









VERZEICHNIS DER ORIENTALISCHEN HANDSCHRIFTEN  
IN DEUTSCHLAND · BAND XXXI

VERZEICHNIS DER ORIENTALISCHEN HANDSCHRIFTEN  
IN DEUTSCHLAND

IM EINVERNEHMEN MIT DER  
DEUTSCHEN MORGENLÄNDISCHEN GESELLSCHAFT  
HERAUSGEGEBEN VON  
WOLFGANG VOIGT

---

BAND XXXI

THEODORE G. TH. PIGEAUD, L. PH. D., LEIDEN  
JAVANESE AND BALINESE MANUSCRIPTS



FRANZ STEINER VERLAG GMBH · WIESBADEN

1975

**JAVANESE AND BALINESE  
MANUSCRIPTS**

**AND SOME CODICES WRITTEN IN RELATED IDIOMS  
SPOKEN IN JAVA AND BALI**

**DESCRIPTIVE CATALOGUE**

**BY**

**THEODORE G. TH. PIGEAUD, L. PH. D., LEIDEN**

**WITH ILLUSTRATIONS, EXAMPLES OF JAVANESE SCRIPT,  
INTRODUCTORY CHAPTERS, A GENERAL INDEX OF NAMES AND  
SUBJECTS, AND AN OUTLINE MAP, DRAWN UP BY W. BUCHGE**



**FRANZ STEINER VERLAG GMBH · WIESBADEN**

**1975**

The vignette on the binding of this book represents the head of Gatutkaca, with his characteristic braid of hair. Gatutkaca, a son of Warkudara (Bhima), is a demigod in Javanese wayan mythology. In modern Indonesia he is regarded as a personification of youthful energy, Excelsior.

Drawing: Dr. Heinz Golhardt, Köln

*To the Memory of Henriette Jentine Colenbrander née Schmidt,  
my late sister-in-law, whose hospitality in her house in Leiden  
made it possible for me to work on this catalogue during  
four years.*

*Midsummer 1975*

*Th. Pigeaud*

4<sup>o</sup> 86534 *g*. OLS  
31

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OUTLINE MAP of the JAVA SEA and ADJACENT ISLANDS





## PREFACE

The present Catalogue of Javanese and Balinese manuscripts preserved in public libraries in Germany is the third volume of the series "Verzeichnis der orientalischen Handschriften in Deutschland" which deals with texts belonging to the literatures of Indonesian peoples. The first volume (Band XXIX of the series) is "Südsumatranische Handschriften", described by Dr P. Voorhoeve, of Barchem, The Netherlands, and the second (Band XXVIII of the series) is "Batak Handschriften", a catalogue composed by Dr L. Manik, of Berlin, the first Batak scholar to write a survey of part of the literature of his native land.

When the learned editor of the "Verzeichnis", Dr Wolfgang Voigt, proposed to the present author that he write a comprehensive catalogue of Javanese and Balinese manuscripts preserved in public libraries in Germany, the latter was still preparing the publication of *Literature of Java, Catalogue raisonné of Javanese manuscripts in the Library of the University of Leiden and other public collections in The Netherlands*, which appeared in The Hague, in three volumes, in the years 1967-1970\*. The first volume of this work contains a "Synopsis of Javanese literature, 900-1900 A.D." In writing the present catalogue, a work begun in 1969, the author decided, for the sake of convenience, to insert frequent references to the Synopsis in order to relate the described Javanese texts to the period, locality and religious or social sphere to which they belong. These references are mostly in the form of paragraph numbers, which are appended to almost every item of the present catalogue. The numbers correspond with the paragraph system (00001-70.025) applied in the three volumes of *Literature of Java*.

The short notices on Javanese language and literature provided in the Introduction to the present book are mainly abridged versions of the Synopsis in the first volume of the major Leiden catalogue. Some notes on Balinese, Sasak, Sundanese, Madurese and Malay literature have been added in the present catalogue, since it is more comprehensive than its Leiden predecessor, in that some codexes written in these languages or related idioms spoken in Java and Bali have been included. The Leiden catalogue is restricted to Javanese literature. It is hoped that before long a catalogue of manuscripts in public libraries in The Netherlands, written in the classical and scholarly Malay of Sumatra and the Peninsula will be published, and that thereafter the classical Malay manuscripts in German libraries will also be catalogued.

The author gratefully acknowledges the aid and cooperation given him, firstly, by the editor of the "Verzeichnis der orientalischen Handschriften", Dr Wolfgang Voigt, of Marburg/Lahn and Berlin, who with unceasing industry has sought out well-nigh forgotten collections of manuscripts in libraries and museums throughout Germany which were in need of cataloguing, and, secondly, by the German librarians and directors of museums who consented to place the manuscripts at the author's disposal. The names and histories

\* It is hoped that a fourth, supplementary volume will be published before long.

## *Preface*

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(as far as known) of the various collections will be mentioned in separate paragraphs of the main descriptive catalogue.

The "Koninklijk Instituut voor Taal-, Land- en Volkenkunde", which is affiliated to the University of Leiden, The Netherlands, has acted as host to the collections of manuscripts sent from Germany. As an example of international cooperation this arrangement is worth imitating, and was of great assistance to the author. He extends his thanks to the directors of the Institute for their willingness both to harbour the German collections for a considerable time and to put a room and other facilities at his disposal for more than three years.

The author wishes to express his appreciation for the trouble taken on his behalf by Mrs. Wagner and Mr. Kanetscheider, of the bureau of the 'Katalogisierung der orientalischen Handschriften in Deutschland' in Marburg/Lahn, as well as by Mrs. Andriessen-Lück, of the Leiden University Library, whose clerical assistance in preparing the copy of the catalogue has been invaluable.

The opportunity to publish the present book, shortly after the appearance of the major Leiden catalogue, was seized gladly by the author, because he was thereby enabled to make public some supplementary information on Javanese literature, based on the study of several hitherto-unknown texts. The board of directors of the "Deutsche Morgenländische Gesellschaft" deserve the gratitude of all students of Javanese and Balinese literature for their financial support for the publication of this catalogue.

Dr M.C. Ricklefs, of the School of Oriental and African Languages, London, has kindly taken the trouble to correct the English of the present book. He may rest assured that his helpfulness is greatly appreciated.

## LIST OF ABBREVIATIONS

- Berlin SB. Ms. or. oct. quart. fol. and Hs. or. qrt. and fol.: Collection Orientalia of the Staatsbibliothek, Berlin, manuscripts in octavo, quarto and folio (including palmleaf manuscripts).
- Berlin SB. Schoem. I, II, III, IV: Schoemann collection incorporated in the Staatsbibliothek, Berlin, I: "Kawi", II: "Javanisch", III: "Balinesisch", IV: "Sundanesisch".
- B.K.I.: Bijdragen tot de Taal-, Land- en Volkenkunde, uitgegeven door het (Koninklijk) Instituut, The Hague and Leiden, since 1852.
- Brandes: Beschrijving der Javaansche, Balineesche en Sasaksche handschriften aange- troffen in de nalatenschap van Dr H. N. van der Tuuk, en door hem vermaakt aan de Leidsche Universiteitsbibliotheek, 4 vols., Batavia, 1901-1926, by J. Brandes.
- Djâwâ: Tijdschrift van het Java Instituut, Surakarta/Yogyakarta, 1920-1940.
- Friederich: Voorloopig verslag van het eiland Bali, Verhandelingen van het (Koninklijk) Bataviaasch Genootschap, vol. 22, 1849, by R. Th. A. Friederich.
- Göttingen, Inst. f. Völkerkunde: Institut für Völkerkunde, Abteilung Asien, University of Göttingen.
- Heidelberg UB: Trübner collection in the University Library, Heidelberg.
- Hooykaas; The Lay of Jaya Prana, a Balinese romance, translated by C. Hooykaas, London. 1958.
- v. Humboldt: Über die Kawi-Sprache auf der Insel Java, nebst einer Einleitung über die Verschiedenheit des menschlichen Sprachbaues und ihren Einfluß auf die geistige Entwicklung des Menschengeschlechts, published by the Königliche Akademie der Wissenschaften, Berlin, 1836-1839, by Wilhelm von Humboldt.
- Juynboll, I: Catalogus van de Maleische en Sundaneesche handschriften der Leidsche Universiteits-bibliotheek, Leiden, 1899, by H. H. Juynboll.
- Juynboll, II: Supplement op den Catalogus van de Javaansche en Madoereesche hand- schriften der Leidsche Universiteits-bibliotheek, 2 vols., Leiden 1907 and 1911, by H.H. Juynboll (see Vreede, II).
- Juynboll, III: Supplement op den Catalogus van de Sundaneesche, en Catalogus van de Balineesche en Sasaksche handschriften der Leidsche Universiteits-bibliotheek, Lei- den, 1912, by H.H. Juynboll.
- K.B.G.: (Koninklijk) Bataviaasch Genootschap voor Kunsten en Wetenschappen (foun- ded 1779).
- K.B.N.W.: Kawi-Balineesch-Nederlandsch Woordenboek, 4 vols., Batavia 1897-1912, by H.N. van der Tuuk.
- K.I.: (Koninklijk) Instituut voor Taal-, Land- en Volkenkunde, The Hague and Leiden (founded 1852).
- Karlsruhe, Landesbibliothek: Badische Landesbibliothek, Karlsruhe.

### *List of Abbreviations*

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- Lit. of Java: Literature of Java, Catalogue Raisonné of Javanese Manuscripts in the Library of the University of Leiden and other Public Collections in The Netherlands, vol. I (1967), Synopsis of Javanese Literature, A.D. 900–1900; vol. II (1968), Descriptive List of Javanese Manuscripts; vol. III (1970), Illustrations and Facsimiles of Manuscripts, Maps, Addenda and a General Index of Names and Subjects, by Th. G. Th. Pigeaud.
- LOr: Oriental manuscript collection of the University Library, Leiden.
- Mainz, Gutenberg-Museum: Gutenberg-Museum, Mainz
- München BSB: Bayerische Staatsbibliothek, München
- Pigeaud: see Lit. of Java.
- Poerbatjaraka, I: Lijst der Javaansche Handschriften in de boekerij van het Koninklijk Bataviaasch Genootschap, Jaarboek Bat. Gen., vol. I, 1933, by R(adèn) M(as) Ng(abehi) Dr Poerbatjaraka.
- Poerbatjaraka, II: Pandji-verhalen onderling vergeleken, Bibliotheca Javanica, published by the K. Bataviaasch Genootschap, vol. 9, Batavia 1940, by R. M. Ng. Poerbatjaraka.
- Poerbatjaraka, III: Beschrijving der (Javaansche) handschriften, M nak, Batavia 1940, by R. M. Ng. Dr Poerbatjaraka.
- Poerbatjaraka, IV, et al.: Indonesische Handschriften, published by Lembaga Kebudayaan Indonesia, "Koninklijk Bataviaasch Genootschap van Kunsten en Wetenschappen", Bandung 1950, by R. M. Ng. Poerbatjaraka, Dr P. Voorhoeve and Dr C. Hooykaas.
- Poerbatjaraka, V: Kapustakan Djawi (Kepustakaan Djawa), Amsterdam, 1952, by R. M. Ng. Dr Poerbatjaraka (Javanese Literature).
- Pratelan: Pratelan kawontenan ing Boekoe-boekoe basa Djawi tjitakan ingkang kasimpen wonten ing Gedong Boekoe (Museum), kawedalaken dening Genootschap ing Betawi, 2 vols., Batavia 1920, by R. Poerwasoewignja and R. Wirawangsa (a survey of the contents of printed Javanese books).
- Raffles: The History of Java, 2 vols., with a map and plates, London, 1817, by Sir Thomas Stamford Raffles.
- Ricklefs: An Inventory of the Javanese Manuscript Collection in the British Museum, published in Bijdragen tot de Taal-, Land- en Volkenkunde (Koninklijk Instituut), vol. 125, Leiden, 1969, by M. C. Ricklefs.
- van Ronkel, I: Catalogus der Maleische handschriften in het Museum van het Bataviaasch Genootschap van Kunsten en Wetenschappen, published in Verhandelingen K.B.G., vol. 57, 1909, by Ph. S. van Ronkel.
- van Ronkel, II: Supplement-Catalogus der Maleische en Minangkabausche handschriften in de Leidsche Universiteits-bibliotheek, Leiden, 1921, by Ph. S. van Ronkel.
- Schm.: Manuscripts collected by Karl Schoemann in Batavia/Jakarta, 1845–1851, now as a separate collection preserved in the Staatsbibliothek, Berlin.
- Stuttgart, Linden-Museum: Collection Linden-Museum, Stuttgart.
- Stuttgart, Privatsammlung Dr. Seltmann: Private collection Dr F. Seltmann, Stuttgart.
- T.B.G.: Tijdschrift voor Indische Taal-, Land- en Volkenkunde, uitgegeven door het Koninklijk Bataviaasch Genootschap voor Kunsten en Wetenschappen, since 1853.
- Uhlenbeck: A Critical Survey of Studies on the Languages of Java and Madura: Bibliographical Series, vol. 7, published by the Koninklijk Instituut, Leiden and The Hague, 1964.

***List of Abbreviations***

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- Verh.: Verhandelingen van het (Koninklijk) Bataviaasch Genootschap (1779–1945), –  
Verhandelingen van het Koninklijk Instituut, Leiden (since 1945). (Proceedings).
- Voorhoeve: see Poerbatjaraka, IV.
- Vreede, I: Handleiding tot de beoefening der Madoeresche taal, 4 vols., Leiden, 1882–  
1890, by A.C. Vreede.
- Vreede, II: Catalogus van de Javaansche en Madoeresche handschriften der Leidsche  
Universiteits-bibliotheek, Leiden, 1892, by A.C. Vreede (see Juynboll, II).
- Zoetmulder: Kalangwan, A Survey of Old Javanese Literature, Translation Series no.  
16, published by the K. Instituut, The Hague, 1974, by P. Zoetmulder.



## PLATES





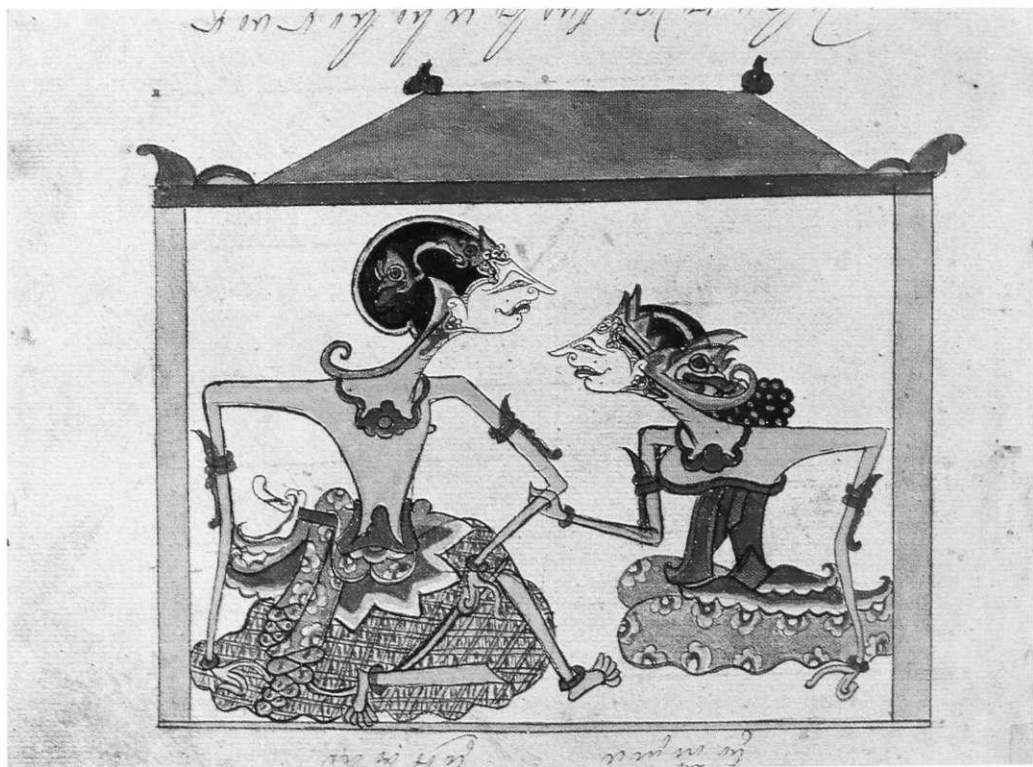
Handwritten text in a script, likely Javanese, arranged in approximately 15 horizontal lines. The text is dense and includes various symbols and characters, possibly representing a musical score or a specific form of literary notation. The script is somewhat faded and difficult to decipher.



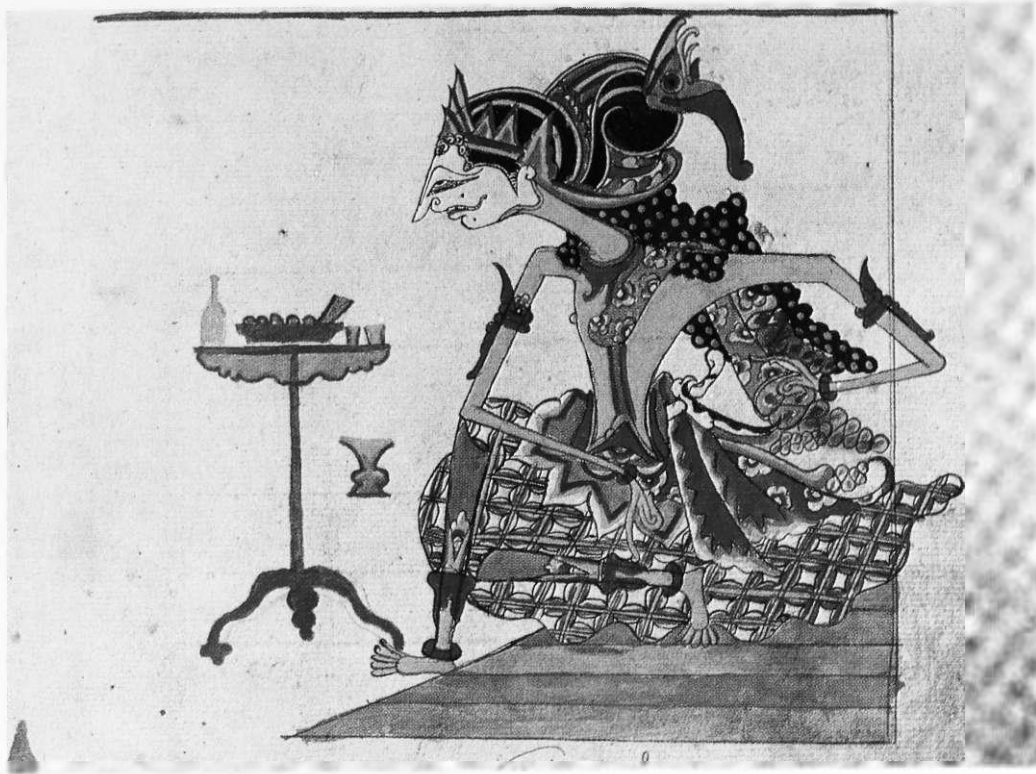
Plate 1. The secluded bower near the sleeping pavilion of the princess of *Ijurawan*, where she secretly met her lover *Raden Astra Miruda*, who stealthily entered the royal compound by night. From a copy of a *Panji* romance, *Jaya Kusuma*, dated AD 1887. Berl. SB. ms. Or. quarto 2112, p. 28.



Plates 2a and 2b. The king of Bali, Jaya Alēṅkara (who really was a princess in disguise), sitting in state and receiving a report from the vizier Jaya Asmara, who is accompanied by a



Plates 3a and 3b. Two pairs of lovers sitting in their canopied sleeping pavilions, engaged in amorous conversation: left, the young prince Gunuṅ Sari with his bride Ragil Kuniṅ; right, Ragil



clownish servant, a *panakawan*, called Menak Agung. From a copy of a Pañji romance of the first half of the 19th century. Berl. Schm. II, 5a, p. 36a-b.



Kuniñ's elder brother prince Pañji with his beloved Candra Kirana. From a copy of a Pañji romance of the first half of the 19th century. Berl. Schm. II, 5a, p. 135a-b.



Plate 4. Burāk, the Prophet's winged mount which he rode ascending to Heaven (Mi'rāj), the 27th night of the month Ragab. From a volume of treatises on Islamic theology, law and mysticism, written in Arabic script, dating from the 18th century. Berl. SB. ms. Or. quarto 163.

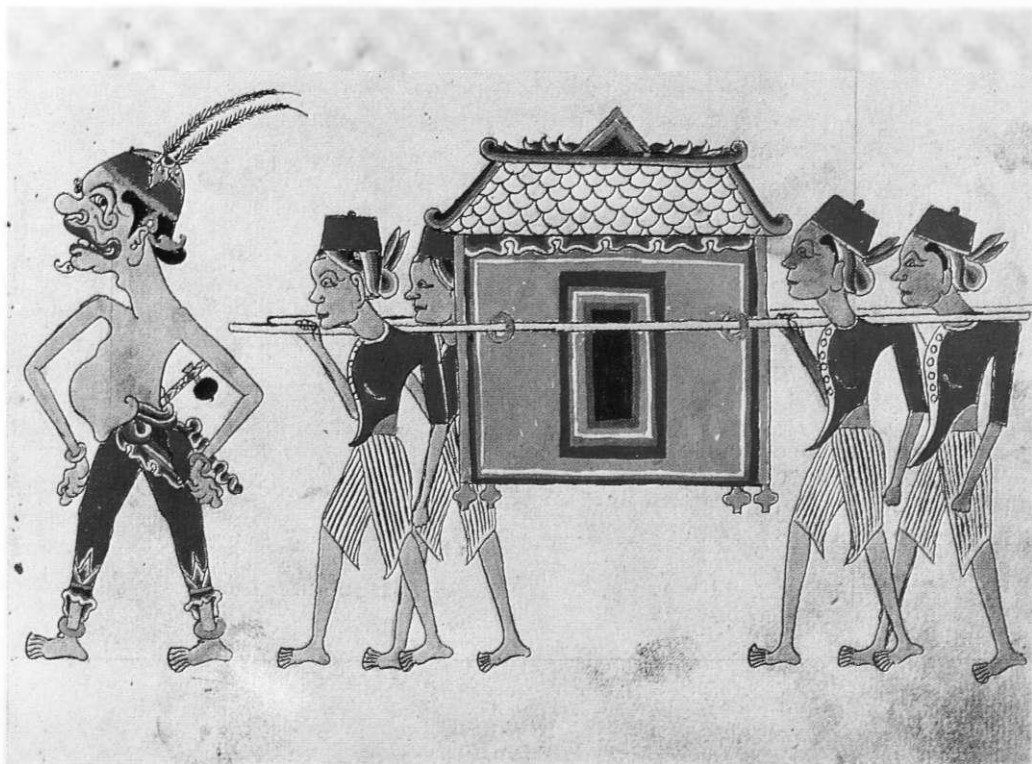


Plate 5. A princess (invisible) in a closed palanquin carried by four bearers, escorted by a clownish servant (*panakawan*) called Regol. Partly wayang style, partly naturalistic. From a 19th century copy of the Asmara Supi romance. Berlin SB. ms. Or. octavo 4033.





Plate 6. Amir Hamza, the hero of the Islamic epic called after him, showing, still a youngster, his proficiency in the art of archery, to the amazement of his companions. From a 19th century copy of the *Ménak Amir Hamza* epic. Berl. Schm. II, 6 p. 96-b.



Plate 7. A foreign king, called Klana Jaya Bardana, an invader in Java, receiving the advice of his mentor (*panakawan*) Togog to use a perfidious stratagem, in order to defeat the Javanese hero Pañji Ino Kérta Pati. From a 19th century copy of a Pañji romance. Berl. Schm. II, 4, p. 216.

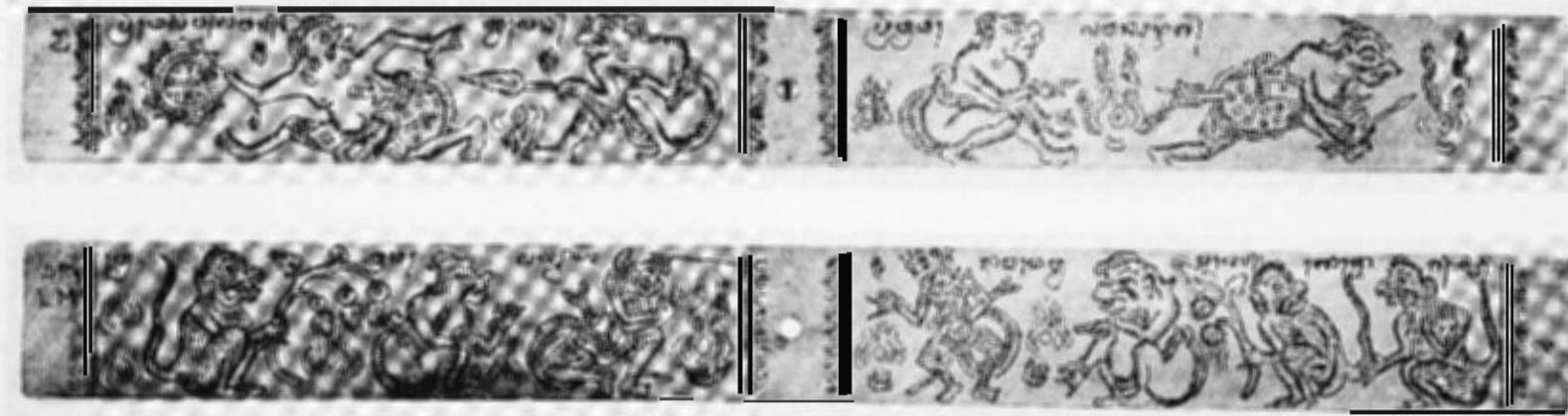


Plate 8. Scenes from a Balinese Ramayana version, drawings in Balinese style, scratched on dried palmleaves, about AD 1900. Above, fighting of two pairs of clownish servants (*panakawans*); under, Laksmna and Rama Dewa with their following of *panakawans* and monkeys. From a collection of Balinese drawings in the Linden Museum, Stuttgart, no 119711.



Plate 9: Some performances of Balinese dancers; above, Janèr; under, Arja; both set against a typically Balinese background. Drawings scratched on dried palmleaves, about AD 1900, illustrating Balinese wedding ceremonies and festivities. Collection of the Landesbibliothek, Karlsruhe, no 2769-B.



Plate 10. Personifications of five social classes of Java: top row, left, an agricultural worker; right, a trader; bottom row, left, a man of religion, an artisan; right, a villain, a wicked man; centre, a ruler, a priyayi. The manners of sitting of the four corner figures are characteristic of their classes. Naturalistic style of drawing. From a Pawukon, a treatise on Javanese divination, of about AD 1900. Berl. SB. ms. Or. octavo 4036.



Plate 11. A country gentleman sitting in a chair (colonial style), receiving a report from a subaltern officer, a *déman*. The female servant holds the gentleman's spittoon. Plain country style of drawing, about AD 1900. From a popular Damar Wulan romance. Berl. Schm. II, 13.

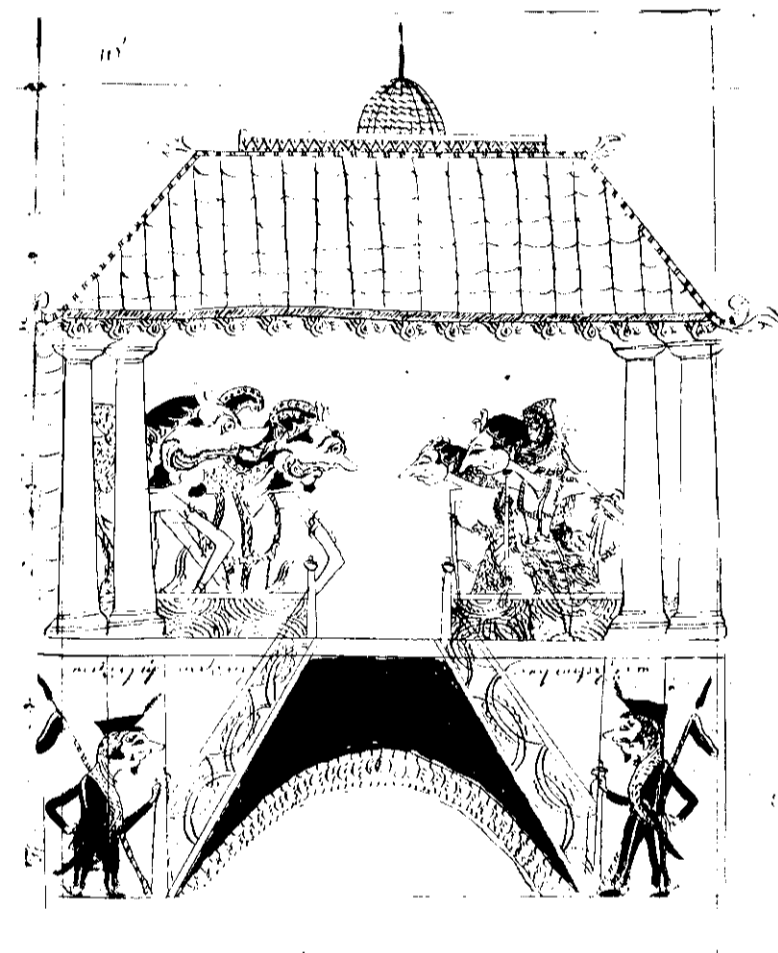


Plate 12. A prince and a princess of Majapahit standing in the front hall of their residence to receive two visitors. The building resembles a Dutch colonial style mansion with pillars and a double staircase leading up to the floor. At the foot of the staircase two bearded Dutch dragoons, with boots and spurs, are standing on guard. A mixture of wayang and naturalistic styles, about AD 1900. From a Jaran Sari Jaran Purnama romance. Berl. Schm. II, 14.



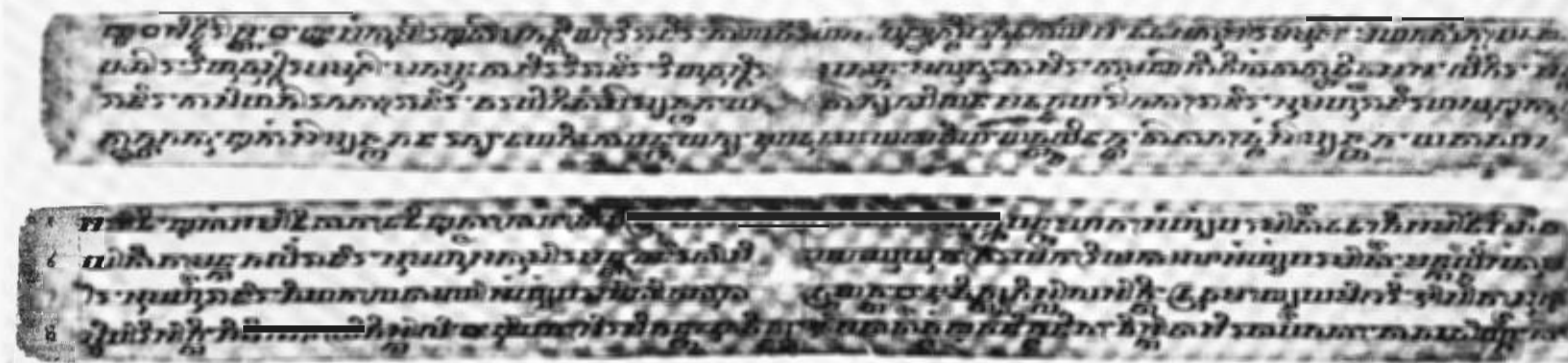


Plate 13. Old Javanese script, written, by way of exception, with ink on dried nipah palmleaves. From Darma Patañjala, a treatise on pre-Islamic religion, West or Central Java, about AD 1400. Berl. Schm. I.21, beginning. See the transliteration and translation.



Plate 14. Old Javanese script, of the *Buda* or *gunung* variety, scratched, as usual, with the point of a knife on dried lontar palmleaf, and afterwards blackened. From Darma Putus, an Old Javanese didactic poem on pre-Islamic religion, Central Java. The copy is dated AD 1613. Berl. SB. ms. Or. folio 410, beginning. See the transliteration and translation.



Plate 15. Balinese script, scratched on lontar palmleaf, as usual. From Suta Soma, an Old Javanese Buddhist poem. The copy is dated AD 1714. Berl. Schm. I.20, beginning. See the transliteration and translation.



Plate 16. Balinese script, scratched on lontar palmleaf, as usual. From Bhārata Yuddha, an Old Javanese epic. The copy was made in the beginning of the 19th century. Berl. Schm. I.5, beginning. See the transliteration and translation.

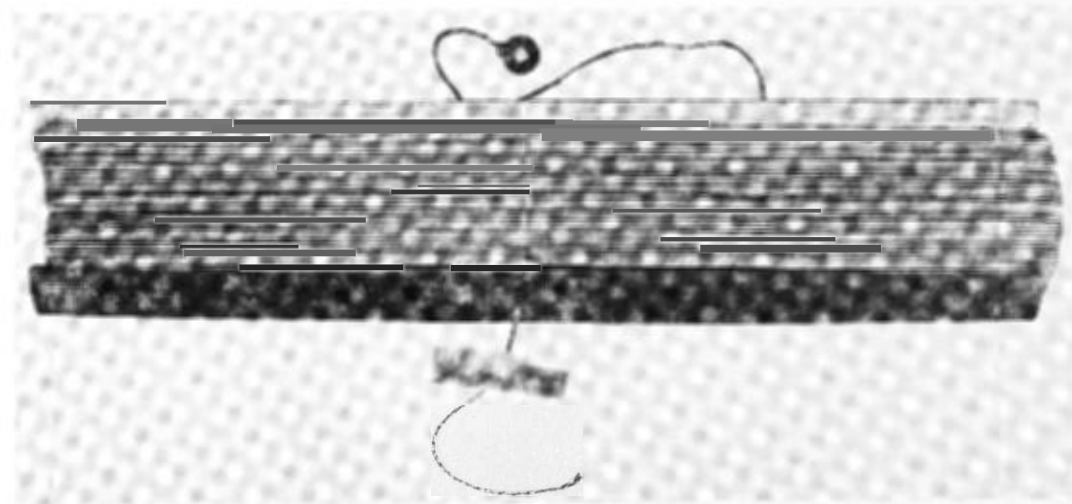


Plate 17a and 17b. A palmleaf manuscript from Bali, opened and closed. The boards are wood or bamboo. The ends of the string which keeps the leaves together are provided with Chinese copper cash with quadratic holes, for centuries the currency of Java and Bali. Berl. Schm. I, 5.

Plate 18. Fine quadrangle East Javanese script, mixed pages with ornamental frames with floral designs. From a Jatswara romance. The copy is dated AD 1738. Berl. S. 11. 18. See the transcription and translation.



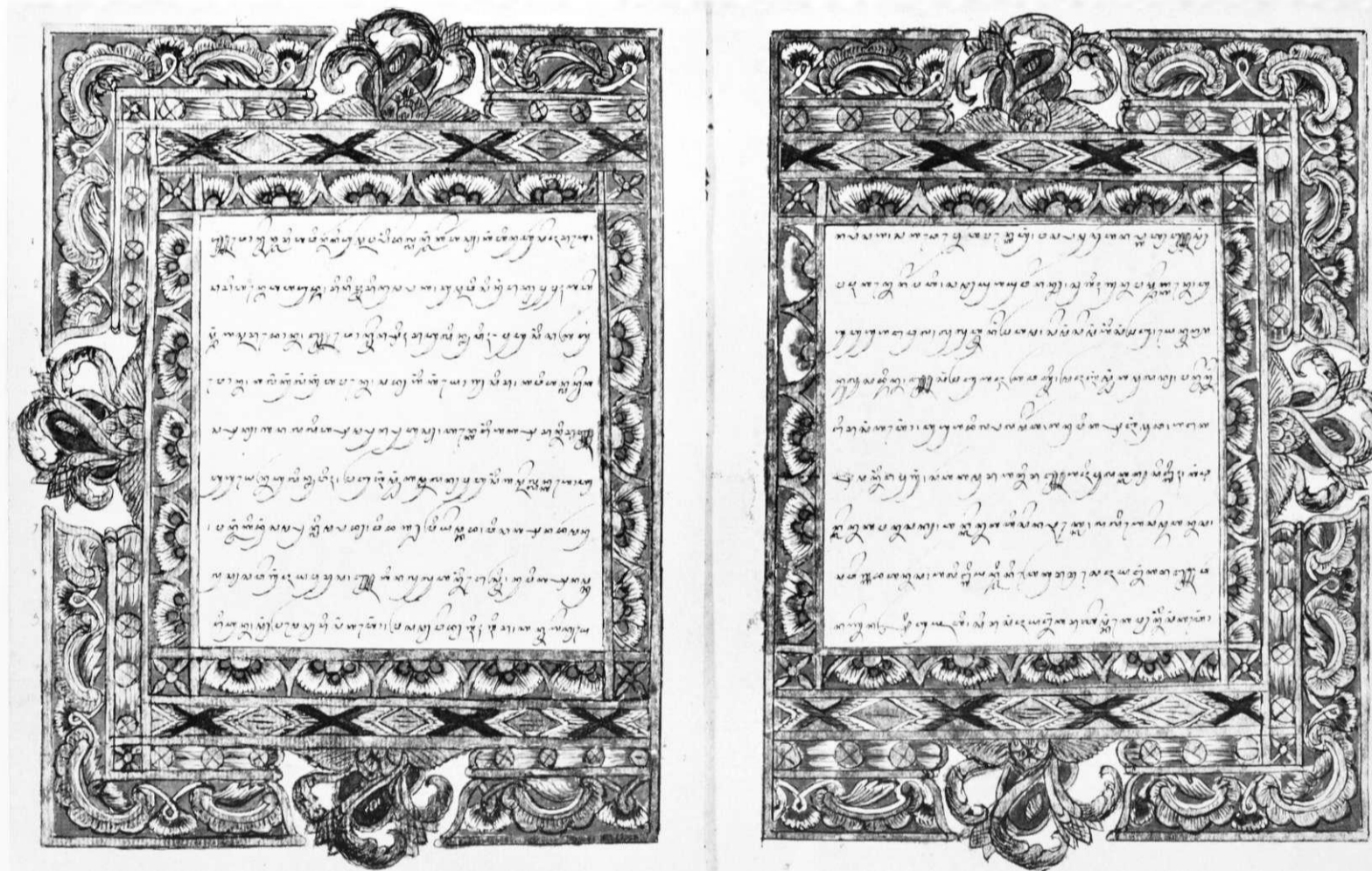


Plate 19. Fine East Pasisir (North Coast) script, initial pages with ornamental frames. From a Pañji romance, *Jaya Lengkara of Medan Kamulan*. The copy was made in the 18th century. Berl. SB. ms. Or. quarto 353. See the transliteration and translation.



Plate 20. Facsimile script from Sarabaya, East Java. Last page of a 17th century dialectic poem called *Jaya Lekhana*. The copy was made in the 18th century. Berl. 813, no. 17, p. 232. See the introduction for details and translation.

Plate 21. Ornate quadratic script of the Yogyakarta Court, called *Arabic script*, written about AD 1800. Beginning of a libretto of a theatrical performance at Court. Berl. 813, no. 17, folio 406. See the introduction and translation.

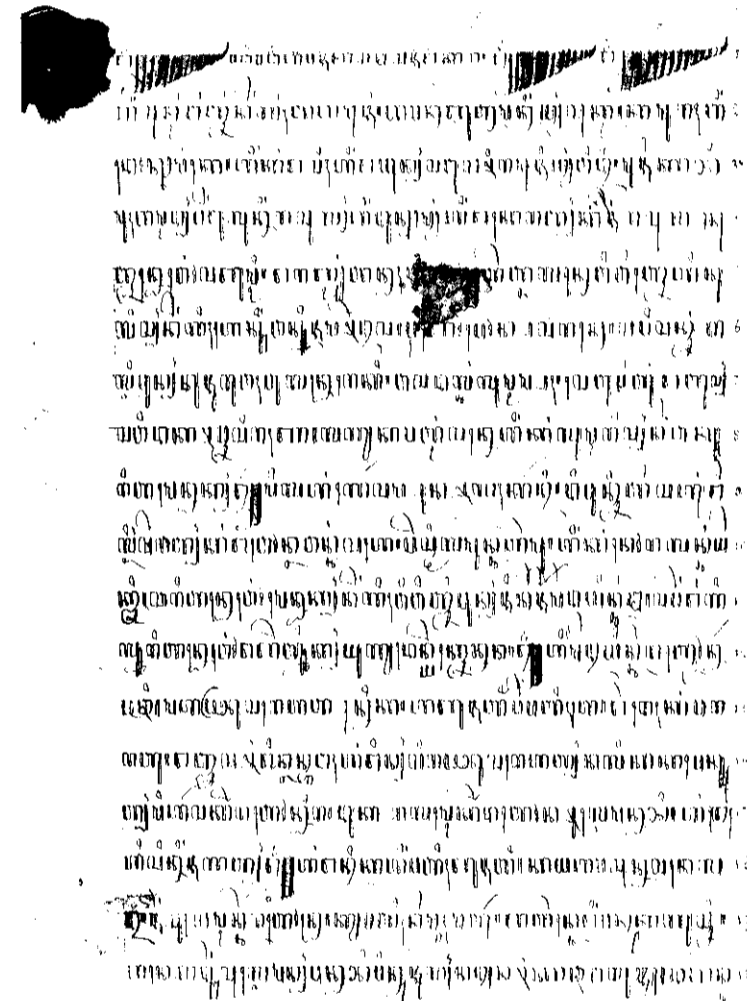


Plate 22. Perpendicular script of the same variety as the usual printing types. Initial page of a *Ménak Amir Hamza* romance. The copy is dated AD 1839. Berl. Schm. II. 9. See the transliteration and translation.

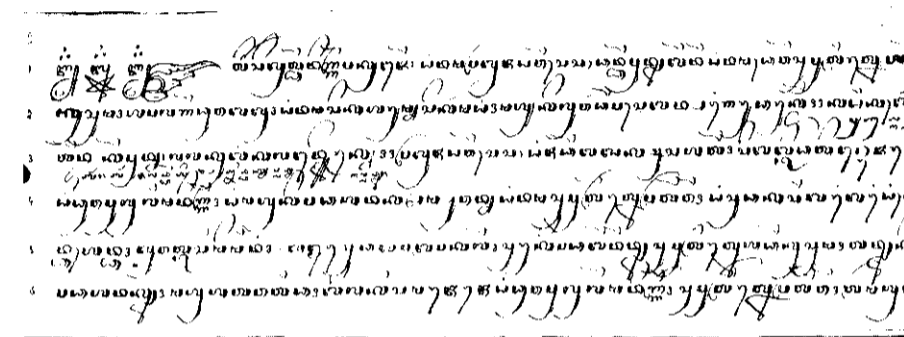


Plate 23. Fine quadratic script from Cérbon, West Java. Beginning of a libretto of a theatrical performance at one of the Courts of the Sultanate, dated AD 1847. Berl. Schm. II, 21a, p. 9. See the transliteration and translation.



1 اجمع سمون بقل بند وقيرت سفسيرت د قيرت  
 2 مه محمد كجا الير د دوس بقر اتن لقاك كحل اناقر ورت  
 3 يتخر لن كعون فاليه اتن ففقدوس اناقر دك ورت له  
 4 كهيف د دوس ففقدوس بقر دوس ريدل لقاك لقاك  
 5 ريدل لرك ففقدوس كفسل ريدل بجا الير ففقدوس  
 6 بقر ريدل كفال ففقدوس فاليه دوس ريدل سر عابد  
 7 لت ريكيس ففقدوس بقر ريدل جفاكفن بقر لقاك  
 8 كفال ريدل دوفا كفاكفن بقر دوس ففقدوس كفاكفن  
 9 ففقدوس ففقدوس كفاكفن دوس ففقدوس ففقدوس  
 10 بقر دوس اناقر ورت دك ورت ففقدوس ففقدوس  
 11 د دوس جفاكفن ساشن دوو كفاكفن ساشن بقر دوس  
 12 ففقدوس ففقدوس سمون ففقدوس بند ففقدوس ففقدوس  
 13 جفاكفن ففقدوس د دوس ساشن ففقدوس كفاكفن  
 14 ريدل كفاكفن دوس ففقدوس كفاكفن

Plate 26. Running Arabic script, vocalized, called *Pégon*, used in religiously minded middle-class circles, *santri* communities, in Central Java. A business letter, written about AD 1800. Berl. SB. ms. Or. quarto 349. See the transliteration and translation.

1 **بِسْمِ اللّٰهِ الرَّحْمٰنِ الرَّحِیْمِ**  
 2 بَدَتْ لِسَامِ اللّٰهِ تَبَسْمِي مَهَبِ امْبِ امْعُوجِ  
 3 اسْمَا يَمْشُونَ رَحْمٰنِ كَيْ مَسْرُوعِ دُنْبَا تَبَسْمِي مَرْهِي  
 4 اللّٰهُ سَكِيْمِي نَعْبِ كَبْرِي مَتَوْعِ سَمِي سِنْفِ  
 5 سَلْبُغِ فَعَمِي هُوَ نَوْرُ فَيْلِهِ اسْلَمِ كَا فِرْسَمِي  
 6 رِيُو الرِّسْمِغِ كَبْرِيُو كُنْ بَدْبُو عِي سَدِي  
 7 دَنْمِي مَوْعِي مَوْعِي مَسْكَ لَوْنِ مَوْعِي لَسْمِ  
 8 سَا سِي سَرِي يَنْفُورِي سَدِي سَمِي بَلْهِنِي  
 9 الرَّحِيْمِي ذَا كَيْ سَمِي اَسْمَا اَنْجِيْرِي دَنْوَعِي  
 10 اَنْكِيْمِي سَمِيغِي يَمْشُوْنَا اَنْعِ وَوْعِي مَوْعِي  
 11 فَنَارِي بَجْرِي لَوْنِ صَوْرِي كَابِي وَاِي صَاغِي

Plate 27. Arabic script, *Pégon*. Beginning of a History of the Prophets (Serat Anbiya) in Javanese verse. The copy was made in the first half of the 19th century. Berl. SB. ms. Or. folio 455. See the transliteration and the translation.



## NOTES ON THE ILLUSTRATIONS

### PLATES 1-12

Most illustrations in Javanese and Balinese manuscripts are in wayan style. The personages are represented in the shape of puppets of the national wayan theatre, either the purwa variety (heroes and heroines, gods and demons belonging to the classical Indian epics Mahābhārata and Rāmāyaṇa) or the gēḍog and klit̄ik varieties (heroes and heroines belonging to indigenous legendary history). All varieties of wayan puppets have in common the representation of human forms and faces in a wholly unnaturalistic manner, with exaggerated eyes, noses, shoulders and arms (which are flexible) and undersized legs and feet (unflexible). The expression of the faces, though refined in puppets and drawings made by good artists, is of a sacral rigidity reminiscent of Old Egyptian reliefs. All personages have their own colours of face and body, white, golden, green, red or black, and these colours are indicative of their characters and the places which they occupy in the mythological system to which they belong.

The plates show the gēḍog and klit̄ik varieties, because good illustrations of Javanese epics in purwa style were not available. In "Literature of Java", vol. III (1970), plates 15/16, pp. 12/13, an illustration from a Javanese manuscript showing Arjuna with his followers Sēmar and Bagoṅ, led by a celestial nymph, is reproduced. It is in wayan purwa style. Interested readers may compare this plate with the illustrations from Pañji romances in the present Catalogue, which are in wayan gēḍog style.

The illustrations borrowed from Balinese palmleaf manuscripts show the Balinese wayan purwa style, which is somewhat different from the Javanese one.

The original Javanese captions of the illustrations, if extant in the manuscripts, and the parts of the Javanese texts which are reproduced in the plates have not been transliterated nor translated. Instead, English captions have been provided to supply some explanation of the meanings of the pictures.

Javanese and Balinese artists were not unable to draw from nature, but they preferred the wayan style of drawing because of its association with the national wayan theatre. Personages and scenes not closely connected with the wayan tales were sometimes depicted in a naturalistic style. Representations of persons belonging to the lower classes of society and foreigners were often naturalistic even if they appeared in the same picture with princes and princesses drawn in wayan style. Plate 5 (the four bearers of the palanquin), plate 10 (the five personifications of social classes, from a scholarly treatise on divination) and plate 12 (the Dutch dragoons standing on guard at the foot of the staircase) are examples of naturalistic drawing by Javanese artists.

Plate 10 is a diagram; diagrams or schematic figures were often used by Javanese scholars to explain interrelationships of concepts or classes. Understanding of the mutual relations of all things in creation was essential in ancient Javanese philosophy. The five figures in plate 10 are associated with the five days of the Javanese week of five days and

*List of the codices from which the 27 plates are borrowed*

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the four principal points of the compass and the centre. The five social classes, peasants, traders, artisans, villains and rulers, are associated with five mental or moral qualities and five means of subsistence. The quadratic-and-quinary system of classification (four points of the compass and the centre) was most important in the Javanese and Balinese way of thinking. The Javanese are believers in structural Order.

