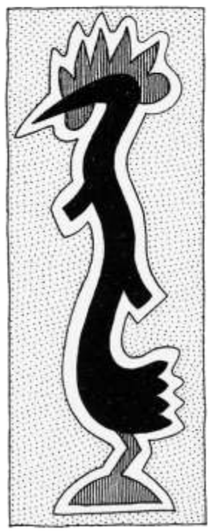
o) Bai 1 Shooting pigeons.



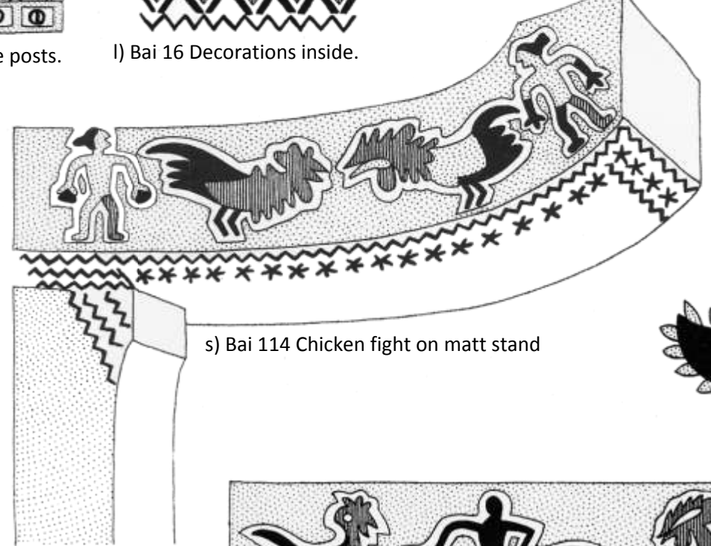
p) Bai 127 Head.



q) Bai 16 Rooster with lice.



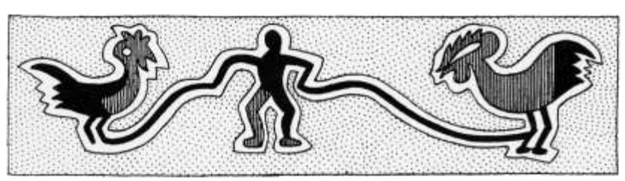
r) Bai 29 Rooster.



s) Bai 114 Chicken fight on matt stand



u) BAi 36 Rooster.



t) Bai 114 Chicken fight.



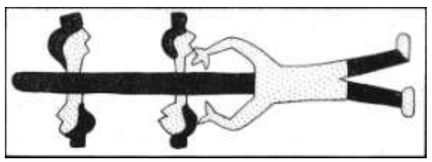
v) Bai 36 klívuk-Pattern.



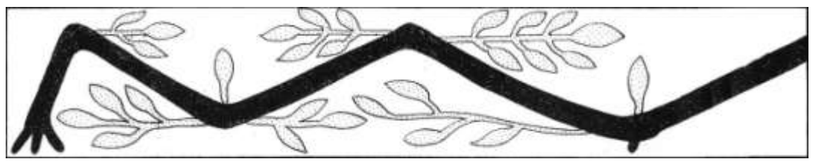
a) Bai 96 I story 123 b Rooster Katiäk.



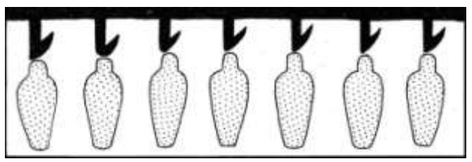
Bai 96 IV b Breadfruit.



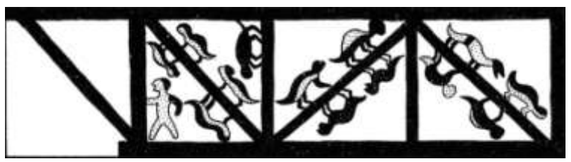
b) Bai 145 IV b Many heads.



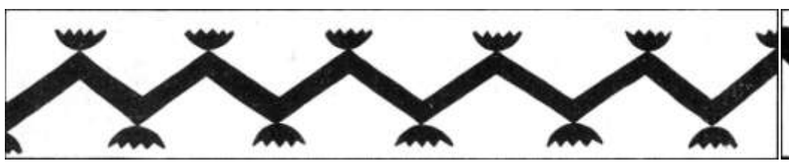
Bai 145 V a Vine Ngorót.