*List of the codices from which the 27 plates are borrowed.*

Berlin SB. Schoem. I. 5,	Bhārata Yuddha	Plate 16, facsimile
Berlin SB. Schoem. I. 20,	Suta Soma	Plate 15, facsimile
Berlin SB. Schoem. I. 21,	Dharma Pātañjala	Plate 13, facsimile
Berlin SB. Schoem. II. 4,	Pañji, Déwa Kusuma	Plate 7, black-and-white
Berlin SB. Schoem. II. 5a,	Pañji, Jaya Kusuma	Plate 2, double, polychrome
Berlin SB. Schoem. II. 5b,	Pañji, Jaya Jusuma	Plate 3, double, polychrome
Berlin SB. Schoem. II. 6,	Ménak, archery	Plate 6, black-and-white
Berlin SB. Schoem. II. 9,	Ménak	Plate 22, facsimile
Berlin SB. Schoem. II. 13,	Damar Wulan	Plate 11, black-and-white
Berlin SB. Schoem. II. 14,	Jaran Sari	Plate 12, black-and-white
Berlin SB. Schoem. II. 18,	Jatiswara	Plate 18, facsimile
Berlin SB. Schoem. II. 21,	Cërbon libretto	Plate 23, facsimile
Berlin SB. Schoem. IV. 1,	Ahmad, Sundanese	Plate 24, facsimile
Berlin SB. Ms. or. octavo: 4033,	Asmara Supi	Plate 5, polychrome
Berlin SB. Ms. or. octavo: 4036,	Divination, 5 days	Plate 10, black-and-white
Berlin SB. Ms. or. quarto: 163,	Islamic theology, Burak	Plate 4, polychrome
Berlin SB. Ms. or. quarto: 313,	Jaya Lèngkara	Plate 20, facsimile
Berlin SB. Ms. or. quarto: 349,	letter, <i>Pégon</i> script	Plate 26, facsimile
Berlin SB. Ms. or. quarto: 353,	Jaya Lèngkara	Plate 19, facsimile
Berlin SB. Ms. or. quarto: 455,	Anbiya	Plate 27, facsimile
Berlin SB. Ms. or. quarto: 2112,	Pañji, in bower	Plate 1, polychrome
Berlin SB. Ms. or. quarto: 2125,	Paniti Surti	Plate 25, facsimile
Berlin SB. Ms. or. folio: 406,	Yogyakarta libretto	Plate 21, facsimile
Berlin SB. Ms. or. folio: 410,	Darma Putus	Plate 14, facsimile
Stuttgart, Linden-Museum:	Balinese drawings,	Plate 8, black-and-white
11977,	Rāmāyana	
Karlsruhe, Badische Landes-	Balinese drawings,	Plate 9, black-and-white
bibliothek: 2769B,	dancing	

Plate 17 represents a palmleaf manuscript from the outside. The original has been taken at random.

## TRANSLITERATIONS AND TRANSLATIONS OF PAGES OF MANUSCRIPTS

PLATES 13-27

### *Introductory remarks*

The pages which are reproduced in facsimile have been chosen to serve as examples of various types of script which were in use in Java and Bali through the centuries. (See Historical Introduction, the paragraph on script.)

The reproduced pages have been completely transliterated without correcting clerical mistakes or unusual spellings of the original texts, so as to give interested students an idea of the form in which Javanese and Balinese literature of former centuries came down to us.

The transliteration system is explained in a paragraph of the introduction. It should be noted that ñ is used to transliterate the *akṣara* ñ (which is a Javanese addition to the Indian alphabet), whereas ŋ is used where the original text has a *wigñan* (the Sanskrit *anuswāra*). The cluster ŋñ occurs frequently in the texts. In *pégon* script the Arabic 'ain, provided with a diacritical mark, represents both the *akṣara* ñ and the *wigñan*, therefore in transliterations of *pégon* texts only the ñ is used.

The sloping lines in the transliterated texts stand for Javanese punctuation marks, the double sloping lines for stops, mostly indicating the end of a stanza. In many Javanese manuscripts the ends of stanzas and cantos are marked moreover by ornamental figures called *pada liṅsas* and *padas*. These are reproduced in the transliterations by large asterisks\* and double asterisks\*-. Sloping lines between consonants (*tan/pa*) indicate disconnected writing of the two consonants, which is irregular in Javanese orthography. In these cases the sloping line represents the Javanese *patèn*. The rule is, in Javanese orthography, to write consecutive consonants as clusters (*tanpa*).

The Javanese and Balinese texts have been freely translated and in some cases provided with explanatory commentaries. Some of the texts are of considerable interest for students of Javanese culture. The lines of the facsimiled texts, the transliterations and the translations have been numbered throughout in order to facilitate the finding of references between the three.

### PLATE 13

Berl.Schm. I, 21, *Darma Patañjala*

Transliteration

Leaf 1a

line 1 / 0 / siddir āstu / o / saṅ kumāra ikā manañkil / ri bhaṭara kālanira hana ri puñcak  
hiṅ gunuṅ kélāsa dadi saṅ kumāra mamujā, maṅhanakēn pañco

### *Transliterations and Translations of Pages of Manuscripts*

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2: pacāra ri huwusnira mamujā, manambah, ta sira ri bhatara ri huwusnira manambah maluguh ta sira tumañākēn ikaṅ tatwa wisesa, linira, sajña

3: bhatara, kasihanā ranak / bhatara, warahēn ikaṅ sām̄ya jñana yatānyan hilaña sandeḥa rānak / bhatara, sumahur bhatara hayu iku ta

4: twanta naku, ikaṅ sām̄ya jñana naranya, hēwēh kapaṅguhanya, apa dumēhya mewēha, yan tyaliñanta, tātan / wnaṅ sām̄ya jñana, ya tan hana

Leaf 1b

5: samādi, ikaṅ samādi tan/dadi ik / tan / kinawruhhan saṅ hyaṅ pamorta, āpan kapaṅguhhan / saṅ hyaṅ pamorta dadaniṅ samādi ginawa

6: yāken/mañkana liṅ bhatara, sumahur sa kumāra, sajña bhatara kāsīhhana hulun / warahēn / ri laksana saṅ hyaṅ pamorta, mañkana liṅ saṅ kuma

7: ra, sumahur bhatara, nihan / laksana saṅ hyaṅ pamortā naku kawruhanta /\*/ acintya nislāla sānti, drunamagyaya mejari, āsān / suk

8: stepāri sānti, sinisak / liniskāli /\*/ āpan/sira sinaṅguh acintya, āpa tatar wnaṅ inanen nañen, niskāta sira tar pawak / tanpa warnna

Translation

line 1: There be fulfilment. Kumāra (*the disciple*) went to pay his respects to the Lord at the time when He was on the top of mount Kailāsa. So Kumāra worshipped, performing the five-

2: *upacāra* rite, and, having worshipped, he respectfully greeted the Lord with the *añjali* gesture. Having made the *añjali* he sat down to ask questions about the most important matter. He said: “With your leave,

3: “Lord, have mercy on your son, and teach him the identity lore, so that may “vanish your son’s uncertainty, Lord”. The Lord Hayu answered: “This is the matter,

4: “my son, what is called identity lore is difficult to obtain. Why is it difficult to “comprehend? There cannot be identity wisdom if there is no

5: “concentration of thought. This concentration of thought is not perfect if the holy “Pamorta is not seen, for the meeting with the holy Pamorta is effected (?) by concentra- “tion of thought”.

6: So spoke the Lord. Kumāra answered: “With your leave, Lord, have mercy on your “servant, and teach him, what are the features of the holy Pamorta?” So spoke Kumāra.

7: The Lord answered: “These are the features of the holy Pamorta, my son, to wit: (*follows a corrupt Sanskrit sloka, mentioning Acintya, the Unthinkable*)

8: “what is meant by Acintya is, what cannot be imagined. Niskata is, without body, “without colour”.

Notes

line 5. Pamorta, in this text a synonym of Acintya, seems to be a corrupt form of Tanpa Mūrta, meaning: without form. Panurta, the name of a holy man in the well-known 18th century romatical poem Cēntini, might be derived from this Old Javanese Pamorta.

7/8. Nislāla (in the corrupt *sloka*) and Niskata should be read: Niskala.

PLATE 14

Berl.SB.ms.or.folio 410, *Darma Putus*

Transliteration

Leaf 1

line 1 // 0 // wwantèn darmma putus kinuṣwanira saṅ puruṣa winuni tan sakèṅ lkas /  
rñwan dènira saṅ wwañ ùttama mañsir i kaṅṅpan in bhiraśraya / – apan tan saṅka riṅ  
kriya gama samadi tinaki-taki tañ kapaṅḍitan/ aṅhiṅ bhyakta jugèki nispr̥ha bhaṭara  
sinamaya sujāti nirmmala \*

2: saṅ lwir maṅkana tan/ knèṅ suka wibhoga ḍana kaṅaka ratna sampada /- mwa stri  
bhojana sēmbahēn puji-pujin tan agirañ i payaddya tan wiwil /- tan matwāna riñ areca  
līṅga ṅuniwēḥ tan umaḍa ri sapolah iṅ śarat /- tan saṅkèṅ warah iṅ guru ri kapaṅgihira  
juga wiśēṣa ni

3: spr̥ha \* sakwēḥni śaṅ katon kaṅiwa kahucap karasa kañn-añēn pwa tan hana /-  
mwaṅ sandaiha wikalpa tr̥ṣṇa maḍa tan hana ri sira wiśir̥ṅna mukṣa ya /- aṅhiṅ jaghra  
śabhāwa cētana manuṅgal i hidpira nityaṣa padaṅ /- līlā lwir gagana wé tan jalada  
matra ri panmunirēṅ

4: kadyātmikan \* saṅksēpan / hilaṅ ktaṅ kṛta warah ri sira huwus atīṅgal iñ kriya /- yā  
dwān īcca tatan hana ṅ guru maśiṣya ri sira n atimuḍi nirguṅa /- ṅka ṅ toṅṅwan katmu  
rasa n taya warah dawi winarah i saṅka niṅ warah /- marēn pwa katkan/ wkas niñ agawai  
kari hilaṅ iṅ nikaṅ tutur idē[p]

Translation

line 1: There is Dharma Putus (Uppermost Rule [of spiritual life]), treasured by  
eminent persons in olden times (l. iñuni), not of recent make./ It should be heard by those  
excellent men who are striving to reach detachment (l. mañṅsir i kaṅgēpan iṅ nirā-  
śraya),/ because it is not by (good) works, (adhering to the) law, religious concentration  
and study that the state of a wise man (paṅḍita) (is reached), / but it is clear that it is  
only (by) abstinence, the Lord combined with virtue (?) and purity // 0 //

2. Such a man is not influenced by pleasure, enjoyment, gifts, gold, jewels, success (l.  
sampatti) / and women and food; if he is honoured and praised he is not happy, with  
opponents (? , text is corrupt) he is not quarrelsome./ He is not a servant (? , l. matwaṅ)  
of idols, moreover he does not conform to the behaviour of the majority./ It is not  
through the lessons of a master that he reaches (his end), it is only (mental) power and

3: abstinence. // 0 // All that is seen, heard, spoken, felt, imagined even, does not exist /  
and doubt, opposition, love, passion do not exist with him, they are dissolved and  
vanished./Only wakefulness, innate disposition (l. swabhāwa?) and consciousness are  
united in his mind, always clear, / tranquil like the sky without (? , text seems corrupt)  
clouds, so he is in his experience

4: of spirituality. // 0 // In short, put away are the regular lessons for him, he definitely  
gave up (good) works,/ this is the end in view: there is no master who has him for disciple,  
(that is) stupid (?) and useless./ There is, however, a place to find the spiritual experience.  
That is not: lessons, but (?) instruction on the origin of the lessons,/ until is reached the  
end of the working; the conclusion is, the putting away of words and mind.

Note

Translation of these four stanzas is difficult because the text is corrupt. The Old Javanese  
poem Dharma Putus is also found in the Leiden manuscript LOr 5225 (see “Literature of

*Transliterations and Translations of Pages of Manuscripts*

Java”, vol. II, 1968, p. 290), but this text is in an even worse state of corruption. LOr 5225 was copied in Lombok in the 19th century. Its script is modern Balinese. This Balinese transliteration of the Old Javanese poem helped a little in the deciphering of the difficult *Buda* script of Berl.SB.or.folio 410.

The expression kinuṣwanira in the first line (translated “treasured”, derived from Javanese kuswa, Sanskrit kośa: “treasure”) may contain an allusion to the name of the metre of the initial canto of the poem. Kuswa Rini is the name of a metre found in Javanese treatises on poetics of the 18th and 19th centuries.

PLATE 15

Berl.Schm.I,20, *Suta Soma*

Transliteration

Leaf 1a

line 1: // 0 // awighnam āstu // 0 // śrī bajra jñāna śūnyātmaka parama sirā ninḍya riṅ  
rāt wiśéṣa /- lilā śuddha pratiṣṭhēṅ hrdaya jaya jayā nīkōn mahāswargga loka / ékacchatrēṅ  
śarīraṅhuripi ṅ sahana niṅ bhūr bhuwaḥ swaḥ prakīrṇa /-

2: sāksāt candrārka pūrṇad bhuta ri wijil irān saṅka riṅ bodḍa cittā \* siṅgih yan sidḍa  
yogīswara wkasira saṅ sātmya lāwan bhaṭāra /- sarwwajñā mūrṭti śūnyā ganal alit  
inucap / mūṣṭiniṅ ḍarmma tattwa /- saṅsiptan pèt/wulik riṅ hati si

3: ra skuṅ iṅ yoga lāwan samaḍi /- byakta lwir bhranta cittā nīrasa riwa riwa niṅ  
nirmmalā cintya rūpa \* ndaḥ yékān maṅkana śānti kinūḥp i tutur ssaṅ huwus idḍa yogi /-  
pūjā prajñāna śuddā pari mīta śaraṅā niṅ mikēt laṅwa laṅwan /- dūra

4: nīwaṅ sidḍa kawya nīduṅa hiwaṅ apan tan / wruh iṅ śāstra mātra /- nīhiṅ kéwran déniṅ  
āmbék / raga raga ni manaḥ saṅka wīrājya śobha \* pūrwwa prastāwa niṅ parwwa racana  
ginlar saṅka riṅ bodḍa kawya / nūni ṅdwāpāra riṅ tréta krta yuga siran sarwwa  
[ḍarmmaṅga rākṣa]

Translation

line 1: Without obstacle be it. The illustrious Bajrajñāna, the uttermost of the essence  
of the Void, is unblemished in the world, almighty /- graceful, pure, residing in the heart,  
he is victorious over the whole world of the great heavens /- he is sole protector of the  
body, giving life to the three spheres altogether /-

2: resembling Moon and Sun, fully admirable at his birth from the Enlightened  
Intellect. \* Certainly the accomplished master of yoga is most perfectly in community  
with the Lord /- all-wise, he is to be considered as an incarnation of the Void, the material  
and the immaterial, a compendium of the essence of Dharma /- in short, searching and  
probing in the heart he is

3: zealous in (practising) yoga and samādhi /- appearing as passionate while experien-  
cing (in his mind) the faint image of the unblemished Unthinkable Form \* Now in that  
state, peace of mind is sought in religious literature by the accomplished master of yoga /-  
Worship and wisdom, pure and immeasurable, those are the means to compose poems /-  
Far is it

4: from me to pose as an accomplished poet, and my singing is a failure, because of my  
ignorance of literature and poetics /- I am only troubled by a vague feeling in my heart  
originating from pure unworldliness \* Originally the praise (of the Lord) in the form of a  
literary tale (*parwa*) was developed out of a Buddhist poem (*kāwya*) /- in former times, in  
the Dwāpara, Tréta and Kérta eras He was already [the defence of all parts of Dharma].

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### Note

Professor Ensink, of Groningen, made a study of the Old Javanese poem for his treatise on "The Old Javanese *Cantaka Parwa* and its tale of Suta Soma" (Verh. K. I. vol. 54, 1967). His interpretation of the Old Javanese text is most valuable. The present author gratefully acknowledges his indebtedness to Professor Ensink's work.

### PLATE 16

Berl.Schm.I, 5, *Bhārata Yuddha*

### Transliteration

#### Leaf 1

line 1: // 0 // awighnam astu // 0 // saṅ sūra mriḥ ayājña riṅ samaru mahyun i hilaṅan ikaṅ paraṅmuka /- lilā kambaṅ ura skar taji ni késa niḥ ari pjah iṅ raṅaṅgaṅa /urṅna niṅ ratu mati wijanira kuṅḍanira nagara niṅ musuḥ gsēṅ /- sahitya huti taṅḍas iṅ ripu kapēkanira ṅuni kasūsra maṅlagā \*

2: ndāḥ saṅ maṅkana kastawānira tkēṅ tribhūwaṅa winuwus jayēṅ raṅa /- kāpwan sabda bhātāra nātha samusuḥ nira tkap i wuwusnya kagraha /- ṅkān lumraṅ tindhēr ta pāduka bhātāra jaya bhaya panēṅgaḥ iṅ sarāt /- maṅgēḥ sampun inastwakēṅ sujana lēn dwijawara ṛṣi śéwa sogata \* ṅkā rakwan tumu

3: run bhātāra giri nātha lawan amara saṅga lēn ṛṣi /- yatnā śrī pamasah mamūrsita maṅārgga ri sira saha citta nirmmala /- yékan tuṣṭa manaḥ bhātāra mawuwus haji jaya bhaya haywa saṅśaya /- tatan kroḍa kṭa ku yat para sukā suṅ awara karaṅan ta digjaya \* taṅkap tosēṅ anūgrahaṅkwa

4: ri wkaṅku jaya bhaya riṅon ikiṅ prajā /- swasty astu prabhu cakra warttya kita riṅ sabhuwana jaya satru riṅ musuḥ /- tēkwān laṅgēṅa sātmakā naku lawan kita tulusa bhātāra niṅ jagat /-nāhan sabdanirā trḥ tlas inastwaknira ṛṣi saṅga riṅ laṅit \* sampun maṅkana sūkṣma

### Translation

line 1: // 0 // Let there be no hindrance // 0 // The hero wants to perform an offering ceremony on the field of battle (l. samara), desiring the annihilation of his enemies. /- He is delighted to have (the necessary) flowers to strew, (namely) the ornaments in the hair of the enemies who died in action. /- The jewelry worn on the foreheads of the dead kings provides him with (the necessary) grains of corn (to offer), and his fire-place (for the offering ceremony) is his enemy's town, set on fire. /- The supply (? the text seems corrupt) of the offerings consists of the heads of the enemies who were decapitated by him; in the past they had been famed for their fighting. \*

2: Now, he whose renown is like this, in the three worlds he is called Victor in Combat, /- Everybody is using the title Divine Protector, like his enemies, by reason of their being vanquished. /- Now it is the universal rule (l. lumrā), and henceforth the Exalted Jaya Bhaya is his name all over the world, /- confirmed after having been inaugurated by the well-disposed (or, well-born) and also the eminent clergy, (namely) the rēṣis (popular "friars"), Shiwaites and Buddhists. \* Once at a time, it is said,

3: the Divine Lord Protector of Mountains descended (on earth) in company with the crowd of the immortals and the divine sages. /- The Illustrious (king) hurried forward (l.

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sri n pamasö) to salute and welcome them with a pure intention. /- Therefore the Divine Lord rejoiced and said: “King Jaya Bhaya, do not be afraid. /- I am not at all (I. kta ku) “angry, the reason of my coming (I. yak para) is, I am pleased to give you a screen (I. āwāra), “the means of your conquering the world”. \*

4: “Receive at this moment my favour which I bestow on my son Jaya Bhaya, it shall “now be heard by the people (at large). /- Hail to you, Consecrated King, Sovereign “Ruler are you over the whole of the world, Victor of Enemies. /-In fact I shall forever “be united in spirit with you, you will continue as Divine Lord on earth”. /- That were His words, spoken with emphasis; thereafter they were confirmed by the crowd of the divine sages in the sky. \*

#### Note

The Old Javanese epic *Bhārata Yuddha* (“The *Bhārata* war”) was composed by Court poets and dedicated to their patron king Jaya Bhaya of the East Javanese state of Kadiri, which flourished in the 12th century A.D. Orthography and prosody of the manuscript Berl.Schm.I,5 show several mistakes, but so do most copies of this old and much copied poem. The Dutch translation made by Hooykaas and Poerbatjaraka (published in “*Djawa*”, vol. 14, 1934; see “*Literature of Java*”, vol. I, 1967, p. 178ff.) has been of assistance in interpreting the initial stanzas of the poem which, as usual, contain some rather far-fetched similes in praise of the king.

The emendation *sri n pamasö* (“the Illustrious was hurrying forward”) for the words *sri pamasah* in stanza 3 (line 3) was first proposed by Poerbatjaraka (*Festschrift K.B.G. 1778–1928*, K. Bataviaas Genootschap, Batavia, 1928, vol. II, p. 294). *Pamasah* has been in use with Javanese poets as a poetic word meaning king for many centuries. They misunderstood the words *sri pamasah* as meaning: “the Illustrious King”. This very old misunderstanding of a *Bhārata Yuddha* passage added a new word to the Javanese poetic vocabulary. The fact is a witness to the influence exercised by the old epic which was studied by Javanese scholars through the centuries.

#### PLATE 18

Berl.Schm.II,18, *Jatiswara*

#### Transliteration

Page 1a /// \* /// /// \* ///

- line 1: nwaṅ teki milya hanawi carita hannyar
- 2: winarna suka cacadēn dēnniṅ waṅ dēnniṅ waṅ
- 3: paksa hutama tan patut lan nyatmaka ca
- 4: rita sinunan tēmbuṅ hatēmbaṅ nasmarandana //\*/
- 5: hapuranēn niṅ saṅ kawi dēnniṅ waṅ paksa
- 6: hutama haṅikēt carita rko hiṅ mi
- 7: nda hayun wikana dadya napus carita hami
- 8: lya nikēt cariteku carita ki jatiswa

Page 1b

- 9: ra //\*/ dēnniṅ waṅ kandēhan kiṅkin / hi minda
- 10: hayun wikana dadya laranē ragane ha
- 11: mriḥ siyan niṅ yyaṅ sukma dadya hanapus gita
- 12: milya nikēt gita tutur hinikēt dadi purwa
- 13: ka //\*/ hiṅ sederṅ nira kinawi natkalane



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- 14: déréŋ séda kaloka braŋti yyaŋ ma  
15: non pilih hiŋkaŋ lalariya woŋ palé  
16: mbhaŋ saŋkannya woŋ singih wasis siŋ sému  
17: tērŋ hiŋ cēmpa punnika //\*/// punnika tē

Page 2a

- 18: rhé singih putranira ji lalana  
19: ki jatiswara namané ki sajati kaŋ ta  
20: runa hiku tērŋ iŋ cēmpa haji durnapi  
21: punniku kaŋ néyaŋ ki jatiswara  
22: //\*/// hiŋkaŋ lumampaŋ habrami buyuté ki jatiswara panniŋ cēmpa nagara  
23: nné sandiné luŋa hadagaŋ hanjajaŋ nusa jawa hajujuluk duta samud sa  
24: kēhhiŋ nagara kambha //\*///

Translation

Page 1

- line 1: I am following others making a poem, a new tale  
2: is told. I am willing to be blemished by the public because I  
3: persist to climb high, which is not in accordance with modesty.  
4: The tale in verse is in the metre asmarandana. //\*///  
5: I pray to be forgiven by the poets for persisting  
6: to climb high in composing this tale.  
7: I am like one who wishes to appear as learned, therefore I composed a tale  
8: following others in making this poem, the tale of Jatiswara. //\*///  
9: I am oppressed by desire, like one  
10: who wishes to appear as learned, so as to be ill in the body.  
11: Seeking the mercy of God, I was moved to compose this poem  
12: following others in making a religious lesson in verse, composed to be a beginning //  
\*//  
13: At the period of the poem it was the time  
14: when the passion for the Lord was not yet completely spread in the world.  
15: The subject of the story (?) is a man who came from Palémbaŋ  
16: certainly intelligent looking,  
17: of a Cēmpa family was he,  
18: the son of Aji Lalana  
19: Jatiswara was his name, and Sajati  
20: was his younger brother. They were of a Cēmpa family. Aji Durnapi  
21: was the grandfather of Jatiswara  
22: //\*/// Jatiswara's great-grandfather was a travelling trader, also in the land of Cēmpa,  
23: during his travels, trading, he also set foot on Java. He bore the name of honour  
Duta Samud.  
24: All countries were visited by him.]

Note

The scribe of this manuscript followed the old custom of writing the whole text of one stanza continuously without marking the beginnings of the lines which together form the stanzas in Javanese prosody. The reader (or rather, the singer) was supposed to be familiar with the structures of the stanzas of the various *macapat* metres used in poems of the 17th century and later.

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The third page (2a) has been transliterated and translated, although it is not reproduced in facsimile, because it contains some interesting information on the old relations between Cĕmpa (Champa, in Further India, Indo-China) and Java, which according to Javanese historical tradition in the 16th century led to the conversion of East Java to Islam (see “De eerste Moslimse Vorstendommen op Java” by de Graaf and Pigeaud, Verh.K.Inst.vol.69,1974).

#### PLATE 19

Berl.SB.or.quarto 353, *Jaya Lĕṅkara* of Mĕṅḍaṅ Kamulan, Javanese Pañji romance.

#### Transliteration

##### Page 1a

- line 1: // \* // wontĕn carita winnarni tumrap hiṅ dĕllancaṅ kĕrtas / kaṅ tinutur  
sĕjarahĕ /
- 2: caritannĕ tata budda / rinipta rinumpaka / kummawi sinuṅṅan / pupuḥ hatĕ
  - 3: mbaṅ hasmara donna //\*/// wontĕn šiḥ ratu linnuwih / putus iṅ cakra bu
  - 4: wonna / kalaṅkuṅ laṅkuṅ tapannĕ / sadya hiṅkaṅ yogya sira / kawitan lan wĕka
  - 5: sṣan / ganal alit sampun putus / tan kĕniṅ haksarannira //\*///
  - 6: tuhu yĕn nratu linnuwih / prabu hiṅ mḍaṅ kammulan / putus iṅ gammĕllan kahot /
  - 7: panjaṅ kiduṅ sampun limpad / widagda priyambada / wicakṣana darma nu
  - 8: lus / sawĕguṅ jaya purusa //\*/// kinalulutana niṅ nĕstri / nupikṣa nambhu
  - 9: ni kunna / myaṅ pramĕsyari saṅ katoṅ / prasamya wĕdyaṣih ſira / tan thahĕn / yĕ

##### Page 1b

- 10: npisaha / sa kĕḍĕp nĕtra pan kĕtuṅ / waspa musur tan pḡat //\*/// myaṅ
- 11: paṅkannĕ nĕrpati / samya yu hayu wĕrnanya / sugih gunna pam bĕkkannĕ / tu
- 12: hu tuhu haṅawula / lulut thunĕṅ pratama / sĕmaṅ sĕmaṅ hiṅ saṅ prabu / yĕn tan ha
- 13: ndulu saddinna //\*/// saṅ prabu haṅakra watthi / mraja iṅ mḍaṅ kamulan / panjĕnnĕṅ
- 14: nira saṅ katoṅ / tuhu hadil palamĕrta / hanupikṣa hiṅ muḍa / haṅak
- 15: ṣamanniṅ ṅapugun / sarta kamurahannira //\*/// haji pulakkan / siṅgih / kaṅ tha
- 16: n kĕnna kapannasan / tan kĕnna katisĕn ṛkkĕ / lali hĕsĕm datan narsa /
- 17: sawĕgga datan narsa / haliṅgiyan cinitrĕku rarasĕ jaya ḷṅkara //\*/// war
- 18: nannĕn ṣri buphati / sira saṅ jaya ḷṅkara / ghĕmbaṅ kĕpyan niṅ saṅ katoṅ  
[dĕnĕ hiṅ padugannira / woṅ mḍaṅ haguṅ nika / karsa musuḥ hiṅ saṅ / dipatthi  
jaya saṅara]

#### Translation

- line 1: There is a tale written on paper, telling a history,
- 2: a tale in the Buda (*ancient*) style composed and versified in would-be *kawi*, in the metre
  - 3: *asmarandana* //\*/// There was an eminent king, excellent in the rule of the world
  - 4: extraordinarily strong in *tapa* (asceticism), what he undertook succeeded from the beginning
  - 5: up to the end, in the material and the immaterial sphere he was a master, he was invincible (? corrupt text). //\*///
  - 6: Certainly an eminent king, the King of Mĕḍaṅ Kamulan, a master in *gamĕlan* music, excellent,
  - 7: thoroughly understanding classical and romantic poetry, clever in composing lyrics, learned in religious lore, perfect in
  - 8: all methods to acquire control of people //\*/// He was loved by women, considerate in the play of

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- 9: love. So all the King's consorts respected and loved him, they could not endure  
10: to be separated from him even for an instant, they felt it, and their tears flowed without stopping //\*///  
11: Also the King's handmaids were all beautiful, rich in virtues, their characters  
12: sincerely willing to serve, attached, longing, eager, worried over the King  
13: if they did not see him for a day. //\*/// The King was the sovereign ruler of Měḍaṅ Kamulan.  
14: His rule was really just and gracious, considerate for the ignorant,  
15: forgiving the fools. Plentiful was his generosity. //\*/// A King Pulakan in truth was he,  
16: who could not be heated to passion, nor frozen to insensibility. He would never omit to smile,  
17: even if it was suitable (to omit it), he would not. Perfectly right (l. kasiṅgiyan) is the description of his amiability by (the name) Jaya Lěṅkara //\*///  
18: It is told that he noble Jaya Lěṅkara had a dream [It seemed to him that the men of Měḍaṅ Aguj had the intention to make war on him, led by the Adipati Jaya Saṅgara.]

#### Notes

The scribe who wrote this codex with much care for his writing made several mistakes. It seems likely that he copied an old manuscript written on palmleaf which was difficult to read, and his own knowledge of the literary idiom was insufficient to make plausible emendations.

The facsimiled text contains the eulogy of a righteous king which forms the beginning of all Javanese *wayaṅ* plays. Part of the expressions which are used by *dalays* and poets in such eulogies are difficult to explain because the words are corrupt. They were borrowed from Old Javanese epics at a time when the Old Javanese literary idiom was no longer thoroughly understood in Java.

*Line 15.* *Pulakan* may be related to *bulakan*, a tranquil pool, a source of pure water (East-Javanese and Balinese). Arjuna appears sometimes in the shape of a source of pure water in Javanese *wayaṅ*-plays. So the name *Aji Pulakan* may refer to Arjuna, and King Jaya Lěṅkara is compared with him.

*Line 17.* *Lěṅkara* is derived from Sanskrit *alaṅkāra*, poetic embellishment in literary style. In Javanese poetical style it suggests gracefulness. The name *Jaya Lěṅkara* seems to have been explained as meaning Victorious by Grace.

#### PLATE 20

Berl.SB.or.quarto 313. *Jaya Lěṅkara Wulaṅ*, didactic romance, composed probably in the 17th century. Copy made in Surabaya in the 18th century. The last page of the manuscript is facsimiled because it contains the name of the text. This page and its counterpart, the last but one, which bear the numbers 74 and 75, have only 7 lines each. Space was spared to make an ornamental frame around the written text in the same way as was frequently done on the two initial pages of valuable manuscripts. In this codex the ornamental frames were never executed.

#### Transliteration

Page 74-75

[//\*/// prabu siṅa sari lawan putri siṅa skar prabu priṅga baya garwané myaṅ papa déné ra]

### *Transliterations and Translations of Pages of Manuscripts*

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line 1: wuh myañ sujalmeku tiga hestrinira supadmi lanak tuməngun nika in pangun napupul wusniñ nestren sri

2: narendra sama mantuk sawañ sawañ inkañ n/gri tətəp gemah kañ praja /\*\*// wus akatam carita niñ dalil kitab tən

3: nran jaya hañkara yan jantura sapunahe tar wande balu balu harambatan siti wonardi sawarsa ta

4: n wekasan mapan sampun tulus jenne narendra hanjur kinamulen in wadya tinaha mariñ parañmuka sadaya /\*\*//

5: tañ lmpita skrėtaris jawi dene inkañ pañnran pun margha in sura westi prajane yodantawa

6: la prabu marmen nripta pasern inari kinarya tañ turunan in sasuku suku malar hantu

7: ka seppanat in jən duta mañghiya harja samarghi jinoruna yyañ taya /\*\*// titi nandes /\*\*//

#### Translation

[The King of Siṅasari with the Princess Siṅa Sekar, the King of Priṅga Baya (= Surabaya), his consort with retinue]

line 1: came with Sujalma, three, the wives, and the *tuməngun*, assembled in the audience-hall. After having paid their respects

2: to the King all went home to their respective residences. The kingdom remained prosperous /\*\*// End of the tale of the religious book

3: bearing the name of Jaya Anḷənkara. If he were praised to the end, certainly it would come to nought, like climbing in a mountainous jungle, in a year

4: it would not be finished, for stable is the King's name, for ever respected by his people and feared by all enemies /\*\*//

5: The writer is the Javanese secretary called Marga, in Surabaya, Yuda Nawala

6: to the King. The reason why he wrote is the pressure of his heart (l. in ati). The copy is made to the letter. He hopes to receive the

7: Prophet's intercession (*on the Day of Judgment*) and to meet with good fortune on the way, with God's help. Stop. finished.

#### Notes

line 5. It is remarkable that the scribe of this codex calls himself with a Dutch word *Sekretaris Jawi* (Javanese secretary). It seems likely that he was in the service of one of the Regents who ruled in the district of Surabaya in the 18th century under the suzerainty of the Dutch East India Company. The Regents of the coastal provinces (*Pasisir*) enjoyed a certain measure of internal autonomy in their districts at the time. They sometimes were called Princes by their subjects who wanted to flatter them. Several Regents' families prouided themselves on their alleged relationship with the ancient Royal Houses who had ruled in the *Pasisir* districts in the 16th and 17th centuries, but were vanquished by the Mataram Kings of Central Java. Therefore the *Jaya Lenkara* romance, written originally in honour of a pre-Mataram King of Surabaya, was still en vogue in the 18th century.

The scribe's official title at the Court of Surabaya, *Yudanta-wala*, might be a corruption of *Yuda Nawala*. *Nawala* means letter.

line 7. The last words of the manuscript, *Hyañ Taya*, a synonym of Allah, show to which degree pre-Islamic and Islamic religious idioms amalgamated in Java. *Taya*, meaning Non-Existant, is a pre-Islamic name for the Primordial Being. It belongs to the sphere of Indian philosophy.

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The Javanese treebark paper of the manuscript is of good quality. Some leaves, being too thin to be used for writing, were skipped. It was always difficult to have a sufficient supply of treebark paper of the same colour and quality to make a book.

PLATE 21

Berl.SB.or.folio 406. Libretto of a theatrical performance, a kind of ballet, at the Yogyakarta Court, called Bèksa Jèmpariṅ, composed by order of Sultan Amèṅku Buwana II, about 1800.

Transliteration

Page 1

line 1: // \* // \* //

- 2: //\*/ punika pémut / patrappipun kalaṅṅénnan daḷm / bé
- 3: kṣa jèmpariṅ // hiṅkaṅ rumiyaṅ lagon / patut nèm pélo
- 4: g / hanuntèn kahucappakèn /
- 5: //\*/ wahu ta habdi daḷm daḷaṅ // hiṅkaṅ kakṛ
- 6: sakakèn cariyos wontèn hiṅ ṅrsa daḷm / kakṛsak
- 7: hakèn hanṅariyossakèn kagèṅṅan daḷm ṣṛat ṣurya ra
- 8: ja / naṅṅiṅ kapéṭik kéḍik kimawon / wondéniṅ hiṅkaṅ kapéṭik /
- 9: saṅ saṅ prabu hiṅ baṅjar binaṅṅun balik / purun hamèṅsaḥ datèṅ
- 10: hiṅkaṅ raka / kaṅjèṅ ṣiṅuhun hiṅ tanah jawi / hiṅkaṅ mila mila
- 11: saṅ prabu hiṅ baṅjar binaṅṅun / tèt kala handèrèk tindakkira
- 12: hiṅkaṅ raka kaṅjèṅ saṅ phrabu hiṅ tannaḥ jawi / dawèg haṅlaṅgar ḍa
- 13: tèṅ hiṅ tannaḥ sabraṅ / hawasta nègari hiṅ pusṛ haṅṅin / saṅ sa
- 14: ṃpun bèḍaḥ nègari hiṅ pusṛ haṅṅin / kaṅjèṅ ṣiṅuhun hiṅ purwa

Translation

line 2: Note! The arrangement of the King's Play,

- 3: "The Arrow Dance". First: *lagon patut nèm pélog*
- 4: Then is recited:
- 5: Here is the King's servant the *dalaṅ* who
- 6: has been requested to narrate in the King's presence. He was requested
- 7: to narrate the tale of the King's book *Surya Raja*,
- 8: but only a chosen passage. What was chosen is the tale
- 9: of the episode when the Prince of Baṅjar Binaṅṅun rebelled, daring to wage war against
10. his elder brother His Majesty the Emperor of Java. In former times
- 11: the Prince of Baṅjar Binaṅṅun, following in the suite of
- 12: his elder brother the King of Java, had been engaged in an expedition
- 13: to an oversea country called *Pusèr Aṅin*. When
- 14: the realm of *Pusèr Aṅin* was vanquished, His Majesty the Emperor [of Purwa Gupita returned to his realm of Java].

Notes

The Yogyakarta Court (*Kraton*) script of this codex is characterized by the quadratic shape of the letters and the regularity and bold ductus of the writing, which was done with thick ink, prepared in Java, and a broad pen (*kalam*) made of hard palmwood. There are minor differences in the shapes of some characters between Yogyakarta and Surakar-

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ta *Kraton* scripts, and even between varieties of the script used on special occasions, in letters addressed to the King or to Dutch authorities, etc. The spelling *kimawon* (line 8) instead of the usual *kémawon* seems to be characteristically Yogyanese.

line 3. *Lagon*, *Patut Nēm* (in Surakarta called *Paṭēt Nēm*, i. e. *Paṭēt Six*) and *Pélog* are indications for the *gamēlan* orchestre, which played a prelude. *Pélog* and *Sléndro* are the principal varieties in the tuning of Javanese *gamēlan* instruments (see J. Kunst, *Music of Java*, 2 vols, The Hague, 1949).

line 4. The text of the introductory recital (Javanese *pocapan*) is in rhythmic prose. It was recited by the performer (the *dalaṅ*) in even tones, quite different from ordinary Javanese speech. The recital is divided into phrases which are indicated in the text by marks.

### PLATE 22

Berl.Schm.II,9, *Ménak Amir Hamza romance*

#### Transliteration

Page 1 // \* //

line 2: hiṅsun miwitthi nēṅgiḥ ta hamuji / hapan nēbut namanniṅ yyaṅ sukma, / kaṅ murah hiṅ

3: donnya maṅké nasiḥ hiṅ ṅayun / sawussira muji yyaṅ widdi / muji ṅabhi

4: muḥhammad / pēṅṅulunniṅ rasul / hiṅ dunnya myaṅ hiṅ ṅakérat / kaṅjēṅ rasul panu

5: tṭhanné woṅ sabumi / ṅarab myaṅ tannaḥ jawa //o// tētkalanné wiwitthé tinu

6: lis / nēṅgiḥ hēnjiṅ wanci jam ṣēddasa / ṛbo pon pasarranné / sapisan thaṅga

7: ilipun / nuju ruwaḥ wulanné rèki / warsa dal kaṅ lummapaḥ / sèwu pituṅ ṅatus /

8: sawidak ṣapta sirahña / lagya kapat maṅsanné hiṅkaṅ lummaris, nēḍak ca

9: rita ménak //0// mila haṅgèr sampun ṣalah karddi / dipun thiti sahuṅṅè

10: ll iṅ sērat / kaṅ ṅawon lawan kaṅ sahé / pēṣṭi lamun katēmu, hiṅkaṅ nora lan kaṅ yē  
11: kṭhi / caritanné woṅ ménnak / nēṅgiḥ wiwitthipun / jinējēr mēdayin kiṭa / sapēṅṅigi

12: l caritanné woṅ ṅabēteik / yugya dèn yēkthēnnana //0// hiṅ mēddayin kērrathon nar

13: phathi // maha phrabhu saréhat punnika / habu jatir pepatiḥhé / ṅērrèḥ kaṅ para

14: ratu / ṅatthas ṣaṅin lan bawaḥ haṅṅin, sira phrabhu saréhat, nalika kapéṅcu

15: t / miharsa kērratonnira / duk halammé kērraton ṣulléman nabhi / haṅṅrèḥ

16: hisinniṅ jagat // haṅṅandika hiṅ patiḥ bu jatir / kaya hapa sun narsa néla

17: dda / jēṅ suléman kērratonné, kya patiḥ nēmbaḥ matur, batēn kēṅniṅ panduka gusthi /

18: hanélad diṅ sulléman / pan nabhi pinnujul / nadyan saṅ ṅatha walujya / datan kē [nni nadyan ṣēsamminniṅ nabhi / sulémman ratun niṅ ṅrat]

#### Translation

line 2: I begin with saying praise, praising the name of God the Merciful

3: in this world, the Gracious in the next world. Having praised God, I praise

4: Muhammad, the Head of the Prophets, in this world and the next. The noble Prophet is the Leader

5: of all people on earth, in Arabia as well as in Java. //\*/// At the time of the beginning of the writing

6: it was in the morning, ten o'clock, Wednesday, Pon was the *pasar*-day, the first of the month

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- 7: Ruwah (i.e. Ša'bān) was the month, the year Dal, 1767, and  
8: Kapat was the *maṅsa*-month, when I copied the  
9: Ménak tale. /\*\*/ Therefore, my dears, do not commit errors, be attentive to the contents of this  
10. book, the evil and the good in it. Certainly you will find what is not good and what is  
11. true. This Ménak tale begins in the town of Mēdayin, and so on,  
12: tales of good people, worth to be considered /\*\*/ In Mēdayin was the residence  
13. of the great King Saréhat. Abu Jatir was his vizier. He ruled over the other  
14. kings, Above the Wind and Under the Wind, King Saréhat. At a time when he was pleased  
15. to consider his kingdom, (comparing it) with the era of the kingdom of the Prophet Solomon, who ruled  
16. over all the world, he said to his vizier Abu Jatir: "How would it be, if I wished to imitate (to equal)  
17. "the noble Solomon in his kingdom?" The vizier answered respectfully: "It is impossible, my Lord,  
18. "to equal Solomon, for he was an eminent Prophet. Both for the later-born rulers it is impossible, and for his equals the Prophets. Solomon was the king of the world".

Notes

line 18. Read warujwa instead of walujya. Waruju means junior (son or brother).

PLATE 23

Berl.Schm.II,21a. Libretto of a theatrical performance at the Court of the Sultan Kanoman of Cērbon, in 1847.

Transliteration

Page 9

line 1: /\*\*/ tēsēbut ḍi nēggri pakuñaji / yaṅ nama prabu wisésa / ḍan ḍi punnya bini yaṅ nama ḍēwi suputri ratna haḍi

2: kusuma / hapa lagi ḍuwa babu / yaṅ nama sēkar harum / sēkar mayarṅ / mahu kēluwar ḍi paséban paraṅ garuḍa rukmi // kaḍi kabor [*pukul gamlan ka*]

3: tindakipun / lalaku iṅ kalañan cērak // [*bor barjalan ḍi tēmpat tindak / plan / gamlannya*] // prabu jaya wisésa / yaṅ jaḍi bañak ṣusah ati / sēbab kēḍatēñan raja raja

4: yaṅ ḍuwa pulu lima nēggri / yaṅ mahu kēpaḍa hanak prampuwan / yaṅ nama suputri ratna pratiwi / yaṅ suḍa kasi bararṅ bararṅ yaṅ hē

5: ṅa hēṅḍa / buwat kasi mēminarṅ / baṭara suḍa brapa brapa kali / suru kēpaḍa bininnya suputri ratna haḍi kusuma / tannya kē

6: paḍa hanaknya / mahu hatawa tiḍa / bēlaki sama raja raja yaṅ ḍuwa pulu lima nēggri / suputri ratna pratiwi tra mahu ba [*lēs prakata*]

Translation

line 1: The scene is in the realm of Pakuñ Aji. The personages are: King Jaya Wisésa and his queen Suputri Ratna Adi

2: Kusuma, and moreover two handmaids called Sēkar Arum and Sēkar Mayarṅ. They are coming out (of the interior of the palace) into the audience-hall Paraṅ Garuḍa Rukmi. // (*In Javanese*:) As if blown by a light breeze

3: is their moving, walking over the stage with tripping steps [*In Malay: The gamēlan is playing the kabor tune while they are walking over the place of the action, then the gamē-*

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*lan slows down*]. King Jaya Wisesa is troubled because he has been visited by the Princes

4: of twenty-five countries who desired his daughter Suputri Ratna Pratiwi. They did already offer valuable presents

5: by way of proposal. His Majesty had already ordered his queen Suputri Ratna Adi Kusuma to ask

6: their daughter whether she was willing or not, to marry (one of) the Princes of the twenty-five countries. Suputri Ratna Pratiwi would not [give an answer]

#### Notes

The idiom is the Malayo-Javanese which was in use in the West Javanese coastal provinces, interspersed with Javanese technical terms belonging to the art of dancing, singing and *gamelan* playing as developed at the Court of Cërbon. These technical terms are not identical with those used in Central Java.

line 1: Pakuñ Aji is one of the names given in West Javanese literature to the royal residence of Cërbon. It seems probable that the play was in some way connected with the legendary history of the West Javanese kingdom.

line 2/3: The passage in Javanese *kadi kabor tindakipun, lalaku in kalanan cerak* seems to be a quotation from the poetical description which was recited by the producer, the *dalan*, before and during the initial dance of the King and his queen with retinue. *Kabor*, the name of the *gamelan* tune, means "blown by the wind". Therefore it was played as accompaniment of the entering of the first actors on the stage, dancing lightly and gracefully. The Javanese words are explained in Malayo-Javanese as *pukul gamelan kabor berjalan di tempat tindak, pelahan gamelannya*. *Cerak* seems to be a technical term of the Court art of Cërbon. It might be equivalent with the Central Javanese technical term *kerep*.

#### PLATE 24

Berl.Schm.IV,1. *Amad Muhammad* tale in Sundanese prose

#### Transliteration

##### Page 2

- line 1: audu bilahhi mminnas saetonnir rajim /  
2: bismilah hirrah mannir rahhimmi  
3: iye kulla netellaken / carita nu bahella  
4: asalna tinna basa melayu tuluy / dipindahke  
5: n / ku pakir nu lewih laip / serta bodo di pi  
6: dahken / kanna basa sunda supya jadi megnarti serta  
7: nalennikken / hate nu susah-2 jeñ nalennikken /  
8: pikirran / nu goreñ supya jadi haddena pikir  
9: ran / nu lewih suker supya jaddi suka nu nareñne  
10: ken / carita iye kitu dicaritakennanna  
11: ku nu boga carita iya naya sa hiji pandita  
[12: najaddi rajja di nnagara sam jeñ dehi lewih gedde  
13: karajananna serta nalim jeñ lewih naddil]

#### Translation

- line 1: I have recourse to God from Satan the Damned.  
2: In the name of God the Merciful the Compassionate.



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- 3: Now I write an ancient tale  
4: of Malay origin, then translated  
5: by me, a poor man, weak-minded and stupid,  
6: translated into Sundanese so that it can be understood and  
7: console hearts in distress and comfort  
8: gloomy thoughts so that they become bright,  
9: very trouble thoughts so that people take a pleasure in listening  
10: to the tale. This is what is told  
11: by the author of the tale. There was a holy man  
[12: who became a King in the realm of Syria, and of old  
13: his royal authority was very great, and he was wise and very just]

Note

The disconnected writing of the words and the avoidance of clusters of consonants by using *patèns* are accommodations of the scribe for the convenience of the European gentleman who wanted to learn Sundanese.

PLATE 25

Berl.SB.or.quarto 2125, *Paniti Surti*

Transliteration

Page 1

- line 1: // punnika sérat paniti súrtti kaguññannipun bañdara radèn nayu hamuñ  
saputra /  
2: nalika panéñlakkiñ sérat hiñ din/tén hakat lgi tanjal kapiñ : 11 ; wula  
3: n şura hiñ tahun bé / añkannipun hiñ warşa : 1824 : sinnañka  
4: llan / dadi déniñ buja kahèşti lulus /  
5: // rampuñhiñ panñerat hiñ dintén şaptu tanjal kapiñ : 1 : wulan şapar tahun bé /  
6: añkannipun hiñ warşa : 1824 :  
7: // warña nēmbah hēşti niñ şunu //

Translation

Page 1

- line 1: This is the book Paniti Surti, a possession of Bandara Radèn Ayu Amoñ  
Saputra /  
2: The date of the (beginning of the) copying was Sunday-Lēgi, the 11th day of the  
month  
3: Sura (i.e. Muḥarram) in the year Bé / the number of the year was : 1824 : in a  
chronogram  
4: "successful through (both) arms, wished to be lasting" /  
5: The finishing of the writing was on Saturday, the date, the 1st of the month Sapar in  
the year Bé /  
6: the number of the year was : 1824 :  
7: "in the form of a sēmbah (i.e. añjali, respectful greeting) is the wish of a son"

Note

The copy of the Paniti Surti poem (originally called Niti Sruti) was made by Purba Dipura, the father of the well-known Javanese scholar Poerbatjaraka (Purba Caraka) for his patroness, a noble lady of the Court of Surakarta. She had a right to the predicate

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Bandara. The dates are given according to the Javano-Islamic chronology. The difference between the Javano-Indian Saka era and the European era was originally 78 years, but in the course of time it diminished as a consequence of the fact that in the 17th century the Javanese adopted the Islamic lunar year of 355 days instead of the Indian solar year. The Javanese year 1824 was (partly) synchronous with the year 1894 A. D.

Javanese chronograms are indications of year numbers by means of words which have numeral values. The units of the year number come first, the word indicating the *one* for thousand stands at the end of the chronogram. Purba Dipura seems to have chosen chronogram words which together form an allusion to his position as a scribe and his relation to his patroness.

In the first chronogram he seems to express the hope that the work of his hands (the copy he is making) may be a success, in the second he speaks of his filial reverence for his patroness. It is not necessary that all Javanese chronograms should have double meanings like these ones. Mostly they are no more than strings of well-known chronogram words.

PLATE 26

Berl.SB.or.quarto 349, a Javanese account written about A. D. 1800, in Arabic script, vocalized

Transliteration

- line 1: amimuti sambutannipun bëndara pañéran siñasari ðatĕn ñahi
- 2: muḥammad kuṭa agĕn dados tigan atus lañkuñ gañsal iñkañ warni
- 3: yatĕra lan kĕton kalih atus pituñ dasa iñkañ warni dandosani
- 4: kahĕtañ dados pĕnahos tigan dasa réyal lañkuñ gañsal
- 5: réyal lĕrrak pĕnahos gañsal réyal kaca agĕn pĕnahos
- 6: tigan réyal kapal pĕnahos kalih dasa réyal sérat babad
- 7: lan rĕnganis pĕnahos tigan réyal jañkĕpipun tigan atus
- 8: gañsal réyal dawĕg katĕḍan tigan dasa tĕnah sakiñ kados
- 9: patĕn nutĕn katĕḍan malih sakiñ danurjan satus iñkañ warni yatĕra
- 10: tigan dasa iñkañ warni dandosani pĕnahos pituñ dasa
- 11: dados jañkĕpipun satus dawĕg mĕtĕḍani satus tigan dasa
- 12: tĕñnah panicilipun sambutanipun bëndara pañéran siñasari iñkañ
- 13: mijil sakiñ parĕntah dados satus pituñ dasa gañsal
- 14: réyal kañ dĕrĕn dipun kapitĕḍani.

Translation

- line 1: Noting the debt of the Honourable Prince Siñasari with ñahi
- 2: Muhammad of Kuṭa Gĕḍé. It was (*originally*) to the amount of 305 (*reals*). What was in
- 3: silver and *kĕtons* (small coins) was 270 (*reals*). What was in goods
- 4: was calculated at a value of 35
- 5: *reals*, (*to wit*) a rack at a value of 5 *reals*, a big mirror at a value of
- 6: 3 *reals*, a horse at a value of 20 *reals*, books, a Babad
- 7: and a Rĕnganis at a value of 3 *reals*, altogether 305
- 8: *reals*. Up to now there was received 29,5 (*reals*) from
- 9: the Kadipatĕn, and further from the Danurĕjan 100 (*reals*), (*to wit*) in silver
- 10: 30, and in goods at a value of 70,
- 11: altogether 100 (*reals*). So up to now we received 129,5 (*reals*)
- 12: in payment on the debt of the Honourable Prince Siñasari

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13: coming from the Administration. So 175 (*reals*)

14: are not yet received.

Notes

It appears that Prince Siņasari had incurred a debt with a trader and money-lender of Kuṭa Gĕḏĕ, which is an old town near Yogyakarta, and a centre of pious Muslim middle-class artisans and business-men. As the Prince's affairs were in disorder, the Administration (*Parĕntah*) of the Court (represented by the Kadipatĕn, the Crown-Prince's bureau) and the Civil Administration (represented by the bureau of the grand-vizier Danurĕja) had undertaken to pay the debt in payments, apparently deducted from the Prince's income as a member of the Royal Family, and from his revenues coming from his appanage lands in the country, which were administered by servants of the grand-vizier. No mention is made of interest on the debt, because interest is forbidden by Islamic religious law. It can be taken for granted that the money-lender's profits are in the values at which the goods appear in the account.

It is to be noted that the money-lender was a woman; *nāhi* is a female title of persons of middle-class rank; its male equivalent is *kyabi*. Business, especially detail trade, was often in the hands of women in Java.

The note was probably a draft of a letter sent by *nāhi* Muhammad to a person in authority, in the hope to receive further payments which she considered her due. *Nāhi* Muhammad (or her scribe) wrote the draft on a flyleaf of a book in order to be sure to find it when necessary, and perhaps also as a memorandum for her heirs. She may have thought that the debt could perhaps be collected in the future.

PLATE 27

Berl.SB.or.folio 455, *Anbiya, Carita Satus*, History of the Prophets, Javanese version in macapat verse of an Arabic text. Modern copy written in the first half of the 19th century, in Arabic script, vocalized.

Transliteration

Page 1

- line 1 // \* // bismillāhi rrahmāni rrahīm // \* //
- 2: bada'tu bismillahi / tĕgĕsé mimiti amba / amuji
- 3: asma yaṅ manon / rahmani kaṅ muraḥ dunña / tĕgĕsé muraḥé
- 4: allah / sakĕhé kaṅ gumĕrmĕt wahu / samya sinuñ
- 5: sanḍañ pañan \* nora pilih islam kāpir / sĕmut
- 6: rayap ulĕr kumbañ / kayu watu lan gaḍoné / sĕdaya
- 7: dinuman murah / miwah sukĕt lawan toyā / lintañ
- 8: sāsi suryānipun / sĕdaya sinuñ nugrahan \*
- 9: arrahīmi dhāt kañ asih / inakhĕrat dunuñira /
- 10: ōngĕné sih inyañ manon / in woñ mu'min
- 11: pināriñan / ganjaran lawan ōuwarga / nabi wāli ṣāliḥ  
[ṣuhūd / puniku kañ pināriñan]

Translation

- line 1: In the name of God, the Merciful, the Compassionate.
- 2: I begin in the name of God (*in Arabic*) /, meaning: I begin / with praising
- 3: the Name of God the All-Seeing /, the Merciful, who has mercy on this world /  
meaning: the mercy

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- 4: of God / is for all living beings /, altogether they are given
- 5: clothing and food \* without prejudice for muslims or unbelievers /; ants
- 6: termites, worms, bees /, trees, rocks and leaves /, all
- 7: are given their part of the mercy; even grass and water, the stars
- 8: the moon and the sun, all are given favour \*
- 9: The Compassionate is the Being who loves /, in the world-to-come is his domain /,
- 10: the place of the love of God the All-Seeing / for the true believers.
- 11: They are given / rewards and Heaven, the prophets, the saints, the virtuous  
[the martyrs /, those are the ones who are favoured]

#### Notes

When the Arabic script began to be used for writing Javanese it was amplified with a mark for the *pěpět* (ě), which is an important feature of Javanese vocalism. The Javanese consonants *ñ*, *g* and *ḍ* were indicated by supplying the Arabic characters 'ain, k and d with diacritical dots; the Javanese *ṭ* was identified with the Arabic *ṭ*.

It is a remarkable fact that the Arabic *ṣ* was used in a Javanese word like *swarga* (heaven), which is of Sanskrit origin. It is spelled *ṣuwarga* in the tekst. The function of the Arabic *ṣ*, a superfluous letter in Javanese orthography, appears to be the same as that of the Sanskrit aspirates (th, gh, kh) and other characters, also superfluous, which were used as capitals (*aksara gĕḍé*) in Javanese script, to express respect and reverence.

The Sanskrit word *swarga* is one of the instances of the use made in Javanese Islam of old, pre-Islamic Indian, and even autochthonous Javanese words belonging to the sphere of religion. A similar case is the use of the purely Javanese expression *Yay Manon* (proper spelling: *Hyan Manon* meaning: the Holy Seeing Being, the Sun[?]) as a designation of God. In another text even the Old Javanese *Taya* is used as a synonym of Allah. *Taya* means not-being; it is an expression belonging to Old Javanese cosmology, which was developed under the influence of Indian vedantic philosophy.

## NOTE ON THE OUTLINE MAP DRAWN BY W. BUCHGE

(AT THE END OF THE BOOK)

The map of the Java Sea and adjacent islands has been added to the catalogue to show the central position occupied by Java, especially East Java, in the southern part of the Archipelago. This position made it possible for the Javanese culture to expand and to spread, as *Pasisir* culture, along the coasts of the neighbouring islands (see the Historical Introduction).

The names in the map refer in general to the situation in the seventeenth, eighteenth and nineteenth centuries. Of course it will be evident to students of Javanese cultural history that the map is far from complete. Completeness and a cartographically more satisfactory execution in colours have been made subordinate to offering a clear view of the geographical situation in a simple and convenient form. For more information on the historical geography of Java the interested reader is referred to the notes on three outline maps in "Literature of Java", vol. III, 1970, p. 81-82.

The assistance of the professional cartographer Mr W. Buchge who drew up the map is greatly appreciated by the author of the Catalogue.



## INTRODUCTORY CHAPTERS





## HISTORICAL INTRODUCTION

### THE STUDY OF JAVANESE AND BALINESE LITERATURE

The Javanese and Balinese languages belong to a very extensive linguistic group, the Austro-Indonesian family, which is spread over the numerous islands of the Southern Hemisphere from Madagascar in the west to Easter Island in the east. The Indonesian Archipelago is the home of the most important languages of that family. Among the Archipelago languages, Javanese has the greatest number of speakers.

Historically Javanese has been the vehicle of an important civilization since the ninth century A.D. Many peoples inhabiting the southern islands benefited spiritually from the import of ideas and inventions brought to the Archipelago by travellers and immigrants from India, but it was in Central and East Java, and in Bali, that Indian civilization penetrated most deeply and proved most enduring. No doubt one of the most valuable gifts of India was the art of writing. Adapting a South Indian script to their native languages, the Javanese and the Balinese wrote down important texts earlier than any other people inhabiting the southern islands. It is due to this fact that Javanese and Balinese cultural developments and achievements during the past ten centuries are better known (or, at least, less unknown), than are those of other civilizations of the Archipelago. Whereas Javanese literary texts are relatively well known from the tenth century A.D. onward, in the case of other Archipelago languages it is often difficult to date texts even within the past four centuries.

With regard to civilization, Java and Bali are so closely connected with the Indian subcontinent that they are rightly considered to be within the cultural sphere of Greater India. In the fifteenth and sixteenth centuries, Islam and Islamic religious literature were also imported from India, either from India proper or from some area of Further India. Nevertheless in Java and Bali, as in other South East Asian countries, indigenous civilization was never completely superseded by Indian imports; it was only influenced, and its development stimulated, by Indian culture. In most products of Javanese and Balinese art and literature of ancient and modern times, an amalgamation of indigenous and foreign elements is apparent.

Geographically, Java and Bali are the southernmost countries in which Indian cultural influence was of decisive importance. In the course of history, East Javanese districts themselves became cultural centres from which Javanese civilization spread still further in the Archipelago. Java and Bali were on the periphery of the sphere of Greater Indian civilization. For students of the expansion of Indian culture in South East Asia, some acquaintance with Javanese and Balinese literature is important.

In the present book, Javanese literature is presented primarily as an aspect of the civilization of Java and Bali, the most important centres of culture in the Archipelago through the centuries. Information on the names of authors and dates of books is deemed

## *Historical Introduction*

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of minor importance. Moreover, in Java and Bali such information is so scant that it could hardly fill a book. Nevertheless, Javanese and Balinese literature have so many interesting features, that even without exact chronological data students can gain a comprehensive insight into the development of civilization in an important area of South East Asia.

### JAVANESE LITERATURE AND JAVANESE CIVILIZATION

In the present book any text written in Javanese or Balinese is of course regarded as "literature" and is registered as such, for literature is not restricted to Belles-Lettres. Any text written down by an author who wished to impart information or to describe his feelings to his fellow-men is deemed worthy of study. The field covered by the present catalogue of Javanese texts is almost as extensive as civilization itself, for Javanese authors wrote on a wide variety of subjects which interested them. This resulted in a great number of private books of notes, called *primbons* in modern Javanese. The contents of many such books are as yet only superficially examined. Some of them may contain material on private concerns of the original owners, which may be of great interest to students of sociology. Numerous letters, both private and official, in original and in copy, are preserved in collections of manuscripts, and are another source of information on eighteenth- and nineteenth- century Javanese and Balinese society.

In order to facilitate scholarly research, Javanese and Balinese literature has been systematically divided into four Parts:

- I: texts concerned with Religion and Ethics (no 10.000–19.240 of the paragraph system applied in the major Leiden Catalogue of Javanese manuscripts)
- II: texts concerned with History and Mythology (no 20.000–29.420)
- III: Belles-Lettres (no 30.000–31.468)
- IV: texts concerned with Science, Arts, Humanities and Law; writings on Folklore and Customs; and Miscellanea (no 40.000–49.970).

This division reflects the relative importance of the four groups of writings with respect to the central concept of Javanese and Balinese civilization: social, cosmic and religious order. Texts belonging to Part One are the most important in this respect, immediately followed by mythological and historical texts which have been registered in Part Two. In Javanese civilization, mythology and history are closely related, indeed the first merges gradually into the second. As an explanation of the development of human society out of primeval order, mythology is a part of religion; it also has close connections with ritual.

For many centuries, Javanese and Balinese authors, who wrote almost exclusively in verse, borrowed their subject-matter from the rich fund of religious, mythological and historical traditions. In several cases, it is doubtful whether a given text should be registered in Part One, Part Two or Part Three. The only criterion is the function of a particular text in Javanese and Balinese society in the period of its author. In the present book, for every Javanese and Balinese text a tentative definition of its function in society has been made (indicated by means of the paragraph numbers of the above-mentioned system). Its use in ritual and devotional practice, or its status purely as a work of literary art, have been stated. The origin of a text, whether from religious communities, from circles of Court scholars and poets, or from modern authors, has been ascertained as far as possible. In many cases internal and therefore circumstantial evidence such as idiom, style, subject and script of the codex are the principal criteria in ascribing it to some

religious community or social sphere. The authors' names and the dates of the books are unknown in the majority of cases.

The miscellaneous texts registered in Part Four of the book are important as illustrations of the penetration of the central concept of Javanese civilization, social, cosmic and religious order, into all spheres of human life. Texts on magic, medicine and divination figure largely in Part Four. Because they are essentially based on the central concepts of cosmic order and of interrelationships in the universe, their connection with religious speculation, ceremonies and ritual worship is in many cases very close. Nevertheless texts on magic practices have been differentiated as far as possible from treatises on religious rites and worship, because the two are regarded as belonging to different spheres of life: the secular, profane and private sphere on the one hand, and the ecclesiastical, scholastic, sacred and communal on the other.

The General Index contains numerous entries referring to the spheres of religion and ethics, mythology and history, magic, divination, folklore etc., with indications of the codexes in which relevant information may be found.

#### JAVANESE LANGUAGE AND LITERATURE, A CONCISE HISTORICAL SURVEY

Javanese is the native language of the people who live in the central and eastern parts of Java and along the north coast. Uhlenbeck's book on the languages of Java (1964) contains information on this subject. The existence of several dialects, still insufficiently studied, is also mentioned in that book.

The history of Javanese dialects and of the spread of the language over the areas where it is now spoken is little known. It seems probable that the rivers were originally the main roads to traffic. The dialects of tribes or territorial communities living along the basin of one river may therefore have shown considerable similarity, whereas those of the people belonging to another river may have been rather different. The great rivers of East and Central Java are, from east to west, the Brantas and the Bĕḡawan, which discharge into the Java sea in the East Javanese districts of Surabaya and Grĕsik, the Opak and the Praga, which empty into the Southern Ocean in the Central Javanese district of Mataram, and the Sĕrayu, which also flows into the Southern Ocean in the western Cilacap and Banyumas districts. The last are the borderlands between the areas of Javanese- and Sundanese-speaking populations. The placid Java sea also provided an easy means of communication among the districts on its shores. The East and West Monsoon winds, changing at regular intervals, and the sea and land winds were probably observed and used by Javanese shore-dwelling fishermen in an early period of history. The breakers of the Southern Ocean and its rocky shores, however, were serious impediments to the development of interprovincial and interinsular traffic along the south coasts of Java and Bali.

In accordance with this geophysical structure, Javanese cultural and political history had three consecutive centres: firstly the basins of the southern rivers Opak and Praga, secondly the basin of the Brantas and thirdly the eastern and central North Coast districts. The Bĕḡawan or Sĕlĕ-river and its principal affluent the Madyun-river, both of which rise in Central Java, provided a means of communication between the central inland districts and the North East Coast (the Pasisir). The Sĕrayu basin, however, did not become a centre of civilization of any importance in the course of Javanese history.

The three politically and culturally important centres of Java, for short henceforth called Central Java, East Java and the Pasisir, first appeared in history because of the

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activities of Indian traders and immigrants. The Indians' motives for sailing to the southern islands are a matter of conjecture. Originally the finding of rich gold sediments in the rivers may have been the attraction. Afterwards the extraordinary fertility of the soil and the regular supply of water for irrigation made settling among the Javanese and Balinese indigenous tribes attractive. Probably Javanese and Balinese had known how to cultivate rice on terraced and irrigated fields from a very early period of history. Gradually the gold sediments in the rivers became exhausted, but in the meantime indigenous Javanese and Balinese political organization had been partly Indianized, and Indian religion, literature and art had been adapted. No doubt this accommodation of elements of Indian civilization into Java and Bali was facilitated by the presence of a pre-Indian indigenous social organization of considerable refinement. The intricate system of irrigation which is indispensable for extensive cultivation of terraced rice-fields (*sawahs*) presupposes a stable organization of labour directed by a powerful authority, either a single ruler or a dominating family oligarchy. Even in the pre-Indian period, in the first centuries of the Christian era, Javanese and Balinese agricultural communities, though not numerous, and probably scattered over a wide area of alluvial plains and mountain slopes, may have known such authorities.

Over many centuries, beginning in antiquity, North Coast Javanese districts had an important function in South East Asian trade as intermediaries between the Indian subcontinent and the Spice Islands. The abundant supply of rice and other victuals on the Java coast was indispensable to the Indian and Chinese trading vessels with their large crews and long voyages both east-bound and west-bound. Javanese rural communities living in North Coast districts had ample opportunity to acquaint themselves with Indian and Chinese customs and products through contact with the traders. In many cases the foreigners may have spent several months or even years in Java before continuing their voyage. It was also in this manner that the Muslim Faith was introduced into the islands.

After the rise of Islam in Java in the fifteenth century, maritime commerce along the Java sea was important in spreading Javanese culture and in enlarging the area where Javanese was spoken. The East Javanese harbour-town of Grésik (Grissee) was the centre for the introduction of Islam into far-away Lombok, where an Islamic literature written in a Javanese idiom flourished. In the western part of Java, first the district of Cérbon (Cheribon), and secondly the western-most districts of Jakarta (Djakarta) and Bantén were conquered for Islam and then partly Javanized.

In East Java, especially in the districts east of the Těnggěr-Smérú massif, the Madurese language superseded Javanese. But in Banyuwangi, the easternmost district of Java (opposite Bali) a Javanese dialect survives down to the present, resisting the spread of Madurese.

In contemporary dialects of Javanese a distinction can be made which is consistent with the geophysical facts and historical developments described above. The most notable feature is that in Central and East Java the *a* is pronounced *â* in "open" syllables. In West Java this pronunciation is unknown.

It is more difficult in literary works than in everyday speech to draw fine distinctions between dialects. Authors feel restricted by the literary rules exemplified in admired masterworks. It seems sufficient, in the frame of the present concise catalogue, to use the following rough classification of Javanese literature.

Old Javanese texts were written in the pre-Islamic period (before 1500) and particularly in East Java.

Javano-Balinese texts (formerly also called Middle Javanese texts) were written from the end of the pre-Islamic period down to the 19th century, at first in East Java and the Eastern Corner ("de Oosthoek") of Java, but for the greater part in Bali. The majority of authors using the Javano-Balinese literary idiom in later times was non-Muslim, and of mixed Javano-Balinese, or relatively pure Balinese blood. Their mother tongue was the Balinese vernacular.

East Javanese and East Pasisir texts were written from the beginning of the Islamic period (16th century) down to the 18th century, for the greater part in centres of Islamic culture in East Java, such as Grėsik (Grisee) and Surabaya. Their authors were Javanese Muslims.

West Javanese or West Pasisir texts were written from the beginning of the Islamic period down to the 18th century in the centres of Islamic culture in West Java, Cėrbon (Cheribon) and Bantėn (Bantam). Several authors seem to have been bilingual, speaking both Javanese and Sundanese.

Central or modern Javanese texts were written from the 17th century down to modern times, at first in the capitals of the Kings of the Mataram dynasty (the modern Surakarta and Yogyakarta, in the inland of Central Java), and since the 18th century in most districts of Central and East Java, where old indigeneous dynasties were superseded by the Mataram conquerors. A distinction is to be made between Surakarta and Yogyakarta literature. In modern Javanese books the Surakarta style prevails.

#### BALINESE LANGUAGE AND LITERATURE. A CONCISE HISTORICAL SURVEY

In Bali, Indian culture appeared at about the same time (before A. D. 1000) as in Central Java, and the contact with the aboriginal Balinese tribal civilization resulted in a cultural amalgam similar to that in Java. An Old Balinese idiom, comparable but not identical with the Old Javanese of Central Java, developed at that time. Royal charters written in this idiom have been found in Balinese temples. But then, in the course of time, the Balinese local rulers were somehow persuaded, or forced, to acknowledge the suzerainty of Javanese Kings residing in Kahuripan, in the East Javanese district of Surabaya. As a result of this political supremacy of East Java, the ancient Old Balinese idiom was superseded by Old Javanese in literature and higher culture from the 11th century. As a medium of common intercourse, however, the Balinese vernacular remained in use through the centuries, and an oral Balinese tradition developed side-by-side with the Javano-Balinese Court literature. The latter was profoundly influenced by the Javanese culture of the Majapahit kingdom (14th century).

Majapahit was the last Royal residence of importance in Java where pre-Muslim Indian religious and social traditions were preserved. Towards the end of the 15th century, Islamic trading kingdoms on the North Coast (especially Giri-Grėsik, Dėmak, Cėrbon, and, later, Bantėn) eclipsed the ancient inland capitals and introduced Islamic elements into Javanese culture. This was the beginning of the Pasisir (Coastal) period of Javanese civilization.

Economic, political and religious influences radiating from the trading kingdoms on the North Coast of Java spread to the other islands situated around the Java sea: Sumatra (Palėmbaŋ), Borneo (Taŋjuŋ Pura, Baŋjar Masin), Celebes (Makasar) and Lombok. In Bali, for some reason, Islam did not gain a foothold. In the course of time, Balinese cultural life, religion, art and literature became isolated from the rest of the Archipelago. There developed a specific Javano-Balinese literature which was based on

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elements of ancient indigenous culture and Old Javanese religion, introduced since the 11th century. Politically separated from the new centres of Islamic culture in *Central Java* (Dĕmak and Mataram), Balinese scholars always maintained a spiritual bond with ancient *East Javanese* pre-Muslim Majapahit, which they venerated as the origin of their culture.

A considerable number of Old Javanese texts was preserved in Bali. This literature was also enriched with new works written in the Majapahit tradition. After the frightful experience of the religious and political changes in Java, Balinese scholars seem to have been especially interested in pre-Islamic mythology, ancient history and genealogy, both Javanese and Balinese. They were always glad to find proofs of the close connection between the two countries.

Side by side with Javano-Balinese literature, and stimulated by it, a purely Balinese literature developed from the 17th century. After an interregnum of several centuries, during the period of Javanese domination, the Balinese vernacular was again used as a medium of literary expression. The Balinese literary idiom and Balinese literature of this second period, which endures up to the present time, are strongly influenced by Old Javanese and Javano-Balinese traditions. In some cases it is difficult to decide whether a given text should be registered as belonging to Javano-Balinese or to Balinese literature.

#### SASAK LANGUAGE AND LITERATURE, A CONCISE HISTORICAL SURVEY

The Sasak people are the aboriginal inhabitants of Lombok, the island immediately to the east of Bali, in the string of the Lesser Sunda Islands. The Sasak language occupies a place of its own among Indonesian languages, like the Balinese vernacular. Its phonetics are peculiar.

Little is known of the history of the Sasak people and their culture before the 16th century, when their native rulers were vanquished and forced to embrace Islam by invaders coming from Grĕsik (Grissee) in East Java. Grĕsik, north of Surabaya, was an important maritime trading centre ruled by a dynasty whose members combined Islamic piety with commercial shrewdness. The Sasaks gave the new religion which was forced upon them a peculiar form, in accordance with their own pristine religious ideas. This peculiar Sasak Islam, commonly called Waktu Tĕlu ("The Three Times") religion, has survived for a long time. Legends and myths belonging to it were written in an East Javanese idiom and script.

In the 17th and 18th centuries, the Islamic Sasak states of Lombok lost their independence to invaders coming from the neighbouring island of Bali. Henceforth the Muslim Sasak people was ruled by Balinese princes and noblemen. As a consequence, Sasak and Balinese culture and literature became connected, and a considerable number of Sasaks came to live in Bali. It was in this period, in the 18th and 19th centuries, that native Sasak literary texts, which had previously been transmitted orally, were committed to writing in Balinese characters. The study of Sasak language and literature was not taken up seriously by Dutch scholars until the end of the nineteenth century.

#### SUNDANESE LANGUAGE AND LITERATURE, A CONCISE HISTORICAL SURVEY

In antiquity, the western part of the island of Java was inhabited by tribes using an idiom or idioms which developed into the Sundanese language of today. The differences

in the fields of phonetics, grammar and vocabulary between this language and its neighbours, Javanese and the Malay idioms of Sumatra, are conspicuous.

A few very old and very short Sanskrit inscriptions on stone from North Coast districts of West Java testify to the fact that Indian navigation reached that region as early as the 4th century A. D. No products of Sundanese literary activity dating from that early period are known. The earliest Sundanese texts preserved for us, fragments of a legendary history, may belong to the Court literature of Pajajaran, a West Javanese kingdom which flourished in the 14th century A. D. The rulers were contemporaries of the powerful dynasty of Majapahit which dominated East Java.

Even in the 14th and 15th centuries, Javanese civilization influenced the Sundanese region. In the 16th century, the rulers (of mixed Javanese, Indian and Chinese blood) from Java's North Coast trading states were inspired by their new Islamic faith to fight the still-unbelieving Sundanese. The West Javanese kingdom of Pajajaran was overthrown, the North Coast districts came under Islamic Javanese rule, and Sundanese speech was henceforth relegated to the mountainous districts of the interior, nowadays called the Priangan Regencies. In the 17th and 18th centuries, the influence of Islamic Javanese civilization, radiating particularly from the Sultanate of Cêrbon, was so strong that, even in the interior of Priangan, Javanese became the principal medium of written communication. Sundanese traditions were transmitted only orally.

The Sundanese gentry and intelligentsia did not resume the writing of literary texts in their native idiom until the end of the 18th century, at a time when the economy of the interior of the country began to expand. It was only then that the autonomous position of the Sundanese language was acknowledged by Dutch and British residents living on plantations in the hills. It had generally been called Highland Javanese ("Berg-Javaans") before that time.

#### MADURESE LANGUAGE AND LITERATURE, A CONCISE HISTORICAL SURVEY

The soil of the island of Madura is calcareous and rather infertile. From an early date in history down to the present time inhabitants of the south coast districts have been inclined to seek their livelihood in the more favoured regions of Java and in Java's Eastern Corner ("de Oosthoek") across the Straits of Madura. For economic and political reasons, the stream of the Madurese immigration swelled so greatly in the 18th and 19th centuries that in several districts of East Java and in much of the Eastern Corner (east of the Têngêr-Sméru massif) the aboriginal Javanese population was superseded by Madurese immigrants. Such is the situation down to the present.

The Madurese language shows some marked differences with Javanese in the field of phonetics. It is a remarkable fact that Madurese immigrants in Java on the whole have remained true to their native tongue for common daily intercourse. Literary texts, however, are very seldom written in Madurese. Both in their native island and in the districts of Java where they have settled, literate Madurese commonly read Javanese and Malay books. Being on the whole fervent Muslims, the Madurese prefer Javanese literary texts dealing with Islamic religious topics. Manuscripts of such texts written in Madura or Java often show peculiarities of spelling which make it possible to identify the scribes as Madurese or at least as persons familiar with the Madurese vernacular.

No remnants of a pre-Islamic, Old Madurese literature, comparable with Old Javanese, Old Balinese and Old Sundanese, have so far been discovered. Dutch scholars began to show interest in the Madurese vernacular only in the second half of the 19th century.

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There is reason to believe that this interest on the part of Dutch officials stimulated some members of the Madurese gentry to write some texts in their native tongue, a thing which they perhaps would not otherwise have done.

#### MALAY LANGUAGE AND LITERATURE, A CONCISE HISTORICAL SURVEY

Malay was originally the generic name given to a number of closely related idioms spoken by peoples inhabiting districts of the Malay Peninsula and the adjoining islands and coastal regions of Central and South Sumatra. Secondly and derivatively, Malay is the general name given to the *lingua franca* (appearing in some varieties) which developed in the Archipelago from early times, perhaps from as early as the 13th century, when Islam began to spread among communities of traders and navigators of various kinds (Indonesians, Indians, Chinese, Persians and Arabs) who visited the southern islands in pursuit of gain.

A discussion of the vernacular tongues and national literatures of the Malay peoples or tribes of the Peninsula and Sumatra would be out of place in the present catalogue. It is, however, necessary, to discuss the Malay *lingua franca*, because a specifically Javanese variety developed in the harbour towns of Java's North Coast from the 14th or 15th century, the period of the spread of Islam. The Javanese variety of this Malay *lingua franca* has been used in Java for communication between peoples of different nationalities for several centuries. Chinese and other foreign Asiatic traders and residents of Java became perfectly familiar with it, and the Dutch administrators of the V.O.C. (the United East India Company) and its successor the Colonial Government of Batavia also found it very useful. It was written, as circumstances required, in Javanese, Arabic or European script. It was used not only for commercial accounts, administrative papers, private correspondence and (among the Indonesian-Chinese community) for newspapers, but also for translations and summaries of literary texts originally written in Javanese or in other languages, including even Chinese. Specimens of this second-hand literature written in the Malay *lingua franca* of Java have seldom been published, except in Indonesian-Chinese newspapers. The idiom was called Bazaar Malay ("Pasar-Maleis") by colonial Dutchmen of the second half of the 19th century and, as the study of Indonesian vernacular languages progressed, it was considered by scholars and educationalists to be rather vulgar. It was due to their influence upon the Government that the use of popular Javanese Bazaar Malay in official papers and textbooks for schools was banned. In common daily parlance and in the Indonesian-Chinese press (as long as it endured), Bazaar Malay nevertheless has maintained its place in Java down to the present time.

In official papers and books issued by the Government and its agencies, Bazaar Malay was gradually replaced, from the beginning of the 20th century, by a rather artificial idiom which conformed in its grammar and vocabulary to what was considered to be standard Malay, *i.e.* the literary Malay spoken and written at the Courts of Riau and Johore. These were the successors to the well-known Sultanate of Malaka, which flourished in the 15th and early 16th centuries. The government publishing-house for vernacular literature in Batavia ("Kantoor voor de Volkslektuur, Balai Pustaka") was the principal agent in "purifying" the Malay idiom used in official publications.

The rapid spread of this officially approved Balai Pustaka Malay throughout the Archipelago was partly due to the popularity which had been enjoyed by its predecessors, the various varieties of "vulgar" Bazaar Malay. Besides the North Coast of Central and East Java, the district of Batavia/Jakarta, and Ambon in the Moluccas should be



mentioned as regions where specific and distinct varieties of “vulgar” Malay were in use.

Balai Pustaka Malay, in its turn, developed after World War II into modern Bahasa Indonesia, the national language of the new Indonesian Republic. It is superfluous to discuss the various influences which have been and still are at work upon the development of Bahasa Indonesia and modern Indonesian literature. But it should be emphasized that all texts written in any variety of the stigmatized “vulgar” Malay certainly deserve the attention of historians of Indonesian and Javanese culture.

## PRACTICAL NOTES FOR STUDENTS OF JAVANESE AND BALINESE LITERATURE

### JAVANESE MANNERS OF SPEECH

The use of a different vocabulary in conversation according to the company in which one finds oneself, the person addressed or the person spoken about is a matter of course in communities having reached a certain degree of social refinement. In Java and Bali, such differentiation of idiomatical forms and expressions is a particularly striking feature of the language. Social status, degrees of kinship and differences of age are the primary criteria by which an appropriate idiom is chosen. The idioms form a system of "manners of speech", in Dutch called "taalsoorten". The differences between idioms consist on the one hand in choosing among several synonyms, on the other in modifying endings or whole syllables of words in order to make new ones. In Javanese, the principal idioms are called *ngoko* (low) and *krama* (high).

### PROSE AND RHYTHMIC PROSE

In most genres of Javanese and Balinese literature, verse texts outnumber those in prose. Only among the scientific and scholarly texts registered in Part Four of this Catalogue is a considerable number of prose texts to be found. Belletristic literature is almost exclusively in verse, except wayang performers' manuals (*pakĕms*) and modern novellistic tales.

Rhythmic prose meant for recitation is well-known in Javanese and Balinese theatrical literature. A considerable part of the narratives of wayang plays is in rhythmic prose, and is recited by the performer. The lofty style and even tones of this recitation, quite different from ordinary speech, are characteristic of Javanese and Balinese wayang performances.

### POETRY RULED BY INDIAN PROSODY

The oldest Javanese belletristic work which has come down to us, the *Rāmāyana*, is a long epic poem written in Indian *kāvya* metres. It was followed by many other *kakawins*. Such composition of Old Javanese epic and romantic poetry in *kāvya* style resulted from the influence of Indian Court culture in Java and Bali during the pre-Islamic period, down to about A. D. 1300. After that time, Indian cultural influence seems gradually to have diminished and autochthonous elements of Javanese culture came to the fore. Nevertheless for many centuries poems written in Indian metres were appreciated as the highest form of belletristic literature. Balinese authors took a pride in their ability to write epic poems in Indian *kāvya* style down to the end of the nineteenth century.

In fact, Indian prosody, being based on the metric quantity of syllables (like classical Greek, Arabic and related prosodies) is not at all suited for Indonesian languages, which make no distinction between long and short vowels in the same manner as do some languages of the Asian continent. Nevertheless, for several centuries Javanese and Balinese authors succeeded in applying rules of Indian prosody to their poems. Their familiarity with these rules seems to have declined, however, after the fifteenth or sixteenth century. The metrical quantities of syllables were more and more neglected. As a result, Indian metres came to be distinguished one from another only by the number of syllables in the lines.

The term *tĕmbanġ gĕdĕ*, great verse, for metres of the Indian *kāwya* type, was introduced by Javanese scholars of the nineteenth century, in order to distinguish them from metres of autochthonous Javanese origin, called lesser verse, *tĕmbanġ cilik*, or *tĕmbanġ macapat*, which will be discussed under the text headings.

The most common Sanskrit metre, the *śloka*, was almost never used in Old Javanese poetry. It was reserved for religious verse written in Sanskrit, used in Old Javanese and Balinese ritual.

#### POETIC FORMS OF INDIGENOUS ORIGIN, POPULAR VERSE

It seems probable that in ancient times indigenous Javanese poetry had metres which were well suited to the structure of the language, as is the case with the literatures of other Indonesian peoples. Even in the Old Javanese period a less sophisticated poetry in autochthonous metres may have flourished side-by-side with *kakawins* ruled by Indian prosody. It was not, however, preserved in written form, except in a few cases. Evidently in ancient times authors did not trouble to write down poems or tales which were not closely connected with Indian religion and Court life. Old Javanese written literature was the exclusive property of the privileged classes, the Court nobility, the clergy and the gentry.

Popular poetry resembling the well-known Malay *pantun* quatrains may have existed in Java and Bali for a considerable time. This genre was called *parikan*. Literary charades, called *wangsalan*, also occupied an important place in popular poetry, as well as in poems of a more sophisticated kind, including religious songs. Although the intricate structure of *wangsalans* seems artificial and affected, there is reason to suspect that these riddles are of considerable antiquity, and to consider popular poetry mainly or partly based on such *wangsalans* to belong to an early period in the development of Javanese and Balinese literature.

In the Islamic period of Javanese literature, and in Javano-Balinese literature, it is certain that several prosodies existed side-by-side: the Old Javanese *kakawin* metres, popular Javanese and popular Balinese verse, and *macapat* prosody.

#### MACAPAT PROSODY

*Macapat* metres should be considered to be developed forms of verse deriving from indigenous popular Javanese and Balinese poetry, which had for a long time remained amorphous and uncultivated. Eighteenth- and nineteenth-century Javanese scholars called them lesser metres (*tĕmbanġ cilik*), as distinguished from great metres (*tĕmbanġ gĕdĕ*), the name reserved for verse ruled by Indian prosody. Originally the name *tĕmbanġ macapat* conveyed a similar idea, that is, homely or home-made metres.

### **Practical Notes**

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There are about fifteen *macapat* metres having a relatively well fixed prosody. The stanzas have from four to ten lines each, each line having from three to twelve syllables. For the final syllable of each line a fixed vowel is prescribed, consonants are disregarded. In some cases the final vowel is not repeated in any other line of the same stanza, so the idea of common rhyming between two or more lines is rather vague.

Originally poetry in *macapat* verse was meant to be sung, and each metre still has its own tune or melody, or in some cases several possible tunes. The *macapat* tunes may be very old. It seems possible that there may be a relationship between the scales of old-fashioned *macapat* melodies and children's songs.

*Macapat* metres have their own Javanese names; indeed several have more than one. Unlike the Sanskrit names of Indian metres, the original meanings of these names are either unknown or their connection with prosody is unclear.

*Macapat* metres began to appear in Javanese and Balinese literature in the last centuries of the pre-Islamic period (i.e. before A.D. 1500). The spread of Islam in Java seems to have been decisive in encouraging the development and general use in literature of the "homely" verses. In the beginning, poets used only one, or a very few, of these metres in one long poem. Later, in the eighteenth and nineteenth centuries, some authors attempted to use all the available metres in a single book, but in general practice seldom were more than ten metres used.

Beside the fifteen *macapat* metres generally used by eighteenth- and nineteenth-century central Javanese poets, more metres of a similar structure are to be found in poems written in West Java, in East Java and in Bali. Indeed, the structure of *macapat* verse makes it possible to increase infinitely the number of metres by merely adding extra lines to well-known stanzas or by changing the number of syllables in the lines.

Nineteenth-century Central Javanese scholars used to call metres of the *macapat* type, but which did not belong to the group of fifteen accepted ones, *tēmbay tēyahan*, middle verse. This was because of their supposedly intermediate position between the great metres of Indian origin and the lesser metres of their own time. Historically this differentiation is scarcely justified. It was only because so-called *tēyahan* verse appeared in unfamiliar and difficult texts that it was assigned an intermediate position, between modern Javanese *macapat* verse and Old Javanese poetical literature ruled by Indian prosody.

An extremely sophisticated form of *macapat* poetry was developed and cultivated in the Balinese Courts and by some North Coast Javanese rulers. Nineteenth-century Balinese scholars also called it *tēmbay tēyahan*, middle verse, just as the Central Javanese called their difficult metres. Javano-Balinese *tēyahan* poetry is characterized by a regular alternation of stanzas in different metres throughout the poem, apparently for variety's sake. The stanzas of the poem may have been meant to be sung by a number of singers taking turns in accordance with the changes of metre and tune.

### INDO-JAVANESE SCRIPT

There is no clear evidence of the existence of any kind of indigenous script in Java and Bali before the introduction of Indian script.

Before the time of the earliest royal charters in Old Javanese and Old Balinese (in the eighth and ninth centuries), Sanskrit inscriptions written on stone in various Indian scripts had been made in some districts of the Archipelago. In Central Java and in Bali a South Indian script was adapted to the writing of Old Javanese and Old Balinese. During

the ten centuries of its use in the islands the Indian script changed greatly. Many varieties appeared, some remaining in use for a considerable time, some quickly disappearing. Both the pre-Islamic and the Islamic period of Javanese culture produced particular varieties of script.

Javanese manuscripts written in different districts of Java as a rule show certain peculiarities of script. In combination with particularities of idiom and spelling, the study of the script of a manuscript can help to determine the origin of the codex (see the Historical Survey of Javanese language and literature).

The first Javanese type-faces for printing were made at the order of European scholars in the first half of the nineteenth century. The first books to be printed were Bible translations. The Javanese scripts chosen as models for the casting of these printing types, a cursive and a perpendicular one, were of Surakarta origin. The use of Surakarta script in printing gave it a dominant position from the middle of the nineteenth century. The local varieties of script in East and West Java were superseded.

An East Javanese rounded perpendicular script was in general use in Bali from the ascendancy of Majapahit power in the island. It has not changed perceptibly during the past three centuries.

#### ARABIC SCRIPT

In all countries where Islam became a dominant element of civilization, Arabic script was introduced by the teachers of religion, for it is almost impossible to write Arabic texts in any other script. In particular, to write the holy *Kur'ān* in non-Arabic characters would seem preposterous to all true believers. In several countries which were converted to Islam, older scripts were superseded by Arabic script, even for writing the indigenous non-Arabic language. In point of fact Arabic script is not well suited to writing any language not closely related to it. This drawback was, however, disregarded by new converts to Islam.

In the Archipelago, Malay became the vehicle of Islamic propaganda as well as the medium of interinsular commerce. In all its varieties, Malay has been written with Arabic script for all practical purposes since the sixteenth century. In Java, just as in other newly converted countries, Arabic script was introduced at an early time. Yet it is remarkable that some of the oldest Islamic Javanese manuscripts surviving from the sixteenth century were written in Javanese script. This perseverance of Javanese script must have been due to the prestige of Javanese scholarship, a heritage of the centuries-old pre-Islamic culture, which still outshone the glamour of the new Arabic script, even though the latter bore the genuine stamp of Islam. It should be borne in mind that the conversion of Java to Islam was accomplished gradually, at first in the trading towns and maritime districts of the North Coast. No invading force from outside won the victory for Islam. The faith was introduced by relatively peaceful middle-class traders who were conversant with the indigenous language from the beginning.

Javanese texts written in completely vocalized Arabic script are called *pégon* texts. In the course of time, *pégon* script became popular in Muslim religious communities throughout Java where Malay and Arabic texts on Islam were studied. But nowhere was the Indo-Javanese script completely superseded by Arabic writing. In some localities Arabic script might become so popular as to be used even in manuscripts containing *wayang* plays and epic texts of Indian inspiration, but in general a division was made between Islamic religious literature for which *pégon* script was suitable, and secular texts of all kinds which as a rule were written in the Indo-Javanese script.

## Practical Notes

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In the nineteenth and twentieth centuries, some Javanese Islamic texts in *pégon* script were lithographed. *Pégon* types were also made available. The books were circulated – although not widely – by local publishers belonging to pious middle-class Muslim circles. The twentieth century saw the rise of modernistic Islam, represented in Java by the Muhammadiyah society. In the religious publications of this group, Indo-Javanese as well as *pégon* script were used, in order to reach a wider public who had lost contact with the old forms of Islamic religiosity and Arabic textbooks. Finally Muhammadiyah even published religious tracts in Latin script to reach modern youth, who were accustomed to the romanized Javanese textbooks used in schools.

### LATIN SCRIPT, TRANSLITERATION SYSTEMS

In older Dutch literature and in the Dutch-Indonesian idiom, renderings of Javanese and other Indonesian names and words were often incorrect, so as to make a Dutch Hobson-Jobson (Dictionary of Anglo-Indian Words) desirable. The letter *o* was used indiscriminately as a transliteration of Javanese *o* and of Javanese *a* in cases where the *a* was pronounced as *â* in Central and East Java. Javanese *j* and *c* (*ch*), in Dutch texts rendered by *dj* and *tj*, were often mistakenly interchanged, and the common ending *-an* was written and pronounced *-ang*.

The system for transcribing Javanese and other Indonesian texts into Latin script, called romanizing in this Catalogue, was introduced by Dutch scholars in the last decades of the nineteenth century. Before that time it was thought indispensable to write and print Indonesian texts in their “native” scripts: Javanese, Balinese, Arabic, etc. The system for romanizing Indonesian languages which came into use in the beginning of the twentieth century was based upon Dutch, using *oe*, *dj*, *tj*, *nj*, *j* and *ng* for *u*, *j*, *c* (*ch*), *ñ*, *y* and *ñ(η)*. Diacritical dots were placed under *đ* and *ť* in order to distinguish them from *d* and *t*.

The use of Latin script was greatly encouraged by the Netherlands Indian “Kantoor voor de Volkslektuur”, a government publishing-house which produced inexpensive books in vernacular languages. The difference in cost between books printed in Latin script and those in the cumbersome Javanese and Balinese characters was decisive. The same argument led to the introduction of romanized primers and readers for schools. The number of books printed in Javanese script steadily declined even before World-War II. Now Javanese and Balinese characters have mainly a decorative function.

The Dutch romanization system remained in use in Indonesia for a long time, except for the change from the Dutch *oe* to *u*. In the present Catalogue, however, a more scholarly system, borrowed from the well-known Sanskrit transliteration system, is preferred, in order to have uniform spellings of oriental words and names of whatever origin or period throughout the book. The following list contains the letters and marks which are used. The standard spelling of Indonesian languages fixed by order of Government in 1972 follows the same rules, somewhat simplified.

- a: in Jav. (sometimes): â (ârá); in Skrt (sometimes): ā (kāla); in Arab. (sometimes): ā (Ḳur’ān).
- b: in Skrt (sometimes): bh (bhaya).
- c: in the former Indonesian spelling, Dutch *tj* was in use instead of *c* (*tjilik*: *cilik*); in Malaysia, English *ch* was in use (*kechil*); in Skrt (sometimes) *ch* (*chāya*); formerly (sometimes): ç (now ś: çloka: śloka).
- d: in Jav. (sometimes): đ (đuđa); in Skrt (sometimes): dh (dharma: Jav. darma), đ

- (*ḍanda*: Jav. *ḍanda*), *ḍh* (*āḍhya*); in Arab. (sometimes): *ḍ* (*farḍ*: Jav. *pěrlu*), *dh* (*dhikr*: Jav. *dikir*); in the former Indonesian spelling Dutch *dj* was in use for *j* (*adji*: *aji*).
- e*: in Jav. either *é* (*énak*), or *è* (*bèṭèt*), or *ě* (*pěpět*); in the common Indonesian spelling the diacritical marks are usually omitted.
- f*: only in Arabic and European languages (Portuguese *feitor*: *factor*: Jav.: *pétor*).
- g*: in Skrt (sometimes): *gh* (*ghora*: Jav. *gora*); in Arab. (sometimes): *ğ* (*hāğğ*, Jav. *haji* or *kaji*); *gh* (*bāligh*, Jav. *balèg*).
- h*: in Skrt (sometimes): *ḥ* (*niḥśūnya*); in Arab. (sometimes): *ḥ* (*ḥarām*, Jav. *karam*).
- i*: in Skrt (sometimes): *ī* (*wīra*); in Arab. (sometimes) *ī* (*ṭarīka*, Jav. *ṭarèkat*).
- j*: in Skrt (sometimes): *jh* (*jhalla*); in the former Indonesian spelling Dutch *j* was in use for *y* (Soerabaja: Surabaya) whereas Dutch *dj* was in use for *j* (*adji*: *aji*).
- k*: in Skrt (sometimes): *kh* (*khadga*. Jav. *kadga*); in Arab. (sometimes) *ḵ* (also written *q*: *Ḷur'ān*, *Qur'ān*, *faqīh*, Jav. *pěkih*), *kh* (*khamīs*, Jav. *kěmis*).
- l*: in Skrt and Jav. (sometimes) *ḷ* (Jav. *lě* or *ě*).
- m*: in Skrt (sometimes): *ṃ* (*saṃsāra*, Jav. *saṃsara*).
- n*: in Skrt and Jav. (sometimes): *ṇ* (*raṇa*, *raṇḍa*); *ṅ* (*jṅāna*, *baṅu*, which in the former Indonesian spelling was written *banjoe*, *banju*, now *banyu*); *ṅ* (*raṅga*, usually *raṅga*, which in the common Indonesian spelling is written *rangga*), in Jav. *ṅ* (*woṅ*, which in the common Indonesian spelling is written *wong*).
- o*: in the old Dutch transcription system *oe* was in use for *u*.
- p*: in Skrt (sometimes): *phala* (Jav. *pala*).
- q*: in Arab. sometimes used for *ḵ* (*qur'ān*, *fiqh*).
- r*: in Skrt (sometimes): *ṛ* (*krta*, *Kṛṣṇa*, Jav. *kčrta*, *Kṛěsna*).
- s*: in Skrt (sometimes): *ṣ* (*doṣa*, Jav. *dosa*); *ś* formerly written *ç*: *śloka*, *çloka*, Jav. *saloka*); in Arab. (sometimes): *ṣ* (*ṣalāt*, Jav. *salat*); *š* (*šahāda*, Jav. *sahadat*, *satat*).
- t*: in Skrt and Jav. (sometimes): *ṭ* (*kuṭa*, *ṭaṭit*); in Skrt (sometimes): *th* (*tīrtha*, Jav. *tirta*), *ṭh* (*kaṅṭha*, Jav. *kaṅṭa*); in Arab. (sometimes): *th* (*thalāthā*, Jav. *sělasa*), *ṭ* (*bāṭin*, Jav. *batin*); in the former Indonesian spelling, *tj* was in use for *c* (*tjilik*: *cilik*).
- u*: in Skrt (sometimes): *ū* (*bhūta*, Jav. *buta*); in Arab. (sometimes): *ū* (*nūr*, Jav. *nur*); in the old Dutch transcription system, *oe* was in use for *u* (Soerabaja: Surabaya).
- v*: instead of *v*, in Skrt words, *w* is used in the present Catalogue, to be in conformity with the common Indonesian spelling (*véda*: *wéda*; *Viṣṇu*: *Wiṣṇu*).
- w*: in Skrt words, used instead of *v*.
- y*: in the former Indonesian spelling, *j* was in use for *y* (Soerabaja: Surabaya).
- z*: only in Arab. (*zakāt*, Jav. *jakat*); sometimes *z* (*zāhir*, Jav. *lahir*).
- ‘*: only in Arabic (*šī'r*: Jav. *sinjir*).
- ’*: only in Arabic (*Ḷur'ān*).
- ṅ*: in the common Indonesian spelling, instead of *ṅ*, *ng* is in use (*woṅ*, *wong*; *aṅgit*: *anggit*).