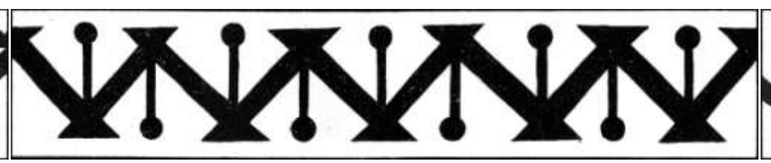
Bai 11 Coco bottles on rake.

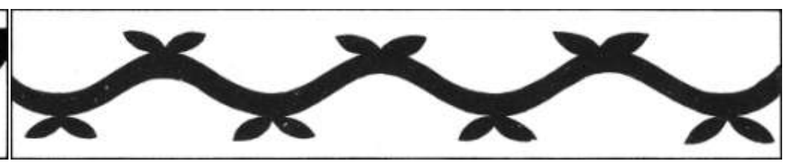


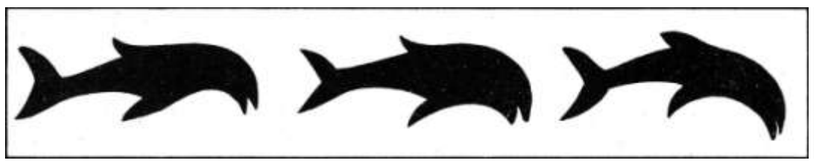
Bai 59 Monkeys.



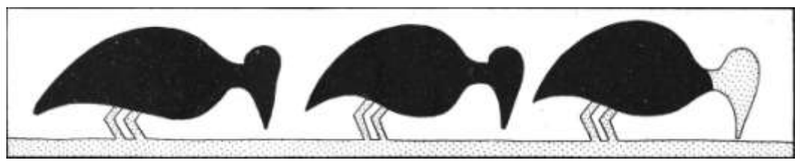
c) Bai 5 3 kind of money vine







d) Bai 1 Dolphins.



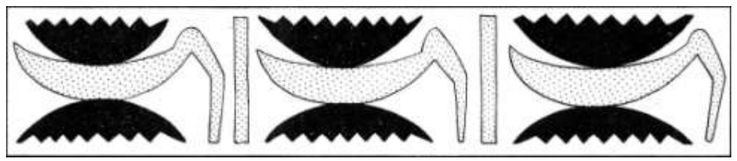
Bai 36 Curlews.



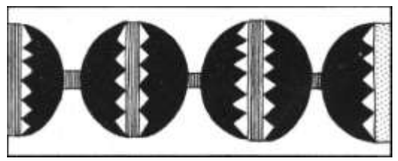
Bai 58 Nautilus.



e) Bai 36 Curlew with money vine.



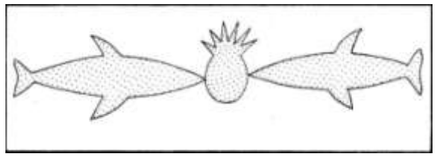
Bai 36 Curlew with *kim* as wings.



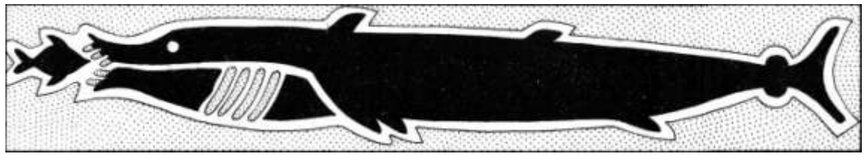
Bai 21 *klívuk*.



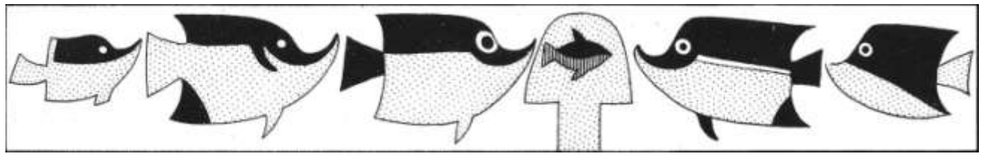
Bai 16 Curlew on waves.



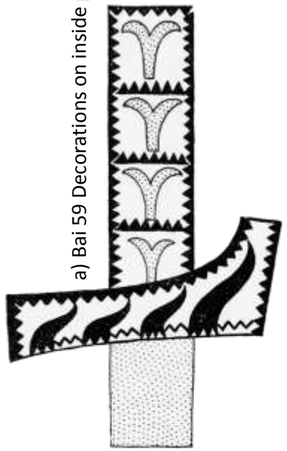
f) Bai 12ä Hornhechtspeered octopus.