#### ORTHOGRAPHY

In the pre-Islamic period, the spelling of Old Javanese words generally followed Sanskrit orthography. For a considerable time, borrowed Sanskrit words were written correctly, with marks for long vowels.

In the Islamic period in Java, the ancient orthography began to be disregarded. Sanskrit words were given approximate phonetic spellings, and superfluous Indian

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characters (*kh, gh, n, th, ph, bh, ś, ṣ, ū* and *i*) were given peculiar roles. In Javanese pronunciation, the difference between these letters and common *k, g, n, t, p, b, s, u* and *i* had long since disappeared. So the superfluous Indian characters came to be used as "capitals" to indicate names, especially of respected persons. In such names, every letter which possessed a "capital" form (i.e. a superfluous Sanskrit letter) besides the form in daily use was written as such, throughout the name. So the royal name Paku Buwana was written in Javanese script Phakhū Bhūwaṇa. In accordance with the honorific value given to these superfluous Indian characters, they were called *aksara gĕdĕ*: great or important letters.

In the eighteenth and nineteenth centuries, Central and East Javanese scholars developed a system of orthography which was characterized, among other things, by duplication of the letter *n* between vowels, and by writing *o* in many cases where it was originally a Javanese *a* pronounced as *ā*. As a result, the difference between modern Javanese and Old Javanese orthography became considerable.

The facsimiles of pages of Javanese and Balinese script in this book are all chosen from the catalogued manuscripts. They contain examples of various systems of orthography and also much unsystematic spelling, and they show the variety in shape of the Javanese characters. Transliterations and annotated English translations of the facsimiled pages have been collected in a separate chapter following the plates. For additional information and comparable material the interested reader is referred to the third volume of Literature of Java, the major Leiden Catalogue.

### CHRONOLOGY

In the pre-Islamic period in Java and Bali, years were calculated according to an Indian calendar, using the *Śaka* era. For convenience' sake it is the custom to add 78 to the number of any *Śaka* year to yield the equivalent Christian year. The years are solar years. In Bali the *Śaka* era has remained in use down to the present.

Indigenous calendrical systems, partly based on simple astronomical observations, were known in Java and Bali from a very early period. Originally they were used particularly for agricultural purposes. One of these, the *pawukon* calendar, became very popular in Java and Bali, because of its association with various kinds of divination, used to determine auspicious times for undertakings, travels, house-building etc. The typically-Javanese week of 5 days, commonly called the *pasar* (bazaar) week, is often combined with the *pawukon* system of 30 weeks of 7 days each, to give an intricate system for divinatory calculations (*pétungan*).

In chronology, the influence of Islam induced Javanese rulers to replace the Indian solar year with the Arabic lunar year. Annual religious celebrations of Islam follow the Arabic lunar calendar which is therefore necessarily the sacral calendar for all Muslim peoples. But although the Arabic lunar year was adopted in all state matters, the Islamic era (beginning A.D. 622) was not. Undoubtedly it was the intention of the Javanese kings who adopted the lunar year but not the Islamic era to demonstrate thereby the continuity of Javanese history and cultural development, for the years continued to be numbered sequentially after the change from the solar to the lunar calendar.

Because of the adoption of a lunar year (of shorter duration than the solar year) the difference between years enumerated in the Islamized Javanese *Śaka* era and the Christian era gradually diminished. From 78 in the 17th century the difference was reduced to less than 68 in the middle of the 20th century. The *Śaka* era seems to be falling into disuse



in modern times and is commonly replaced by the European (Christian) era. The Arabic calendar, being the sacral calendar of Islam, of course continues to be used for religious purposes.

The following comparative table of European, Javanese and Islamic years in condensed form may be sufficient for present purposes. It contains only the first year of each decade from A. D. 1625 to 1950. The intermediate years can easily be extrapolated. The first column contains the European years (A. D.), the second the Javanese years (A. J.), and the third the Islamic years (A. H.).

1625	1547	1035	1795	1722	1210
1635	1557	1045	1805	1732	1220
1645	1567	1055	1815	1743	1231
1655	1578	1066	1825	1753	1241
1665	1588	1076	1835	1763	1251
1675	1598	1086	1845	1773	1261
1685	1609	1097	1855	1784	1272
1695	1619	1107	1865	1794	1282
1705	1629	1117	1875	1804	1292
1715	1639	1127	1885	1815	1303
1725	1650	1138	1895	1825	1313
1735	1660	1148	1905	1835	1323
1745	1670	1158	1915	1846	1334
1755	1681	1169	1925	1856	1344
1765	1691	1179	1935	1866	1354
1775	1701	1189	1945	1877	1365
1785	1712	1200	1950	1882	1370

#### WRITING MATERIALS AND BOOKS

The oldest written Javanese and Balinese texts are Royal charters from the pre-Islamic period engraved on stone slabs or copper plates. They were associated with religion, being intended to be worshipped as sacred heirlooms by the descendants of the original grantee.

The most common writing material of the pre-Islamic period in Java and Bali was palmleaf of various kinds, especially the *lontar* palm (*Borassus flabellifer*), in Java called *kropak*. The leaves were cut in narrow oblong forms, sometimes with the ribs still attached, sometimes without, and then dried in the sun. Palmleaves with ribs, folded double, tended to warp and become unwieldy, but single palmleaves with cut ribs made good, flat and flexible writing material. As a rule they were pierced in three places, at both ends and in the middle. A string run through the central hole could hold together a bundle of about one hundred leaves. In order to make a book, the two ends of the string were run through centered holes in wooden or bamboo boards cut to the same size as the palmleaves, and were then tied together. These boards formed the "binding" of the palmleaf book, which in Dutch Indonesian parlance was called a *kropak*.

Usually four lines were written on each leaf, running the whole length from left to right and leaving only narrow margins at either end. Ink was seldom used. As a rule, the characters were scratched on the leaves with the point of a small knife. Then a black powder or paste was rubbed in, to make the scratched characters more legible. One disadvantage of this writing method was that it was impossible to correct mistakes, for the scratchings could not be erased or corrected.

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P. Zoetmulder's "*Kalangwan*" (1974) contains some interesting information on writing materials mentioned in Old Javanese poems.

In Bali, writing on palmleaves has continued down to modern times. But in Java palmleaves were largely superseded by other writing materials in the Islamic period, although down to the beginning of the twentieth century, *lontar* was still used in East Java and Madura. The abundance of palmleaf manuscripts of the Yusup romance (Joseph in Egypt) found in all collections is explained by the popular village custom in East Java and Madura of holding social gatherings where passages from this beloved poem were sung or recited by the young men. Everyone taking part in the performance was expected to bring his own copy of the text, as often as not written by himself. Occasionally the wooden boards used as bindings were carved or painted in a decorative polychrome design, for display. On the whole, however, the penmanship of East Javanese and Madurese writers of palmleaf manuscripts is below the Balinese standard.

In view of the fact that Chinese and Indian traders appeared in Javanese ports from early times, it seems probable that Chinese and perhaps the so-called "Arabic" paper were used for writing from an early period in those Javanese communities which had contact with such foreigners. But there is no clear evidence of the existence of pre-Islamic Javanese paper manuscripts.

In Java as in other islands of the Archipelago, treebark peeled from certain kinds of trees and shrubs was beaten into thin sheets of material from a very early time. This ancient material, in the islands of the Pacific Ocean generally known as *tapa* and in the Archipelago often called *fuya*, was used primarily for clothing. The Javanese and Balinese name is *daluway* or *dluway*. At the end of the pre-Islamic period, *dluway* clothing was no longer worn generally in everyday life, but it continued to be used in pious circles, for making a kind of sacerdotal attire.

Well prepared *dluway* sheets can be decorated with drawings and paintings. No evidence survives from the pre-Islamic period in Java and Bali of the use of treebark for writing purposes. But in the Islamic period in Java writing on *dluway* became popular. Perhaps this was in imitation of the so-called "Arabic" paper introduced by Muslim traders. Moreover, the hard and smooth palmleaves with their horizontal veins proved impracticable for writing Arabic script, because of its diacritical dots and sloping strokes. Treebark paper, with its soft surface and absence of grain proved satisfactory.

From the seventeenth century, the use of imported paper in addition to native *dluway* paper increased in Java. Treebark paper could not be made in large lots of the same colour and quality because of the variations in the bark itself. The supply of imported paper was more reliable. The Dutch East India Company (V.O.C.) was the principal importer of paper. The products of the famous Dutch papermills were appreciated at the Javanese Courts, and this plentiful supply of good writing material was instrumental in the rapid increase in book production in the eighteenth and nineteenth centuries.

In the Islamic period the Arabic style of binding, characterized by a flap covering the front of the book, was also adopted. Arabic-style tooled leather bindings of goatskin were made in Java from the eighteenth century, particularly for religiously-minded people who wanted books resembling Arabic volumes of Islamic lore. In the nineteenth and twentieth centuries, European-style bindings became *en vogue*. Bookbinding did not, however, develop into a fine art. The tooled leather bindings have only conventional decorative designs. The carved wooden end-boards of palmleaf manuscripts are often of greater artistic interest.

ILLUSTRATED MANUSCRIPTS AND PAINTINGS

From the eighteenth century, and perhaps earlier, Javanese artists availed themselves of the opportunity, provided by the use of paper, to illuminate and illustrate their books. Palmleaves, being narrow and oblong, did not offer much space for illustration and paint did not adhere properly to the smooth, hard surface. In Javanese pictorial art two styles are distinguished, a traditional so-called *wayan* style and a naturalistic style. Combination of the two styles is not rare even in a single picture.

In Balinese pictorial art, the characteristic features of the *wayan* style such as exaggerated length of noses and arms are less pronounced than in Java, although still apparent. Bali is famous for its illustrated palmleaf manuscripts. The limited space available on the oblong leaves did not prevent the artists from making exquisite small black-and-white drawings, resembling miniatures, of high artistic value. Javanese palmleaf manuscripts containing comparable illustrations are unknown.

Balinese painters also produced large polychrome paintings on sheets of native cotton or on *dluway* for several centuries. Neither the material nor the paint is durable, so old specimens are very rare. It seems probable that pre-Islamic Kings and priests in Java also employed decorative artists to make such large paintings. Vestiges of this ancient art of painting in Java are found only in the rare *wayan bèbèr* scrolls, which are cotton scrolls bearing painted scenes of a *wayan* play, meant to be slowly unrolled and elucidated to the audience by a solitary performer (a *dalan*) accompanied by a small *gamèlan* orchestra. Music, the theatre, decorative and plastic art, and literature have always been interrelated in Java and Bali.

The illustrations in this book are all chosen from the catalogued manuscripts. They contain examples of the Javanese *wayan* style, the naturalistic style and the Balinese style. For additional information and comparable material, the interested reader is referred to the third volume of *Literature of Java*, the major Leiden Catalogue.

BOOKS AND TREATISES ON JAVANESE AND BALINESE LITERATURE,  
COLLECTIONS OF MANUSCRIPTS, AND BIBLIOGRAPHY

The British Lieutenant-Governor of Java in the beginning of the nineteenth century, Sir Thomas Stamford Raffles, was the first to collect notes on the history of Javanese literature which were provided by Javanese scholars. The Dutch scholar C.F. Winter Sr., of Surakarta, published useful information on the dates and authors of Javanese texts in his *Javaansche Zamenspraken* (Javanese Conversations, written in Javanese, and published in Amsterdam in 1848). Friederich and Poensen added valuable items to the store of information. In the last decades of the nineteenth and in the early twentieth century Kern, van der Tuuk and Brandes gradually succeeded in bringing more systematic order to the study of Javanese literature. The discovery of Old Javanese and Javano-Balinese texts in Bali by Friederich and van der Tuuk was of the greatest consequence. The most important of these texts have been edited, translated and published in Dutch, many of them as Ph.D. theses of the University of Leiden.

The largest collections of Javanese and Balinese manuscripts are preserved in the Leiden University Library, the Central Museum (Museum Pusat) of Jakarta and the Kirtya Library in Singaraja, Bali. These major collections, and some minor ones in various cities in The Netherlands and Java, have recently been described and catalogued by the present author in his *Literature of Java* (3 vols) 1967–1970. Catalogues in Dutch by his predecessors Vreede, Brandes, Juynboll and Poerbatjaraka have been incorporated in

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this work. Its first volume, called "Synopsis of Javanese Literature" includes a bibliography. E. M. Uhlenbeck's *Critical Survey of Studies on the Languages of Java and Madura* (Koninklijk Instituut voor Taal-, Land- en Volkenkunde, Bibliographical Series, no 7, 1964) provides excellent information on a broad range of publications (mainly in Dutch and Indonesian languages) pertaining to Javanese letters and linguistics.

In various libraries and museums in the United Kingdom, particularly in London, important collections of Indonesian manuscripts are preserved. Most of them were brought to England by officers and civil servants of the British East India Company, most notably by Sir Thomas Stamford Raffles, who governed Java during the British interregnum, from 1811–1816, at the time of the Napoleonic occupation of The Netherlands, and further by John Crawfurd and Mackenzie. The location and size of Indonesian manuscript collections in the United Kingdom are described in J. D. Pearson's *Oriental Manuscript Collections in the Libraries of Great Britain and Ireland* (1954). Catalogues of Indonesian manuscripts found in those libraries are now in preparation. Partial catalogues and manuscript notes in manuscript made by Dutch scholars (most notably, those made recently by Dr. P. Voorhoeve) will be incorporated in the new catalogues.

The small collections of Indonesian manuscripts in France, mainly in Paris, have not been catalogued or adequately described in modern times.

A description of Javanese manuscripts in the Danish Royal Library in Copenhagen, made by the present author, will be published shortly.

The collections of Javanese and Balinese manuscripts in German libraries and museums which are catalogued in the present volume are especially interesting because of the diversity of their contents and the variety of their histories. The Schoemann collection in the Staatsbibliothek of Berlin deserves special attention in this respect. The histories of the collections (or of parts of them) will be described separately as far as they are known to the present author in introductory paragraphs preceding individual subdivisions of the Catalogue.

The List of Abbreviations contains the names of the German libraries and museums where the catalogued manuscripts are preserved, the titles of the principal catalogues of Indonesian manuscripts in collections in Indonesia and The Netherlands, and short references to (Dutch) books on Javanese literature. For a more detailed bibliography, the interested reader is referred to the first volume of *Literature of Java* and to Uhlenbeck's *Critical Survey of Studies on the Languages of Java and Madura* (1964).

## SYSTEMATIC CLASSIFICATION OF THE CATALOGUED MANUSCRIPTS

In accordance with the system adopted in the major Leiden Catalogue (*Literature of Java*), the Javanese and Balinese manuscripts described in the present volume have been divided into four groups (see above, p. 58):

- I. Religion and Ethics (paragraph numbers 10.000–19.240)
- II. History and Mythology (paragraph numbers 20.000–29.420)
- III. Belles-Lettres (paragraph numbers 30.000–31.468)
- IV. Sciences, Arts, Humanities, Law and Miscellanea (paragraph numbers 40.000–49.970).

All items in the Descriptive Catalogue have been provided with a paragraph number referring to one of the four groups of this systematic classification. Otherwise, the manuscripts retain the original catalogue number given them at the time of their entrance into the various German libraries. The abbreviations used for the names of these libraries are explained in the list of abbreviations. The numbers between brackets are serial numbers given to the texts in the present catalogue.

### I. RELIGION AND ETHICS

#### OLD JAVANESE RELIGIOUS LITERATURE

In the pre-Islamic period of Javanese history, Indian religious rites were performed at Court, in the temples and elsewhere in the country where officiants were available. It is impossible to ascertain the extent of the common people's participation in rites and offerings, nor do we know anything about common freemen's and bondsmen's devotion to the Indian gods. Perhaps it is safe to assume that for many centuries down to A. D. 1500, in large areas of the country (which was sparsely populated) rites connected with ancestor worship and ancient indigenous myths, in addition to cults of local spirits of mountains, sources of rivers, lakes and woods, and the sea, were sufficient religious bonds with the Unseen for Javanese and Balinese country-people, living in the restricted circle of small rural communities. No doubt in Java there is an analogy between the positions of Indian religion and of Islam in the cultural history of the people, both being originally foreign ideologies which for a long time remained the spiritual property of a cultural elite, without spreading to or being appreciated by the common people in the countryside.

The Old Javanese texts on religious speculation and ritual which have come down to us were primarily written for the use of ordained priests, and so were the Javano-Balinese religious treatises still current in Bali. Many texts contain injunctions to keep the contents secret. Some ecclesiastics may have been willing to give elementary instruction on the fundamentals of their religion to laymen who requested it. But as a rule the laity

was perhaps less interested in theological explanations of the nature of the gods or descriptions of rites, than in mythical tales about the supernatural origin of cosmic order and of human society. Laymen were completely dependent on the clergy as officiants in various religious functions, mostly sacrificial and consecration ceremonies. Participation of the laity was expected only in the form of providing offerings (flowers, incense and food) and accessories, and further in devout attention. Holy water consecrated by an officiating priest was for laymen the means of purifying places, persons and things. In present-day Bali religious contact with the Divine Presence is established pre-eminently through the intermediary of holy water. Accordingly, Balinese religion as a whole is very aptly called holy-water religion (Agama Tirtha, the title of Dr. Hooykaas' *Studies in Balinese Religion*, 1964).

In the pre-Islamic period in Java and in Bali, the ecclesiastical class was divided into two main groups: Śiwaites and Buddhists. In the centuries before A. D. 1500 there were also other groups of ecclesiastics in Java: Wishnuites and Śiwaite hermits connected with popular religion. These four groups together with several denominations of minor importance are mentioned in Old Javanese literature, but it is difficult to make clear distinctions in the mass of pre-Islamic religious literature, and to assign certain texts to each group. Especially in the case of Wishnuites is the assignment of religious books almost impossible. Śiwaitic and Buddhist priests have existed in Bali down to modern times, but the Buddhists form a small minority. Officiants belonging to both denominations, as well as ordained persons belonging to other groups which exist in present-day Bali, are invited to perform rites in temples and private homes on various occasions. The absence of rivalry between the denominations in Bali is remarkable. A similar kind of religious toleration may have prevailed in pre-Islamic Java.

Śiwaitic texts containing Sanskrit *ślokas* provided with Old Javanese paraphrases and commentaries belong to the oldest phase of the Indianization of religion in Java and Bali. The Schoemann collection contains one manuscript of this kind.

*Dharma Pātañjala*: Berlin SB. Schoem. I. 21 (22); § 10.010

Although Islam was the official religion of Java from the sixteenth century, for a long time people in outlying districts still clung to older traditions, refusing to accept the authority of Muslim rulers and men of religion. The best known centre of Old Javanese religious conservatism is in the Tēnggēr Highlands in East Java, where the mountaineers have tenaciously maintained their ancient autochthonous religious customs since the period of the Indianized Majapahit kings of the fourteenth and fifteenth centuries.

In some districts of Central and West Java pre-Islamic beliefs and customs also survived for a considerable time. Manuscripts containing pre-Islamic religious lore were still found there by Dutch officials in the nineteenth century. Unfortunately, detailed information on the religious communities where those texts were written and used perhaps as late as the eighteenth century, is not available.

Non-Islamic texts from Java are written in a peculiar script which is different both from modern Javanese and from Balinese script. It is called *buda* or *gunuṅ* script. In the Islamic era the preceding period was called *jaman buda*, the Buddhist age, and so the script was also called *buda* script. The name *jaman buda* seems to be at variance with the facts, for Śiwaism had been far more important than Buddhism. The name *gunuṅ* (mountain) script was given because of the remoteness of the mountain districts where manuscripts written in that script were found.

A few manuscripts written in a kind of *buda* or *gunuṅ* script contain literary texts belonging to the Belles Lettres group of the systematic classification. Several manu-

scripts contain texts on magic and divination (Part Four). The Staatsbibliothek of Berlin possesses two manuscripts on pre-Islamic religion written in *buda* script.

Pre-Islamic religion, written in *buda* script, from Java: Berlin SB. Ms. or. fol. 411 (231) and 3161 (259); § 10.820.

#### JAVANO-BALINESE RELIGIOUS LITERATURE

In Bali, Old Javanese culture was never superseded by Islamic culture as in Java. Balinese religion and literature, while preserving many features of pre-Islamic Javanese civilization, developed in an idiosyncratic way, for the island was politically isolated and links with congenial Indian countries were severed by the progress of Islam in the 16th and 17th centuries. The principal medium of literature in Bali remained Javanese; the idiom is called Javano-Balinese in the present book.

The distinctive Balinese religion produced a considerable number of books and treatises during its four centuries of isolation. It is very difficult to ascertain the exact age of the products of Javano-Balinese literature. Several Balinese books of notes may contain full copies or fragments of Old Javanese texts written in Java centuries before. On the other hand, some Javano-Balinese religious texts were evidently written entirely in Bali. They contain references to specific Balinese customs and beliefs, perhaps survivals of ancient pre-Indian culture. Remnants of primeval indigenous religious and social concepts can be expected as much in Bali as in Java.

To facilitate a survey of Javano-Balinese religious literature, it has been divided into four groups in the present catalogue:

- A. Texts on religious speculation, the nature of the gods, etc.
- B. Texts on ritual, mantras and offerings.
- C. Texts on hymns, incantations, prayers and exorcisms.
- D. Didactic, moralistic and edifying texts on devotion and religious behaviour.

Religious texts written in prose are generally called *tutur* in Bali. The German libraries possess some *tuturs* belonging to group A:

*Kali Mahoşada*, Javano-Balinese compilation of mantras and medicines: Mainz Gut. M. Ausst. 62/12; § 11.390.

Javano-Balinese *tutur* connected with *wayay*: Berlin SB. Ms. or. fol. 1194 (250, 251, 253); § 11.270.

The following manuscripts belong to group B:

Javano-Balinese ritual, *Bakti Numbas Tirta Kamandalu* (holy water): Berlin SB. Schoem. III. 67 (120); § 11.410

*Sasayut* offerings in Bali: Berlin SB. Schoem. III. 40 (90); § 11.540

Manuscripts belonging to group C are:

*Mantras*, used in divine worship: Berlin SB. Schoem. III. 41 (91); § 11.810

Sanskrit hymns, used in divine worship: Berlin SB. Schoem. III. 39 (89); § 11.830

Javano-Balinese incantations or prayers, addressed to the gods: Berlin SB. Ms. or. fol. 481A (237); § 12.010;

Exorcism of evil influences, *Panglukatan*: Berlin SB. Schoem. III. 63 (116); § 12.420

Manuscripts to be registered in group D are:

*Darma Putus*, didactic *kakawin* (poem): Berlin SB. Ms. or. fol. 410 (B) (230); § 13.720

*Dharma Śūnya*, Old Javanese didactic *kakawin* (poem): Berlin SB. Ms. or. fol. 410 (A) (230); § 13.760

*Raré Ayon*, Javano-Balinese didactic poem: Berlin SB. Schoem. III. 33 (83); § 13.840

ISLAMIC RELIGIOUS LITERATURE OF JAVA, BALI AND LOMBOK

Muslim traders began to acquire political influence in the towns on the North Coast of East Java from the fifteenth century, and by the sixteenth century Islam was definitely in the ascendant politically and culturally. The first Muslims in Java were foreigners who came from elsewhere in South East Asia. Champa (Cĕmpa) in Further India is repeatedly mentioned in Javanese historical legends concerning the introduction of Islam. The ethnic origin of the earliest Muslim trader families settling in East Java is, however, difficult to ascertain. It seems probable that they belonged to an extensive social group of traders and sailors of mixed descent, often speaking several languages, which formed a more or less floating population in the coastal ports of South and South East Asia, from Gujrat in the west, to the Malay Peninsula and Indo-China in the east.

It seems possible that the first foreign Muslims in Java had already favoured some kind of Islamic mysticism in their homeland. In Javanese Islam a mystical and an orthodox legalistic current existed side-by-side from the very beginning. Islamic mysticism appealed strongly to Javanese converts because of the similarity between Islamic ideas of mystic spheres, phases and classes and pre-Islamic religious speculation on the interrelated order in macrocosmos and microcosmos. Heterodox mystical doctrines somewhat tinged by pantheism were current in Muslim communities along the North Coast in the sixteenth and seventeenth centuries. Such pantheistic doctrines were disputed by divines who, although mystics themselves, adhered to the orthodox monotheistic tenets of Islam.

In legendary historical tales probably written in the seventeenth and eighteenth centuries, the conversion of Java is ascribed to nine mystic saints (*walis*) who are named after their places of residence along the North Coast. Their putative mystical doctrines are collected in well-known texts called "Deliberations of the Saints" (*Musawaratan para Wali*). One *wali* is said to have been condemned to death for propagating a pantheistic doctrine; he was burned on the pyre.

In Javanese Islamic religious literature, mystical texts are numerous. In view of the preponderant importance of this mystical current in Javanese Islam, religious texts have been registered in the following order:

- A. Texts primarily concerned with mystical speculation.
- B. Collections of prayers and incantations, more-or-less connected with Islam.
- C. Treatises on Islamic theology, divine worship and ritual.
- D. Didactic and edifying books on Islamic ethics.
- E. Javano-Balinese texts on Islam written in Bali and Lombok.
- F. Moralistic literature written in the Islamic period, but not closely connected with Islam.

Category A, speculative texts on Islamic mysticism, is represented by the following manuscripts:

*Musawaratan*, the Saints' Deliberations, in verse: Berlin SB. Ms. or. oct. 4002 (156); § 14.620

Compilations of *Suluks*, mystical songs and poetic lessons on mysticism, of Central Javanese origin (Panaraga): Berlin SB. Ms. or. oct. 3999 (153); 4000 (154); 4020 (172), 4021 (172), Hs. or. 4375 (188b) and Ms. or. quart. 2124 (221) and Ms. or. fol. 401 (13); §§ 14.910, 14.940

*Sinjir*, popular mystical poetry: Berlin SB. Ms. or. oct. 4008 (162); § 14.940



Miscellaneous notes on mysticism and theology: Berlin SB. Ms. or. oct. 3994 (148); 4041 (C, G) (187); § 15.380

Books of notes on Islamic lore, connected with popular belief and mysticism: Berlin SB. Ms. or. quart. 356 (199); Göttingen, Inst. f. Völkerk., As. 1240 (395); 1246 (401); § 15.390

*Wirid*, manual, instruction in mysticism: Berlin SB. Ms. or. oct. 4032 (180); § 15.410

Group B, Islamic prayers, is represented by several manuscripts. Some of them contain popular *kiduys*, incantations in verse, meant to be sung on various occasions.

Book of notes on Islamic prayers: Münch. BSB. Malai. 4; § 15.520

*Kiduḡ Rumēksa ing Wēḡi* (Guarding at Night): Berlin SB. Ms. or. oct. 175 (136); 2447 (143); 3994 (148); Göttingen, Inst. f. Völkerk., As. 1171A (326), 1240 (395); § 15.620

Orthodox Islamic theology and ritual (group C) are treated in the following manuscripts:

*Samarkandi*, *Sittin*, Islamic catechism: Berlin SB. Ms. or. oct. 174 (135); § 15.820

*Umul Brahim* (*Ummu 'l-Barāhīn*), popular textbook, religious instruction: Berlin SB. Ms. or. oct. 4007 (161); § 15.820

Treatise on Islamic marriage law (*nikāh*): Berlin SB. Ms. or. quart. 2117 (214); § 15.820;

Popular textbook on Islamic theology: Berlin SB. Ms. or. fol. 3163A (261); § 16.030

Didactic and edifying Islamic texts (group D) are found in the following manuscripts:

*Mikrad* (*Mi'rāḡ*), Muhammad's Ascension to Heaven: Göttingen, Inst. f. Völkerk., As. 1238 (393); § 16.430

*Samud ibnu Salam*, the Jew questioning the Prophet: Berlin SB. Ms. or. oct. 4008 (162); § 16.550

*Taju Salatin* (*Tāḡu 's-Salāṭīn*), didactic and moralistic tales in verse, by Imam Bukari: Berlin SB. Ms. or. fol. 401 (4) (226); § 16.510

*Kadis Bastam*, *Nēpsu Sēkawan*: Berlin SB. Hs. or. 4375 III (188b); § 16.520

*Kadis* (*Hadīth*) on Muhammad, Glorification and Miracles: Berlin SB. Schoem. III. 31 (81), and Göttingen, Inst. f. Völkerk., As. 1240 (395); § 16.470

Although Balinese society as a whole resisted Islamization after the 16th century, small communities of middle-class Muslim tradesmen of mixed blood were tolerated in towns and boroughs as useful commercial mediators. The Sasak people from the neighbouring island of Lombok, which was ruled by Balinese princes, were also Muslims. The religious literature which developed in Islamic communities in Bali and among the Muslim Sasaks was written in a Javano-Balinese literary idiom. It has been classified as group E, which is represented by a single manuscript in the Schoemann collection:

Islamic didactic poetry, Javano-Balinese: Berlin SB. Schoem. III. 23 (73); § 16.830

Moralistic texts occupy an important place in pre-Islamic Old Javanese literature. Sanskrit moralistic maxims were translated into Old Javanese at the time. The conversion of the Javanese élite to Islam in the sixteenth century did not greatly reduce their veneration for the wisdom of the ancient maxims. Old Javanese moralistic texts were re-edited, paraphrased and provided with new commentaries.

International Islamic literature concerned with temporal wisdom (*adab*) became known in Java in the seventeenth and eighteenth centuries. Amalgamation of ancient Indian ethical (*nīti*) texts with international Islamic *adab* literature resulted in an efflorescence of moralistic poetry in Java. Texts containing lessons on good behaviour, morality and statecraft are a distinctive element in Javanese literature down to the end of the 19th century.

## *Systematic Classification, I. Religion and Ethics*

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Group F, moralistic literature, is represented by the following manuscripts:

*Paniti Sastra*, modern version of Old Javanese *Niti Śāstra*: Berlin SB. Ms. or. oct. 4001 (155), and Ms. or. fol. 402, 2 (227); § 17.020

*Niti Sruti* (or *Surti*), sixteenth century moralistic poem: Berlin SB. Ms. or. oct. 4001 (155), and Ms. or. quart. 2125 (222), and Ms. or. fol. 401, 10 (226); § 17.110

*Yuda Nagara*, didactic poem on statecraft: Berlin SB. Ms. or. quart. 357B (200); § 17.310

Influence of Islam is apparent in some popular moralistic poems, such as:

Didactic poetry on Islamic theology and ethics: Göttingen, Inst. f. Völkerk., As. 1213 (368); § 17.400

*Sèh Téka Wardi*, moralistic lessons in verse: Berlin SB. Schoem. II. 10 (37); Ms. or. oct. 1224B (140); § 17.410

A considerable number of moralistic works was written at the Courts of Central Java towards the end of the eighteenth and in the nineteenth century. Well-known titles are:

*Sèwaka*, on courtly behaviour, by Yasa Dipura I: Berlin SB. Ms. or. fol. 401, 6 and 11 (226), and Ms. or. fol. 402, 7 (227); § 17.610

*Wulañ Rèh*, by King Paku Buwana IV of Surakarta, prose version: Berlin SB. Ms. or. quart. 1138 (208); § 17.670

*Wulañ Paku Buwana II*: Berlin SB. Ms. or. oct. 1224A (140): cf. LOr 10.849

*Gëmbriñ Bariñ*, moralistic poem, written in Yogyakarta: Berlin SB. Schoem. II. 20 (47); § 17.800

*Sastra Praniti*: Berlin SB. Ms. or. quart. 357A (200); § 18.000 (supplement)

*Darma Sonya*, imitation of an Old Javanese poem: Berlin SB. Ms. or. oct. 3993 (147); § 18.210

*Widya Kirana*, in Rangka Warsita style: Berlin SB. Ms. or. oct. 4031 (179); § 18.200

*Darma Wasita*, late nineteenth century: Berlin SB. Ms. or. quart. 2125 (222); § 18.510

### CHRISTIAN LITERATURE IN JAVANESE

In the seventeenth and eighteenth centuries, ministers of the Dutch Reformed Church, which was established at Batavia, were not encouraged to convert subjects of the Javanese Kings to Christianity. It was felt inadvisable for political reasons to proselytize among the Javanese. But in consequence of a renewed interest in religion in The Netherlands in the first decades of the nineteenth century, the Netherlands Bible Society was founded at Amsterdam. Among other projects the Society undertook the publication of a Javanese translation of the Bible. Dr. J.F.C. Gericke, a German scholar, accepted the task of studying the Javanese literary idiom of Surakarta, and after twenty years' residence in Java he succeeded in making a complete Bible translation.

Gericke and his successors were prolific writers of Javanese. Most of their works were published in The Netherlands and the manuscripts were usually destroyed. Nevertheless the Staatsbibliothek is in the possession of some Javanese texts of Christian inspiration.

Bible tales in Javanese: Berlin SB. Ms. or. fol. 3160 (258); 3164 (262); § 19.000

## II. HISTORY AND MYTHOLOGY

### OLD JAVANESE AND JAVANO-BALINESE VERSIONS OF INDIAN EPICS AND PURANAS

The oldest texts which have come down to us are concerned with Indian culture; indigenous Javanese and Balinese myths either are not in evidence or they occupy a

rather unimportant place. This is because the art of writing was introduced into Java and Bali by scholars from India who were interested only in Indian literature. The idea of recording original Javanese and Balinese tales about gods and ancestors developed in a later period, when the art of writing had also spread among indigenous scholars. By that time, the Indian epic and *puranic* style of composition had deeply influenced all authors.

The epoch of King Erlaṅga, who ruled in Kahuripan (in the Brantas delta south of the modern town of Surabaya) in the eleventh century A.D., was significant for the adaptation of *Mahābhārata* tales and *Purānas* into Old Javanese prose. Only certain of the eighteen *Mahābhārata* books were rendered into Javanese, of which the Old Javanese *Ādiṣarwa* is by far the best known. The last book of Wālmiki's *Rāmāyaṇa*, *Uttara Khaṇḍa*, was also adapted into Old Javanese prose. The Old Javanese books contain much-abbreviated versions or abstracts of the contents of the original Sanskrit texts.

Old Javanese books written in the eleventh or twelfth centuries in East Java were in some cases re-edited several centuries later and newly adapted to the literary taste of a later period. The Schoemann collection contains one such later version of an Old Javanese abstract from a classical Sanskrit text:

*Tatwa Utara Kanda*, Javano-Balinese prose version of the Old Javanese *Uttara Khaṇḍa*, an abstract of the contents of Wālmiki's *Rāmāyaṇa*, *Book VII.*: Berlin SB. Schoem. I. 4 (2); § 20.180

#### SACRED HISTORY OF ISLAM

The considerable mass of pre-Islamic mythologic tales of Indian and indigenous origin is paralleled in the Islamic period by the sacred history of Islam, which became known in Java as the new religion spread in the fifteenth and sixteenth centuries. Later, in the eighteenth and nineteenth centuries, these two seemingly-incongruous bodies of mythical and historical tales were united by means of the ancient concept of dualism in the cosmos. Old Javanese and Islamic traditions were considered as two aspects, called Left and Right, of an eternal and invariable cosmic and social Order. Islam never entirely dominated Javanese culture. Old Javanese mythic tradition was never superseded by the histories of the prophets, but neither were the latter ousted from their place in literature during a later period of renewed interest in pre-Islamic culture.

The sacred history of Islam before Muḥammad is condensed in Javanese literature in the *Sērat Anbiya*, the Book of the Prophets, sometimes also called *Tapēl Adam*, the Formation of Adam. Its contents were borrowed from Malay texts, which in turn were translations or free adaptations of a popular Arabic treatise on the genealogy of Muḥammad. In the course of time, *Anbiya* books were enlarged and versified in accordance with Javanese literary traditions. They were read as edifying literature in religiously-minded communities. A considerable number of such manuscripts is preserved in European collections. Among the German manuscripts are:

*Anbiya*, in macapat verse, of Central or East Javanese or Madurese origin: Berlin SB. Ms. or. fol. 967 (241); Göttingen, Inst. f. Völkerk., As. 1174 (329); 1185 (340); 1192 (347); 1200 (355); 1215 (370); 1220 (375); 1225 (380); 1232 (387); 1233B (388); 1241 (396); 1251 (406); § 21.730

*Raja Pirayon* (Pharao), the history of Moses in Egypt: Berlin SB. Ms. or. quart. 1136 (206); § 21.910

Javanese biographies of Muḥammad are closely connected with the *Anbiya* texts; indeed in some manuscripts they are united. In Islamic theology the Biblical patriarchs and Kings, who are called prophets, are the precursors of Muḥammad. Descriptions of

## *Systematic Classification, II. History and Mythology*

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certain episodes of the Prophet's life were very popular in Java. The *Lakad* tale, which concerns the war with the unbelievers in Arabia, was made a separate book.

*Carita Rasul*, Life of Muhammad: Berlin SB. Ms. or. quart. 363 (203); Göttingen, Inst. f. Völkerk. As. 1164 (319); § 22.010

*Lakad* episode, Muhammad's war: Göttingen, Inst. f. Völkerk., As. 1207 (362); 1216 (371); § 22.020

### DYNASTIC AND LEGENDARY HISTORIES OF MADURESE AND JAVANESE KINGDOMS PRIOR TO THE RISE OF THE DYNASTIES OF CENTRAL JAVA

Pre-Islamic Javanese literature had produced very few historical works. The Islamic appreciation for historical texts, originally founded on Biblical tradition, inspired Indonesian and especially Javanese converts to write histories of the families of Kings and holy men who inaugurated the blessed era of Islam. This religiously-inspired beginning led to the development of an extensive historical literature in Javanese. The main object of historians always remained the glorification of the royal dynasty they served, or the greatness of the family to which they themselves belonged. The development of a historical literature of considerable importance is a remarkable fact, securing for Java a place of distinction among the countries of South East Asia.

Madurese districts, ruled by dynasties of mixed Javano-Madurese descent, played an important part in Javanese politics in the sixteenth and seventeenth centuries. Histories of Madura were written in a Javano-Madurese idiom, comparable with the Javano-Balinese which developed in Bali. The Staatsbibliothek is in the possession of one historical text from Madura:

Madurese History, lists: Berlin SB. Ms. or. oct. 1222G (138); § 22.300

The first independent Islamic state of significance was established at Demak, a North Coast district of Central Java, in the first half of the sixteenth century. The mosque of Demak has been venerated by pious Muslims from all over Java since its putative construction by the legendary Nine Saints to whom is ascribed the introduction of Islam into Java. The Court of the Sultan of Demak was the first place where an amalgamation of Old Javanese and Islamic culture was officially propagated, and it was the cradle of Islamic Javanese civilization. Historical works begun in the Demak period greatly influenced the development of Javanese historiography during the following centuries. It is a regrettable fact that Demak literature has not been preserved in its original form, but only in later versions.

Book of Tales (*Serat Kanda*) is the general name given to historical works of the Demak period or shortly thereafter. These are compilations of Old Javanese mythical tales, Indian epic stories about *Rāmāyana* and *Mahābhārata* heroes, and the history of the first Islamic kingdom in Central Java, arranged in a (pseudo-)chronological order.

*Serat Kanda*, Demak period: Berlin SB. Ms. or. quart. 354 (197); par. 22.930

*Aji Saka*, the Saka King, appears in Books of Tales and related works as a culture hero who introduced civilization into Java by order of the King of Rum (i. e. Istanbul). Some *Aji Saka* texts contain tales about the hero's meeting with Muhammad in Mecca. The Kenderj Hills, between Central and East Java, and the mythical land of origin *Medang Kamulan*, are often mentioned in *Aji Saka* legends.

*Aji Saka*, mythic tales, beginning with *Medang Kamulan*,: Berlin SB. Ms. or. oct. 3990 (144); Berlin SB. Ms. or. quart. 355 (198); 2116 (213); § 23.140

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*Aji Saka*, Winter's prose version: Berlin SB. Ms. or. quart. 1137 (207); § 23.150

*Aji Saka*, mythic tales with Islamic features: Berlin SB. Schoem. II. 7,2 (34); Ms. or. quart. 2124 (221); Göttingen, Inst. f. Völkerk., As. 1167 (322); and 1201 (356); § 23.160

Cērbon (Cheribon) in West Java was the residence of Sunan Gunung Jati, one of the legendary Nine Saints, and it became the centre of Islamic proselytism in the Sundanese districts. Histories of Cērbon, written in a West Javanese dialect, contain mythical tales unknown in Central and East Java.

*Walaṅ Sunṅṅ*, mythical tale from Cērbon: Berlin SB. Ms. or. oct. 3997 (151); § 23.510

### SACRED LEGENDS OF MUSLIM SAINTS

The Nine Saints are believed to have been the Apostles of Islam in Java. Sunan Kali Jaga of Kadi Lanṅ in the Dēmak region in Central Java is considered as their Head.

*Sèh Malaya* (sunan Kali Jaga), legendary history: Berlin SB. Ms. or. 4375,8 (188b); § 24.570

### MYTHS AND LEGENDARY HISTORIES OF SOCIAL GROUPS, PROPHECIES ON THE HISTORY OF KINGDOMS, AND LISTS OF MEMORABLE YEARS

Crisses (creeses) have been held in awe for their supposed supernatural power from antiquity down to the present time; armourers, makers of crisses, were respected persons. Myths and legendary genealogies of armourers were written both in Bali and in Java. A knowledge of criss lore was highly valued at the Javanese Courts.

*Sajarah Ēmpu*, genealogy of armourers: Berlin SB. Ms. or. oct. 4029 (177); Ms. or. quart. 2121 (218); § 24.710

Since the majority of the inhabitants of Java and Bali are agriculturists, myths and rites pertaining to agriculture and especially to rice cultivation must belong to the oldest layers of civilization. Indeed, one text in Old Javanese containing a rice myth is known. More extensive Javanese rice myths are found in various texts written in the Islamic period by authors who couched the ancient tales in a poetical form. There appears to be some connection with the popular *wayaṅ* theatre.

*Manik Maya*, Javanese rice myth in verse: Berlin SB. Ms. or. oct. 4006 (160); § 25.010

*Sri Sèdana*, popular rice myth; Göttingen, Inst. f. Völkerk., As. 1179 (334); 1205 (360); 1210 (365); 1222 (377); § 25.030

*Watu Gunung* myth, the *Wukus*: Berlin SB. Ms. or. fol. 3165A (263); § 25.040

Messianic expectations are part of the religious tradition of Islam. There is some reason to believe that even in the pre-Islamic period expectations of a Messianic character were entertained in some religious communities in Java. Ancient indigenous religious speculation on the course of history may have coalesced with ideas of foreign origin. Peculiar Messianic texts in the form of prophecies about future kingdoms became popular throughout Java in the eighteenth and nineteenth centuries. They were called *Pralambay Jaya Baya*, after a legendary pre-Islamic King of Kaḍiri. In some texts the indigenous mythical patrons of Java *Sēmar* and *Togog* appear.

*Jaya Baya* prophecies: Berlin SB. Ms. or. oct. 1222 A2/B2 (138); 4041E (187); Ms. or. fol. 3159 (257); § 25.210

*Lambang Nēgara*: Berlin SB. Ms. or. oct. 1222A (138)

*Sēmar and Togog* prophecies: Göttingen, Inst. f. Völkerk., As. 1157B (312); § 25.260

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Javanese and Balinese historical texts sometimes contain dates. The years of the Śāka era are indicated by means of chronograms consisting mostly of Sanskrit words which have numeral connotations. Separate lists of dates couched in chronograms are scarce in Old Javanese literature, but in the Islamic period they appear more frequently. Here, these chronogram lists are called *Saykala*. Javanese authors who belonged to Islamic religious communities may have been prompted to compose lists of chronograms referring to memorable events by their interest in the tumultuous political history of their own times. Many lists begin with items referring to the Kēṅḍēṅ Range of hills in the North East Coastal districts, and to *Aji Saka*, the Saka King, as starting-points for Javanese history.

*Rayga Warsita* of Surakarta, the most important author of the second half of the nineteenth century, composed elaborate lists of chronograms referring to the phantastical events described in his books. They have very little historical value.

*Saykala* lists beginning with the Kēṅḍēṅ Hills: Berlin SB: Ms. or. oct. 4035 (183); Ms. or. quart. 2124 (221); Ms. or. fol. 401,3 (226); § 25.410

*Saykala Milir*, by *Rayga Warsita*: Berlin SB. Ms. or. oct. 4034 (182); § 25.430

### DYNASTIC AND LEGENDARY HISTORIES OF THE KINGDOMS OF CENTRAL JAVA, MATARAM AND ITS PREDECESSORS AND SUCCESSORS

In the second half of the sixteenth century the dynasty of Dēmak, which had controlled the North Coast districts since the emergence of Islam as a decisive factor in Javanese history, was replaced as the main Javanese power by inland rulers residing in Pajaṅ and Mataram. This change in the balance of power was momentous. From the seventeenth century onward, Javanese culture developed as the culture of an inland country.

According to the views of eighteenth and nineteenth century Javanese scholars, Central Java after its conversion to Islam had been controlled by Kings belonging to three successive dynasties: Dēmak, Pajaṅ and Mataram. This over-simplified view did not sufficiently take into consideration the wars fought by contending dynasts in Central and East Java and the internal troubles in the Royal dominions. Political control of the interior of Central and East Java could only be retained by those Kings of the House of Mataram who were backed by Dutch authority. From the beginning of the eighteenth century this backing was essential to the survival of the Mataram dynasty.

Measured by modern standards of cultural, social and economic historiography, eighteenth- and nineteenth-century Javanese dynastic histories are disappointing. The historical information is not always reliable because of a bias in favour of the ancestors of the King under whose protection the authors lived. Examination of local histories is therefore extremely useful, for it throws new light on the history of the Central Javanese dynasty.

The general name of Central Javanese historical works is *babad*. As often as not, *babads* of the Mataram dynasty and its precursors Dēmak and Pajaṅ were given lengthy introductions containing mythical and legendary tales referring to antiquity and the pre-Islamic kingdoms of Majapahit and Pajajaran. These tales are completely unreliable as information on pre-Islamic Javanese history.

*Babads* beginning with *Majapahit – Dēmak*: Berlin SB. Schoem. II. 8 (35); Ms. or. oct. 175 (136); Ms. or. oct. 3991 (145);

*Babad Pajajaran*: Berlin SB. Ms. or. oct. 4009 (163); Ms. or. oct. 4017/18/19 (171);

*Babad Pajajaran – Dēmak*: Berlin SB. Ms. or. quart. 2115A (212); Ms. or. quart. 2123 (220); § 25.620

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- Babad Dĕmak*: Berlin SB. Ms. or. oct. 173 (134); Göttingen, Inst. f. Völkerk., As. 1198 (353); 1252A (407); § 25.630  
*Babad Pajany – Mataram*: Göttingen, Inst. f. Völkerk., As. 1184A (339); § 25.640  
*Babad Kartasura*, about 1700 A.D.: Berlin SB. Ms. or. quart. 352 (195); Ms. or. quart. 2119 (216); Ms. or. fol. 401, 4, 5, 7, 12, (226); § 26.610  
*Babad Pacina*, end of the Kartasura period: Berlin SB. Ms. or. quart. 349 (192); § 26.630

### PSEUDO HISTORICAL AND GENEALOGICAL WORKS AND DIARIES OF THE NINETEENTH CENTURY

*Rangga Warsita* of Surakarta was pre-eminently an encyclopedist. Among his numerous works are lengthy pseudo-historical prose tales provided with a contrived chronology in chronograms. They were appreciated by his contemporaries as good literature.

- Rangga Warsita*, *Pustaka Raja Madya*, in prose: Berlin SB. Ms. or. oct. 4012/13/14/15/16 (166–170); *Wita Radya*: Berlin SB. Ms. or. oct. 4038, 8 (186); *Aji Pamasa*: Berlin SB. Ms. or. quart. 2114 (211); *Brata Yuda*: Berlin SB. Ms. or. quart. 2120 (217); § 28.410

- Rangga Warsita*, *Jitapsara* cosmogony: Berlin SB. Ms. or. oct. 4004 (158); § 28.450

Genealogical works and diaries belong to a more reliable portion of Javanese historical literature, as seen from the point of view of modern historiography.

- Sajarah Dalĕm*, genealogy of the Kings of the House of Mataram: Berlin SB. Ms. or. oct. 3996 (150); § 28.610

- Genealogy of *Wira Dikrama*: Berlin SB. Ms. or. oct. 1223A (139); § 28.600

- Genealogy of pañĕran *Ųadi Lañu*: Berlin SB. Ms. or. fol. 3163G (261); § 28.600

- Cakra Nĕgara*, *Bagĕlĕn* Diary, 1830–1862: Berlin SB. Ms. or. fol. 568 (238); § 28.800

## III. BELLES LETTRES

### OLD JAVANESE KAKAWINS

In the pre-Islamic period, belletristic Court literature consisted mainly of Old Javanese poetic adaptations of Indian epic tales. The metres were also Indian. These poems were called *kakawins*, and the literary idiom *kawi*. The connection with Sanskrit *kawi*, poet, and *kāvya*, poetical art, is evident. The oldest *kakawin* which has come down to us is the *Rāmāyaņa*. It was probably written in the old district of Mataram about A.D. 1000, at about the time when the famous Bara Buđur and Prambanan temples were built. The Old Javanese *Bhārata Yuddha* contains merely an account of the final battle between the contending parties, the Pāņđawas and the Kaurawas, omitting the main part of the Indian *Mahābhārata*, beginning with the *Ādiparawa*. The Old Javanese *Bhārata Yuddha* is later than *Rāmāyaņa* by at least two centuries, and was written at the Court of a King of East Java. Both poems were used as sources of information on poetics by later generations of Javanese authors. Names of heroes, and even stanzas borrowed directly from the Old Javanese *Bhārata Yuddha*, albeit in a rather corrupt form because of an unfamiliarity with the ancient idiom, appear in the texts of plays in the national *wayan purwa* theatre.

Old Javanese *Rāmāyaņa* and *Bhārata Yuddha*, and other later *kakawins*, are best known in manuscripts deriving from Bali. Codexes of Javanese origin contain only

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corrupt texts. Balinese manuscripts often have interlinear glosses either in the Javano-Balinese literary idiom, in Balinese, or in a mixed idiom.

*Rāmāyana*, Old Javanese: Berlin SB. Ms. or. fol. 1194,4 (245); § 30.002

*Rāmāyana*, Old Javanese with glosses: Berlin SB. Ms. or. fol. 965 (239); § 30.003

*Rāmāyana*, Old Javanese, Balinese drawings: Stuttgart Linden-Museum 119711 (274); § 30.003

*Bhārata Yuddha*, Old Javanese: Berlin SB. Schoem. I, 5 (3); 6 (4); 7 (5); 8 (6); 9 (7); 10A (8); 11 (11); 12 (12); 13A (13); Schoem. III, 75,8 (129); 76,13 (130); Berlin SB. Ms. or. fol. 1194, 14 (255); § 30.011/12/13

Among the later *kakawins*, *Arjuna Wiwāha* (Arjuna's Nuptials) is the most famous. Nineteenth century versions of the poem in modern Javanese verse are called *Minta Raga*.

*Arjuna Wiwāha*, Old Javanese kakawin, partly with glosses: Berlin SB. Schoem. I, 14 (15); 15 (16); 17 (18); 19 (20); Schoem. III, 3 (53); 4 (54); 5 (55); 76,6 (130); § 30.022/23

*Sumanasāntaka kakawin*: Berlin SB. Schoem. I, 18 (19); § 30.042

*Smara Dahana kakawin*: Berlin SB. Schoem. I, 16 (17); § 30.051

*Bhoma Kāvya*: Berlin SB. Ms. or. fol. 1194,5 (246); § 30.062

*Suta Soma kakawin*: Berlin SB. Schoem. I, 20 (21); § 30.130

#### LYRIC POETRY

In the whole of Javanese literature, both pre-Islamic and Muslim, lyrics occupy a relatively insignificant place. Nevertheless lyrical passages do sometimes occur in epical and romantic poems. And it is a remarkable fact that some authors, exceptions to the general rule, wrote short erotic lyric poems in the Old Javanese poetic idiom using Indian metres. Javano-Balinese lyrics in *tengahan* and *macapat* metres also exist. They may have been written in a period not much later than that of the lyric *kāvya* poems.

Old Javanese lyric poetry in Indian metres: München BSB. Jav. 11 (426), 12 (427); (*Añja-añja Swagsan*); § 30.176, 30.171.

Javano-Balinese lyrics in *tengahan* and *macapat* verse: Berlin SB. Schoem. III, 52 (102); § 30.182

#### JAVANO-BALINESE POEMS CONNECTED WITH INDIGENOUS RELIGIOUS CONCEPTS AND ETHICS

In the Old Javanese *kakawins*, the influence of Indian literature is apparent both in the metrical form and in the subject content. In several poems written in the Javano-Balinese literary idiom in East Java or Bali at the end of the pre-Islamic period, indigenous poetical forms (*macapat* verse) and subjects (mythical tales) began to come to the fore. Several tales are also known in the form of *wayang* plays. Both the poems and the plays may have had a ritual function connected with purification and exorcism, to avert imminent danger.

*Sri Tañjung*, poem in *macapat* verse, Balinese version: Berlin SB. Schoem. III, 24 (74); 76,3 (130); § 30.242

*Warga Sari* poem: Berlin SB. Ms. or. fol. 418G (237); § 30.246

*Kiduy Paksi*, allegoric poem, the Speaking Bird: Balinese version: Berlin SB. Ms. or. fol. 1194.6 (247); § 30.312



JAVANO-BALINESE ROMANTICAL AND THEATRICAL LITERATURE

In both Java and Bali, epic tales found in ancient literature developed on the one hand into independent romantic poems and on the other into plays for the national *wayang* theatre. In Bali, however, the texts of plays were not recorded in writing as extensively as in eighteenth- and nineteenth-century Java, where a theatrical literature of considerable importance appeared. Producers of Balinese theatrical performances, both puppet shows (*wayang*) and dancing (*arja*, *gambuh*), have only short notes like librettos at their disposal for guidance during the performance.

*Bharata Yuddha* theatrical performance, Javano-Balinese librettos of *Arja* dances:  
Berlin SB. Schoem. III, 75,9 (129); Berlin SB. Ms. or. fol. 481B (237); Ms. or. fol. 1194,1 (242); 1194,2 (243); 1194,3 (244); § 30.330

Many original Javanese romantic poems, written in Java and Bali in the fifteenth century and after, have as their hero a prince of *Janggala* or *Koripan* who is given the title of *Pañji*. *Pañji* romances always turn on the quest of the hero for his beloved and betrothed princess who is lost, abducted, or away on a journey. In the end the two are always united. In the flourishing period of the Javanese *Pasisir* (North Coast) culture in the sixteenth and seventeenth centuries, *Pañji* romances were wide-spread throughout the Archipelago and the coasts of South East Asia. In Bali numerous *Pañji* romances were produced. One cycle, called *Malat Kuy* or *Malat Raśmi* after one of the amorous hero's epithets, is remarkable above all else for its length. The *Pañji* romances were also used as texts for theatrical performances by male dancers, often wearing beautifully-carved wooden masks.

*Malat Kuy*, Javano-Balinese *Pañji* romance in *tēḡahan* verse: Berlin SB. Schoem. I, 10B (9); 22 (23); 23 (24); 24 (25); Berlin SB. Schoem. III, 22 (72); 71 (124); Münch. BSB. Jav. 7,10 (422); § 30.361, 30.363

*Malat Raśmi* theatrical performance, Javano-Balinese librettos of *Gambuh* dances:  
Berlin SB. Schoem. III. 11 (61); 45 (95); § 30.363

The tradition of romantic literature in verse was continued in Bali down to the eighteenth and nineteenth centuries by the production of several poems based partly on folktales. In these, a humoristic, even farcical element appears. In Lombok, a Javano-Balinese literature slightly tinged by the Sasak vernacular was coming to the fore in this period.

*Angluy Smara*, Javano-Balinese erotic romance, Berlin SB. Schoem. III, 518 (101); § 32.411

*Cupak*, farcical romance in verse from Bali: Berlin SB. Schoem. III, 20 (70); § 30.417

*Labay Kara*, Javano-Balinese romance from Lombok: Berlin SB. Schoem. III. 9 (59); Münch. BSB. Jav. 5B (420); § 32.442

Javano-Balinese romance (fragment): Berlin SB. Schoem. III. 75 (129); § 30.410

ISLAMIC EPIC LITERATURE AND ROMANCES OF ISLAMIC INSPIRATION FROM  
JAVA, MADURA, BALI AND LOMBOK

Islam became dominant in Java in the sixteenth century. New classes of Muslim rulers, merchants and divines took control in the North Coast trading towns. Some of the pre-Islamic Javanese aristocracy, clergy and rural gentry accepted the inevitable and were amalgamated into the new classes. Many middle-class Chinese families, long settled in Java, may also have been converted to Islam at this time. Others may have moved away.

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The spread of Islam and the rejuvenation of the ruling classes through the reception of rising men of foreign descent and humble lineage were complementary factors in the development of Javanese civilization and literature from the sixteenth century.

In all aspects of literature Islamic influence became apparent. The hero of Islamic epic literature in Java is *Amir Hamza*, the uncle of the Prophet. In Arabic, Persian and Indian literary works his warlike and amorous exploits were celebrated by numerous poets, so as to make him also the legendary champion of the Faith in many Islamic areas of South East Asia. Islamic literature was introduced into Java through the medium of Malay, and the first Javanese *Amir Hamza* tales may have been versions of Malay originals. In Java the hero was given the ancient Javanese title of *Ménak*, and the whole cycle of Islamic epic tales was called the Book of the *Ménak*. Besides Amir Hamza himself, his sons and grandsons also appear in tales invented and appended later. The latter stories, which can be called offshoots of the main Book of the *Ménak*, are composed of elements borrowed from ancient folktales and mythology which can be clearly discerned under the cloak of Islamic hero-worship.

*Ménak Laré*, Javanese Amir Hamza romance in verse, adventures in the hero's youth: Berlin SB. Schoem. II, 6 (33); 9 (36); Berlin SB. Ms. or. fol. 401,1 (226); Göttingen, Inst. f. Völkerk., As. 1156 (311); As. 1186 (341); 1224B (379); § 30.461

*Ménak Kaos*, later adventures of Amir Hamza: Göttingen, Inst. f. Völkerk., As. 1166 (321); § 30.463

*Règganis*, the Nymph, popular romance affiliated to the major *Ménak Amir Hamza* epic, Javano-Balinese version: Berlin SB. Schoem. III, 32 (82): 52A (102); Javano-Madurese version: Stuttgart, Linden-Museum 107469 (273); Göttingen, Inst. f. Völkerk., As. 1183B (338); § 30.483

*Ménak Amir Hamza* tales from Bali and Lombok, popular stories, offshoots of the main epic: Berlin SB. Schoem. III, 17 (67); Berlin SB. Ms. or. fol. 2203 (256); § 30.510

The *Yusup* romance is very popular in East Java and Madura. The great number of copies which are found in all collections is explained by the fact that the *Yusup* poem was used as a text for recitation in village gatherings. It is mentioned in the paragraph on writing materials (see Introduction).

*Yusup* romance, common version of East Java and Madura, written on palmleaves: Berlin SB. Schoem. III, 15 (65); Berlin SB. Ms. or. fol. 457 (237); 4171 (270); Göttingen, Inst. f. Völkerk. As. 1152 (307); 1153 (308); 1158 (313); 1168B (323); 1169 (324); 1170 (325); 1173 (328); 1176B (331); 1180 (335); 1181 (336); 1182 (337); 1183A (338); 1187 (342); 1188 (343); 1190 (345); 1191 (346); 1193 (348); 1196 (351); 1202 (357); 1204 (359); 1209 (364); 1212B (367); 1214 (369); 1217 (372); 1218 (373); 1221 (376); 1227 (382); 1231 (386); 1233A (388); 1236 (391); 1237 (392); 1239 (394); 1242 (397); 1243 (398); 1244 (399); 1245 (400); 1247 (402); 1248 (403); 1249 (404); 1253 (408); 1254 (409); Münch. BSB. Jav. I (416); 3 (418); 4 (419); § 30.521/22/24/25

*Yusup* romance from Bali or Lombok: Berlin SB. Schoem. III, 13 (63); 14 (64); 16 (66); § 30.526

*Yusup* romance, Central Javanese version: Berlin SB. Schoem. III, 19 (69); § 30.540

Romances of Islamic inspiration were popular reading-matter in the districts along the North Coast. It is evident that several authors used Malay models. But the Javanese public lost interest in these tales when the belletristic *wayang* literature in verse became prominent, in the nineteenth and twentieth centuries.

*Johar Sah*, romance of Persian-Arabic origin, Javanese version: Berlin SB. Ms. or. fol. 402,9 (227); § 30.571

- Johar Sah*, Javano-Balinese version: Berlin SB. Schoem. III, 49 (98); § 30.573
- Mursada* romance, popular in Madura: Halle Bibl. d. DMG B 577 (272); Göttingen, Inst. f. Völkerk., As. 1154 (309); 1155 (310); 1157 (312); 1159 (314); 1199 (354); 1206 (361); 1208 (373); 1226 (381); § 30.581
- Jaka Prataka* romance: Berlin SB. Ms. or. fol. 3182 (258); § 30.601
- Jati Kusuma* romance: Berlin SB. Ms. or. oct. 175 (136); § 30.611
- Sukmadi* romance: Berlin SB. Ms. or. quart. 350 (193); § 30.620
- Asmara Supi* romance: Berlin SB. Ms. or. oct. 4033 (181); Göttingen, Inst. f. Völkerk., As. 1184B (339); 1223 (378); 1230 (385); § 30.671/72
- Aṅḷiṅ Darma* romance: Berlin SB. Schoem. II, 23 (50); Berlin SB. Ms. or. fol. 402,8 (50); § 30.701
- Baktiyar* romance: Göttingen, Inst. f. Völkerk., As. 1162 (317); § 30.720
- A(h)mad Muhammad* romance, East Pasisir version: Göttingen, Inst. f. Völkerk., As. 1175 (330); 1176 (331); 1212A (367); § 30.731
- A(h)mad Muhamamad* romance, West Javanese version, Sundanese: Berlin SB. Schoem. IV,1 (131); § 30.733
- Amad (Muhammad)* romance, Javano-Balinese, from Bali or Lombok: Berlin SB. Schoem. III, 18 (68); 53B (104); 57 (108); 76,12 (130); § 30.734
- Raja Dubbah* of *Ḍēsam*, West Pasisir romance: Berlin SB. Schoem. II, 12 (39); § 30.745
- Jaka Saliniy*, the Half One, Islamic romance: Berlin SB. Ms. or. oct. 3992 (146); Göttingen, Inst. f. Völkerk. As. 1197 (352); § 30.770

Itinerant students who travelled from the residence of one celebrated master of religious lore to another in search of knowledge and adventure played an important role in the development and spread of literature and art in Java in the seventeenth and eighteenth centuries. Vagrant students' romances provide valuable information on the social background of religious leaders and on the authors of Islamic mystical texts.

- Jatiswara*, vagrant students' romance: Berlin SB. Schoem. II, 18 (45); Berlin SB. Ms. or. oct. 1223B (139); § 30.781
- Cēṅṅini*, vagrant students' romance: Berlin SB. Ms. or. oct. 4038, 7 (186); § 30.805
- Puja Kusuma*, *Cēṅṅini* romance: Berlin SB. Ms. or. quart. 359 (202); § 30.800

#### ROMANCES BASED ON LEGENDARY HISTORY OR PSEUDO-HISTORY

Side-by-side with the historical literature which developed in some North Coast districts in the seventeenth century (see the paragraph on pre-Mataram histories), belletristic romances set in the period of the East Javanese Kings of Kaḍiri, Siṅasari and Majapahit were written by poets of the seventeenth and eighteenth centuries. The authors did not possess any real knowledge about this period, more than three hundred years before their own time. In many cases the plots contain borrowings from well-known mythological and legendary tales. Sometimes didactic features predominate over the historical.

- Jaya Lēṅkara wulan*, didactical poem based on legendary history of Surabaya: Berlin SB. Schoem. II, 17 (44); Berlin SB. Ms. or. oct. 4024 (174); Berlin SB. Ms. or. quart. 313 (191); Berlin SB. Ms. or. fol. 402,6 (227); § 30.821
- Jaran Sari*, *Jaran Purnama*, the Two Brothers, West Javanese version: Berlin SB. Schoem. II, 14 (41); 15 (42); 16 (43); § 30.831

The *Damar Wulan* romance, the story of the valiant young man who vanquished the enemy of the Majapahit Queen, then married her and himself became King, was very popular throughout Java.

*Damar Wulan*, historical romance, Javano-Balinese version: Berlin SB. Schoem. III, 76.4 (130); § 30.851/54

*Damar Wulan*, East Javanese versions: Berlin SB. Ms. or. fol. 456 (235); Göttingen, Inst. f. Völkerk., As. 1172 (327); 1177 (332); 1195 (350); 1219 (374); 1228 (383); Berlin SB. Schoem. II, 13 (40); § 30.857

The *Pañji* romances were mentioned above in the paragraph on Javano-Balinese romantic literature. Both in Bali and in Java, the diversity of romantic stories connected with *Pañji* and his beloved is very great. When these stories are produced in the theatre, a special kind of *wayang* puppet is used, and yet another kind is specifically connected with *Damar Wulan* plays.

*Pañji* romance: Berlin SB. Ms. or. quart. 351 (194), 353 (196); § 30.871

*Pañji Jaya Kusuma*: Berlin SB. Schoem. II, 5AB (32); Ms. or. quart. 2112 (209); § 30.874

*Pañji Déwa Kusuma*: Berlin SB. Schoem. II, 4 (31); § 30.870.

*Pañji* romance, West Javanese version: Berlin SB. Schoem. II, 11 (38); § 30.870

*Pañji Murta Smara*, Bali episode: Berlin SB. Schoem. II, 7 (34); § 30.882

#### THE RENAISSANCE OF CLASSICAL LITERATURE AT THE COURTS OF CENTRAL JAVA AND THE DEVELOPMENT OF WAYANG LITERATURE

After a long period of dynastic troubles in Central Java, a compromise was reached in A.D. 1755. The old kingdom of Mataram was divided into two halves, Surakarta and Yogyakarta. The Surakarta Court inherited most of the cultural assets of the preceding Kartasura period, which had begun about A.D. 1700. It was chiefly in Surakarta that there developed a renaissance of classical literature, which was not primarily inspired by Islam.

The Old Javanese *kakawin* tradition had declined in Java since the ascendancy of Islamic literature in the seventeenth and eighteenth centuries. Nevertheless, manuscripts containing copies of Old Javanese texts were preserved in Javanese libraries down to the nineteenth century. Surakarta scholars studied the old texts in the last decades of the eighteenth century and made modern Javanese paraphrases, still in the original Indian metres. These are simplified paraphrases: ordinary and generally-understood expressions are substituted for difficult Old Javanese and Sanskrit ones. This literary idiom was called *kawi miriṅ* (sloping *kawi*) in contradistinction to the "real" *kawi* of the old texts.

*Ramayana kawi miriṅ*: Berlin SB. Ms. or. quart. 358 (201); § 30.901

The study of ancient belletristic works inspired Court scholars at the end of the eighteenth century to write epic poems in *macapat* verse. They borrowed their subjects from the Old Javanese *kakawin*s which were known to them, and which they embellished according to their own fancy. A connection with the tradition of the *wayang* theatre can be seen. Yasa Dipura and Sindu Sastra were particularly eminent authors of this period.

*Rama*, Yasa Dipura texts: Berlin SB. Schoem. II, 3 (30); Berlin SB. Ms. or. quart. 2115B (212); § 30.951

*Loka Pala*, by Sindu Sastra: Berlin SB. Ms. or. oct. 4038,9 (186); § 31.022

Tales of Rama's struggle with Dasa Muka for the possession of Sita (often called Sinta) were known in Java from ancient times. The literary Sanskrit version of Vālmiki

was represented by the Old Javanese *Rāmāyaṇa kakawin* and its descendants. More popular tales about Rama's exploits were also current in India from an early date, and some of them soon reached Java. *Rama* tales at variance with the *kakawin* tradition do not appear in the literature of the pre-Islamic period, but they do appear in the Islamic Pasisir literature of the sixteenth and seventeenth centuries. *Rama* poems belonging to this group, and written in East Java, were called *Rama Kēliṅ*. Kēliṅ seems to be an old name of a district in the Brantas delta. *Rama Kēliṅ* tales and *wayang* plays have much in common. The so-called *Ramayana Sasak* from Lombok, written in the Javano-Balinese literary idiom and in macapat verse, is also at variance with the classical *kakawin* tradition.

*Rama Kēliṅ*: Berlin SB. Ms. or. quart. 351 (194); 2129 (225); Göttingen, Inst. f. Völkerk., As. 1160 (315), 1163 (318), 1203 (358); Heidelberg, UB, or. 1 (302); Münch. BSB. Jav. 2 (417); § 31.068

*Ramayana Sasak*: Berlin SB. Schoem. I, 3 (1); § 31.071

#### NINETEENTH-CENTURY THEATRICAL AND ROMANTIC LITERATURE OF CENTRAL JAVA

The great antiquity of the national puppet theatre, the *wayang* in its various forms, is accepted by all students of this fascinating feature of Javanese and Balinese culture. The fundamental interrelationship between the *wayang* theatre, folk-dances, masques, mummeries and pageants on the one hand and ancient indigenous religious concepts, pre-Islamic and even pre-Indian, on the other, is beyond all doubt. But it was not until the eighteenth century that the popular *wayang* theatre and theatrical literature began to attract the attention of Court scholars. The art of the *wayang* performer (the *dalang*) was studied, and the plays and their associated *gamelan* music were developed, refined and standardized in harmony with classical literature, which was greatly admired at the time. An extensive theatrical literature developed in the nineteenth century. Plays were collected in manuals for the *dalang*, called *pakēms*. The *wayang* theatre has risen steadily in the appreciation of the cultured classes for more than two centuries, until it now occupies a central place in Javanese culture. The development of belletristic and romantical literature has been influenced in many ways by *wayang* plays. Well-known romances, folktales and legends were made into plays and acquired great popularity in that garb, and the subject-matter of popular plays was borrowed by authors to make romantic stories in verse.

*Wayang purwa* plays from Surakarta: Berlin SB. Ms. or. oct. 1223 (139); 4038 (4.5) (186); Ms. or. quart. 1135 (205); § 31.082

*Pakēm Wayang Pustaka Raja Wasana*: Berlin SB. Ms. or. oct. 4025 (175), 4026 (175), 4027 (175); § 31.120

*Wayang gēḍog* play: Berlin SB. Ms. or. oct. 4038,3 (186); § 31.132

*Langèn Driyan*, Maṅku Nagaran Court opera: Berlin SB. Ms. or. oct. 4038 (186); § 31.150  
Yogyakarta Court ballets, librettos: Berlin SB. Ms. or. fol. 405 (228), 406 (229); § 31.150

Cērbon Kraton Kanoman theatricals, masked dancers: Berlin SB. Schoem. II, 21A–B (48); § 31.150

*Wayang purwa* romances in verse: Göttingen, Inst. f. Völkerk., As. 1161 (316), 1165 (3207), 1168A (328), 1178 (333), 1189 (344), 1194 (349), 1211 (366), 1224A (379), 1229 (384), 1234 (389), 1235 (390), 1250 (405), 1252B (407); § 31.217

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*Srikandī maguru manah*, wayang romance: Berlin SB. Ms. or. quart. 2113 (210): § 31.233

*Bomantaka*, romance: Berlin SB. Ms. or. fol. 4170 (269): § 31.238

*Maṅkukuhan*, wayang purwa romance: Berlin SB. Ms. or. quart. 2118 (215): § 31.230

*Pěrgiwa*, wayang purwa romance: Berlin SB. Ms. or. oct. 3995 (149): § 31.264

*Prana Citra*, historical romance: Berlin SB. Ms. or. oct. 4028: § 31.301

Throughout Javanese history, Chinese immigrants have played an important role. In Chinese communities in the Archipelago, Malay, the interinsular medium of trade, was the dominant language. Through marriage with native women, Chinese dialects spoken by the first immigrants were superseded within the space of two or three generations. Some members of Chinese families of long standing in Java developed into connoisseurs and patrons of Javanese art and literature. In the nineteenth and twentieth century there were Chinese patrons of literature who, in memory of their own origin, caused Chinese historical romances to be translated into Javanese and versified in the manner of wayang tales. In Central Java a kind of wayang theatre resembling the wayang kulit was even developed for use in Javanese-language performances of Chinese historical plays. But Javano-Chinese theatrical art and literature of this kind did not become popular outside the circle of influence of the wealthy Chinese patrons.

Javano-Chinese wayang plays: Stuttgart, Dr. Seltmann II (283), III (284), IV (285), V (286), VII (288), VIII (289), IX (290), X (291), XI (292), XII (293), XIII (294), XIV (295), XV (296), XVI (297), XVII (298), XVIII (299), XIX (300): § 31.320

*Li Si Bin*, Javano-Chinese historical wayan play: Stuttgart, Dr. Seltmann I (282), XIV (295): § 31.321

*Hwan Thoṅ*, Javano-Chinese wayang play: Stuttgart, Dr. Seltmann VI (287): § 31.323

*Swa Toṅ Ciy Sé*, Javano-Chinese tale: Berlin SB. Ms. or. fol. 3165 (263): § 31.320

#### LATE NINETEENTH-CENTURY BELLETRISTIC LITERATURE

The pseudo-historical *Pustaka Raja* by Ranga Warsita, who was regarded as the last of the Surakarta *pujāngas*, was a source of inspiration of authors of belletristic books. Versified adaptations of parts of the *Pustaka* were made in the last decades of the nineteenth century and even in the beginning of the twentieth century.

*Pustaka Raja Madya*, versified: Berlin SB. Ms. or. oct. 4010 (164), 4011 (165): § 31.345

The Court of Prince Maṅku Nagara IV of Surakarta was a centre of literary and artistic activity in the last quarter of the nineteenth century. Music and poetry written in an artificial style were valued at the time. The making of *wānsalans*, a kind of literary charade, was the vogue.

*Candra Rini*, poem by Maṅku Nagara IV: Berlin SB. Ms. or. oct. 4001 (155): § 31.360

*Wānsalans*, literary charades: Berlin SB. Ms. or. oct. 4003 (157): § 31.381

Animal fables and folktales were transmitted only orally in Java for a very long time. Some Javanese authors were prompted by Dutch teachers and missionaries to write down stories of this kind to meet the demand for easy reading-matter in prose, especially for the schools.

*Aṅdė-aṅdė Lumut*, folktale: Berlin SB. Ms. or. oct. 4038,1 (186): § 31.420

IV. SCIENCE, ARTS, HUMANITIES, LAW AND MISCELLANEA

MEDICAL LITERATURE AND MAGIC

Javanese and Javano-Balinese texts on medicines consist of notes in prose, usually compiled unsystematically. Many manuscripts contain a mixture of notes on medicines, magic, physiognomy, erotics and divination. In Old Javanese and Javano-Balinese literature, books on medicine were called *Usada* (from Sanskrit *auśadha*).

Notes on medicines, Javano-Balinese: Münch. BSB. Jav. 6 (421): § 40.070

*Usada*, medicines for smallpox, Javano-Balinese: Berlin SB. Schoem. I, 25B (27): III, 34 (84), 35 (85), 42 (92), 68 (121); § 40.120

Notes on medicines and magic, Javanese: Berlin SB. Ms. or. oct. 4041B (187): § 40.190  
*Basanta Usada*, Javano-Balinese compendium: Berlin SB. Schoem. III, 47 (96): § 40.140

Magic is used to achieve a desired result by means of methods which in modern times have sometimes been called pre-scientific. Magic and medicine are closely related.

Notes on magic, Javanese in *Buda* script: Berlin SB. Ms. or. fol. 412 (232): § 40.260

Notes on Islamic Javanese magic: Berlin SB. Ms. or. oct. 1225A, B (141), 2447 (143), 4030 (178): § 40.300

*Panawar*, remedy against poison, Javano-Balinese magic: Berlin SB. Schoem. III, 62B (115): § 40.340

Magic incantations against evil spirits, Javano-Balinese: Berlin SB. Schoem. I, 25A (26), III, 36 (86), 37 (87), 38 (88), 43 (93), 44 (94): § 40.370

Notes on Javano-Balinese magic: Stuttgart. Dr. Seltmann B 11.D (279): § 40.400

MAGIC INFLUENCES

Owning and using various objects and domestic animals which are believed to possess magic influences might seriously influence one's health and fortune. Many manuscripts contain notes on these matters.

Hippology, Javanese notes on auspicious and inauspicious marks in the coat of horses: Berlin SB. Ms. or. fol. 3163B (261): § 41.000

Notes on fighting-cocks, Javano-Balinese: Berlin SB. Ms. or. fol. 1194,8 (249): § 41.110  
110

Notes on crisses (creeses), their magic influence, and their makers (ēmpu): Berlin SB.

Ms. or. oct. 4029 (177); Ms. or. quart. 2122 (219): § 41.670

*Tégēs ij Mirah*, notes on jewels: Berlin SB. Schoem. III, 69 (122): § 41.710

DIVINATION AND CHRONOLOGY

Finding auspicious and inauspicious times for various activities, and interpreting prognostications, dreams and portents, have always been considered to be of the utmost importance for human well-being. Javanese and Javano-Balinese divination systems are based on calculations; the numerical values of the letters used in names and the chronological units (days of the various weeks known in Java, from the two-day week to the ten-day week) are important in this respect. The series of thirty *wukus*, seven-day weeks each known by an individual name, may be a survival of an ancient agricultural year connected with the cultivation of rice.

#### *Systematic Classification, IV. Miscellanea*

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*Wariga, Pawukon*, Javano-Balinese *wuku* divination: Berlin SB. Schoem. III. 59A (110), 59C (112), 60 (113), 61 (114), 62A (115), 64 (117); Stuttgart Dr. Seltmann B 10D (278); Münch. BSB. Jav.8AB (423); Jav.9 (424): § 41.860

Divination in verse, Javano-Balinese poem: Berlin SB. Schoem. III, 19a (69), III, 76,5 (130): § 41.870

*Pawacekan*, Javano-Balinese divination: Berlin SB. Schoem. III, 75,2 (129): § 41.880

*Sundari Terus*, Javano-Balinese speculations on divination: Berlin SB. Schoem. III, 65 (118): § 41.910

Javano-Balinese divination mixed with magic: Berlin SB. Schoem. III, 66 (119), III, 75 (129): § 41.930

*Pawukon*, modern Javanese divination: Berlin SB. Ms. or. oct. 4036 (184), 4041 (187), Ms. or. quart. 2128 (224), Ms. or. fol. 402,11 (227); Hs. or. 4375, IV, VII (188b): Göttingen. Inst. f. Völkerk., As. 1171B (326): § 41.950

*Pawukon* divination, Javanese in *Buda* script: Berlin SB. Schoem. II, 1A, 2 (41): § 41.960

Chronology defining the exact duration of months and years according to an ancient calendar is found in some Javano-Balinese and Balinese texts.

*Éka Sunṣaṅ*, Javano-Balinese chronology: Berlin SB. Schoem. III, 48 (97), III, 59B (111): § 42.010

*Cakra Warti*, Javanese notes on chronology, calendar: Berlin SB. Ms. or. oct. 4037 (185), 4041D (187); Ms. or. quart. 2126 (223): § 42.020

#### ARTS AND MUSIC

Many Javanese manuscripts and some Balinese palmleaf manuscripts contain illustrations referring to epic, romantic or historical tales. Most illustrations employ the traditional *wayang* style, imitating the style of the well-known *wayang* puppets. But a more naturalistic style also exists. Some illustrations made by Javanese and Balinese draughtsmen are reproduced in the present Catalogue.

Balinese drawings, illustrations of tales: Karlsruhe, Landesbibl. 2769 ABC (412, 13, 14): § 42.130

Javanese and Balinese music, both instrumental (*gamēlan* orchestra) and vocal, have scales which differ from those of European and Indian music. Musicians who learned their art by listening to and imitating their masters, seldom found it necessary to write special treatises on music. Partly under the influence of Javanese and Dutch lovers of music and partly for educational purposes, some treatises on *gamēlan* music and singing were composed from the middle of the 19th century. Various systems of noting music, some by musical annotations, but most by numbers, were invented. In Bali, music was noted especially for the singing of poems in the so-called *teṅahan* metres.

Musical notes: Berlin SB. Ms. or. oct. 1222F (138): § 42.500

*Gendey Gendiy*, treatise on Javanese *gamēlan* music: Berlin SB. Ms. or. oct. 4005 (159): Hs. or. 4375 II (188b): § 42.500

#### STUDY OF THE HUMANITIES, PHILOLOGY AND EDUCATION

The study of language, both written and spoken, has always occupied an important place in Javanese civilization. In the course of history, the Javanese language has been written with three different alphabets, of Indian, Arabic and European origin. Javanese



scholars made lists of the ancient forms of Indian characters, and they composed dictionaries of difficult words found in old texts.

Cryptic characters: Berlin SB. Ms. or. quart. 2126 (223): § 45.050

*Dasa Nama*, dictionary of difficult words: Berlin SB. Ms. or. fol. 402,4 (227); Hs. or. 4375V (188b): § 45.300

*Caraka Basa*, dictionary: Berlin SB. Ms. or. fol. 402,5 (227): § 45.340

Javano-Balinese lexicographic notes: Berlin SB. Ms. or. fol. 966 (240): § 45.370

Sundanese-Malay vocabulary: Berlin SB. Schoem. IV, 2-3 (132-33): § 45.650

*Parama Sastra*, Javanese orthography, Berlin SB. Hs. or. 4375I (188b): § 46.060

Notes on Indian prosody, *kawi* metres: Berlin SB. Ms. or. oct. 1222F (138): § 46.300

Chronogram words, used in *Candra Saṅkalas*: Berlin SB. Ms. or. fol. 402,3 (227): § 46.350

Old Javanese inscriptions on stone slabs and copperplates have been found in many places throughout Java and Bali. Javanese and Dutch scholars have tried to read and translate them since the beginning of the nineteenth century. By collating Old Javanese and South Indian scripts, the inscriptions were at last deciphered.

Charter of Batu Tulis, old notes: Berlin SB. Ms. or. quart. 557 (204): § 46.610

Old rubbings of copperplates of the K.B.G. collection, Jakarta: Halle Bibl. d. DMG 339 (271): § 46.610

The modern European schools which were established in Java from the middle of the nineteenth century required readers, primers and textbooks for all the subjects of instruction. In the beginning authors imitated Dutch textbooks, but later many Malay and Javanese textbooks for schools were written and published in Java and The Netherlands.

*Carita Jagat*, primer: Berlin SB. Ms. or. fol. 3162 (260): § 46.750

Textbook of geography: Berlin SB. Ms. or. oct. 1221 (137): § 46.750

C.F. Winter, *Saloka Paribasan*, Javanese conversations: Berlin SB. Ms. or. oct. 1222E (138): § 46.860

#### JURIDICAL LITERATURE

In the pre-Islamic period, Indian law was studied by Javanese scholars in Old Javanese versions and excerpts from the great Sanskrit law-books. In the course of time the administration of justice by Royal judges was influenced by Javanese custom, and some elements of indigenous customary law were introduced into Old Javanese law-books. A peculiarity of Javanese jurisprudence of the pre-Islamic period, which was still prevalent in law-books of the following era, is the use of legal apophthegms or maxims, which are words or short sentences characterizing a case, a crime or a misdemeanour.

Maxims, apophthegms of law: Berlin SB. Ms. or. fol. 402,10 (227): § 47.000

*Agamya Gamana*, Javano-Balinese law: Berlin SB. Schoem. III, 1 (51): § 47.170

*Kuntara* and *Surya Djalam*, Javanese law, Islamic period: Berlin SB. Ms. or. fol. 401,14 (226): § 47.410

Javanese law, Islamic period, miscellaneous notes: Berlin SB. Ms. or. fol. 402,1 (227): § 47.500

*Wadu Aji*, on the organization of the Javanese states, Berlin SB. Hs. or. 4374 (188a): § 47.510

#### *Systematic Classification, IV. Miscellanea*

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In Bali, the development of Old Javanese law was never influenced by Islam, as it was in Java. The number of juridical regulations issued by Balinese rulers and village authorities is considerable.

Balinese law: Berlin SB. Schoem. III, 2 (52), 70 (123), 72 (125): § 47.700

Laws and treaties of Central Javanese Kings of the last decades of the eighteenth century were influenced by the Dutch administration. In contradistinction to older law-books they were generally called *Aṅḡr-aṅḡrs*.

*Aṅḡr Agḡṅ* of Surakarta: Berlin SB. Schoem. II, 22 (49): § 47.860

*Pradata* court of justice, Yogyakarta, jurisprudence: Berlin SB. Ms. or. fol. 401,9 (226): § 47.920

*Uṅḡṅ-uṅḡṅ*, Royal regulations, Yogyakarta: Berlin, SB. Ms. or. fol. 401,2 (226): § 47.940

#### NOTES ON LOCAL LEGENDS, TOPOGRAPHY AND CUSTOMS

Dutch teachers, missionaries and officials who were interested in history and oriental customs encouraged many Javanese authors to make notes concerning these matters. As a rule, these authors paid little attention to literary style. Numerous miscellaneous notes written by anonymous authors since the middle of the nineteenth century contain valuable information for students of Java and Bali.

*Carita Wali, Ratu Galuh*, legend, West Java: Berlin SB. Hs. or. 4875 VI (188b): § 48.500

*Babad Kuwun, Jaka Saṅsaṅ*, local legend: Berlin SB. Ms. or. oct. 3998 (152): § 48.580

Geographic description of the coast of *Bali*, Javano-Balinese: Berlin SB. Schoem. III, 26 (76): § 48.800

*Kḡḡu* customs: Berlin SB. Ms. or. fol. 3166 (244): § 49.000

Surakarta state sunshades (*soṅsoṅ*): Berlin SB. Ms. or. oct. 2446 (142): § 49.040

*Tḡṅḡr* customs: Berlin SB. Ms. or. oct. 1223D (139): § 49.050

*Wanasaba* notes: Berlin SB. Ms. or. oct. 4038: § 49.000

#### MISCELLANEOUS PAPERS, AND LETTERS

Balinese letter: Heidelberg UB Or. 6 (304): § 49.300

Javanese letter, invitation for dinner, Surakarta: Berlin SB. Ms. or. oct. 1222H (138); Ms. or. fol. 3167,7 (265): § 49.530

Lists of Balinese names: Berlin SB. Ms. or. fol. 1194,13 (254): § 49.680

Catalogue of a Javanese contribution to the Colonial Exhibition of Amsterdam, 1882: Berlin SB. Ms. or. fol. 3169 (267): § 49.800

Documents, Dutch and Malay, pertaining to Java: Berlin SB. Ms. or. fol. 3168 (266): § 49.900

Dutch notes on oriental script, eighteenth century: Berlin SB. Ms. or. fol. 429 (233): § 49.900

**DESCRIPTIVE CATALOGUE**  
**OF JAVANESE AND BALINESE MANUSCRIPTS**  
**IN FIFTEEN GERMAN COLLECTIONS**



## COLLECTIONS 1-4

BERLIN

The Schoemann Collection in the Staatsbibliothek

### History of the Schoemann Collection

Dr P. Voorhoeve has published interesting notes on the life of Karl Schoemann (1806-1877) in the Introduction to his *Südsumatranische Handschriften* (vol. 29 of the *Verzeichnis der orientalischen Handschriften in Deutschland*, 1971). He was provided with relevant biographic information by Mr A. J. W. Huisman, of the Leiden University Library, who had contacted Dr R. Laufner, the keeper of the archives of the city of Treves (Trier), Schoemann's home town. Karl Schoemann appears to have resided in Buitenzorg (Bogor) and Batavia (Jakarta) from 1845 till 1851. He was tutor to the children of the Governor General J. J. Rochussen\*, and in this position he seems to have had ample opportunity to build up a collection of manuscripts of Indonesian languages. It is highly probable that he was assisted in this work by his compatriot Dr R. H. Th. Friederich, an accomplished orientalist who was employed by the directors of the *Bataviaasch Genootschap van Kunsten en Wetenschappen* to do philological and archeological research in Java and Bali from 1844 till 1869.\*\* The systematic classification of the Schoemann collection ("Kawi", "Javanese", "Balinese", "Sundanese") may be partly the work of Dr Friederich. The collection was incorporated in the *Königliche Bibliothek* (now called *Staatsbibliothek*) of Berlin after the collector's death in Treves in 1877.

\* The term of office of J. J. Rochussen, 1845-1851, was characterized by a renewed interest of the Batavia administration in the affairs of the Archipelago peoples outside Java. Naval expeditions (1846-'49) were effective in establishing colonial rule in North Bali, and as a consequence scholarly research of Balinese culture on the spot became possible.

\*\* The *Encyclopedie van Nederlandsch Indië*, 2nd edition, vol. I, 1917, p. 725 f., contains a short biography of Rudolph Hermann Theodor Friederich (1817-1875). After his academic studies in Germany he enlisted in Harderwijk, Guelders, as a soldier in the Netherlands colonial army in order to get to Java. He was fortunate in being made free from military duties soon after his arrival in Batavia in 1844. He travelled widely over Java and visited Bali.

## COLLECTION ONE

BERLIN

Staatsbibliothek, Bibliothek Schoemann I

“KAWI”

**1 Berlin SB, Schoem. I. 3 § 31.071 (Lit. of Java I, p. 244)**

58,5 × 4,5 cm outside – 42,5 × 3 cm writing, 4 lines – Balinese script – 3 folded palmleaves without boards.

Rāmāyaṇa, Sasak, popular poetical version, probably end of 18th or beginning 19th century, of the Old Javanese Rāmāyaṇa (which formerly was called Rama “Kawi”). The Rāmāyaṇa “Sasak” was written in the island of Lombok (inhabited by Sasak people), which was conquered and colonized by Balinese princes and adventurers probably since the beginning of the 18th century (see Lit. of Java I, p. 211). The poem is written in the Javano-Balinese literary idiom of the time (words belonging to the Sasak language of the aboriginal Lombok people are not in evidence). The metres used in the Rāmāyaṇa Sasak belong to the *macapat* variety (indigenous Javanese origin, different from the Indian metres used in the Old Javanese kakawins, such as Rāmāyaṇa “Kawi”, see Lit. of Java I, § 00070, p. 20 ff.). Some names of persons and localities are changed, probably simplified for the use of an unsophisticated auditory, for instance Daśaratha’s residence is called Widyapura instead of Ngayodyapura (Sanskrit Ayodhya). See Brandes, “Beschrijving van de Handschriften van Dr N. v. d. Tuuk”, vol. III, no 930 ff. p. 29, and cf. Tatwa Utara Kaṇḍa. Berl. Schm. I, 4.

The 3 palmleaves are loose fragments, not consecutive, from the beginning of the Rama tale, mentioning Rama leaving Widyapura, and Rawana, having stolen Sita, fighting with the bird Gantayu (Sanskrit Jaṭāyu).

The writing is irregular, the orthography is not without mistakes. The copy was probably written in Bali in the beginning of the 19th century.

**2 Berlin SB, Schoem. I. 4 § 20.180 (Lit. of Java I, p. 118)**

57/59 × 4 cm outside – 44/45 × 3,5 cm writing, 4 lines – Balinese script – 20 folded palmleaves numbered 1–19, several right-hand ends are damaged and partly broken off, dirty, without boards.

Tatwa Utara Kaṇḍa, Javano-Balinese prose summary of Old Javanese Uttara Kāṇḍa, which is a prose epitome of Sanskrit Uttara Khāṇḍa, the last, seventh, book of Vālmiki’s Rāmāyaṇa. The Tatwa contains i. a. tales about Dasa Muka’s (Rāwaṇa’s) youth and his family, Bisana (Wibhiṣana) and sister Surupanaka (Śūrpaṇakhā). Neither the name of the author nor the time when he lived are known. On account of the idiom it seems plausible that the text was written in the 18th century. At that time the Balinese

vernacular began to come to the foreground once more after a period of several centuries when it was completely superseded in literature by Javanese.

The idiom of the Tatwa is Javano-Balinese mixed with many vernacular Balinese words and expressions. The style of the narrator is homely, sometimes dreary. Some names of persons and localities are simplified for the convenience of an unsophisticated audience (cf. Rāmāyaṇa Sasak, Berl. Schm. I, 3).

The manuscript is complete. It has a colophon: / o / duk puput anurat ring dina / u / ba / wara kulantir / titi / taṅ / piṅ / 3 / sasiḥ / ka / 4 / raḥ (10 deleted aksaras and numbers) / o / tēṅgēk / 4 / i saka 1740 / kēh cacan rontal iki 21 /

The Śāka year 1740 corresponds with the year 1818 A.D. (see Lit. of Java I, p. 31). The number of palmleaves is actually 20. It seems possible that part of the manuscript was rewritten on new palmleaves at some time, because the original leaves could serve no more, being too much damaged by wear and tear. In the course of this process of renovation the number of the leaves might be lessened by one.

The writing is not very good. Perhaps two or more scribes have been at work on the manuscript. Their names are not mentioned. The orthography is unscholarly. The manuscript is a rather old one, as Balinese manuscripts go. This accounts for its bad state of preservation.

### 3 Berlin SB, Schoem. I. 5 § 30.011 (Lit. of Java I, p. 180)

58,5 × 3 cm outside – 49,5 × 2,5 cm, 4 lines – Balinese script – 79 single palmleaves, numbered 1–80 (no 47 is skipped), with bamboo boards, black spotted.

The string which holds the leaves and the boards together has for endings at one end a Chinese copper (?) cash piece with a square hole, and at the other end a 16 sided amber coloured bead, worn by long use. Moreover under the bead a small piece of palmleaf is strung on the string as a rider; it bears the inscription: "iti kawin brata yuda, nga", meaning: this is the kakawin Brata Yuda by name (see Berl. Schm. I, 11).

Bhārata Yuddha, Old Javanese epic poem in Indian metres (see Berl. Schm. I, 11), complete text, with original Old Javanese colophon (p. 80a): // iti barata yuda saṅkata, biśma doṇa (sic) niyata, karṇa parajayā puput śālya wada carita, suruhan saṅké śri paduka bhaṭara jaya bhayā ṅdadyakna kadigjayanira stu // o // followed by a modern scribe's colophon with dates: nyan duk amimiti anurat riṅ dina / ra / wa / wariga / taṅ / piṅ / piṅ / 14 / sasiḥ / ka / 6 / raḥ / 6 / . . . // mwah puput anurat ana ring dina / wṛ / u / wara duṅhulan / taṅ / 1 / śasiḥ / ka / 7 // raḥ / 7 // o // The dates mention the names of days, weeks and months belonging to Javano-Balinese chronology (*pawukon*, see Lit. of Java I, p. 31). Only the units (rah, for sirah:head) of the year numbers are mentioned. The scribe began to write in the middle of the 6th month of a year '6, and he finished his work a year later on the first of the 7th month of a year '7; so he worked 12½ month on the copy. He had the intention to mention the year numbers in full, the space was left open. It was later only filled with the unit number, however. Probably the scribe was not sure of the exact year number, especially the decade. This indifference or ignorance regarding year numbers can be observed in many colophons. (The days, weeks and months

are registered scrupulously because they are important items in divinatory calculations.)

The manuscript is written carefully, though not beautifully. See Plate 16. The orthography shows some mistakes. The scribe lived probably in Bali in the beginning of the 19th century. He did not mention his own name in the colophon. This was seldom done, only those scribes who belonged to a family of standing in the country did it sometimes.

**4 Berlin SB, Schoem. I. 6 § 30.012 (Lit. of Java I, p. 180)**

40 × 4 cm, outside – 32,5 × 3 cm – Balinese script – 40 folded palmleaves, numbered, without board.

Bhārata Yuddha, Old Javanese epic poem in Indian metres (see Berl. Schm. I, 11), incomplete text, beginning as usual, proceeding up to canto 15, ending abruptly.

The writing is clear and regular, the scribe made very few mistakes. He lived probably in Bali in the beginning of the 19th century.

**5 Berlin SB, Schoem. I. 7 § 30.012 (Lit. of Java I, p. 180)**

21,5 × 3,5 cm outside – 14 × 3 cm writing, 3 lines – 37 well preserved folded palmleaves without boards, numbered 1–72 (European figures), the last palmleaf is not used.