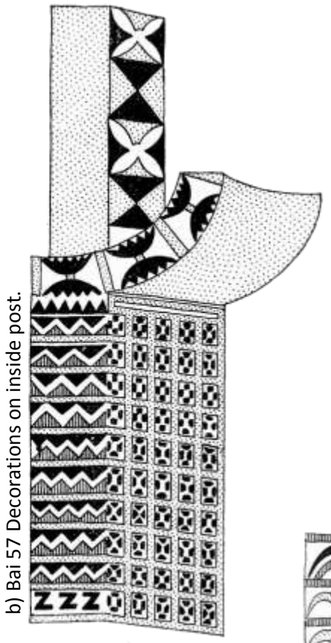
Bai 120 horn pike eats *tungg*.



Bai 124 Spitzfische (?).



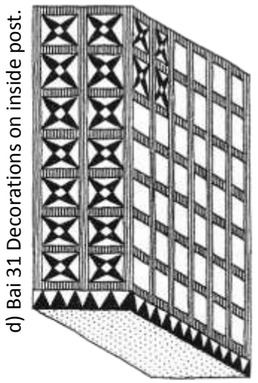
a) Bai 59 Decorations on inside post.



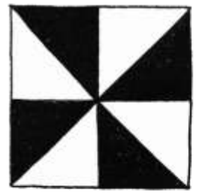
b) Bai 57 Decorations on inside post.



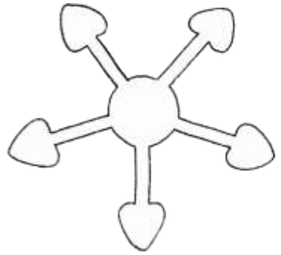
c) Bai 127 Decorations on inside post.



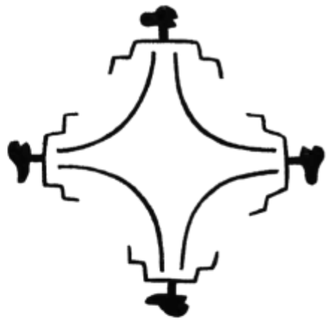
d) Bai 31 Decorations on inside post.



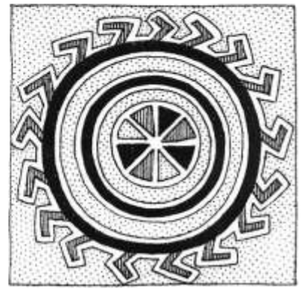
e) Bai 59 and 67 II a Pinwheel.



f) Bai 100 Sun.



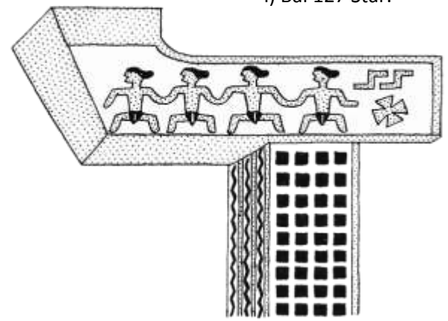
h) Bai 124 Four headed Figure.



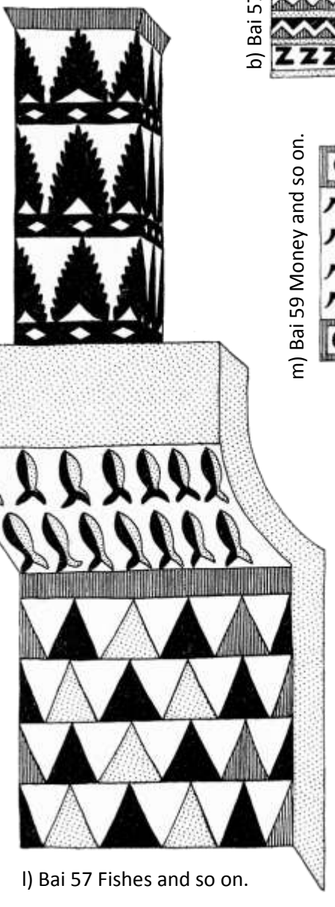
g) Goréór? Vortex.



i) Bai 127 Star.

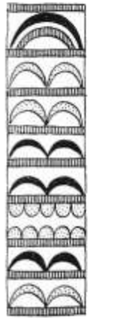


k) Bai 58 Women dance on Matt stand

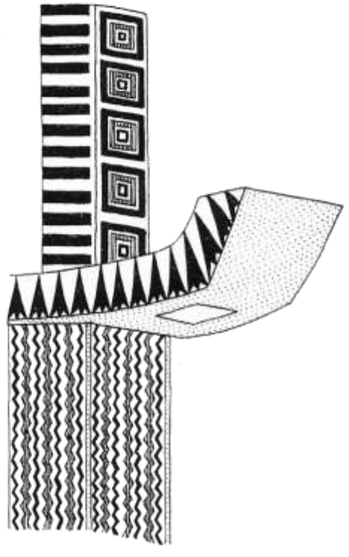


l) Bai 57 Fishes and so on.

m) Bai 59 Money and so on.



n) Bai 31 Waves.