Bhārata Yuddha, Old Javanese epic poem in Indian metres, provided with Javano-Balinese glosses written above and under the line containing the Old Javanese text (see Berl. Schm. I, 9).

The 37 palmleaves contain part of the beginning of the poem, mentioning Kṛṣṇa going to Ṇastina (Hastināpura) in order to try to bring about a reconciliation between the Pāṇḍawas and the Kaurawa princes. It is found in cantos 2–4 of the Bhārata Yuddha which has 52 cantos in all.

The writing of the manuscript is clear but not regular. The Balinese scribe made several mistakes in the orthography: some were corrected afterwards. He lived probably in the beginning of the 19th century.

**6 Berlin SB, Schoem. I. 8 § 30.013 (Lit. of Java I, p. 180)**

39/40 × 4 cm, outside – 31,5 × 1 cm writing, 1 line – Balinese script – 33 folded palmleaves, numbered 3–35, right-hand ends damaged, some broken, without boards.

Bhārata Yuddha, Old Javanese epic poem in Indian metres. The manuscript was meant to have glosses written above and under the single line of Old Javanese text, but



the scribe did not begin this part of his work. The 33 palmleaves contain one of the central episodes of the great battle when some of the Kaurawa princes themselves are killed. It is found in canto 26–29 of the Old Javanese poem.

The manuscript is carefully written, but the orthography shows some mistakes. The scribe lived probably in Bali in the beginning of the 19th century.

**7 Berlin SB, Schoem. I. 9 § 30.013 (Lit. of Java I, p. 180)**

61 × 4 cm, outside – 50 × 3,5 cm writing, 3 lines – Balinese script – 14 folded palmleaves, numbered, without boards.

Bhārata Yuddha, Old Javanese epic poem in Indian metres, provided with Balinese glosses written above and under the line (see Berl. Schm. I, 7). The palmleaves contain the episode of the battle where the King of Wirāta appears in the field. The Kings who are left after the massacre of the first days deliberate with each other. It is found in canto 12–13 of the Old Javanese poem, which has 52 cantos in all. At the end some lines of Balinese vernacular poetry, apparently written by the scribe, are appended.

The manuscript is carefully written, but neither the orthography of the original Old Javanese text nor the explanations offered in the Balinese glosses are without mistakes. The scribe lived probably in Bali about the middle of the 19th century.

**8 Berlin SB, Schoem. I. 10a § 30.012 (Lit. of Java I, p. 180)**

49,5/52 × 4 cm outside – 40/41,5 × 3,5 cm writing, 4 lines – Balinese script – 4 folded palmleaves, numbered 1–4.

Bhārata Yuddha, Old Javanese epic poem in Indian metres. The 4 leaves contain two fragments from the description of the final battle. Two leaves are written in small characters, the writing of the others is larger. Both fragments show many mistakes and omissions.

**9 Berlin SB, Schoem. I. 10b § 30.361 (Lit. of Java I, p. 207)**

45,5 × 4 cm outside – 39 × 3,5 cm writing, 4 lines – 3 folded palmleaves, numbered 1–2, the last one has only one line.

Malat Kuṅ, Javano-Balinese romance in tēṅahan metre (see Lit. of Java I, p. 23). The hero is radèn Pañji, a young prince who has many amorous adventures. The short fragment is difficult to locate in the very long poem. As usual in the Malat Kuṅ tales, much space is given to descriptions of beautiful attire, fine ornaments and weapons.

The writing of the 3 palmleaves is good, and the text seems to be reproduced correctly.

**10 Berlin SB, Schoem. I. 10c**

59,5 × 4 cm outside – 46 × 3,5 cm writing, 4 lines – Balinese script – 7 folded palmleaves with numbering, one leaf is split, half is lost.

Balinese poem in macapat metre, didactic moralistic, on behaviour of husband and wife, mentioning Jogor Manik who dispenses rewards and penalties in the world beyond the grave. Finally the souls (atma) of husband and wife are happily reunited. Cf. Arda Smara (Lit. of Java, I, p. 59).

The idiom is literary Balinese, the influence of Old Javanese is slight. The manuscript was written by two scribes, one of them made several mistakes.

In the beginning the day and the month of the copying of the text are mentioned, but the number of the year is omitted. Probably the manuscript was written in the first half of the 19th century.

**11 Berlin SB, Schoem. I. 11 § 30.012 (Lit. of Java I, p. 180)**

58 × 3,5 cm outside – 45 × 3 cm writing, partly 3, partly 4 lines – Balinese script – 9 folded palmleaves without board, the last one is broken.

Bhārata Yuddha, Old Javanese poem on the final battle of Pāṇḍawas and Kaurawas and the defeat of the Kaurawas, composed in the reign of King Jaya Bhaya of Kadiri (East Java) by the poets mpu Sēḍah and mpu Panuluh. Mpu Sēḍah began the composition in 1157 A. D., his junior finished his work (see Lit. of Java I, p. 178). The metres used in the Bhārata Yuddha follow the Indian prosody (see Lit. of Java I, § 00050 p. 16). The poem has always been considered by the Javanese to be one of the masterpieces of their old literature, and it was re-edited and translated into modern Javanese several times. The Old Javanese text was edited (printed with Balinese characters) by Gunning (1903) and translated into Dutch by Hooykaas and Poerbatjaraka (in Djāwā, vol. 14, 1934). See Zoetmulder, "Kalangwan", 1974, p. 256 ff. and p. 279 ff.

The 9 palmleaves (numbered 1–9) contain the beginning of a well-known episode of the poem, the touching description of the end of King Salya, who fought loyally on the side of the Kaurawas, the senior branch of the Bhārata family, though he had his doubts about the righteousness of their war with their cousins the Pāṇḍawas. The fragment contains canto 37–38 of the Old Javanese Bhārata Yuddha, which has 52 cantos in all.

The writing of the 9 palmleaves is done by a bold hand, but it is irregular; the scribe made several mistakes, which he corrected afterwards as well as possible. He lived probably in Bali in the beginning of the 19th century.

**12 Berlin SB, Schoem. I. 12 § 30.012 (Lit. of Java I, p. 180)**

48,5 × 3,5 cm outside – 39 × 3 cm writing, 3 lines – Balinese script – 2 folded palmleaves without board, the second one is slightly damaged.

Bhārata Yuddha, see above.

The 2 palmleaves, without numbers, contain a short episode of the final battle, namely the description of the end of Swéta.

The writing is bad, done in haste; the text shows some mistakes. The ends of the leaves are decorated with crude drawings of a nāga. Copy written in the beginning of the 19th century.

**13 Berlin SB, Schoem. I. 13a § 30.012 (Lit. of Java I, p. 180)**

58 × 3,5 cm outside – 44 × 3 cm writing, 4 lines (6 lines in all) – Balinese script – 1 folded palmleaf without board.

Bhārata Yuddha, see above.

This palmleaf contains a short episode, describing a meeting of Kṛṣṇa and the Kaurawa princes.

The writing is irregular, the orthography is faulty. The ends of the leaf are decorated with crude drawings of a nāga. Copy written about the middle of the 19th century.

**14 Berlin SB, Schoem. I. 13b**

53,5 × 4 cm outside – 40,5 × 3 cm writing, 4 lines (7 lines in all) – Balinese script – 1 folded palmleaf without board.

This palmleaf contains two stanzas of a poetical description of a landscape in the hills, such as is found often in Old Javanese and Javano-Balinese literature. The metre follows the Indian prosody. It is difficult to ascertain from which poem the fragment is taken.

The writing is bad, the scribe made many mistakes which he tried to correct afterwards. The copy was probably written in Bali in the beginning of the 19th century.

**15 Berlin SB, Schoem. I. 14 § 30.023 (Lit. of Java I, p. 181)**

34,5 × 3 cm outside – 26 × 2,5 cm writing, 3 lines – damaged – Balinese script – 13 folded palmleaves without boards, the last one is split.

Arjuna Wiwāha, Old Javanese poem in Indian metres composed by Mpu Kanwa at the Court of King Erlaṅga of Kahuripan, a district in the delta of the river Brantas in East Java. King Erlaṅga ruled in the beginning of the 11th century A.D. The central plot of the poem is Arjuna's struggle with the demon King Niwāta Kawaca. The name Arjuna Wiwāha, Arjuna's Nuptials, refers to the last part, the description of the hero's sporting in heaven with the celestial nymphs, which was the reward for his victory over the demon King who had threatened to overturn the gods' rule on earth and in the heavens.

The Arjuna Wiwāha is, with the Rāmāyaṇa and the Bhārata Yuddha, the third Old Javanese epic poem which for centuries occupied an important place in Javanese literature. Like the two others it was re-edited and translated into modern Javanese several times. The first European edition of the Old Javanese text by Friederich (printed with Balinese characters, 1850) was unsatisfactory. Poerbatjaraka published a new edition with a Dutch translation (incomplete) in 1926 (BKI vol. 82, see Lit. of Java I, p. 180/181). See Zoetmulder, "Kalangwan", 1974, p. 234-249.

Like the other classical Old Javanese poems the Arjuna Wiwāha has been studied attentively by generations of Javanese and Balinese scholars, for the poetical idiom used by the poets was difficult to understand for their successors. It was probably in the 17th and 18th centuries that Balinese scholars adopted the device to provide copies of the classical poems with glosses explaining difficult words. The glosses were written on the palmleaves both above and under the lines which contained the original text, and they were as a rule connected with the words they explained by lines of tiny dots. So glossed copies of Old Javanese poems as a rule have three lines of text on a side of the palmleaf, one in the middle, containing the original text, and the others containing the glosses. The idiom of the glosses is mostly the Javano-Balinese which has been written by Balinese scholars for many centuries, mixed with some Balinisms. Glosses using the common Balinese vernacular such as it was and is spoken in daily life are scarce.

The 13 palmleaves contain the beginning of the episode of Arjuna's trials which were imposed on him while he was exercising asceticism in seclusion in the hills, first by a celestial nymph who tried to seduce him, then by a learned divine who tried to dispute with him on abstruse questions. Both had been sent by the gods to try Arjuna in order to ascertain whether he was worthy to be made their champion in their war with the demon King Niwāta Kawaca. The trial has more stages, not told in the fragmentary glossed text. The episode is taken from canto 4-5 of the Arjuna Wiwāha, which has 36 cantos in all.

The palmleaves are carefully written; the scribe made some mistakes, however, which he corrected afterwards as well as possible. He lived probably in Bali in the beginning of the 19th century.

16 Berlin SB, Schoem. I. 15 § 30.022 (Lit. of Java I. p. 181)

55 × 3,5 cm outside – 47/48 × 3 cm writing, 4/5 lines – Balinese script – 8 folded palmleaves, without boards, right-hand ends decorated with crude drawings.

Arjuna Wiwāha, Old Javanese poem in Indian metres, see above. The 8 palmleaves contain the text from the beginning up to canto 8.

The writing is small, irregular and unclear.

The scribe lived probably in Bali in the beginning of the 19th century.

**17 Berlin SB, Schoem. I. 16 § 30.051 (Lit. of Java I, p. 183)**

21,5 × 4 cm outside – 15 × 3 cm writing, 4 lines – damaged – Balinese script – 10 folded palmleaves, without numbers, nor boards, slightly damaged, split.

Smara Dahana, Old Javanese poem in Indian metres. The 10 palmleaves contain an episode from the beginning of the poem, mentioning the gods' device to ask Kāma Jaya to bring about the union of Śiwa and Umā from which Ganésa should be born. The episode is found in canto 1–2 of the Smara Dahana. Some initial leaves are lost. See Zoetmulder, "Kalangwan", 1974, p. 291 ff.

The writing of the manuscript is good. It is a pity that the palmleaves have become dark through age, some lines are difficult to read.

The Balinese scribe lived probably in the beginning of the 19th century.

**18 Berlin SB, Schoem. I. 17 § 30.022 (Lit. of Java I, p. 181)**

52 × 4 cm outside – 42 × 3 cm writing, 4 lines – severely damaged – Balinese script – 4 folded palmleaves, damaged, broken at the right-hand ends, the last one is split.

Arjuna Wiwāha, Old Javanese poem in Indian metres (see Berl. Schm. I, 14 ff). The four palmleaves contain a fragment of cantos 2–3 of the poem describing the celestial nymphs.

The writing is regular, but small. The orthography, however, shows many mistakes: the *t* and the *ṭ* are often interchanged (the Balinese vernacular does not possess the *ṭ* phoneme).

The scribe lived probably about the middle of the 19th century.

**19 Berlin SB, Schoem. I. 18 § 30.042 (Lit. of Java I, p. 183)**

24 × 4,5 cm – 17 × 3 cm writing, 4 lines – Balinese script – 3 folded palmleaves, without boards, numbered inconsecutively.

Sumanasāntaka, Old Javanese poem in Indian metres, a version of the legendary history of Rāma's ancestors, composed by Mpu Monaguna at the Court of King Warşa Jaya of Kaḍiri, who reigned in the beginning of the 12th century A.D. Dr Juynboll made a collation of the poem with Kālidāsa's Raghū Wangśa. See Zoetmulder, "Kalangwan", 1974, p. 298 ff.

The 3 palmleaves contain only a description of nature such as is found often in Old Javanese poetry. It is difficult to locate in the Sumanasāntaka poem.

The writing is small but sufficiently clear. The Balinese scribe of the copy made several mistakes which he corrected afterwards. He lived probably in the beginning of the 19th century A.D.

**20 Berlin SB, Schoem. I. 19 § 30.022 (Lit. of Java I, p. 181)**

51 × 3 cm, outside – 45,5 × 2,5 cm writing, 3 lines – Balinese script – 22 double palmleaves, stitched with copper thread\*, numbered 1–21, with wooden boards, undecorated. The string which holds the leaves and the boards together has at its ends two pieces of Chinese copper cash with square holes.

Arjuna Wiwāha, Old Javanese poem in Indian metres. „Arjuna's Nuptials" (cf. Berl. Schm. I, 14). The manuscript contains the episode of the celestial nymphs trying to seduce Arjuna while he is practising asceticism in seclusion in the hills, before he is made the gods' champion in their war with the demon King Niwāta Kawaca. The original Old Javanese text is more explicit than the text of the present manuscript; the latter seems to correspond roughly with canto 4–5 of the original.

The manuscript has an inscription written with ink, topsy turvy, on the last (blank) side of the last palmleaf, reading in Danish: *Historie af Arjuna Matapa* and signed *M. S. Lange*. Mr Mads Lange, a Danish trader, lived in South Bali for many years in the first half of the 19th century before the Balinese rulers were made to acknowledge Dutch suzerainty. He is known to have ordered palmleaf books to be made by Balinese scribes in order to give them as presents to European relations. The Danish Royal Library in Copenhagen possesses a fine copy of the Usana Bali text presented by Mads Lange.

The writing of the manuscript is clear, but not beautiful. The scribe must have lived in the lifetime of Mr Mads Lange, who died in Bali in 1856.

\* Usually a regular Balinese book bound in boards consists of single palmleaves, without the ribs. The extraordinarily reinforced book consisting of double palmleaves stitched on the right and left side was perhaps made by special order of Mr Mads Lange.

**21 Berlin SB, Schoem. I. 20 § 30.130 (Lit. of Java I, p. 188)**

Fine reddish brown wooden box, with profiled foot, 56 × 5,5 cm; high 17 cm, with loose top, also profiled, high 4 cm, both carved out of one block of wood, fitting nicely together; inside: room for the palmleaves, 51 × 3,5 cm outside, 44 × 3 cm writing, 4 lines – Balinese script – 157 single palmleaves, original numbering, on a string, with a green bead at its end. In fact the number of the leaves is only 150; the scribe made a mistake.

Suta Soma, Old Javanese Buddhist poem in Sanskrit metres, by Tantular, a poet of the Majapahit period (14th century). The plot of the tale shows considerable discrepan-

cies with the Sanskrit Suta Soma jātaka (see J. Ensink, The Old Javanese Cantaka Parwa and its tale of Sutasoma, Verh. K. I. vol. 54, 1967). See Zoetmulder, "Kalangwan", 1974, p. 329 ff.

The writing of the ms is clear and the text seems to be complete. It has a colophon: Iti sutta soma saṅkatha, tlas sinurat iṅ nuṣā bali, riṅ tryāṅgapura, santosakna dé saṅ amaca kuraṅ lwih iṅ akṣara, apituwi durlikitanya, apan āntuk iṅ wus puḥ mudda jugul /, i śakā warṣā, 1637, tithi, wwaśaka, kṛṣṇapakṣa, riṅ pañcami, a, wa, a, śu, bra, wwaḥ, warā gumrg /, irikā diwasa niṅ kahuwusan ikā // om śmum gaṇa dipataye namaḥ, om riṅ rē wāgiśwaryai namaḥ, om sarwwa déwébhyo namaḥ // o // Tryaṅgapura, a learned name for some place in Bali, is difficult to locate. Śaka 1637 is A.D. 1715. Javano-Balinese manuscripts dating from the beginning of the 18th century are scarce. On the outside of the first palmleaf some almost illegible words are written, apparently the name of the book, beginning: *Historie af Ra.* . . . As these words are Danish it is certain that the manuscript was at some time in the possession of Mr Mads Lange, a Danish trader who resided for many years in South Bali. See facsimile Plate 15.

**22 Berlin SB, Schoem. I. 21 § 10.000 (Lit. of Java I, p. 52)**

Wooden box, outside black -- 41 × 5 × 4,5 cm with top: 41 × 5 × 0,5 cm - palmleaves: 35 × 3 cm writing, 4 lines - old Javanese script, written with ink on nipah palmleaves, 89 leaves and 2 loose fragments.

Old Javanese prose treatise, in questions and answers, on Shiwaitic religious speculation, in the colophon called Darmma Pātañjala. The text contains some Sanskrit ślokas with Old Javanese explanations. The Sanskrit is often corrupt. In Old Javanese and Javano-Balinese literature Pātañjala is the name of one of the Five Sages (Pañca Rṣi); see "Literature of Java", vol. III, General Index, p. 340, and Hooykaas, "Cosmogony and Creation in Balinese Tradition", 1974, which book contains a small part of the text with a translation (p. 166 ff.).

Beginning: see facsimile, Plate 13.

Ending:

leaf 88a, line 1: [yan maṅ] kana liṅa saṅ pāra, ndya jagat, tanpa lwir tinonta, apan tapwa pratyakṣāya, tawat / tanpa lwir ikaṅ jagat, tawat / pralayā, pra

2: layā ṅaranya, mawērwa gataḥ, tālanyan / tka, apan / icca bhaṭara inapékṣā nyan // o// tlasinurat tiṅ antiraga pun /iti

3: darmma pātañjala samapta //o/ titi maśa paḍpwan, wulan kaśapuluh, pawawara, (?) triwara, (?), śaptawara, a, aśtawara, yama, wṛkuwryai, i śaka

4: parani śaka lawaṅ nadaḥ guna wwaṅ

The chronogram lawaṅ nadaḥ guna wwaṅ in the last words of the colophon means probably 1329 Śaka, i.e. 1407 A.D. It seems to be written by another hand than the text of the book, and it is difficult to decipher. The late Mr Damais, of Jakarta, in a letter of september 1964, addressed to professor Ensink of Groningen, expressed his opinion, that the year was 1389 Śaka, i.e. 1467 A.D. The script is of the kind as reproduced in "Literature of Java", III, p. 21 (Kuñjara Karṇa manuscript, West Java origin, codex LOr 2266).

In the provisional German description of the Schoemann collection, consisting of notes

written by Schoemann himself, or given him by his friend Dr Friederich, the following is said about this manuscript (translated and somewhat abridged by the present author):

"This fine codex was originally part of a collection of old manuscripts which was preserved in a village called Kĕḍakan, situated in the Residency of Kĕḍu, on the Western slope of Mount Mĕrbabu. At the time that Brahmanism and Buddhism in Central Java were being superseded by Islam, a priest, called panĕmbahan Windu Sona, found refuge in this village for himself, his family and his holy books, originally to the number of 1000, according to oral tradition. The collection remained in the possession of his descendants until 1851 A.D. In that year the remaining books, about 400 (the rest having got lost in the course of time) were purchased by the Netherlands East India Government on behalf of the library of the Society of Arts and Sciences of Batavia. The assistant librarian Dr Friederich was commissioned to make a catalogue of the collection. The spread of Islam in Java began in the second half of the 15th century. So the manuscript referred to would be at least 400 years old. Perhaps it is even older, for its script is the old Kawi script, written on the nipah palmleaves with pen and ink. Most of the manuscripts belonging to the Kĕḍakan collection are made of lontar palmleaves; the letters are scratched on the leaves with the point of a small knife, and the script resembles modern Javanese writing".\*

The information on the origin of this manuscript (and some similar ones now in the library of the Museum Pusat Kebudayaan in Jakarta, see "Literature of Java", vol. III, lists of Javanese manuscripts in the former K.B.G. collections in Batavia) is valuable and trustworthy. The date given in the colophon is many years before the victory of Islam in the interior of Central Java (about 1500), but perhaps the panĕmbahan Windu Sona had a collection of old books. A confirmation of the statement on the old Kĕḍu manuscripts found by Mr Carey, of Oxford, in the State Archives, The Hague, will perhaps be published before long.

The nipah leaves of the manuscript are very thin and fragile, several leaves are already broken. It is very much to be desired that the manuscript is edited as soon as possible.

See also the description of the three codexes SB.Ms.or. folio 410, 411 and 412, written in so-called Buda script, which were acquired for the SB in or about 1850.

\* On the whole the German descriptions of the Schoemann manuscripts, written by Schoemann himself or given him by his friend Dr Friederich, are not interesting. Some of them contain mistakes. The note on the origin of the Darma Pĕtañjala manuscript is an exception.

Therefore the original German text, in the original spelling, is reproduced here:

"Darma Patandjala. Lehre des Patandjala. – Dieser schöne Codex stammt aus der Sammlung alter Handschriften, welche bis zum Jahre 1851 am Abhange des erloschenen Vulkans Merbabu, im Dorfe Kedakan, Residentschaft Kedū, bewahrt wurden. Dorthin hatte sich, zur Zeit als der Islam den Brahmanismus und Buddhismus im centralen Java verdrängte, der Priester Panambahan Windu Sonna mit den heiligen Büchern, angeblich 1000 an der Zahl, geflüchtet, wo sie im Besitze seiner Familie bis zum genannten Jahre blieben. Diese im Laufe der Zeit bis auf etwa 400 Nummern zusammengeschmolzene Bibliothek wurde alsdann von der Indischen Regierung für die Büchersammlung der gelehrten Gesellschaft zu Batavia erworben und der Assistent Bibliothekar Friederich mit der Anfertigung eines Catalogs beauftragt.

Die Einführung des Islams auf Java fand in der zweiten Hälfte des 15. Jahrhunderts statt, und somit wäre der in Rede stehende Codex an 400 Jahre alt, – ja vielleicht noch älter, denn während die Schrift der meisten jener Manuscripte fast dieselbe wie die Modernjavanische und auf die Lontarblätter eingeritzt ist, in der Weise wie heute noch auf Bali, Ceylon und dem Indischen Festland geschrieben wird, zeigt derselbe die alte mit der Feder dick aufgetragene Kawi schrift."



**23 Berlin SB, Schoem. I. 22 § 30.360 (Lit. of Java I, p. 206)**

37 × 4 cm outside – 31 × 3,5 cm writing, 4 lines, dark spotted bamboo boards – Balinese script – 28+29 palmleaves, defective numbering.

Episodes from the *Malat Kuṅ*, Javano-Balinese romance in *tēṅahan* metres, adventures of a prince of Koripan, usually called the Pañji, and several princesses.

Beginning of the first episode (p. 1–28), a hunting scene: //o// Om awighnām āstu //o// hnēñannériki ndan sañabuburu rāmyā siran siran haṅdukduk hana nēris lyan ta hanujah ana mañjañan hanukani twas humyañ swara niñ hañjiñ hārṣa sira para putri tumiñhal iñ buron hañuñsi pacañkraman hana sakawan tinut déniñ soṇa//

kagyat sira sañ para putri mulat iñ mṛga kañ maṅk / bubar hawdi hawor suka hanā ñuñsi pathani / lyan tañ amanēk akayon paḍa awurahan sirajiñ malayu prāpti lawan sira pañji hamalat raśmi //

The first episode ends abruptly.

Beginning of the second episode (p. 1–29, with defective numbering):

//o// mureca kkwīñ ati sumaput kawināhan riñgitān riñ ulahan rudita winañun gita sumba lyan hi purā branti pan ityasa tan wriñ wistri / tan kēsti wanodya hanirasa wihikan sarusit niñ lampah sawaśa hañricik gita tan wriñ tata suñku hañiñ hapēt paguywan tan ěnti //kadyañganiñ hañlampura kañut riñ tlēñ niñ tasik runtiñ tanpa rasa niñ sarira tan kētun kudu añusyakna karsa purwwakanira sañ winuwus / śri nāranatēn mamnañ susila stiti pragiwa kanom kakaliñ sanak sañ prabhu / sañ nāta riñ kahuripan sanak mañgala ni siriñ hantyañta hutama niñ nata susila hanulus tanāna kaddiha sira prawira di lwiñ tusta niñ sarajya ri hulahira mañkyañ garnini sañ nata wadon liwat siḥ marmma sañ prbhu //

Some sides of leaves at the end of the second episode are blank. The writing of this part of the manuscript is unclear. The tale seems to be broken up in fragments. The last leaf, numbered 30, contains the words:

tiñgal / nāgari, yan sampuñ / hanahur sosot / sidḍa pañgiñkna pakanira pukulun hanuli mantuk mariñ bhumi kaḍiri //o// dina niñ wus anurat / ri dina śu, u, tabēh sakawan, wastu sañ aḍwé dirghāyusa, paripurña wēt ahurip.

The colophon does not mention a year. On account of the script and the state of preservation of the manuscript, which is not bad, it might be dated in the first half of the 19th century.

The Balinese copyist made several mistakes in the spelling of Old Javanese words, which is a defect of frequent occurrence in manuscripts of the popular *Malat* romances. It is difficult to locate the two episodes in the very long *Malat Kuṅ* poem. Poerbatjaraka inserted a summary of the Javano-Balinese *Malat Kuṅ* romances in his "Pandji-verhalen onderling vergeleken", *Bibliotheca Javanica*, KBG, vol. 9, 1940. See also Zoetmulder, "Kalangwan", 1974, p. 427 ff.

**24 Berlin SB, Schoem. I. 23 § 30.360 (Lit. of Java I, p. 206)**

57 × 3,5 cm outside – 49 × 3 cm writing, 4 lines – the right hand ends of the folded palmleaves are neatly finished off with plaiting – Balinese script – 15 folded palmleaves

without boards, the string at the left side is provided with a wooden hook, by which the manuscript was suspended on a peg or a rafter in a Balinese home. (cf. cod. Schm. III, 6).

Episode of the *Malat Kuṅ*, Javano-Balinese romance in *tēṅahan* metre (see Berl. Schm. I, 22)

**Beginning:**

ryyaṅkat śri narapati gumuruḥ lampahiṅ bala hañiriṅ lintañ sakiṅ ṅalakṣa sama jalmi gunuṅ goṅ gēndir hambaruṅ rasa bēlaḥkna mahitala laku niṅ woṅ hañiriṅ saha sañjata punaṅ woṅ / kadi kusuma pasir warina niṅ bala ḷp kagiri giri kñar iṅ ṅastra hapagut lan kēñar iṅ rawi malaḥ rum kolapan wadwa tan jawa hanèṅ ṅawā sikēp sañjata sabraṅ solanya hañjrihin tinan //

The text contains descriptions of beautiful attire, as is usual in *Malat* romances. The plot of the episode is one of the numerous fights of the *Pañji* which recur in endless variety.

At the end the Balinese copyist begs forgiveness for his bad writing. No date is mentioned.

The text contains several grammatical Balinisms (verbal suffix *-in* instead of Javanese *-i*).

**25 Berlin SB, Schoem. I. 24 § 30.360 (Lit. of Java I, p. 206)**

38,5 × 3,5 cm outside – 47–51 × 2,5 cm writing, 3 lines. The right-hand ends of the folded palmleaves are stitched. The end of the last leaf is broken off. – Balinese script – 16 folded palmleaves without boards, the string is provided with a hook, see Schm. I, 23.

Episode of the *Malat Kuṅ*, Javano-Balinese romance in *tēṅahan* metre; the same beginning as cod. Schm. I, 23. The manuscript seems to be a copy made by a beginner in the art of writing. The script is large and rather clumsy. At the end the scribe added a colophon which is difficult to read on account of the bad writing. The years . . 38 and . . 45 Śaka are mentioned, corresponding with 1816 and 1823 A.D.

**26 Berlin SB, Schoem. I. 25a § 40.370 (Lit. of Java I, p. 268)**

49,5 × 3 cm outside – 39,5–35–31–26 cm × 2,5 cm, writing, 4–3–2 lines – Balinese script – 3 folded and 1 single palmleaf on a string.

I, 2 folded palmleaves: incantation against *léyaks*, men or women possessed by evil spirits.

**Beginning:**

//o// om awignam astu nama sidēm / darma putus maka tlasañ rasa, ma, om, putiḥ saṅ garuda, mijil saṅ hyan siwa gunna gunanku guna tuṅgal, hamatēni sakwèḥ hiṅ woṅ haṅléyak, hadēsti, hanuju, hanarañjana

II, 1 single palmleaf: incantation against evil spirits: //o// tutulak nikaṅ sarwwa bhuta, sarwwa malam, sarwwa tluḥ, sarwwa bhabhaya, ma, om bhama déwaya namaḥ, bala praṇaya namaḥ, kalikaya namaḥ, sarwwa déwaya namaḥ, mahadéwaya namaḥ, pṛthiwiya namaḥ,

III, folded palmleaf: one side: a magic formula, kaputusan suḥ ganḍu; the other side: the Javano-Balinese alphabet in an unusual order: ha na ca ra ka, ga ta ma ṅa ba, sa wa la, pa da ja ya ṅa, with some Balinese verse, *gaguritan*, serving for explanation.

The writing of I, II and III is bad.

27 Berlin SB, Schoem. I. 25b § 40.120 (Lit. of Java I, p. 265)

71 × 4 cm outside – 60,5 × 3 cm writing, 4 lines – Balinese script – 3 single palmleaves on a string.

Medicines for smallpox, with many Balinese words, and magic formulas,

Beginning:

//o// iki husada niṅ kada cacarré, iti sasuwuk iṅ kacacar duruṅ ṅagriṅ, saḍanā, tayabhahu, winadahan pané hañar, ma, iḥ, atma hasal sularasnya, iḥ, kēm

The third leaf contains a small drawing of a sitting man. The writing is bad, sometimes illegible.

Probably the manuscripts Schm. I, 25a–b were written in Bali in the beginning of the 19th century.

## COLLECTION TWO

BERLIN

Staatsbibliothek, Bibliothek Schoemann II

“JAVANESE”

**28 Berlin SB, Schoem. II. 1a § 41.960 (Lit. of Java, I, p. 283)**

36 × 4 cm outside – 30 × 3 cm writing, 4 lines – the first leaves are damaged – Javanese “buda” script – 70 palmleaves, without numbering, between thin blackened bamboo boards.

Notes on divination and medicines (tamba), with some incantations of gods and magic formulas, incoherent, written by different hands. Islamic influence is in evidence.

Beginning:

yèn aṅtakon lara patiṅya lih lara tka tēṅgal // yèn atakèn lara dina sēnèn darbé hilan  
.....  
pit guluné parukus pamuluné laṅsēb //o// punika phu / ramal patakèn . . . lin dina pad /  
yèn ana takon . . .m. . .  
stapa lawas tan waras / . . . sétan si yēkapé suku pat / lan ayama sarwwa suci hapa  
tuluban /

The last 9 pages contain a pawukon, a divination calendar based on the 30 wuku weeks of 7 days each, making a “year” of 210 days.

The writing is difficult to read, and the scribes seem to have made several mistakes.

The script is a late variety of the “buda” or “gunuṅ” script which was used in Central Java in the 15th century, and even later (see “Lit. of Java”, vol. III, p. 22 and 23, facsimiles). The manuscript belonged once to the Kēḍakan library like Berl. Schm. I, 21, but Berl. Schm. II, 1a and 2 seem to be the younger ones. Their palmleaves are from the lontar, not from the nipah palm, and the writing is scratched, not written with ink. They might date from the 16th century.

**29 Berlin SB, Schoem. II. 2 § 41.960 (Lit. of Java, I, p. 283)**

20,5 × 3,5 cm outside – 8 × 2,5 cm writing, 4 lines, some leaves are broken – Javanese “buda” script – 15 palmleaves, very dark, with defective numbering, between thin blackened bamboo boards.

Notes on divination and incantations of gods and spirits, magic formulas, protection against imminent danger, pre-Islamic, incoherent

Beginning (second line):

//o// tulak / hamigaḅ, hakēmahaḅ, woṅ gajaḅ, moṅ warak / banṭeṅ kuda bubuyut hama  
sarpa hajaké jo saraniṅ guru, pu ḍali putra sari niṅ ḍarmma haḡeṅ pṭak sari niṅ maya,  
kērpēk saṅ hyaṅ hahniṅ o hyaṅ ḍarmma jati cinēkēlan / dé bhaṭara gaṅa hatmahan ḍaḍi  
wlut kuniṅ ḡeḍé mērambat / cinēkēl

The writing is difficult to read, and the scribe seems to have made several mistakes.

The script is of the same kind as the script of cod. Berl. Schm. II, 1a, and the manuscript belonged also to the Kēḍakan library.

The two manuscripts were kept together in a box.

**30 Berlin SB, Schoem. II. 3 § 30.951 (Lit. of Java, I, p. 240)**

32 × 21 cm outside - 25 × 15 cm writing, 18 lines - 446 written pages - Javanese script - import paper, half linen binding, green.

Rama epic, in macapat verse, modern Javanese adaptation of the Old Javanese Rāmāyaṇa kakawin in Indian metres.

Beginning (metre Ḍaṇḍaṅ Gula):

tabuḥ saptha nuḡya buda maṇnis, wulan sura kapiḅ tigaḅ dasa, hiḅ moṅsa kapat wukunné, kuranthil jé kaḅ tahuḅ, sirnèḅ tata phaḅḍithèḅ siwi, saḅkala duk manurat, haḅḅana hanurun, maḅniun laḅḅèḅ niḅ carita, caritanné bèḅara rama hiḅ kawi, jinnar-wakkèḅ niḅ krama // mardya kawuryan niḅ krama niti, maḅnawuḅ moḅka sèkar macapat, hiḅkaḅ riḅḅèḅga kaḅḅanné, nèḅgih rèksasaḅ phrabhu, hiḅ naḅḅka prajaḅḅiradi, subagèḅ tribawaḅa, prakoswa dibya nuḅ, winnoḅwoḅ karathoḅnira, haḅluwiḅḅi kuma-luḅkuḅ haḅḅèḅ bumi, tannana kaḅ tumimbaḅ

The text is the same as the Yasa Dipura text edited by C. F. Winter (Verhandelingen van het Bataviaasch Genootschap, deel 23, 1846). Two songs, one in sinom and the other in ḍaḅḅaḅ gula, at the end of the edition are not found in the manuscript. The date is the same: Jé 1750, i.e. 1822 A.D.

The script is Yogyanese.

**31 Berlin SB, Schoem. II. 4 § 30.870 (Lit. of Java, I, p. 233)**

34 × 21 cm outside - 25 × 15 cm writing, 18 lines - the pages 1 and 2 have polychrome frames (flowering), for the rest the *pada* marks are coloured (red and blue) - 267 written folios, numerous polychrome halfpage illustrations in wayaḅ style, with captions. - Javanese script - Dutch import paper, watermark Pro Patria - dark brown leather binding.

Javanese Paḅḅi romance in macapat verse, relating the beginning of the legendary history of the kingdom of Jaḅgala (in East Java, a district in the delta of the river Brantas). In the beginning king Déwa Kusuma of Jaḅgala and his elder sister Kili Suci of Pucanaḅ are mentioned. The "panakawans" of the King of Jaḅgala, Prasanta and Sadu Lumur, figure largely in the plot. The marriage of Paḅḅi Ino, the prince of Jaḅgala, with his first cousin Dèwi Sèkar Taji, the princess of Kaḅiri, is the main point of the tale. At the end of the book the amorous adventure of Jaka Saḅkala and Lara Widuri, a husbandman's daughter, is told partly. The happy ending is missing. It is a folk-tale,

originating from a rice myth, so it naturally fits in the "Pañji" romance which is also based on myth.

The Déwa Kusuma tale is also told in the *Sérat Kaṇḍa*, the Book of Tales, cod. LOr 6379 (*Lit. of Java*, vol. II, p. 360); the names of the principal persons are different, though.

The illustrations in wayaṅ style are mostly well drawn. They represent crucial points of the tale in the manner of scenes of a theatrical show. The figures are *wayaṅ gēdog* puppets put in position in exactly the same way as if they were manipulated by the *dalaṅ* of a wayaṅ performance. This manner of illustrating a romantical tale shows the close affinity existing in Javanese culture between literature and theatrical performances. See Plate 7.

The style of the text is rather prolix. Several Dutch and Malay words referring to navigation are used. The scribe's patron, mentioned in the beginning, was a young man of good family, from a Kampuṅ Malayu, called *ēncik Aplā*. *Eñcik* is a Malay title. *Aplā* looks like a corrupt Arabic word. Probably the author was a native of one of the harbour towns on the North Coast of East Java, perhaps Grésik or Surabaya. Many pages of the book are dirty and torn (afterwards repaired), evidently it was much used in its time (see *Berl. Schm.* II, 5). The "Pañji" tales were popular in the North-East Pasisir districts. The writing is cursive and easy flowing.

Beginning:

// puḥ hasmara danna //o// tatkala wiwit thinulis, hiṅ dindhēn ṅahat punnika, nuju wagé pasarranné, sasi sura kaṅ lumampah, taṅgallé piṅ wolu las, jim mawal thahun punniku, hannuju kannēm maṅsanña // wonthēn dénné kaṅ ṅannulis, tiyaṅ sēppah kawéllas ṣarsa, hiṅ kapuran hika wismanne, hawastha pun ṣura krama, kapērdi pawoṅ sannak, kēddah kinnēn hannanurun, woṅ boḍo kinnēn pinthērra // milanné sinnahu nulis, kinnarya ḷmmēs kaṅ taṅṅian, hala ṅaṅgur halah turon, bēccik sinnahu nēnnurat, mēnnawi kaḷrṣṣan, naṅṅiṅ sampun dēn gēguyu, hakṣaranné dèrēṅ pokra // tandukki-pun thunna sisip, hukara dèrēṅ hacēṭṭa, lan malih kiṭṭal thēmbuṅné, hakṣaranné kaṭaḥ maḍa, sampun naṅguṅ dēn wada, sarta sampun dēn gēguyu, bawinné woṅ duruṅ bisa // kaṅ darbé sērrat punniki, laré hannom thur sujanna, kampuṅ mēllayu wismanne, hajējuluk hēncik hapla, sēddēṅ hamoṅ hasmara, bēr mannaḥhé kēllaṅkuṅ, pērmila hiṅ maṅké yasa // hambaṅṅun carita lagi, ḍapurré carita niwa,\* kaṅ kinnarya bubukanné, nēṅgih nēgari jēṅgala, raja déwa kusuma, bēbbisikkanné saṅ prabu, ratu aguṅ binnēṭṭara //

The date given in the beginning does not mention a year. Probably the manuscript was written in the first half of the 19th century. See *Berl. Schm.* II, 5a–b and 6

\* *Carita niwa*, leftish tale, refers to the division made in Javanese legendary history between the right-hand line of descent of Kings (from the Prophets and the Muslim Saints) and the left-hand line (from the gods and the heroes of antiquity). The "Pañji" tales belong to the latter category. See "*Lit. of Java*", vol. I, p. 151b.

32 Berlin SB, Schoem. II. 5a–b § 30.874 (*Lit. of Java*, I, p. 233)

32,5 × 21 cm outside – 25 × 14,5 cm writing, 19 lines – the pages 1 and 2 have polychrome frames (birds and insects), for the rest the *pada* marks are coloured (red and green) – 226

written double pages (folios) in two volumes (1–111, 112–226) – several polychrome half-page illustrations in wayan style, with captions – Javanese script – Dutch import paper, watermark Concordia Res Parvae Crescunt – half-leather worked bindings, with gilt.

Javanese Pañji romance in macapat verse, *Jaya Kusuma*, relating the beginning of the legendary history of Jangala, like codex Berl. Schm. II, 4. The texts are different. The two volumes Berl. Schm. II, 5a–b contain mainly the tale of the war of the Pañji with the King of Bali; in the end the latter appears to be the Pañji's own betrothed bride, the princess of Kaḍiri, in travesty. In the second volume the marriage of Prasanta, a clownesque person, with the princess Kanastrèn is briefly related. Ménak Cahu and Ménak Agung are comparable panakawan-like personages who figure in the tale.

The episode of the Bali war enjoyed great popularity among Javanese readers in the 19th century. Many manuscripts containing the tale and expatiating on it are in evidence, see Lit. of Java, vol. I, p. 233 ff.

The illustrations in *wayan-gédog* style are of the same kind as those in Berl. Schm. II -4, but they are more elaborate and less numerous. See Plates 2–3, double, polychrome.

The style of the text is also prolix. The writing and the spelling are careless and slipshod, more so than in the other codex.

The end of the text and some appended notes contain some information on the history of the manuscript. It was written for the use of Eñcik Aplah, of Ilir, the same man as is mentioned in the beginning of Berl. Schm. II, 4. The owner made it a practice to lend out the book on hire, he charged *suway satèṅ* for one night. *Suway satèṅ*, 15 Netherlands India doits, amounted to 12½ cent pre-war Netherlands India currency, worth about 5 cent U.S. gold \$. People who lent the book for one night probably used it to enliven a small social gathering. Part of the book was read aloud, singing, by some one who was proficient in the art, and the book was passed round for the guests to look at the pictures. The book's appearance, showing traces of being much used (dirty, tears, partly repaired) is evidently due to the owner's practice of lending it out.

The year which is mentioned in the beginning, 1709 A.J., i.e. 1782 A.D., probably belongs to the original text which was copied for the use of Eñcik Aplah.

At the end of the text the manuscript in two volumes is said to be worth 30 silver *rupyahs* pre-war Netherlands India currency, the equivalent of about 12 U.S. gold \$.

The last note on the last page contains the information that the book was bought by Bagus Waṅsa Wijaya of Měnyanan for 10 guilders (about 4 U.S. gold \$) in 1845.

The places cannot be located.

On account of the script and the idiom it seems probable that the manuscripts Berl. Schm. II, 4 and 5a–b were written in one of the harbour towns on the North Coast of East Java, perhaps Grėsik or Surabaya.

Beginning:

purwanné praptha tinulis, hiṅ ditèn kēmmis punnika, hiṅ sasi bakda mulutthé, nēṅgiḅ tanṅgal piṅ nēmbéllas, hētjim thahunné hika, wēthhunné tahun hiṅnétuṅ, sèwu pituṅ natus saṅa // nammanné hiṅkaṅ hanulis, tiyaṅ lakuṅ kawlassarsa, hiṅ ranḍu sarri wismanné, hannēṅgiḅ kaṅ hasuṅ nama, haran rana wijaya, woṅ kakuṅ sēmmunné jugul, tan bisa ambaṅkak karya // . . // wontèn carrita ginupit, carrita hiṅ jamman buda, kaṅ tinutur sētjarahhé, śri bupati hiṅ jēṅgala, tur kalloka jana priya, nāta yèn ratu pinnujul,

traḥhi ratthu paṇḍita // hiṅkaṅ wēstha ḍanḍaṅ gēṇḍis, punnika putra llima, pēmbajēṅ hēstri wiyossé, kili suci wēsthannira, kaṅ dalm kēppuñcañan, wontēn dénné kaṅ pēṅgulu, lannaṅ bagus wērnanni

End (p. 226a):

duk pinnugél carita punniki, dados kaliḥ kaṅ sērat punnika, kapuriḥ hawèt šērratthé, dénnarsa wēruḥ hiku, hiṅṅigillé sērrat punniki, mugi hanñé hika, carittanné luhur, supama baten hanñéwa, laṅkuṅ taṅgél gēnnipun miṅṅkēn niki, déné laṅkuṅ utama // sawērninné sōṭṭèrèk kawula sētdaya, hikaṅ sammi hanñéwa, hiṅkaṅ sahé pēṅgarap-pipun, mēnnawi risak gantossa, rgginné sērrat punnika 30 rupiyah pérak, sampun mēkkatēn kimawon // nandēssipun wañci jam 7 dalu, kaṅ gaḍaḥ cik haplaḥ hiṅ ṅilir

kala tahun sèwu pituṅ ṅatus soṅa 1709

Notes (p. 226b):

punnika layan jaya kusuma séwanné suwaṅ satthēṅ hiṅ dalm sawēṅṅi kimawon hiṅkaṅ ṅērat punnika nami bagus ranna wijaya, daḷmé hiṅ ranḍu sarri hiṅkaṅ gaḍaḥ cik haplaḥ homaḥhé hiṅ ilir griyanné paṅgun

sapunnika katubas bagus woṅsa wijaya hiṅ mēññannan rgi 10 ka . . . ta gunna wijaya . . . tahun 1845

### 33 Berlin SB, Schoem. II. 6 § 30.461 (Lit. of Java, I, p. 212)

33 × 21,5 cm outside – 23 × 14 cm writing, 18 lines – the pages 1 and 2 have simple polychrome frames (festoons, red and blue), for the rest the *pada* marks, page numbers, canto numbers and canto headings (34) are in red. Several polychrome half-page illustrations in wayaṅ style, in the beginning of the book without captions – 150 written double pages (folios) – Javanese script – Dutch import paper – dark brown leather binding.

Ménak Amir Hamza romance in macapat verse, Islamic epical tales about the exploits of the Prophet's uncle Hamza and his family, warring against the infidels. One point in the tale is Hamza's suffering indignities at the hands of his uncle Saréhas, the King of Madayin, whose daughter is to be Hamza's principal wife.

The manuscript has a title outside of p. 1:

punnika layaṅ ménnak laré hawit dammél kala tahun 1843

sasi junni taṅgal piṅ sonṅa :9

dénné tahun jawi tahun jimmakir

Above p. 1 and 2 is written in red:

pémut harginné layaṅ ménnak laré 15 rupiyah

péarak, séwanné sawēñi 15 ḍuwit.

Apparently the book was lent out on hire by ěncik Apla just like codex Berl. Schm. II, 5 and for the same amount of money. It is as dirty and torn as the other ones.

The illustrations in wayaṅ style are of the same kind as those in Berl. Sch. II, 5. Some are elaborate, showing many personages, mostly in two superimposed rows. Where the captions are missing the headings of cantos supply some information on the meaning of the pictures. See Plate 6.



Beginning:

tatkala wiwit thinnulis, wañcinné jam thiga siyañ, hiñ dinna këmmis këlliwonné, jummadil lawal şasiña, pat likur tañgallira, tahunné halip punniku, hannuju moñsa kassoña / sinnëñkallan hiñkañ tulis, bummi saptha ratu budda, giñ punnika sëñkalanné, muñguñ hiñ sasi wëllonda, junni tañgal piñ soña, tahun şèwu wolun ñatus, kawan dasa lañkuñ tiga/ kañ darbé sërrat punniki, hakalbu jalma sujonna, kampun mëllayu wis-manné, jajulukhira happëlla, kërëm ðummatëñ sasthra, hëbbèré mannañ këllañkuñ, prammila, hiñ mañké yasa / hambañiun carittha lagi, ðappurré ñarab, nëgri mëddayin purwanné, gancarré kañ cinnarittha, ñëmpallakën kañ konða, wasşissé prajonğa luhun, tumrap piñ tækka hatata.

The last canto, no 34, begins with the tale of King Marmadi of Kalkarib, who afterwards becomes one of Amir Hamza's followers. He is pictured sitting on a high chair and smoking a long Dutch clay tobacco pipe.

**34 Berlin SB, Schoem. II. 7 § 30.882 and § 23.160 (Lit. of Java, I, p. 235 and 143)**

34,5 × 22 cm outside – 26 × 15,5 cm, 21 lines – in the beginning, the *padas* and the page numbers are in red – 109 written folios (1–70a, 72a–109b), many torn pages are repaired – Javanese script – Dutch import paper – half linen binding.

I (p. 1–70a): Pañji romance in macapat verse, Pañji Murda Smara, episode of a war between the East-Javanese Kings and the King of Bali, cf. Berl. Schm. II, 5. Pañji Murta Smara is also the title of cod. LOr 1825, which is longer. According to a local tale in East Java, Pañji Wimodra Murta Smara of Ņurawan defeated a Balinese invader, Klana Rëñga Puspita, in the Bëdali plain (see cod. LOr 2035, no 10). This tale has no foundation in history as far as known.

The Pañji romance ends with an elaborate description of the nuptials of Gunun Sari, the junior brother-in-law of the Pañji, with Pañji's younger sister Ragil Kuniñ. The young bride and bridegroom are given many moralistic lessons.

After a blank page filled with scribbling the pages 68–70 contain as conclusion a collection of lyric and erotic poetry in various metres, in the beginning called sëñdon (songs).

Beginning of the Pañji romance (the corner of the first leaf is lost)

// hasmara // duk purwanni . . . ari rşpatya mulya, pukul şapta duk bëjiñné triwëlas hiñ . . . [tañga]l jim makir sinnëñkalan, boja rasa pañditëñku, duk kala surat ka . . . // kañ pinnurwëñ hiñ kawi, pan nëgari bahu warna, narëndra sudigbha kahot, kinnasihana marañ déwa, kinnëmul wida darrya, mrajol ñakrş şañ prabu pujul şasamanniñ ja . . . // pramila mañké ginuşti, sri narëndra iñ nurawan, lañkuñ wagugën sañ rajëñ, dira këdawuñhan surat, sañkiñ madya ñawiyat, pëksi iñkañ manuccuk, surat, thëkap ñarsa nata // sawusnya surat kapuşti, mriñ sañ nata iñ gagëlañ, kañ pëksi murcëñ padulon, tandya pustaka sinukma, pëññët layañ mannira, hulun narëndra hiñ wañsul, şañ phrabhu şukma iñkara //

The chronogram boja rasa pañditëñku means 1762 A.J. which corresponds with 1834 A.D.

II (p. 72a–109b): Aji Saka, mythological poem in macapat verse, beginning with the Origins according to Islamic theology, creation of man, Nabi Adam, further Baṭara Guru and Sēmar, tales of the gods, the blacksmith Mpu Ramadi, (p. 82) Guru and Uma, kama salah (involuntary seminal discharge) Kala (p. 84), Watu Gunuṅ (p. 92), Sultan Rum (p. 93). Aji Saka's history occupies the main part of the text. It ends abruptly in a fairy-tale about Raṅḍa Sēṅkēran and her daughter. The text contains references to India, and eras of thousands of years, also yugas (trétayuga) are mentioned. Although it might contain old elements the present redaction of the tale cannot be older than the 17th century, because cannon (mariyēm) and Mataram are mentioned in it.

Probably the Aji Saka tales, closely related to the Sērat Kaṅḍa, the Books of Tales, belong originally to the beginning Islamic literature of the North Coast districts of Java, called the *Pasisir*, which flourished in the 16th and 17th centuries. In "Literature of Java" vol. I, p. 138 ff. and p. 142 ff.; the Books of Tales and the Aji Saka texts are described. See also vol. III, General Index, sub voce Aji Saka, p. 165b–f.

Beginning of the Aji Saka text:

wontěn crita winnarni, purwannira duk kiṅ kunna, kaṅ tinnutur sējaraḥé, hamimitthi lagya duryat, sahurat lampahhira, punnika lagya cinnatur, saduruṅ ṅanna gumēllar // carita duryat ginnusti, duk lagya hawaṅ huwuṅña, druṅ ṅanna wiji wijinné, pola takyun harannira, salikul guyub\* rannya, haran nēpthu ga'ib biku, kaṅ ginnēlar harannira.

I and II. The script and the spelling of both texts is the same. Probably they were written in Yogyakarta. The chronogram of the first text, corresponding with 1834 A.D., refers to the copying, not to the originals, which in both cases are older. The script is cursive and small, but regular. The Javanese separate vowel characters (a, i, é) and the so-called capitals (*aksara gēlé*) are used frequently, often without necessity, and the antique character ña (the common ja with a small curl written under it) is used also. The old Javanese method of indicating a *pēpēt* between two consonants, namely by writing the consonants as a cluster (sdarum = sēdarum) is practised repeatedly. The *taliṅ*, the prefixed vowel mark for é (also in the taliṅ–taruṅ combination, for o) is always written with a small curl above it. Another antique feature of the manuscript is the absence of partition marks (*pada liṅsa*) between the lines of a stanza. The reader is supposed to be familiar with the structures of the stanzas of all Javanese metres, so as to be able to read and sing them without auxiliary marks. In Javanese-Balinese manuscripts of poetry written in so-called *tēḡahan* metres the absence of partition marks between the lines is a rule.

\* The letters in italics are marked with three superimposed dots in the manuscript, indicating that they represent non-Javanese (in casu Arabic) phonemes.

35 Berlin SB, Schoem. II. 8 § 25.620 (Lit. of Java, I. p. 158)

34 × 21,5 cm outside – 26,5 × 15 cm writing, 18 lines – 127 written folios – Javanese script – Dutch import paper, water-mark, E.d.G. & Cie – half linen binding, half brown marbled paper.

Babad Dėmak, in macapat verse, history of the kingdom of Dėmak (which flourished in the first half of the 16th century). Dėmak was the first Islamic state in Java. The text has an introduction beginning with the legendary history of King Lalėyan of Pajajaran, Bra Wijaya of Majapahit, and the Walis, the Holy Men who are believed to have introduced Islam in Java. The text ends abruptly in the tale of the fight of radėn Raŋga of Mataram with the adipati of Tuban. The issue was the succession in the kingdom of Pajaŋ after the death of the old Sultan (in 1589 A.D.). The present version of the Babad dates from the 18th century, the flourishing period of the dynasty of Mataram.

Beginning:

// puŋ tėmbarŋ hasmaradanna // nallikannira winnarni, kala wanci pukul soŋa, kėmmis kalliwon pasarrannė, hannuju sasi punnika, sasi pasa hawitŋa, tahun ŝėwu wolunŋ natus, patthaŋ puluŋ laŋkuŋ limma // hana dėnnė kaŋ nėnnulis, jėjuluk marta wijaya, hiŋ sėmmaranŋ nėgarannė, punnika kawėllas harsa, dėnnė tan nanthuk karya, hana dėnnė wismannipun, hiŋ natdėrri đusun hira // hiŋkaŋ gađah layaŋ punniki, dėllaŋ hiŋkaŋ haŋsuŋ naran, pun drakkėm hiŋ wėsthannė, dėrėk wėllandi pan karyannya, dados mandor duđuknya, hiŋ natdėrri wismannipun, tuwan ŝėkkitsėmmaŋ punnika.

The manuscript was written in Semarang in 1845 for the use of a mandur, a headman, serving in the office of a Dutch gentleman probably called Schuitsma. The name of the mandur must have been 'Abdu-'rRaĥim, in Java pronounced Durakėm, Drakėm. The village Nadri where he lived was probably situated on the outskirts of the town of Sėmarang. The script is North Pasisir, with flourishes. The style is homely, without embellishments.

**36 Berlin SB, Schoem. II. 9 § 30.461 (Lit. of Java, I, p. 215)**

33,5 × 21,5 cm outside – 25 × 16,5 cm writing, 18 lines – the *pada* marks are in colours (red and yellow), the beginnings of cantos are decorated with flowery designs, in colours, sometimes showing birds. – 141 written folios; numbers are partially cut away by the bookbinder – Javanese script – Dutch import paper, water-mark, Pro Patria Ejusque Libertate – half linen binding, green, half green marbled paper (European), like Schm. II, 10.

Mėnak Amir Hamza romance in macapat verse, Islamic epic (see Berl. Schm. II, 6), beginning with tales about King Sarėhat (sic) of Madayin and Lukman Kakim, before the birth of Amir Hamza, and ending with an episode of arya Bėntal Jėmur (sic) of Pijajar and Marmadi.

The book has a title (which is an exception) written on a fly-leaf: *punnika buk, sėrrat minnak, cacriyossan para rathu phrajurit hiŋkaŋ hutami, gėnnipun hannindakhakėn pėrraŋ, rummėkšannipun bala*

Beginning: between the initial *pada* marks, some words are written in cipher: *aksaras* marked with three dots on top, indicating that they represent another phoneme than usual. Probably the name of the metre of the first canto, đaŋđaŋ gula, is written in cipher, only to show the scribe's proficiency in this art.

Beginning of the text: see facsimile, Plate 22.

The year of the beginning of the writing, Dal 1767 A.J. corresponds with 1839 A.D. At the end of the book the owner wrote as colophon in Malay in Latin script: Magelang arie 1 Januarij 1847, koffy kommiteur Bandongan, (signed) Kartoredjo.

Moreover on the first and the last page of the book the owner put his seal in red sealing-wax, containing his name Kartoredjo in Latin, Arabic and Javanese characters. He appears to have been a commissary, an official of medium rank in the Dutch East India Government service, having control of the coffee crops which were produced by compulsory labour at the time. The book was probably written by a professional scribe. It seems improbable that the commissary could write a fine manuscript like Schm. II, 9 himself. The title, which is in a more common script, might be added by the owner in 1847, at the time when he acquired the book.

The script is large quadratic, very carefully written with a fine pen. It resembles the so-called Kraton script of the Central Javanese Courts, though the latter was written with a broad pen and thick ink. The script shows also some resemblance with the writing of cod. LOr. 1928, recently re-edited by professor Drewes ("The Admonitions of Shaikhu 'l-Bari", 1970), which is an Islamic text probably dating from the 16th century. See also Schm. II, 10.

The original of Berl. Schm. II, 9 dates probably from the 18th century.

### 37 Berlin SB, Schoem. II. 10 § 17.410 (Lit. of Java, I, p. 107)

33 × 21 cm outside – 25 × 16,5 cm writing, 25 lines – the *pada* marks are coloured (red) – 17 written folios – Javanese script – Dutch import paper, half linen binding, green, half green marbled paper (European), like Schm.II,9.

Lessons of Seh Tekawardi, moralistic, in macapat verse, a well-known text, much studied in Central Java. The book has a title written on a fly-leaf: punnika buk / teka wardi, piwulan daten sedaya, tiyan nannem hannem.

Beginning:

// pupuh peksi nnila // hijsun miwitthi neggih ta hamuji, hapan nebut nammannij  
 yyan sukma, kan murah hij dona manko, hijsun nasih hij nayun, sawussira muji yyan  
 widi, muji nabhi muhhamat, penjulunnij rasul, hij dona myan hij nakerat, kajen rasul  
 pannutanne won sabummi, narab myan tannah jawa // tetkalanne wiwitthe tinulis,  
 hapan sennen leggi rankeppannya, sapar pin wolu tangalle, hijsunetawarsannipun, sewu  
 pitun natus kan warsi, suwidak lanjkan gansal, warsa wellondeku, sewu wolu natus  
 warsa, lanjkan nira tigan dasa pitu warsi, kasonna manjannira // kan pinurwa temban  
 dadan gendis, sinnerat thijsun kertas welonda, pinungel bahe critanne, nengih caritannipun,  
 pituturre won nalul nelmi, samya den nestokkenna, pitutur punniku, pratinkahhe won  
 nagessan, kan tinnutur mrijsun anak putu sedyatthi, hijsun nedya hutama // caritanne  
 nengih kan winnarni, sanjkan narab seh hijsun sudibya, sanjkan kitab pinnaikkanne,  
 hijsun nagit karuhun, hajejuluk seh teka wardi, kellaan kan bek sudaromma, sanjkan  
 pinnujul, sagunne kan para tapa, samya nabdi dummaten sanjkan maha yekthi, kellaan  
 yen hutthama //

Colophon at the end:

Titi tammat nēngih hiṅkaṅ tulis, duk kalané sinnērat punnika, sapaṅ piṅ hastha wulanné, lamminné sinnrat hiṅku, catur dasa tri hari siṅgih, warsa hiṅkaṅ lummampaḥ, sèwu pituṅ natus, satdasa ponca sirahña, sampunnira mulut piṅ salikur nēngih, lagya karo maṅsannya //

The year of the beginning of the writing, 1765 A.J. i.e. 1837 A.D. is two years before the writing of Schm. II, 9. It is interesting that the scribe noted the number of days (43) he worked on his manuscript. It seems a long time, but then, the writing is carefully done.

The manuscripts Schm. II, 9 and II, 10 seem to be written by the same scribe in the same kind of quadratic script, but the writing of Schm. II, 9, the younger manuscript, is finer and more carefully executed than the other. Both manuscript show some mistakes in the spelling. The orthography is old-fashioned, using an excess of duplicated characters.

Probably Schm. II, 9 and II, 10 were both in the possession of the commissary Kartoredjo; he provided both books with a title.

### 38 Berlin SB, Schoem. II. 11 § 30.870 (Lit. of Java, I, p. 233)

29 × 21 cm outside – 21 × 15 cm writing, 19 lines – the *pada* marks are in colours (red and black) – many leaves are dirty and torn, afterwards repaired – 144 written pages (without numbering) – Javanese script – European import paper, greenish, Chavaignac – half linen binding, brown, half brown marbled paper (European).

Pañji romance in macapat verse, mentioning the kings of Jaṅgala, Prabaliṅga, Tēpasana and Arēnon, some foreign kings, of Tarnaté and Baṅḍan, and a princess of Awanti. The tale is not finished.

In the initial pada the years 1823 and 1239, both in European figures, are mentioned. The latter is A.H. Moreover in the left-hand top corner of the first page the European number 5 is written. The meaning is not clear. The two initial pages have small writing spaces: 10,5 x 7,5 cm, and 9 lines of writing. The frames of these pages were meant to be filled with decorations, but the decorating was never done.

Beginning:

hasaliṅṅan, haṅintar gurit, supaya yèn koṅsiya ḍaḍiya, pañēñṅñēñēñ ṅararé, lir tēmbuṅ nīn alindur, kawaskita yèn kiraṅ buḍi hakarya ḍoḍoñēnan, kawuwus siṅ kiḍuṅ, hiṅkaṅ .... nka prajata, kaya tanduk kiṅ ḍaṅḍaṅ sarkara muni, hiṅ maḍya niṅ pasétran // lyan ta handaruṅ ḍaḍya palumpi, pura raḍya sri praja jaṅgala, kaṅ lagya kawuwus maṅké, wondéniṅ kaṅ rumuhun, saṅkiṅ [p. 2] prawasa parikēsīt, ḍatēṅ prabu jaṅgala, wust tēḍak piṅ pitu, mapan tēḥ i kusumma, hamurtēṅ rat thitis siṅ nandana wari, habéyaṅ binagawan // harama ratu hahibu sori, saṅ sri buminata hiṅ jaṅgala, sagasal guṅné waṅsané, wondéniṅ ikaṅ sēpuh, hēstri ḍatan nanambut krami, kili panduka raḍya, panjēñēñanipun, pañēṅgēk prabu jaṅgala, kaṅ pamadé sri bumminata kaḍiri, samya maḍég narēndra // [p. 3] pañēñdi hakuṅ luṅguḥ dēwaji, haniti ḍatēṅ praja hurawan, wontēn déniṅ wurujuné, pawēstri sanēs ṣibu, karatoné hiṅ siṅasari, prabu katiga sanak, saramma sahibu, ḍēḍos jajabuṅniṅ jagat, hiṅ rat jawa karta liṅgihṅ dēwaji.

The script and the spelling are West Javanese, probably Cĕrbon. The script is small quadratic, later in the book it grows larger. The spelling has West Javanese peculiarities, using often *ḍ* instead of *d*, and sometimes ignoring endings in *-ḥ* (wignān). The writing is done carefully.

The original of the text dates probably from the 18th century. Some Dutch words are in evidence.

**39 Berlin SB, Schoem. II. 12 § 30.740 (Lit. of Java, I, p. 219)**

33 × 22 cm outside – 24,5 × 13 cm writing, 15 lines – 127 written folios, the initial pages are dirty and torn, afterwards partially repaired – Javanese script – Dutch import paper – half linen binding, brown, half brown marbled paper (European).

Raja Dubbah of Ūḥsam (Syria), Islamic romance in macapat verse, relating many wars with infidel kings. Ki Wahsul Pala and princess Samak are leading characters in the beginning of the tale. It does not belong to the Ménak Amir Hamza cycle of Islamic epic tales, but it shows some resemblance with it. Perhaps it is translated from a Malay hikayat.

Beginning:

// *klapa riṅnajaṅ // wontĕn carita winnarni, carita sinnuṅṅān thĕmbaṅ, hamuriḥ bĕgar kaṅ mahos, carita iṅkaṅ hiṅ kitab, tapṣir kaṅ darbĕ kabar,\* hanyaritakhakĕn ratu, hadil thur ra.. // sariṅṅat nabi ibrahim, tur radil hiṅkaṅ pharinthaḥ, hambhuwanna pah ṣaṅ katoṅ, ratu hanyakra buwanna, kiriṅṅān hiṅ ṣesamma, tuhu yĕn ratu dibyanuṅ, pan nĕgariṅnipun nĕssam // bisikkannĕ ṣri bopati, jĕjuluk mahraja dubbhaḥ, wus thinnakdir hiṅ yyaṅ mannon, nurunkĕn lannaṅ iṅ jagat, pĕṣti tan kĕnna howaḥ, hanyirnakkĕn kapir bĕsuk, lohil maḥpu (p.2a)l thinulisan // sakĕḥhĕ woṅ tannaḥ kapṣi, sĕdaya darbĕ wirayat, lamun darbĕ muṅsuh tĕmbĕ, bĕnjan yĕn nana satriya, kaṅ naran nabdul yajan, hiku muṅsuḥhira bĕsuk, poma kabĕḥ, dĕn prayitna //*

The last page has a colophon written in Malay in Latin characters: *ienie lajang soeda die toeroen sama Intje Tasimdamon die kampoeng derpowangsen Pekalongan, den 24 November 1846 (signed in Javanese characters) Tasimdamon.*

The script is Pasisir, the orthography is not bad. The numerous Arabic words in the text and the Sumatran title "Intje" (Javanese Eñcik) are indications of the Malay origin of the tale.

\* The italics refer to characters which are marked with superimposed dots in the manuscript, indicating that they stand for foreign (Arabic) phonemes.

**40 Berlin SB, Schoem. II. 13 § 30.851 (Lit. of Java, I, p. 231)**

22 × 18 cm outside – 16 × 13 cm writing, 12 lines – 250 written folios; numerous half page illustrations in wayaṅ style, partly coloured, partly only in outlines, mostly with captions;

some pages have captions only, the illustrations were never made. The two initial pages have decorated frames, squares and triangles with trees, in red – Javanese script – Dutch import paper – half linen binding, green, half green marbled paper (European).

Damar Wulan romance in macapat verse, an East Javanese version in popular style of the romantic story of a brave young man who vanquished the enemy of the Queen of Majapahit and finally married her.

Beginning:

sēṅkallanné duk thinnulis, hiṅ nmalika wayaḥ hénjaṅ, pukul walu pannuratthé, jēmuhah waggé sēmmana, wulan jumadilawal, wontèn dénniṅ taṅgallipun, tiga likur duk sinnérat // wontèn carita winnarni, tumrap piṅ dēllancaṅ kērtas, kaṅ tinnutur sējarèhé, yan nēṅgiḥ carita buda, rinnéka rinnupaka, kummawi sinnuṅṅān tēmbuṅ, hatēmbaṅ hasmaradana // hiṅkaṅ cinnarittha (ḍiṅin, kuda gaḍiṅṅān sēmāna, tēḍak saṅkiṅ pugēr maṅko [p. 2], putrané ki hadipatya, hiṅ pugēr nagrinnira, kalanné kaṅ rama wahu, kēsambut thiṅ nadi laga // kēsambutthé saṅ dipatthi, hiṅ pugēr kala sēmāna, kaṅ putra laṅkuṅ méraṅṅé, déné tan bisa habéla, mila saṅṅēt méraṅṅā, niṅali woṅ majalaṅṅu, hannulya késah ḷlana // lan maliḥhipun punniki, nagrinnira pugēr rika, kaṅ putra datan naduwé, kaṅ jumēnnēṅ pugēr hika, nama saṅ nādipatya, raré saṅkiṅ gunnuṅ niṅku, raḥhadèn kuda liyyaṅṅān // nēṅṅēnna data winnarni, raḥhadèn kuda gaḍiṅṅān, kalunta lunta lampaḥḥé, praptha lak bēṅṅāwan nika, sampun niṅambil putra, pinnēṅḍet manthunirèkku, jumēnnēṅ majapahitthé, nama prabu bra wijaya, hannēṅ niṅ majalaṅṅka, turun maḥturu punniku, kaṅ jumēnnēṅ majalaṅṅka // hiṅ majapahit punniki, siṅa hiṅkaṅ dadya nata, bra wijaya kēkasiyé, yata hiṅalāma lama, gēnti hiṅṅucap pika, ki harya baṅṅāḥ winnuwus, hadarbé hatmaja priya // kēkasiḥhira kaṅ siwi, ki hudara namannira, tēḍak saṅkiṅ galluḥ maṅko, kēlaṅkuṅ banthēr tapannya, lalli ḍahar hannēndra, pan narsa suwitēṅ ratu, mriṅ mahospahit sēmāna //

The tale mentioned in the quotation, about Kuda Gaḍiṅṅān of Pugēr (in the Eastern Corner, the "Oosthoek" of Java, on the South coast) who became Bra Wijaya, King of Majapahit, is phantastic. Probably the author confounded different tales. His mentioning Pugēr is an indication of the origin of this unsophisticated version of the Damar Wulan romance.

The manuscript has a colophon: wawēkassé kaṅ nakarya, hiya maraṅ kaṅ gaḍuḥhi, baḥ gyok śik nammanné hika, kaṅ naduwé layaṅ niṅki, naṅṅiṅ wawēkas manmi, lammon naku bésuk nyambut, ja kumméd hiya sira, poma poma wēkas mami, bok mēnnawa hiṅ besuk hanaha karya // sakaṭaḥhé kaṅ namaca, sampun euwa miyarsèkki, kaṅ tēllaḍa sampun thēlas, milanné pugēl punniki, datan dugi punniki, milanné nanḍēg punniku, lan maliḥ wēkasiṅ waṅ, maraṅ hiṅkaṅ darbé hiki, yèn wiswisṅan thuli ra hannēbusṅa //

Apparently the manuscript was copied by a Javanese scribe for the use of a Chinese gentleman called Gyok Sik. The scribe expresses the hope that he will be permitted to use the book sometimes for himself on the occasion of a celebration (karya) in his family. He would like to read or sing for his guests out of his own book, showing them the illustrations which he made himself. Fearing that the book will not be available when it is wanted he urges the owner to take it out of pawn (nēbus) in time.

The last pages of the manuscript are filled with sketches of wayaṅ puppets. The illustrations in wayaṅ style are popular, not refined, so is the style of the text. The script is East Javanese. See Plate II.

The date in the beginning does not mention a year. Probably the manuscript was written in East Java in the first half of the 19th century.

## 41 Berlin SB, Schoem. II. 14 § 30.831 (Lit. of Java, I. p. 230)

29,5 × 23 cm outside – 24 × 18,5 cm writing, in a frame, 19 lines – 65 written folios; 29 numbered cantos, numerous half page illustrations in wayang style, some with colours (red), mostly black, with captions, the two initial pages have frames decorated with trees, dragons and birds – Javanese script – Dutch import paper – half linen binding, brown, half brown marbled paper (European).

Jaran Sari, Jaran Purnama romance in macapat metre, West-Javanese tale of two rival brothers. The first illustration (p. 1b) shows the brothers (one with diadem, the other with a common head-dress), in a wood full of snakes and birds, with the caption: punnika ðiwég şatthéna hiş wanna jaran şari jaran purnamma.

Beginning:

// puş ðaŋðaŋ gēndis // wonthēn malliḥ ðapurriş paŋnaŋgit, ðinnawuan ðawu ŋaŋ nukarra, nukarra hağēŋ wiragēn kirraŋna tanḍukkipun, hampurra ðēnniş saŋ kawī, kaŋ hutthamma iŋ praja waskittha tutur, kassampunniş purpa ittha iŋ duḍugi, hakşara sanḍi rriŋkit thiş surti hammrajaya // kaŋ kocappa ŋḍapur riş pallumpin, hişkaŋ putthra raja ðēwi maŋkin, kakaliḥ ḍulur katthaḥhé. sakali samya jaluk / samya sirra laḥhir riş ŋarḍi, tēppi nniş jujuraş marminné hiş ðaŋnu, kaŋ ibu samya binnira, samya sarrēŋ hanyiḍam kawor mali, marminnēpun maŋkanna // [p. 1b] hişkaŋ putthra raja ðēwi maŋkin, ratna hayu kēn ðēwi ranthēgan, jarran şarri hiş wasthanné, kēn larra satthi wahu, hişkaŋ putthra juşuluk nēki, jarran purnamma sirra lir kēmbar ḍinuluḥ, ðiwég sapaŋon kaŋ wayaḥ, samya bagus kaŋ ibu samya nēmması, karri loḥlaḥ hiş wanna // jarran şari wuwussé haŋ liriş, paran kakaŋ pollaḥ hiş ŋagēsaŋ, sapa kaŋ wēllas sammaŋko, yaḍo lor lawan kidul, lawan nişsun paŋŋannēki, jarran purnamma ŋucap / haḍuḥ harinişsun, sakarro ya raraŋkullan, [p. 2a] paḍa naŋnis patthiş galunthuş ŋiş sitthi, samya bēbēk nyabakkan //

The text ends abruptly in a story mentioning Ginaŋgoŋ and jaka Grēntēŋ: konḍur liriḥ wahu sakkiş paḍḍalmman, sarwi hanyankiş kris, huḍakkan punnika, wuşi lampahhira, pan malliş nyēbbar kalli hiş ḍalmmira, gajaḥ ḍuhuş kaŋ dēwullatthi // sapraphthanné hajēnnēŋ ŋiş lawaŋ ŋira, saḍḍaya dēnkawruhi, wus mēŋna lawaŋ ira, sigraḥ maḥbbēt thēŋgal, prayatna paḍuŋ kakalli, maḥbbēt thēŋgal, wahu paḍuŋ kēkalli // saḍḍatthēŋ ŋé saḍḍaya praptha hiş sirra, kēnnaŋ sisirp maḍḍi, paḍuŋ ŋagunna, maḥbbēt kalliḥ, pişsan, passaréyan dēnullatthi, tan punnika pannējanné kappangih // laḥ mullannéya saré kaya woŋ pējaḥ, hannimpaḥ hiş gugulliş, kalli hiş rabbinnira, ki patthiḥ ŋorok şira, huḍakkan hamuwus saris, ŋaḍḍēg iŋ jogan, ginaŋgoŋ haŋliş ŋarris, ḍawég haḍḍi sēḍḍēŋ ŋé maŋsanné hikka, jakka gērrēnthēŋ haŋkiş, hiya hikki kakaŋ, tinnarik ḍuḥhuş ŋira, sampun prayatna hiş nēstri, kēmnullé ðēn piyak, katthon jagan-nirēkki.

The script and the orthography are typically West Javanese, using always ḍ instead of d and ḍ, and indicating the vowel o by one appended small bow only, instead of the *taliş-taruş*.

The style is not good, showing many needless repetitions. The illustrations in wayang style are mostly well-drawn, but the accessories in naturalistic style (horses and other animals, buildings) are primitive. See Plate 12.

The manuscript is without date. Probably it was written in the first half of the 19th century.



**42 Berlin SB, Schoem. II. 15 § 30.830 (Lit. of Java, I, p. 230)**

22 × 18 cm outside – 19 × 14 cm, writing, 20 lines – 88 pp. without numbering, 19 cantos, partly numbered – Javanese script – Dutch import paper – half linen, brown, half brown marbled paper (European).

Jaran Sari, Jaran Purnama romance in macapat metre, West Javanese, apparently an incomplete copy of cod. Berl. Schm. II, 14.

The script and the orthography of the two manuscripts are of the same kind. The script of Berl. Schm. II, 15 seems to be of a later date, it is more regular and scholastic and less characteristic. Probably it was written also in the first half of the 19th century.

**43 Berlin SB, Schoem. II. 16 § 30.831 (Lit. of Java, I, p. 230)**

22 × 18 cm outside – 14 × 13 cm writing, 12 lines – 220 pp. without numbering – Javanese script – Dutch import paper, water-mark: Concordia Res Parvae Crescunt – half linen binding, brown, half brown marbled paper (European).

Jaran Sari, Jaran Purnama romance in macapat metre, West Javanese, apparently incomplete copies (at least two) of old manuscripts put together to make one book.

The script and the orthography are West Javanese, like cod. Schm. II, 15. The writing is unclear and slipshod, showing many corrections. The spelling is unscholarly. Probably the manuscript is the work of a beginner in the art of copying.

Preliminary note: bismillah hirakman / ñirakkim / ka kawulla ñèñèt mukka carittha jaran sari hiñ ñinna sapthu tangal duwa pulluh ñuwa harri nu nullis woñ titiyañ ciyyam / péya saimmun nuñdi hajar.

This note seems to indicate that the scribe was a native of Campèa, a Sundanese district. Some Sundanese words are in evidence.

Beginning:

wonthèn malli ñap/pur riñ paññangit dinnawuan dawuh hiñ huñkara, huñkara hagèñ wirragé, kirrañ ñiñ tanduk ñipun, ham/puranné ñéñniñ sañ kacis / kahutthamma ñiñ parja, waskittha hiñ tutur kañ sam/punniñ purrohittha, hiñ ñuñugi ñak/sarra sandi rinnañkit/hiñ surti hammarjaya.

This part has 30 numbered cantos. It ends in the story of a criss:

sapa hiñkañ ñuwé kèrris / hiki, sabènnèrré wèrruh tiñhallama, walléyan hiñ sabènnèrré, poñgawi sammi mathur, sahur pak/si sèdaya, ñatthèñ sañ haji sèdaya sahur pak/si, ñatthèñ sañ prabu hannom gusthi, kawulla hiñkañ ñèrrèbènniñ, punnika hiñkañ kèrris than gusthi, sèdaya sahur pak / si // kapañgi tumman/cèb iñ wanni, punnika poñgawi hunniñha kabèh, sirri ñipatthi ñuwus, ñatthèñ sañ putthri mañkin, parriya kèrrisira, prabu hannom matthur, hiñgih yakthi punnika, pan sañnnattha, hammuwus ñatthèñ ki patthi, kañhayañhan patthi sira // tammat //

The next part of the manuscript (30 pages) begins in the middle of a story mentioning Majapahit and Jaran Sari. It ends abruptly.

The manuscript is without date. Probably it was written in the first part of the 19th century.

44 Berlin SB, Schoem. II. 17 § 30.821 (Lit. of Java, I, p. 230)

25 × 20 cm outside – 21 × 16 cm writing, 15 lines – 508 written pages, partly with numbering – Javanese script – Dutch import paper – Arabic leather binding, with flap, damaged.

Jaya Lēṅkara Wulan, East Javanese romance, pseudo-history, with interspersed lessons on statecraft etc. The book has a title in early 19th century Dutch characters: Djoio Lengkorro.

Beginning:

Kasmaranniṅkaṅ miyarṣi, wontēn warēndra hutama, hiṅ sunya wir/ya prajanné, ratu haka/nṅi santana, pañjēnnēṅné śaṅ ṅatha, caḡya lir śurya sitaṅsu, hasiḡ pala/martēṅ wadya // saṅkalanni/ra duk wiwit, buta tata, paṅḡithēṅrat, ari snēn pi/tu taṅgallé, nuju hiṅ wu/lan ramēllan, alip moṅ/sa sadaṣa, wayaḡhé pu/kul ṣapuluh, dé myarsa ka/ṅḡa hutama // ratu rumč/kṣa hiṅ tanni, miwaḡ mantri kulawarga, tan ṣinuy rēṅ/ṅat mannaḡhé, laṅkuṅ siḡkaṅ, wadya bala, ḡumatēṅ / śri ṅarēndra, tinnatakuttan niṅ muṅsuh, tan niṅnambaḡ dénniṅ coraḡ.

The end:

samya tur sēmbaḡ, konjēm niṅ siti, haturrira halon, botēn kawawi noṅḡa siḡ rajēṅ, winnalēṣṣa pati tan nyamēni, saṅkiṅ ḡēṅ siḡ haji, suka śaṅ ṅaphrabhu // śaṅ ṅatha ṅliṅ, yayi bēṅjiṅ nēṅjiṅ, buḡal kondur riṅ ṅoṅ, putrannira, wus paṅḡ gawēnné, lawan ṣira, nusulla tumuli, dēn ṣamēkta sami, hiṅ woṅ ṅamēmantu //

The manuscript is signed: Cakra Nagara. This name is enclosed in a flourish. Moreover the codex has an additional note written by another hand, saying: kapariṅṅaké datēṅ kēṅ putra radyan mas thumēṅḡuṅ harya condra kuṣuma.

Cakra Nagara may have been Candra Kusuma's father. Probably he belonged to a well-known family of Regents of districts in East Java, flourishing in the 18th and 19th centuries.

The chronogram buta – tata – paṅḡitēṅ – rat stands for 1715 A.J. i.e. 1788 A.D.

The script is quadratic Pasisir, resembling the so-called kraton script of the Central Javanese Courts. It is written with a good, steady hand. The mistakes and corrections are not very numerous.

The last page contains a small list of Javanese notes on Islamic divination written in unvocalized Arabic script (called *ḡuṅḡil*); beginning: punika kawruhana yēn satuhuné naḡṣ kaṅ aḡēṅ iṅ dalēm wulan iku roṅ dina wulan muḡarram taṅḡal piṅḡo lan taṅḡal limalas // wulan ṣafar taṅḡal pisan lan taṅḡal piṅ tēlu //

The list of the two inauspicious dates in every Islamic month is complete.

**45 Berlin SB, Schoem. II. 18 § 30.781 (Lit. of Java, I, p. 227)**

21 × 17 cm outside – 16 × 12,5 cm, 13 lines – 174 written folios, the two initial pages have a frame provided with a flowery decoration, with faint colours; they contain only 9 lines. In the beginning the *pada* marks and the *ulus* (vowel marks for i) are decorated with red spots. Many pages are soiled and worn by long use – Javanese script – Dutch import paper – half linen binding, green, with green marbled paper (European).

Jatiswara, Javanese vagrant students' romance in macapat verse containing many didactic passages. A German description of the ms made by Dr Voorhoeve in 1955 is affixed to the fly-page. In the beginning Palémbaṅ is mentioned, at the end Gunung Jati (Cérbon).

Beginning: see facsimile, Plate 18.

Colophon:

Titi gita katura kaṅ siṅgiḥ sakataḥhé ṙkèḥ kaṅ ṙulama paḍa ṙapuraha ṙkèḥ tan patut lawan témbbuṅ hiṅ palémbhaṅ mulané kawi kaṅ haṅikèt iṅ sasthra hamatut lan thémbuṅ milu hadarbé nagara kaṅ sasmita paṅéran iṅ gunuṅ jati kaṅ hiṅikèt iṅ gita // sasampunnira maṅké tinulis dинthé sènen taṅgalé punnika piṅ tiga wélas kalanné sasi sawal punniku tahunnipun hějé maṅkèki hiṅkaṅ maca miharsa něḍa doṅanipun yèn wonthěn kiraṅ niṅ sasthra wuwuḥhana dénniṅ kaṅ hutamèṅ kawi, yèn laṅkuṅ hělonḥana // hijrat nabi muhammad pinuji, sallallahu ṙalèhi wasalam iṅ mukminniku saka běhsèwu kalawan satus wonthěn maliḥ wuwuḥ punniki sèkět thahun samana hějé ṙssipun hiṅ sasi sawal punnika tiga wélas hiṅ dina sènnèn punniki waktu hějam thétiga.

The script is small quadratic East Javanese. The codex is written carefully. The partitions between the lines of the stanzas are not indicated. The style of the text and the versification are primitive. The orthography follows old rules, which prevailed before the excessive duplication of consonants came into use.

The year mentioned in the colophon is 1150 A.H. which corresponds with 1738 A.D.

The last page contains a note in cursive Javanese characters with flourishes: sèrattanipun thiyaṅ śakiṅ ḡsik nagara haranné sětra léwo hutabhěr 9 1845 (signed) haddiwirya. The signature Sotro in European characters is put above the date, October 9. Probably this note does not refer to the book but it proves that in October 1845 the manuscript was in East Java, in or not far from Grėsik.

**46 Berlin SB, Schoem. II. 19 § 30.544 (Lit. of Java, I, p. 219)**

22 × 14,5 cm outside – 17 × 10,5 cm writing, 14 lines – 113 numbered folios, the two initial pages and the two last pages have decorated frames, the *pada* marks are coloured, all colours are faded, brownish, many pages are dirty, some are torn – Javanese script – Dutch import paper, partly thick, partly thinner – half linen binding, brown, half brown marbled paper (European).

Life of Yusup (Joseph), in macapat verse, elaboration of the Kur'anic tale, with interspersed religious and moralistic lessons. The text is not wholly conform the standard

text of the East Javanese Carita Yusup (see § 30.520, Lit. of Java, I, p. 217). The spelling and the versification are bad. The style is boorish, showing many superfluous reiterations and stereotyped expressions. The idiom is Central Javanese, the scribe was according to his own description a vagrant, a native of Prabalingga (probably Purbalingga in the Bañumas Residency; in Prabalingga in East Java people speak Madurese or an East Javanese idiom) who at last settled in Batavia (Jakarta). Several Malay words are in evidence in the text. The scribe makes a show of his piety.

The last six pages (folios 111–113) contain the Kiduṅ Rumēksa iṅ Wēṅi, an incantation in verse (Song Guarding at Night, see § 15.600, Lit. of Java, I, p. 92), preceded by the Fātiḥa, the first sūra of the Qur'ān, and the Muslim Creed, both transliterated with Javanese characters. The combination of the Arabic prayer and the Creed with the Javanese incantation shows that the latter was held in high veneration in the old-fashioned pious Muslim community to which the scribe belonged.

Probably the book was written to be lent out on hire, in order to provide the scribe with some money, which he needed badly.

The beginning consists of the Fātiḥa in Javanese transliteration and the usual apology for ignorance and stupidity, filling several pages. On p. 3a follows:

kaṅ hanulis punniki, raré hanom kawēllasarsa, hiṅ praba liṅga wésmané, sinēṅgaḥ hiṅ dursila, luputtha sakèḥ hiṅ baya, wonthēn déné wēsthannipun, kaṅ dērpat sakiṅ mma // wonthēn carittha winnarni, kaṅ turmrap piṅ dēllancaṅ kartas, kaṅ tinutur sawakcahéhé, caritanné waliyulaḥ, rinnéntha rinumpakkan, mila kula hanurun, kinarya paṅlipur driya // punika kaṅ ṅanulis, pancakrané punika, sakiṅ nēgari jawi pinnaṅkané, pan luṅṅa lawan wēwayaṅṅan, tan darbé yayaḥ rénna, hannēṅ nagara Bētthawiku, ṅetutthakēn ṣabuddinnira //

The book has a colophon (p. 110 b):

punnika cammat thanēllassi hiṅ wulan naji taṅgal thēluṅ puluh dinna sēllasa pukul ḍuwa.

The number of the year is not mentioned in the colophon. Probably the manuscript was written in the first half of the 19th century.

47 **Berlin SB, Schoem. II. 20** § 17.840 (Lit. of Java, I, p. 109) (see Lit. of Java, II, p. 387, LOr 6597–2)

I: 22 × 18 cm outside – 17 × 12 cm writing, 11 lines – 28 folios, the *padas* are coloured blue – II: 18 × 13 cm writing, 16 lines – 76 pp. without numbering – Javanese script – Dutch import paper, I thicker than II – half linen binding, brown, half brown marbled paper (European).

I. Gēmbrīṅ Bariṅ, moralistic didactic poem in macapat metres, 4 cantos. The last stanzas of the first canto and the beginning of the second canto contain lessons on Javanese orthography and poetics, the structures of the macapat metres. Knowledge of these matters was considered indispensable for cultured Javanese gentlemen.

The text has a title written in cursive flourished characters:

punika pémut sērat gēmbrīṅ bariṅ punika hiṅkaṅ kaguṅṅan radēn kṛtahaṭmaja (?)

hiŋkəŋ tēniḥ dados habdi daḷm punnakawan maganḥ hatthēnnar kagrarrat (.) thagal kappiŋ 7 wulan jummadilawal / tahun je oŋka 1774. The name of the office where the probationary official (maganḥ atēnar, Dutch: ambtenaar) worked is not clear. The year corresponds with A.D. 1845.

Beginning:

slasa lgi taŋgal pisan, kaŋ tinnēmbaŋ ronniŋ wēnni, sura wawu warsannira, sēŋkalan-nira tinnulis, sēwu pituŋ tus warsi, tigaŋ dasa sapta tahun, sinahu paŋgorowan, aŋnēngèr hēgèr riŋ budi, dimèn aja kēbanjur mannaḥ kēŋ dora // jēr wēnnaŋ kḥronna gōssaŋ, histiyar duruŋ niŋ pēsṭi, sagaŋ kawulanniŋ nalaḥ, tannana miliḥ bilaḥhi, nora liyan dèn pinriḥ, sēgr kuwarassan nipun, haja kna hiŋ susaḥ, luput luput tēkkiŋ pati, kḥrantēnné hamarna sērat punika // hiki basanniŋ pḥlambaŋ, lawan bēbasan niŋ miŋsil, kēlawan tēpa tulaḍa, kinnarya kiduŋ palupi, luwaŋné dalil kadis, wēnnaŋ kinnarya mēmuruk, mriŋ hanak putu muḍa, daddi pannutun niŋ bēcik, wajib nuḍdi hiki mērgan niŋ kamulyan //

The script is small quadratic, neatly written. The idiom in Central Javanese. The year mentioned in the beginning, 1737 A.J., corresponds with A.D. 1810.

The last page of Part I (p. 28) contains a note written in cursive script resembling the flourished characters of the title: punika pémut jējēggipun ṣaka mējid dēmak wo gni bakda luhur tagal piŋ 4 ditēnnipun jumuwaḥ hamaŋni wula ruwaḥ sannēŋkalan ṣirna phandita šēja? ḥ ratu 1770.

This badly written note referring to a fire in the celebrated mosque of Dēmak in A.J. 1770, i.e. A.D. 1842 is an indication that the manuscript is of Central Javanese origin.

II. Compilation of moralistic didactic texts in verse, without title, beginning with admonitions against the temptations of Satan, and ending with a list of the taboos (*prasapa*) concerning food and clothing imposed by the ancestors of the House of Mataram upon their descendants. Ki gēdè Tarub and ki gēdè Séséla are mentioned first.

Beginning:

wonthèn caritta rinniphṭèŋ kawi, carittannira saŋ bēllis annat cinnatur paŋḥḥncan-nané, hakaṭah kēdaḥhipun, gēnnya ḥambil gunna piranṭhi, tan kēwuḥhan niŋ mannaḥ, gēnnya haŋrariḍu, woŋ kaŋ haŋlinduŋ niŋ sētan, kaŋ kinnarya pala kartinné tan yēkti, hiŋkaŋ dadya jurumman // datan pilliḥ paŋriḍun niŋ bēllis, aŋḥncana nak adam sēdaya, tannana lupput kartinné woŋ kaŋ tapa punniku tinnimbaŋḥan sakèḥ hiŋ bēllis, woŋ ḥagaŋ bēktēnnira ḍummattēŋ hyaŋ ḥagaŋ / mapan sampun kattimbaŋḥan sēkkalirré tannana luput piranti, saŋkiŋ saktinniŋ sētan // lawan ṣarta pakunniŋ yyaŋ widdi, haŋ-rēncana nak hadam sēddaya, lammun gēllm ṣira gēndèn, naŋniŋ waḥr yyaŋ ḥagaŋ haja sira pēkṣa kēppatṭhi, hiku laraŋḥan niŋ waŋ haja parikudu, roŋ prakara waḥrriŋ waŋ, haja sira gēppok kati, woŋ kaŋ lila hiŋ donnya //

The script is regular cursive Central Javanese, probably Surakarta script. The scribe made many mistakes, some are corrected. No names of well-known texts are mentioned.

Both manuscripts (I and II, bound together) were probably written in Central Java in the first half of the 19th century.

## 48 Berlin SB, Schoem. II. 21a–b cf. § 31.150 (Lit. of Java, I, p. 252)

21a: Paper strips – 33,5 × 10,5 cm outside – 17 or 15 × 8 cm writing, 6 lines parallel to the length – 50 leaves, with Javanese numbering, partly doublets – 21b: paper ms – 33 × 20,5 cm outside – 28,5 × 15 cm writing, 19 lines, 121 pages, with modern numbering, partly blank – 21a: Javanese script – the strips (Dutch import paper) are strung on a short string, running through holes in the blank left-hand side (5 cm broad), the leaves are to be turned over lengthwise (like a palmleaf manuscript) – 21b: European script – Dutch import paper, watermark Pro Patria – B; 9 quires, stitched, not bound. 21a and 21b are kept together in a flat cardboard box provided with a lid, 37 × 22 × 5 cm, brown marbled paper.

Libretto of a theatrical performance of masked dancers at the Court of the Sultan Kanoman of Cërbon, given in honour of H.E. the Governor General of Netherlands East India, Mr Rochussen, at the time of his visit at the Kraton Kanoman.

The provisional German catalogue of the Schoemann collection contains a note probably based on information provided by Mr. Schoemann himself, saying: "Text zu einer pantomimischen Vorstellung, welche im September 1847 zu Cheribon im Palast des Sultans Anam (read: Anom) zu Ehren des General-Gouverneurs Rochussen gegeben wurde".

Schm. II, 21a, in Javanese script, on strips, like a palmleaf manuscript, is the original text, partly in Javanese, for the greater part in Malay. Schm. II, 21b, in European script, is a contemporaneous copy.

Both have the same date written on the backside, 21a in Javanese characters: *di nĕgri cĕribon / juli, 13, t-hun, 1847*, which is not in accordance with the German note, mentioning September. Probably Mr Schoemann had forgotten the exact date when he gave the information, a considerable time after the event.

The title, written on the first page, in 21a (Javanese characters) is: *ilamat cĕrita sindĕn, mulahĕn tasĕbut di nĕggri pakuᅇaji, dikuwat tĕpakĕ, kapan hada tĕtamu*. These words, in Malayo-Javanese idiom, mean: Title: *Carita Sindĕn*, in the beginning is mentioned the kingdom of Pakuᅇ Aji, in order to be used (*dibuwat*, *buwat* is the usual Malay expression) at the time there are guests.

The first part (in 21a: p. 3–8; in 21b: p. 5–7) contains two lists of Javanese names of postures and gestures belonging to theatrical dancing, accompanied by gamĕlan music; male and female dancing are described separately. The title is: *punnika babangĕn tanᅇak jalĕr, kalaniᅇ mĕdal sakiᅇ koboy, lalaku*, and: *punnika tanᅇak histri, yĕn mĕdal sakiᅇ koboy, lalampa*. In the Cĕrbon Court idiom the word *babangĕn* seems to be a technical term of music referring to the combination of dancing and gamĕlan music. In 21b a Malay note written with Javanese characters is added, saying: *ini namennya pĕlajaran nya horay mĕnibiy*.

The major part (in 21a: p. 1–50, Javanese numbering; in 21b: p. 24–121, modern numbering) contains an elaborate Malay summary of the play, see the facsimile, Plate 23.

The Malay summary seems to be incomplete. At the end some fighting of a monkey and a griffin (*gragasi*) is mentioned. Cod. 21b (European script) continues the story of the fighting a little further than cod. 21a, but still there is no conclusion. The play seems to be a romance of a prince of Tawaᅇ Lanĕnan winning the princess of Pakuᅇ Aji. Perhaps it is related to the Paᅇnji tales, or folktales, though the names Paᅇnji or Radĕn Mantri are not mentioned.

Although the text does not mention masks it is highly probable that the performers were masked dancers. Specifications referring to walking and standing which occur in the text are indications that the performers were dancers, and the designation pantomime in the provisional German catalogue should probably be understood as referring to a dumb masked show. It is known that theatrical performances of wayang plays by masked dancers were en vogue in Cerbon in the 18th and 19th centuries. The art of carving wooden masks for the theatre was of a high order of excellence.

The performances consisted of numerous danced scenes. Between and during the scenes the *daluy*, the only speaker, sitting in the first row of the *gamelan* orchestre, directed the music, recited Javanese descriptions of situations, sung songs borrowed from Old Javanese poems, and said the speeches which the masked dancers were supposed to address to each other. The dancing and the music, instrumental and vocal, were the principal features of the performance, the plot of the play was of minor importance (see Pigeaud, "Javaansche Volksvertoningen", Batavia, 1938).

The Javanese script is of the Cërbon variety, well written and clear, evidently the work of a Court scribe. The Javanese orthography also shows Cërbon peculiarities, often ignoring the *wigñan* (lampa instead of lampah).

The Malayo-Javanese idiom used in the major part of the text is characteristic for the North Coast districts of Java (*Pasisir*). The negation *traða* or *tra* and the pronouns *guwa* and *lu* are used regularly.

The title and the date on the backside of codex 21a are written with large quadratic stylized Javanese characters, which are seldom seen in Central Javanese manuscripts.

The European script of codex 21b is stiff but sufficiently clear. The transliteration of Javanese and Malay words is old-fashioned. Beside the common use of the Dutch *oe* instead of *u*, as a rule *ie* is written instead of *i* (*die* instead of *di*).

It seems probable that codex 21a, in Javanese script, was originally written by a Cërbon Court scribe for the use of the European guests, to be offered to the Governor General as a present. Therefore it is for the greater part in the Malayo-Javanese idiom which was in common use at the time. Several leaves of cod. 21a, containing the conclusion of the play, are lost. Perhaps the text written in Javanese script proved too difficult for European use, and so a transliteration was ordered to be made (at a time when cod. 21a still was complete or nearly complete).