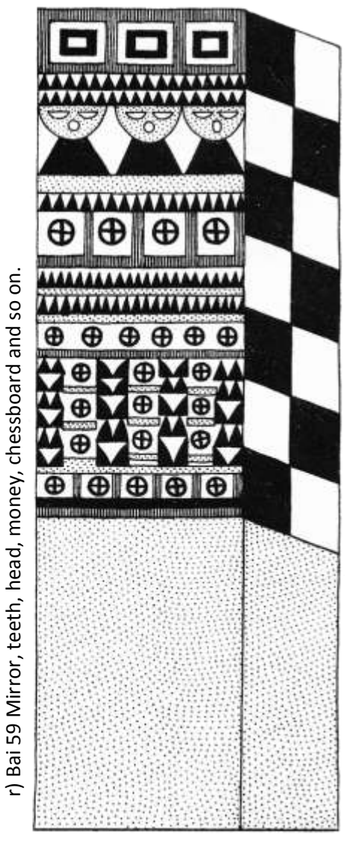
o) Bai 57 Mirror, teeth on matt stand.



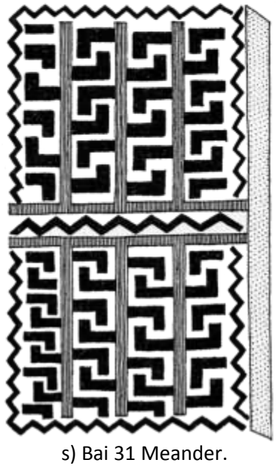
p) Bai 16 Teeth.



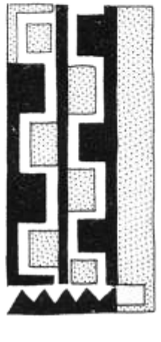
q) Bai 127 Star.



r) Bai 59 Mirror, teeth, head, money, chessboard and so on.



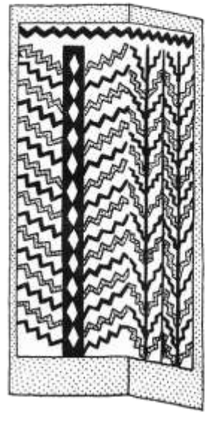
s) Bai 31 Meander.



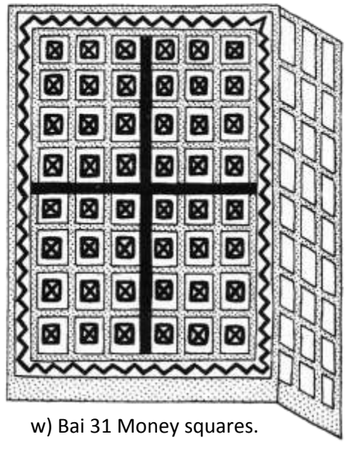
t) Bai 57 Gear belt.



u) Bai 128 Bird on tree.



v) Bai 57 diamond stem with zigzag branches



w) Bai 31 Money squares.

a) Bai 54 Va Flederdrachen.

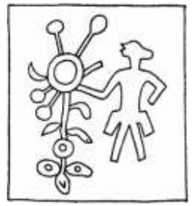




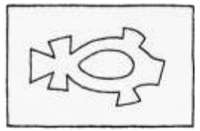
b) House Saboluóng. Cow.



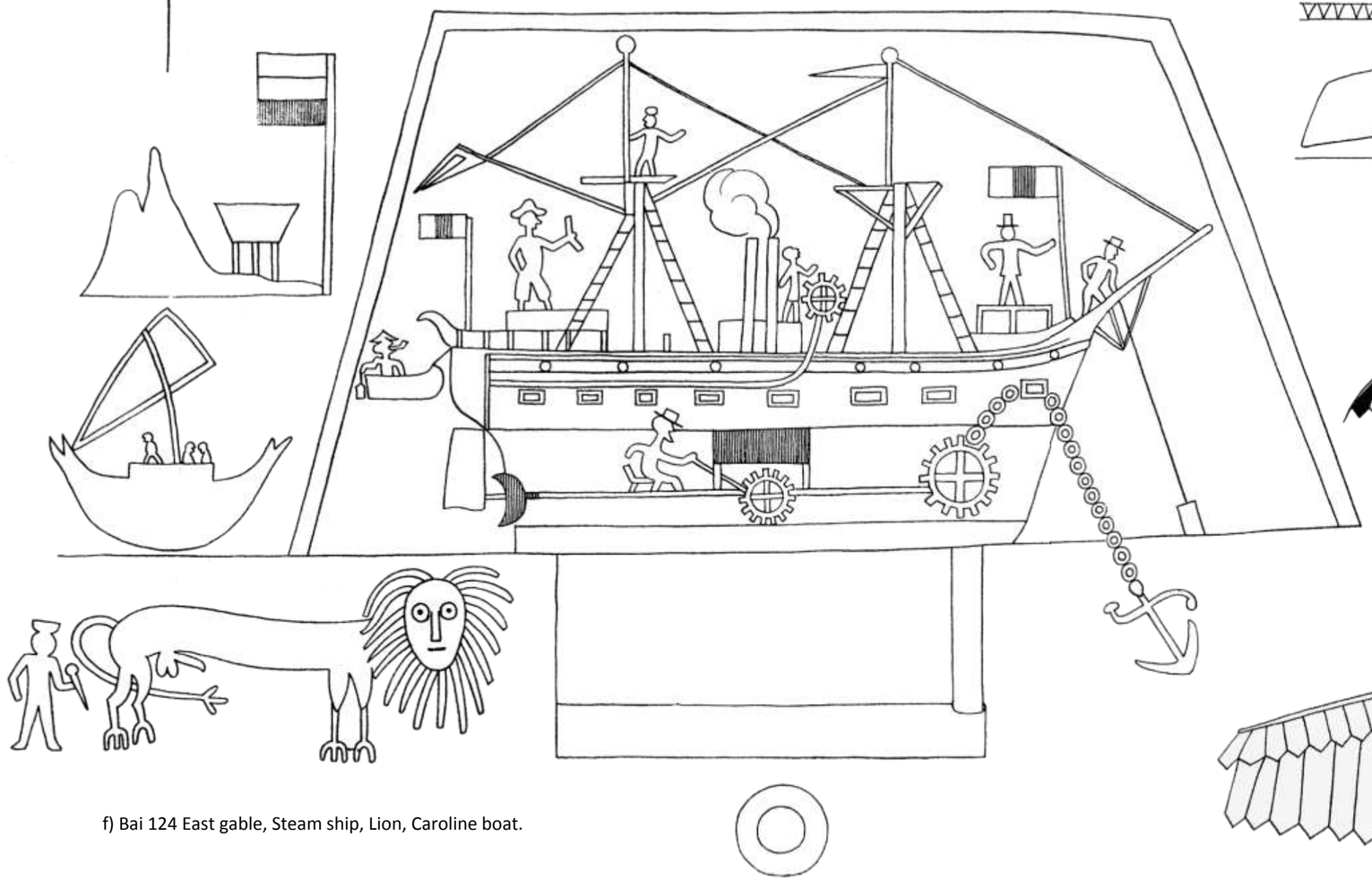
c) Bai 124 Foreigner.



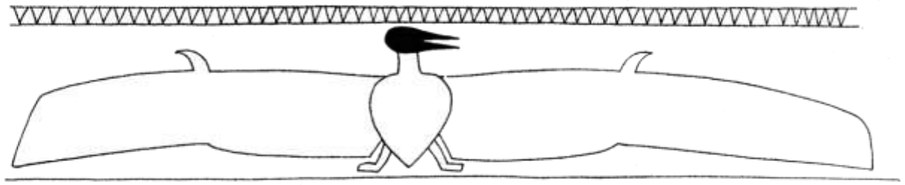
d) Bai 59 Women with Betel pepper.



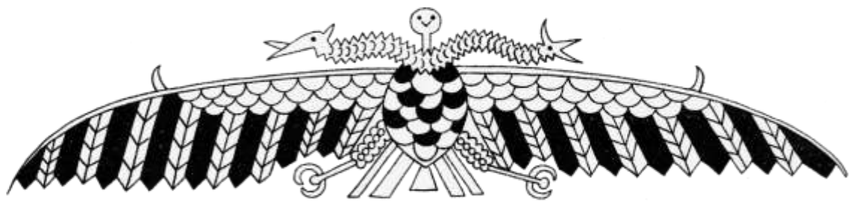
e) Bai 25 Turtle shell plate.



f) Bai 124 East gable, Steam ship, Lion, Caroline boat.



g) Bai 120 Above door: Bat.



h) Bai 120 Bird monster.



i) Bai 120 Bird monster.