The remarkable structure of codex 21a, resembling a palmleaf manuscript, suggests that it is an imitation of the real palmleaf manuscript which contained the original Javanese text of the libretto.

**49** Berlin SB, Schoem. II. 22 § 47.860 (Lit. of Java, I, p. 311) and § 49.520 (Lit. of Java, I, p. 322)

35 × 22 cm outside – 27 × 10 cm writing (half page), 20 lines – and 28,5 × 16,5 cm writing (full page) – 30 lines – 56 pp. half page and 26 pp. full page – Javanese script – Dutch import paper, water-mark – E.D.B. and Pro Patria – two sheaves of papers bound together, half linen binding, brown, half brown marbled paper (European).

I (half page): Javanese law, *Angĕr Agĕŋ*, 39 articles, with title: *punnika lampahhipun titiyaŋ, hiŋkaŋ sami nyuwun hadil lrs, datĕŋ paŋgĕnnaŋ paŋŋadillaŋ kukum hiŋ nagari surakarta.*

The name *Angĕr Agĕŋ* is not mentioned. The titlepage has the date Surakarta 1838 (in Javanese characters) and AWK (in European script), probably the initials of the name of the scribe (a European). The script is of the Surakarta variety, but written very small and stiffly, probably by a European hand.

II (full page): Copies of Javanese letters, 69 items, official correspondence of Dutch officials (mostly the Resident of Surakarta) with Javanese noblemen of Surakarta, dated in the years 1828–1830, and mostly referring to the Dipanagaran troubles in Yogyakarta (the Java war) which worried the authorities in Surakarta very much. The scribe made several mistakes in the spelling of Javanese words. The script is of the same kind as in part I, written by a European hand. The style is often unidiomatic. On the last page the initials AWK (in European characters) are written, only slightly different from the inscription on the titlepage of part I.

**50 Berlin SB, Schoem. II. 23 § 30.701 (Lit. of Java, I, p. 224)**

35,5 × 22,5 cm outside – 26 × 15,5 cm writing, 20 lines – 107 folios with numbering, the two initial pages have a decorated frame, in black ink, showing volutes, the text is incomplete – Javanese script – Dutch import paper – half linen binding, brown, half brown marbled paper (European).

*Anliŋ Darma*, Javanese romance in *macapat* metres, belonging to the group of Islamic romances formerly popular in the North Coast districts of Central Java.

Beginning:

// puŋ sĕllobok // tatkalanniŋ duk tinulis, hiŋ ditĕn jumuwaŋ hika, nuju wagĕ pasarannĕ, wayaŋ pukul kaliŋ wĕlas, lakunnĕ paŋdita mulya, iŋ saŝi ruwaŋ punniku, tahuŋ hĕjim hiŋkaŋ warsa // hanĕŋgiŋ hiŋkaŋ nanulis, tiyaŋ niŝta kawĕlas ŝarsa, kĕppatiyaŋ kidul griyannĕ, wijil ŝakiŋ pĕcarikan, hannĕŋgiŋ hiŋkaŋ wisma, hiŋ giri duk karuhun, kampuŋŋipun kapuŋ pasar // mila wonthĕn thanaŋ jawi sakiŋ pĕgĕllĕ kaŋ mannaŋ, tinitar wonŋ natuwannĕ, jaŋr hestri kaliŋ pisan, kaŋ tanŝaŋ karuruŋan, ŋalor ŋidul dados guyu, dĕniŋ niŝta kawĕllasŝarsa // wasthannipun kaŋ nanulis, dĕllappĕ kaŋ ŋasuŋ ŋaran, yĕn lamun ŝudi ŋarannĕ ki hĕmmas wonŝa trunna, rarĕ tan wruŋ hiŋ kramma tata titi datan wĕrruŋ, tandak thaduk than nuniŋa //

The scribe, *Waŋsa Taruna*, appears to be originally a native of Giri. In the 16th and 17th centuries Giri, near Grĕsik, North of Surabaya, was the residence of a dynasty of Muslim ecclesiastical Lords, descendants of a venerated Wali, an Apostle of Islam in East Java (see *Lit. of Java*, I, § 22.900, p. 138, and § 24.500, p. 150). The place where *Waŋsa Taruna* lived at the time that he made the copy of the *Anliŋ Darma* romance is not specified. He only mentions "Tanah Jawa", which in this context refers to Central Java. The year of the copying is not mentioned. It may have been in the first half of the 19th century.



The script of cod. Schm. II, 23 is of the North-East Pasisir variety. The orthography is scholarly.

The manuscript ends abruptly in the middle of a stanza, filling the last page of a quire. The following quires are lost.

## COLLECTION THREE

BERLIN

Staatsbibliothek, Bibliothek Schoemann III

“BALINESE”

**51 Berlin SB, Schoem. III. 1 § 47.170 (Lit. of Java, I, blz. 308)**

63,5 × 3,5 cm outside – 49 × 3 cm writing, 4 lines – Balinese script – 35 folded double palmleaves, with numbering, without boards.

Balinese Law, compilation made by order of three Balinese kings by six Balinese lawyers, four Shiwaites and two Buddhists.

Beginning:

sira saṅ nṛpati katigga, śrī guhya wiryya, lawan śrī huruju hamla rāja, mwaṅ śrī wuṅsu purā, sira ta swikāra kumon iṅ para bhujāṅga dyakṣa sira kabih, kumayatnahn aṅṛmba hajña śrī maha rāja, ndaḥ syapa ta puṣpata saṅ bhujāṅga dyakṣa sowaṅ sowaṅ, maṅgala wana kusuma, wuntat jaṅgama, sura wala, pūrwécca sadḍa, samaṅkana pwa saṅ dyakṣa séwa pakṣa, kunaṅ saṅ dyakṣa śogatha pakṣa, maḍya ginéntén, pūrwwa katēmba, kanēm nira saṅ kinon pañarēmba jña śrī mahārāja, yan muṅgwiṅ ṛṛpi, lwirniṅ hagamya gamana, kawuwus humuṅgwiṅ hitiyaśa, muwah winahyakén iṅ réka, makadon hinanugrahakniṅ wwaṅ sadésadésa, samaṣta, patēh patēhaniṅ kramanya sowaṅ sowaṅ, narapwan tan hananiṅ wwaṅ humulahaknaṅ hagamya gamana, ndya lwirnya.

The first paragraph concerns *agamya gamana*, forbidden sexual relations which are considered incestuous. Following paragraphs concern felonies and misdemeanours. Fines stated in hundreds and thousands of Chinese cash are imposed on all infringements of rules. The last paragraph is: *mwaḥ yan hana holih hatuku riṅ wwaṅ dagaṅ, lwir, kaṅ dèn tuku, hmas, mirah, ratna, wintén, kawnañané ha paṅ hana hatur supéksané kañ atuku, riṅ gnahé hañahula, saduruñé hamisisi kaṅ dèn tuku, yan ora hasupéksa kadiné riṅ naṅp, dadyané ḍṛwé wit iṅ wrdo kaṅ dèn tuku, makadi ḍṛwén hida saṅ malingar iṅ titi swara, kni tinuku, sidḍa ya kañ anuku tan asupéksa, hamor iṅ duṣta, wwaṅ kaḍaṅḍa, manut daṅḍa sakiṅ hagama.*

The idiom is Javano-Balinese mixed with some Balinese words. Balinese grammatical formations are also in evidence.

The manuscript is written with a scholar's hand. It is not dated. Probably the original was written in the 18th century. The names which are mentioned in the beginning are Sanskritized, it is difficult to reconstruct the original Balinese names. *Amla Raj(y)a* anyway stands for *Karaṅ Asēm*, the easternmost kingdom of Bali.

**52 Berlin SB, Schoem. III. 2 § 47.700 (Lit. of Java, I, p. 311 and III, p. 100)**

45 × 3,5 cm outside – 40 × 2,5 cm writing, 3 lines – the leaves are partly damaged, with holes, the numbers are written on the right-hand margins, the left-hand margins contain

captions of the articles (an exception in Balinese manuscripts) – Balinese script – 54 single palmleaves, between two boards of black spotted bamboo, held together by a string with a purple bead at one end.

Balinese law, Javano-Balinese regulations concerning agriculture, especially on wet ricefields (sawahs), numerous articles on maintenance of irrigation works, and also on good neighbourly behaviour of members of *subak* cooperative societies, mentioning the fines (amounts noted in Chinese copper cash) to be imposed on transgressors of the rules. Cf. Schm. III, 70.

Beginning:

// awighnam astu nama siḍēm // om śuṣṭa śri sata warsā hiṅ praṅ tanpa rākṣā, śamaṅkaṅa ḍiwaṣa niṅ pūrwwa katta kṛtha, dé saṅ maha maṅca bhūmi satru tanpa tawiṅ, sinaṅgraha déra hantēnira, mwaḥ pamudanira ṣahagēm, dépun/tuku para taṅḍa para yogya, ṅuniwēh maha ṅlurah, para mēṅak unaṅ, maka ṅuni taṅ ḍwijja bhūjaṅga kṣatriyā, ṣama hatukuhā //saraṣa niti katha kṛtha, mwaḥ woṅ sawarṅna nipun, sakawuban ḍdēniṅ antarikṣa, kasēḷhan iṅ radéyā, yēn ana kaṅ anuwala katha kṛṭṭa (1b), yēn pamuḍa, ḍaṅḍa 2000, yēn antēnira, ḍaṅḍa 1000, yēn para yogya, para ṅlurah, para mmēṅak unaṅ, ḍaṅḍa, 520 // wa // yēn woṅ sammanya, ḍaṅḍa // 250 // maṅkaṅa wulaḥniṅ kaṅ waṅ ṅasaṣwahan // wa //

Conclusion:

mwaḥ paśwaranida saṅ prabhu, mungwiṅ pawumuman riṅ para puṅgawa sami, salwir pawicara riṅ sawah, putus riṅ kimbēl subak, yēn ana woṅ ṅliṅṭaṅ ṅimbēl ṣubak, wnaṅ kasipat, ḍéné kaṅ śuruhan, sisipatan, 2500, mantuk iṅ gusti ṅurah, danda sisipatan ika, doṣané amurugul ṣwara.

The idiom is Javano-Balinese. Several words and expressions are Javanized Balinese, not original Javanese. Authors of Balinese books of law made an effort to write Javanese, which was not their mother tongue, and so they fell into hyper-correctness.

The orthography also is hyper-correct, using sometimes ḍ instead of d (the Balinese vernacular has no ḍ). The writing is clear, but not scholarly.

The first words of the text are a bad imitation of the beginning of an Old Javanese royal charter. They should contain a date, but in the words of the present text it seems impossible to find an indication of a date. Probably the original text of the agricultural regulations was drafted in the 18th century and the present copy was written in the first half of the 19th century.

### 53 Berlin SB, Schoem. III. 3 § 30.022 (Lit. of Java, I, p. 180)

69–44 × 4 cm outside, unequal length – 61 – 37,5 cm writing, 3 or 4 lines – slightly damaged, some leaves are crumpled – Balinese script – 16 folded palmleaves with obliquely cut right-hand ends, on a string running through holes in the left-hand upper corner.

Arjuna Wiwāha, Old Javanese poem in Indian metres, fragment, 14 cantos (the poem has 36 cantos in all). The differences between the present copy and the edited text are small.

The manuscript has a colophon:

iti sastra paplajahan, siṅ namacā hampurā hugi, yen ana tunā huhin, yen ana lwih kirañin.

The scribe intimates that his work is only an exercise to practise the art of writing. The writing is clear but not regular. The manuscript was probably written in the first half of the 19th century.

**54 Berlin SB, Schoem. III. 4 § 30.020 (Lit. of Java, I, p. 180)**

46 × 4 cm outside – 38 × 3 cm writing, 4 lines – severely damaged, some leaves are repaired, the numbering is not clear, the label is affixed erroneously to the last leaf instead of the first one – Balinese script – 12 folded palmleaves on a string running through holes in the left-hand upper corner.

Arjuna Wiwāha, Old Javanese poem in Indian metres, fragment, beginning in canto 6, up to canto 16.

The writing is small but clear. The orthography is good.

The manuscript was much used in its time. Probably it was written in the beginning of the 19th century.

**55 Berlin SB, Schoem. III. 5 § 30.020 (Lit. of Java, I, p. 180)**

40 × 3,5 cm outside – 31,5 × 3 cm writing, 4 lines – the second palmleaf is torn, afterwards repaired – Balinese script – 2 folded palmleaves on a string running through holes in the left-hand upper corner.

Arjuna Wiwāha, Old Javanese poem in Indian metres, fragment, beginning in canto 13, mentioning the beginning of canto 14. In the beginning of the manuscript the name of the metre of canto 13 is mentioned, it is called Swandewi (Sanskrit: Waiswadewi, 12 feet).

The writing is good.

Probably the manuscript was written in the beginning of the 19th century.

**56 Berlin SB, Schoem. III. 6**

58,5–49,5 × 4,5 cm outside, unequal length – 46 – 40 × 3,5 cm writing, 4 lines – the number 19 is erroneously put on two consecutive leaves – Balinese script – 23 folded palmleaves on a string running through holes in the left-hand upper corner; the string is provided with a wooden hook (see Schm. I, 23).

Mégantaka, Balinese romantical poem (*gaguritan*) in macapat metres, edition R. van Eck, *Verhandelingen K. Bat. Gen.* vol. 38, 1875, see Brandes' *Beschrijving HSS van der Tuuk*, vol. II, 1903, p. 681. Fragment, beginning with canto 4, ending abruptly in canto 7.

Beginning:

om agnām astu nama sīdōm, hiya nama siwwayā.

According to Dr van der Tuuk, the poem was originally written in Ampēnan, island of Lombok, by an author who was influenced by the Javanese Islamic Ménak Amir Hamza romances. Probably he lived in the beginning of the 19th century.

The idiom is literary Balinese, using many Javanese words and expressions. The writing is clear.

The manuscript was probably written in the first half of the 19th century.

#### 57 Berlin SB, Schoem. III. 7

67-39 × 4-3 cm outside, unequal length and breadth - 54-30 × 3-2 cm writing, 3-2 lines - several leaves are split - Balinese script - 7 folded palmleaves, obliquely cut right-hand ends.

Mégantaka, Balinese romantical poem in macapat metres (see Schm. III, 6). Fragment beginning with canto 4, like Schm. III, 6, ending abruptly. Large, coarse writing.

The manuscript was probably written in the first half of the 19th century.

#### 58 Berlin SB, Schoem. III. 8

54 × 4,5 cm outside - 47,5 × 3 cm, writing, 4 lines - Balinese script - 3 folded palmleaves on a string running through holes in the left-hand upper corner, obliquely cut right-hand ends.

Mégantaka, Balinese romantical poem in macapat metres (see Schm. III, 6). Fragment beginning with canto 4, like Schm. III, 6 and 7, ending abruptly.

Beginning:

puh migtara.

Irregular, coarse writing.

The manuscript was probably written in the first half of the 19th century.

#### 59 Berlin SB, Schoem. III. 9 § 30.442 (Lit. of Java, III, p. 630a)

53,5 × 4 cm outside - 40,5 × 3,5 cm writing, 4 lines - damaged - Balinese script - 5 folded palmleaves on a string running through holes in the left-hand upper corner, obliquely cut right-hand ends.

Laban Kara, Javano-Sasak romance in macapat metres, written in Lombok. Javanese Islamic influence is in evidence.

Fragment beginning:

// hyan hyan // puḥ sira // kocap / pa ki laban kara, prapta sirèḥ lawan darmi, tumulih hañjaluk lawan, hèḥ hatungu lawan niki, wañénèn niḡsun / kuri, pan niḡsun harsa maḡbu, kan tunḡu lawan mojar, boyana kna nukēbi, déniḡ tañan hasuḡ panuku kéwala.

The manuscript ends abruptly.

Characteristic Lombok writing: small and cramped.

The manuscript was probably written in the first half of the 19th century.

**60 Berlin SB, Schoem. III. 10**

29 × 3,5 cm outside – 23 × 2,5 cm writing, 4 lines – Balinese script – 22 folded palmleaves on a string running through holes in the left-hand upper corner.

Jaya Prana, Balinese romance in a Balinese macapat metre, ginada. Popular story of Jaya Prana who fell a victim to the perfidious practices of his King; finally justice was done in heaven. The poem was edited and translated by Dr C. Hooykaas: "The lay of Jaya Prana, the Balinese Uriah", London, Luzac, 1958.

Several manuscripts of the Balinese text are registered in Brandes' "Beschrijving der Javaansche, Balineesche en Sasaksche Handschriften in de nalatenschap Dr H.N. van der Tuuk", vol. I, p. 263 ff.

The Jaya Prana is written in the Balinese vernacular.

The text of Schm. III, 10 is incomplete, the beginning is missing. Cf. Schm. III, 25.

The writing is clumsy, the scribe made many mistakes which he tried to correct afterwards.

The manuscript was written in the first half of the 19th century.

**61 Berlin SB, Schoem. III. 11 § 30.360 (Lit. of Java, I, blz. 206)**

55,5 × 3,5 cm outside – 42,5 × 3 cm writing, 4 lines – Balinese script – 3 folded palmleaves on a string running through holes in the left-hand upper corner, obliquely cut right-hand ends.

Balinese play taken from the well-known romance in tēḡahan metres Pañji Malat Raśmi, referring to a tour in the hills. The hero, Sēmar and the heroine Raḡké Sari are conversing. The fragment seems to be a libretto belonging to a Balinese theatrical performance called gambuh. Cf. cod. Schm. III, 45.

The text is in an affected Javano-Balinese style in rhythmic prose such as is used on the stage. The writing is fine and done carefully.

The manuscript was written in the first half of the 19th century.

**62 Berlin SB, Schoem. III. 12**

19,5–18 × 4 cm outside, different lengths – 14 × 3 cm writing, 4 lines, damaged, several leaves are split – Balinese script – 14 folded palmleaves on a string running through holes in the left-hand upper corner.

Lyric poetry in Balinese macapat metre, containing rather incoherent descriptions of scenes, with some references to Pañji Malat Kuṅ romances.

Incomplete, beginning and conclusion are missing. Probably some notes on loose palmleaves were collected to make a manuscript.

The text is in the Balinese vernacular.

The writing is clumsy, the scribe made many mistakes.

The manuscript was written in the first half of the 19th century.

**63 Berlin SB, Schoem. III. 13 § 30.526 (Lit. of Java, I, p. 217)**

43 × 3 cm outside – 38 × 2,5 cm writing, 4 lines – damaged, initial leaves which were torn were replaced by new ones – Balinese script – 87 single palmleaves between two wooden boards, black.

Yusup romance, Life of Joseph, in macapat verse, very popular East Javanese poem.

The writing is small but clear. Probably the scribe was a Muslim Balinese or a native of Lombok.

The manuscript was written in the first half of the 19th century.

**64 Berlin SB, Schoem. III. 14 § 30.526 (Lit. of Java, I, p. 217)**

47 × 4 cm outside – 41,5 × 3 cm writing, 4 lines – damaged and incomplete, several leaves which were lost were replaced by new ones, the numbering of the leaves is in disorder – Balinese script – 62 single palmleaves between two wooden boards, black – the string is provided with two Chinese copper cash coins with square holes as fasteners.

Yusup romance, Life of Joseph, in macapat metres.

The writing is clear. Probably the scribe was a Muslim Balinese.

The colophon does not contain a year number.

The manuscript was written in the first half of the 19th century.

**65 Berlin SB, Schoem. III. 15 § 30.524 (Lit. of Java, I, p. 217)**

47 × 4 cm outside – 42 × 3 cm writing, 4 lines – incomplete, the end is missing – Javanese script – 55 single palmleaves between two bamboo boards, black – the string has one Chinese cash coin at one end as a fastener.

Yusup romance, Life of Joseph, in macapat metres.

The script is perpendicular East Javanese, well written, the orthography is East Javanese or Madurese, sometimes writing o instead of u. Probably the scribe was a native of East Java or Madura.

The manuscript was written in the first half of the 19th century.

**66 Berlin SB, Schoem. III. 16 § 30.526 (Lit. of Java, I, p. 217)**

28 × 3 cm outside – 20 × 2 cm writing, 3 lines – incomplete, fragment – Balinese script – 7 folded palmleaves on a string running through holes in the left-hand upper corner.

Yusup romance, Life of Joseph, in macapat metres, fragment, containing only part of canto 7, referring to the dream of the princess of Tém as.

The spelling is clumsy, using often the *aksara* ñ instead of the *cĕcak* ŋ (Sanskrit: *anuswāra*), even at the end of a word (déninwañ/instead of déniñwaŋ). For the rest the writing is clear enough. Probably the scribe was a Muslim Balinese without literary schooling.

The manuscript was written in the first half of the 19th century.

**67 Berlin SB, Schoem. III. 17 § 30.510 (Lit. of Java, I, p. 212)**

15,5 × 2,5 cm outside – 11,5 × 2,5 cm writing, 4 lines – incomplete, the last leaves are without writing – Balinese script – 86 single palmleaves between two thick wooden blocks; beside the string running through the central hole, thin sticks are put in the left-hand and right-hand holes in the palmleaves and the wooden blocks, which is unusual; the blocks are decorated with crude wood-carving, black.

Ménak Amir Hamza, Islamic epical poem in macapat metres, called for short Amir in Bali and Lombok. Episode of the hero's adventures in Jabal Kap, the mountains in the far regions of the world.

The text belongs to the Javano-Balinese group of Amir Hamza tales, phantastic and related with popular folktales.

The style is primitive; the Balinese script is of the Lombok variety, small and cramped, often difficult to read.

The spelling of Javanese words is imperfect, the difference between d and ḍ is often ignored. Probably the scribe was a native of Lombok.

Beginning (without introduction):

// puḥ sri nata // kunaŋ sami mantuk sira, dataŋ iŋ kadaton naglis, nhĕr praptĕŋ panaŋkilan, handulu hiŋ sira patih, karya taka pariŋ nukyan, parnah iki mirah murub, kamaniyan/ta rumika, murub manar hanĕlahi, hiŋkaŋ (1b) gékĕn niŋ kudanira pawoŋ ménak // linira baginda hamṣah, hiya ta si lamon sakti, kuda samono gĕdĕnéka, dawa



kakapa puniki, manawa tañi bénjin, sayan naguñ kuda nisun, sañ garsi matur sira, yèn  
aga pa(2a)n sékar radi, kakapa punika miłt aguñ tuwan //

The text ends abruptly without colophon.

The manuscript was written in the first half of the 19th century.

**68 Berlin SB, Schoem. III. 18 § 30.734 (Lit. of Java, I, p. 225)**

45 × 4 cm outside – 38 × 3,5 cm writing, 4 lines – damaged, several leaves are split, incomplete, beginning and end are missing – Balinese script – 25 folded palmleaves on a string running through holes in the left-hand upper corner, the string is provided with a wooden hook used to suspend the manuscript.

Ahmad–Muhammad, Javanese Islamic romance in macapat metres, tale of the jealousy and strife of a pair of brothers. The text was popular in the Javanese speaking North Coast districts from West Java up to Bali and Lombok, it was often called simply Amad. Probably the period of its popularity began in the 18th century. The style of the text is commonplace.

The scribe of ms Schm. III, 18 used the Sasak variety of Balinese script, often writing the vowel *aksara a* instead of *ha* at the beginning of a word.

The ms. begins abruptly in the 1st canto and it ends also abruptly in the 11th canto. The poem has 38 cantos in all.

The manuscript was written in the first half of the 19th century.

**69 Berlin SB, Schoem. III. 19a–b § 41.870 (Lit. of Java, I, p. 282)**

(Schm. III, 19a:) 34,5 × 3,5 cm outside – 27 × 3 cm writing, 4 lines – (Schm. III, 19b:) 35 × 4,5 cm outside – 35 × 4,5 cm drawings – together preserved in a new card-board box with lid, blue marbled paper – Balinese script – 7 folded palmleaves (19a: 5 and 19b: 2) on a string running through holes in the left-hand upper corner.

Schm. III, 19a, 5 palmleaves, contains a divination text, referring to auspicious and inauspicious dates according to the Javano-Balinese calendar. The text has a beginning in verse, in the *ginada* metre. It ends abruptly.

The writing is good, rather small.

Schm. III, 19b, 2 palmleaves, contains various Balinese drawings of demons (one a female, another a monkey with a long tail) and magic figures which are used in various ways as magic protection against evil influences. Several drawings are provided with captions mentioning the names of the magic figures. They are difficult to read on account of the awkward writing. The last palmleaf contains on one side the caption *kūta misri 200* which refers to a labyrinthic pattern of short lines (*kūta* is a magic figure) and on the

other side the captions *tridadi* (a mistake for *trinadi*, Skrt. *trināḍhi*), *cakar*, *kawah* (the pit, hell), *trisula*, all referring to magic figures, which are drawn rather clumsily.

The manuscripts were written in the first half of the 19th century.

**70 Berlin SB, Schoem. III. 20 § 30.417 (Lit. of Java, I, p. 210)**

49,5 × 3,5 cm outside, unequal lengths – 41–48 cm × 3 cm writing, 4 lines – damaged, many leaves are split – Balinese script – 18 folded palmleaves on a string running through holes in the left-hand upper corner.

*Cupak* (and *Grantan*), Balinese farcical romance in Javano-Balinese *macapat* metre (*adri*). Brandes' "Beschrijving van de Handschriften van der Tuuk", vol. III, 1915, p. 225–232, contains descriptions of various *Cupak* texts. The ms. Schm. III, 20 seems to have the beginning in common with cod. LOr 4591 (Lit. of Java, II, p. 232).

The *Cupak* romance is written mainly in the Balinese vernacular, sometimes using vulgar expressions. It was rather popular in Bali and Lombok.

The writing of Schm. III, 20 is sufficiently clear, though not beautiful.

The manuscript was written in the first half of the 19th century.

**71 Berlin SB, Schoem. III. 21 § 30.242 (Lit. of Java, I, p. 199)**

42–51 × 4 cm outside, unequal lengths – 31–36 × 3 cm writing, 4 lines – slightly damaged, afterwards repaired – Balinese script – 7 folded palmleaves on a string running through holes in the left-hand upper corner, 5 leaves have obliquely cut right-hand ends.

*Sri Tañjuṅ*, East Javanese poem in *macapat* metres, referring to myth and exorcism. The oldest Javanese version is edited and translated by Dr. Prijono: "Sri Tañjuṅ, een Javaans verhaal", 1938.

Ms. Schm. III, 21 contains a younger version from Bali, called *Stri Tañjuṅ* or *Istri Tañjuṅ*. This manuscript has much in common with cod. LOr 4505 (Lit. of Java, II, p. 222). The idiom is Javano-Balinese.

The writing is sufficiently clear.

The manuscript was written in the first half of the 19th century.

**72 Berlin SB, Schoem. III. 22 § 30.363 (Lit. of Java, I, p. 206)**

55,5 × 4 cm outside – 41,5 × 3 cm writing, 4 lines – damaged, 2 leaves are split at the ends – Balinese script – 4 folded palmleaves on a string running through holes in the left-hand upper corner.

Pañji Malat Kurꦩ, Javano-Balinese pseudo-historical romance in tēᦶahan metre. Fragment containing elaborate descriptions of beautiful clothes and apparel. The adipati of Tuban is mentioned.

The writing is good.

The manuscript was written in the first half of the 19th century.

**73 Berlin SB, Schoem. III. 23 § 16.830 (Lit. of Java, I. p. 102)**

33 × 4 cm outside – 25 × 3 cm writing, 4 lines – slightly damaged, the writing of many leaves is not blackened, fragmentary, beginning and end are missing – Balinese script – 36 folded palmleaves on a string running through holes in the left-hand upper corner.

Didactic and moralistic poetry, Javano-Balinese, in macapat metre, mainly concerning the relation between people of low standing and their masters (kawula and gusti). Influence of Islam is apparent.

The writing is of the Lombok variety of Balinese script, small and cramped. The absence of blackening makes the reading of many leaves very difficult. It is impossible to ascertain the name of the text.

The manuscript was written in the first half of the 19th century.

**74 Berlin SB, Schoem. III. 24**

38 × 4 cm outside – 31 × 3 cm writing, 4 lines – several left-hand and right-hand margins are decorated with small drawings of flowers, damaged, one leaf is broken – Balinese script – 11 folded palmleaves on a string running through holes in the left-hand upper corner.

Lyric poetry in the Balinese vernacular, in jinada metre, mainly concerning the poet's own sorrow and difficulties. Some Islamic influence is apparent. The author lived in Siᦶaraja (North Bali).

Beginning:

// jinaddā // hisēn gawé gaguritthan haᦶgēn ᦶalimura sdiᦶ néka carita kocapan / janma wubuh ludin lacur, wuliᦶ cnik / ᦶgēla gēla déwa gusti, dija brayané ᦶjiᦶjinaᦶ //

The spelling is awkward, sometimes using the *aksara ᦶ* with *patēn* instead of the *cēcak* (Skr̥t *anuswāra*) ᦶ at the end of a word (dibasaᦶ/ instead of dibasaᦶ).

The writing is large and clear.

The manuscript was written in the first half of the 19th century.

**75 Berlin SB, Schoem. III. 25**

39 × 3,5 cm outside – 30 × 2,5 cm writing, 3–4 lines – Balinese script – 11 folded palmleaves on a string running through holes in the left-hand upper corner.

Jaya Prana, Balinese romance in macapat metre (cf. cod. Schm. III, 10), some fragments of the poem, copied by more than one scribe and afterwards collected to make one manuscript. Beginning and end of the tale are missing.

The writing is small and rather angular like some East-Javanese and Madurese varieties of Javanese script.

The manuscript was written in the first half of the 19th century.

**76 Berlin SB, Schoem. III. 26 § 48.800 (Lit. of Java, I, p. 317)**

22,5 × 3,5 cm outside – 15,5 × 3 cm writing, 4 lines – Balinese script – 12 folded palmleaves on a string running through holes in the left-hand upper corner.

Geographic description of the coast of Bali, in macapat verse. The description begins with Jambrana, the South-Western district of Bali. Sailing directions for navigators through the straits between the small islets (*gili*) are inserted. The text seems to serve a practical end. Careful examination of the text, comparing it with modern nautical charts, might yield interesting results.

Beginning:

daṅdaṅ gēndis pinurwèṅ palupi sukra kliwon / wara watu harja piṅ rolas wahu taṅgallé  
śaśih śaḍa raḥ catur tēngèk tēlu tatkalèṅ ṅawi duk riṅ gili mañjaṅnan harsé jambranéku  
sapañuloné sinurat / riṅ joṅ bdaḥ samya karaṅ miṅgir pasir lakwan kélor palohan //

The year number ..34 mentioned in this stanza is to be completed with the century number 17..; Śaka 1734 corresponds with A.D. 1822.

The idiom of the text is Javano-Sasak. The style is matter-of-fact. Probably the author was a native of Lombok and a sailor, and he wrote in verse merely to make memorizing easy.

The orthography is based on the pronunciation of the Sasak language, which was the author's mother tongue. The differences between t and ṭ, d and ḍ are ignored.

**77 Berlin SB, Schoem. III. 27**

18 × 4 cm outside – 11,5 × 3 cm writing, 4 lines – incomplete – Balinese script – 7 folded palmleaves on a string running through holes in the left-hand upper corner.

Lyric poetry, in macapat metre, part of a romantic erotic story, in the beginning resembling the Jaya Prana romance (see Berl. Schm. III, 10).

The idiom is the Balinese vernacular.

The manuscript was written by at least three scribes, chiefly for amusement. The writing is sufficiently clear, but not scholarly.

The spelling of Javanese words occurring in the text is according to the Balinese pronunciation, ignoring the differences between *t* and *ṭ*, *d* and *ḍ*.

The manuscript was written in the first half of the 19th century.

**78 Berlin SB, Schoem. III. 28**

48 × 3 cm outside -- 37 × 2,5 cm writing, 4 lines - incomplete, beginning and end are missing - Balinese script - 11 folded palmleaves on a string running through holes in the left-hand upper corner.

Luh Raras, Balinese popular romance in macapat metre (*ginada*), romantic tale about a heroine, Luh Raras and her lover, mentioned in Brandes' "Beschrijving der Handschriften van der Tuuk", vol. II, p. 131. The idiom is the Balinese vernacular.

The writing is done carefully, the scribe corrected several mistakes which he had made before by inadvertence.

The manuscript was written in the first half of the 19th century.

**79 Berlin SB, Schoem. III. 29**

62-51 × 4-3 cm outside - 48-36,5 × 3-2,5 cm writing, 3-4 lines - various lengths - incomplete, ending abruptly - Balinese script - 5 folded palmleaves on a string running through holes in the left-hand upper corner; the right-hand ends are cut obliquely.

Lyric poetry in macapat metre, called *Kidun kakawian*, expressions of love and happiness, in the Balinese vernacular. Many lines are embellished by the use of sequences of alliterating words. The text was clearly meant to be sung. Some Arabic words are in evidence. Probably the poet was a native of North Bali.

The writing is large and clear.

The manuscript was written in the first half of the 19th century.

**80 Berlin SB, Schoem. III. 30**

49,5-43,5 × 3,5 cm outside - 39,5-32,5 × 3 cm writing, 4 lines - various lengths, the writing of the fourth palmleaf, the short one, is not blackened; incomplete, the end is missing - Balinese script - 4 folded palmleaves on a string running through holes in the left-hand upper corner.

Gusti Wayahan, Balinese romance in macapat metre, a tragic love story. Gusti Wayahan's beautiful wife is desired by the king, therefore Gusti Wayahan is murdered,

but his wife dies also. The idiom is a literary variety of the Balinese vernacular, using many Javanese words. In Brandes' "Beschrijving van de Handschriften van der Tuuk", vol. II, blz. 7 ff., the Gusti Wayanan romance is registered. The cod. Schm. III, 30 seems to show some resemblance with cod. LOr 3910(2) and 3940(2), in the "Beschrijving" no 442 and 413.

The writing of the first three palmleaves is uncultured and irregular. The fourth palmleaf contains a sequel written by another scribe who had a better hand of writing. He did not finish the copying, though.

The manuscript was written in the first half of the 19th century.

**81 Berlin SB, Schoem. III. 31 § 16.470 (Lit. of Java, I, p. 98)**

21,5 × 4 cm outside – 16 × 3 cm writing, 4 lines – Balinese script – 19 folded palmleaves on a string running through holes in the left-hand upper corner.

Kadis, Islamic religious tradition (ḥadīth) in macapat verse, pious legend of the prophet Muhammad's healing the misshapen son of the heathenish king of Mecca, after his conversion to Islam. Miracles done by former prophets are mentioned also. The idiom of the text is Javano-Balinese. The writing is large and clear.

Beginning:

// puḥ smara // wěntěn caritā winarni, kocapa nĕgara makaḥ, pan lagi kapir gamanné, hapan dèrèṅ dadi hislam, lan sakèḥhé woṅ makaḥ, wěntěn ṛké ratunipun, raja habibi wastanya // haputra ṛké śaṣiki, tanpa suku tanpa taṅan, cahyané kadi srañéné, saṅ na wiranṅ riṅ raga, [2] déni putrané hika, tanpa taṅan tanpa suku, hapa salaḥhé manira //

Colophon:

tatkala tutug tinulis, ri dinā soma pon, hi waraḥ wayanṅ punikā, taṅgal piṅ patlikur hulan śapar punikā, sasiḥ kadasā, raḥ limā tĕngĕk tĕlu // punniki surat cahi ṅoman habdusalèḥ riṅ pabéyan bulèlèn //

The date mentioned in the colophon . 35 is to be completed with the century number 17...; Śaka 1735 corresponds with A.D. 1823.

The owner of the book was probably a Muslim trader of Bulèlèn, the harbour of North Bali. He lived in Pabéyan, the traders' quarter of the town. He was called Cahi ṅoman 'Abdu 'sṢāliḥ. The predicate Cahi ṅoman means: younger brother. The use of this predicate is an indication that 'Abdu 'sṢāliḥ, though a Muslim, still observed the Balinese custom of using predicates referring to the place occupied in the family.

**82 Berlin SB, Schoem. III. 32 § 30.483 (Lit. of Java, I, p. 215)**

61 × 4 cm outside – 55,5 × 3 cm writing, 4 lines – the leaves are in disorder – Balinese script – 5 folded palmleaves on a string running through holes in the left-hand upper corner.

Rĕṅganis romance in macapat metre belonging to the well-known cycle of Islamic Ménak Amir Hamza tales, fragment of an episode relating the appearance of dèwi Rĕṅganis, a celestial nymph, in a garden. The idiom is poetical Javanese with some influence of Balinese grammar (suffix -in instead of -i).

The writing is scholarly and clear.

The manuscript was written in the first half of the 19th century.

**83 Berlin SB, Schoem. III. 33 § 13.840 (Lit. of Java, I, p. 75)**

59 × 3,5 cm outside – 47 × 2,5 cm writing, 3 lines – severely damaged, the right-hand ends are crumbled, the end is missing – Balinese script – 17 folded palmleaves on a string running through holes in the left-hand upper corner.

Raré Aṅon, Javano-Balinese religious didactic poem in macapat metres, dialogues of an old anchorite and a young cow-herd (raré aṅon). The first and the last page are illegible on account of the dark colour of the palmleaf. Some Islamic influence is in evidence in the words of the poem. Originally the text belongs to Javano-Balinese pre-Islamic religious literature.

The writing is large and clear, but many pages are only in part legible as a consequence of crumbling and dark colour of the palmleaves.

The manuscript was written in the first half of the 19th century.

**84 Berlin SB, Schoem. III. 34 § 40.120 (Lit. of Java, I, p. 267)**

54 × 4 cm outside – 42 × 3,5 cm writing – Balinese script – 25 folded palmleaves on a string running through holes in the left-hand upper corners.

Notes on medicines, especially for smallpox, mentioning mantras, incantations of deities and offerings belonging to the treatment of the diseased. Some magic drawings are inserted. The idiom is Javano-Balinese, using several Balinese names of medicinal plants.

The writing is scholarly and clear.

The manuscript was written in the first half of the 19th century.

**85 Berlin SB, Schoem. III. 35 § 40.120 (Lit. of Java, I, p. 267)**

38,5 × 3,5 cm outside – 33 × 3 cm writing, 4 lines – Balinese script – 54 single, cut palmleaves between two boards of wood; the string has small green beads at the ends.

Notes on medicines for smallpox and many other complaints, mentioning chiefly prescriptions with some mantras. The idiom is Javano-Balinese, using many Balinese names of complaints and medicinal plants. The writing is scholarly and clear.

The manuscript was written in the first half of the 19th century.

**86 Berlin SB, Schoem. III. 36 § 40.370 (Lit. of Java, I, p. 272)**

14 × 2,5 cm outside – 12 × 2 cm writing, 3 lines – the numbering of the leaves is in disorder – Balinese script – 13 single cut palmleaves between two black bamboo boards, the ends are rounded.

Magic formulas believed to offer protection against enemies, stressing the supernatural power of the Ego (Aku) who pronounces the formulas. The idiom is Javano-Balinese using some Balinese words and grammatical forms. The writing is small but sufficiently clear.

The manuscript was written in the first half of the 19th century. Perhaps it was meant to be used as an amulet, bound up in a corner of a sash or put inside a belt.

**87 Berlin SB, Schoem. III. 37 § 40.370 (Lit. of Java, I, p. 272)**

5,5–22,5 cm × 2,5–3,5 cm outside – 3–17 cm × 1,5–2 cm writing, 3 lines – various lengths – Balinese script – 23 folded palmleaves on a string running through the left-hand upper corner holes.

A collection of magic formulas for various ends, some showing Islamic influence. Various idioms; Javano-Balinese, Javano-Sasak and Balinese vernacular. Written by different hands, mostly boorish and irregular. The writing is not blackened, this makes the reading difficult.

The leaves were written in the first half of the 19th century. They were collected and put together on one string for convenience sake.

**88 Berlin SB, Schoem. III. 38 § 40.370 (Lit. of Java, I, p. 272)**

17–20 × 3 cm outside – 13–15,5 cm × 3–2,5 cm writing, 3–4 lines – various lengths – Balinese script – 17 folded palmleaves on a string running through the left-hand upper corner holes.

A collection of magic formulas for various ends, and some incantations mentioning names of beings possessing supernatural powers such as Calon Arang, the witch. The idiom is Javano-Balinese using several Balinese words. Written by different hands, some



rather scholarly, others irregular. The writing of several leaves is not blackened, this makes the reading difficult.

The manuscript was written in the first half of the 19th century.

**89 Berlin SB, Schoem. III. 39 § 11.830 (Lit. of Java, I, p. 65)**

48 × 3,5 cm outside – 41 × 3 cm writing, 4 lines – numbered with ink: 21–26, the end is missing, the label is affixed erroneously to the last leaf instead of the first one. – Balinese script – 6 single palmleaves on a string running through the central holes, no boards.

Hymns in praise of the gods, *stawa*, Sanskrit *śloka*s, without Javanese explanations. Beginning with *Garuḍa*.

The writing is scholarly, using ornamental rounded characters.

The blackening of several leaves is lost, this makes the reading difficult.

The palmleaves were written in the first half of the 19th century. They formed part of a large manuscript, which probably belonged to the library of a Balinese priest.

**90 Berlin SB, Schoem. III. 40 § 11.540 (Lit. of Java, I, p. 62)**

28,5 × 4 cm – 22,5 × 3 cm writing, 4 lines – Balinese script – 15 folded palmleaves on a string running through the left-hand upper corner holes.

Notes on *sasayut*, offerings with special intentions, to avert misfortune or to cure diseases; they are often connected with prayers (*sasambat*) or incantations of spirits. The idiom is Javano-Balinese, using many Balinese names of the dishes which are offered.

The writing is sufficiently clear.

The manuscript was written in the first half of the 19th century.

**91 Berlin SB, Schoem. III. 41 § 11.810 (Lit. of Java, I, p. 64)**

28,5–32,5 cm × 4 cm outside – 21–24 cm × 3 cm writing, 3–4 lines – various lengths – Balinese script – 4 folded palmleaves on a string running through the left-hand upper corner holes.

Notes on Sanskrit *mantras* used in Balinese divine worship, with short indications of the ritual actions of the priest which should be accompanied by the speaking of a mantra.

Beginning:

iti swarā ywāñjana, ma, yaja la wa, sa ṣa śa ha //

Several Sanskrit ślokas are mentioned. Scarcely any Javanese text is found in the manuscript.

The writing is sufficiently clear.

The manuscript was written in the first half of the 19th century. Probably it belonged to the library of a Balinese priest.

**92 Berlin SB, Schoem. III. 42 § 40.120 (Lit. of Java, I, p. 267)**

55–59 cm × 3,5 cm outside – 45–48 cm × 3 cm writing, 3–4 lines – various lengths – Balinese script – 12 folded palmleaves on a string running through the left-hand upper corner holes; the right-hand ends of the palmleaves are plaited for firmness.

Notes on medicines for small-pox, prescriptions, magic formulas and magic figures to be applied on objects used during the treatment. Some advice for the medicine-man treating diseased persons is added.

The idiom is Javano-Balinese mixed with many Balinese names of medicinal plants etc.

The writing is small but sufficiently clear. Many abbreviations of frequently recurring words are used.

The manuscript was written in the first half of the 19th century.

**93 Berlin SB, Schoem. III. 43 § 40.370 (Lit. of Java, I, p. 272)**

16–22 cm × 3 × 4 cm outside – 12–17 cm × 2,5 cm writing, 3–5 lines – various lengths – partly damaged – Balinese script – 17 folded palmleaves on a string running through the left-hand upper corner holes, the string is new.

A collection of magic formulas believed to give strength to withstand enemies, stressing the supernatural power of the Ego (Aku) who pronounces the formulas. Incantations of divine beings and exorcism (lukat) of evil spirits are mentioned also.

The idiom is popular Javano-Balinese written by scribes with little schooling in literature. The orthography is according to the phonetic structure of the Balinese vernacular, the differences between *ḍ* and *d*, *ṭ* and *t* are ignored.

The writing is unscholarly and irregular. The blackening of the characters of several palmleaves is worn off, which makes the reading difficult. The palmleaves were written by various scribes, and collected afterwards to make one manuscript.

The palmleaves were written in the first half of the 19th century. Probably they were used by unsophisticated persons, cherishing a popular belief in various gods and spirits.

**94 Berlin SB, Schoem. III. 44 § 40.370 (Lit. of Java, I, p. 272)**

16,5–22,5 cm × 4 cm outside – 11–17 cm × 2,5–3 cm writing, 3–4 lines – various lengths – Balinese script – 9 folded palmleaves strung on a piece of bamboo fibre running through holes in the left-hand upper corners.

A collection of notes on magic medicines and magic formulas believed to be efficacious in averting danger, driving away evil spirits and counteracting poisons (pa-nawar upas).

The idiom is popular Javano-Balinese. The orthography is according to the phonetic structure of the Balinese vernacular.

The writing is unscholarly and irregular. The palmleaves are written by various scribes and collected afterwards to make one manuscript.

The palmleaves were written in the first half of the 19th century.

**95 Berlin SB, Schoem. III. 45 § 30.363 (Lit. of Java, I, p. 208)**

75–35,5 cm × 4–3 cm outside – 57–29 cm × 3–2 cm writing, 3 lines – various lengths – Balinese script – 9 folded palmleaves on a string running through holes in the left-hand upper corners.

Balinese play taken from the romance Pañji Malat Raśmi, mentioning in the beginning Ranga Titah Jiwa to whom a prayer is addressed from the top of a mountain. Sēmar and Uṇḍakan Paṅrus Pañji Siṅhāñjaya are also mentioned in the text. It seems to be a libretto belonging to a Balinese theatrical performance called gambuh. Cf. cod. Schm. III, 11.

The idiom is Javano-Balinese, the text is in rhythmic prose in an affected style such as is used on the stage.

The writing is large and clear. Perhaps the libretto was written in this manner for the convenience of the ḍalang, the performer who had to recite the text. He had to read it aloud during the nocturnal performance of the dancing play with the poor light of an oil-lamp.

The manuscript was written in the first half of the 19th century.

**96 Berlin SB, Schoem. III. 47 § 40.180 (Lit. of Java, I, p. 268)**

41 × 4 cm outside – 32 × 3,5 cm writing, 4 lines – the palmleaves are dark brown and warped, damaged by moisture – Balinese script – 14 folded palmleaves on a string running through holes in the left-hand upper corner.

Basanta Usada, Balinese dictionary of medicinal plants mentioning their names as used by physicians and pharmacists and their names as known to the public. Some "kawi" words not referring to medicines are included.

The greater part of the manuscript, the last eight palmleaves, contains notes on medicines for various complaints, i.a. skin diseases.

The idiom is Javano-Balinese using many Balinese and other non-Javanese words and names of plants.

The writing is small and irregular. Perhaps the scribe was a native of Lombok, using the Lombok variety of Javano-Balinese script. The text is difficult to read on account of the darkness of the palmleaves and the bad condition of the manuscript.

The manuscript was written in the first half of the 19th century.

**97 Berlin SB, Schoem. III. 48 § 42.010 (Lit. of Java, I, p. 284)**

28 × 4 cm outside – 21 × 3 cm writing, 4 lines – Balinese script – 15 folded palmleaves on a string running through holes in the left-hand upper corner.

*Eka Sunsaṅ*, Balinese almanac referring to the phases of the moon (*panalihan*) and combinations of chronological items, names of "week" days belonging to different systems ("weeks" of 2 days, 3 days up to 10 days), and names of weeks (30 *wukus* of 7 days each, making a "year" of 210 days). The palmleaves have three or four columns, containing names of chronological items, mostly abbreviated (the initial character only). The use of this almanack requires a study of Javano-Balinese systems of chronology. Cf. Schm. III, 59b.

The writing is sufficiently clear.

The manuscript was written in the first half of the 19th century.

**98 Berlin SB, Schoem. III. 49 § 30.573 (Lit. of Java, I, p. 221)**

60 × 3,5 cm outside – 43,5 × 3 cm writing, 4 lines – Balinese script – 3 folded palmleaves on a string running through holes in the left-hand upper corner; ends of the palmleaves are cut obliquely.

*Johar Sah*, Islamic romance referring to the jealousy and strife of a pair of brothers, a fragment containing the episode of the hero's marriage with *Sinarah Wulan*.

The idiom is East Pasisir Javanese. The spelling of some Javanese words and the style of writing (small, though sufficiently clear) are indications that the scribe was of Lombok origin.

The manuscript was written in the first half of the 19th century.

**99 Berlin SB, Schoem. III. 50**

65 × 3,5 cm outside – 49 × 2,5 cm writing, 3 lines – damaged, the last leaf is split – Balinese script – 6 folded palmleaves on a string running through holes in the left-hand upper corners.

Macan Guna Kaya, Balinese animal fable, story of a tiger and a bull (bantèn) in macapat metre (durma). See Juynboll "Supplement... en Catalogus van de Balineesche en Sasaksche Handschriften der Leidsche Universiteits-bibliotheek" 1912, blz. 136.

The manuscript is written in the Balinese vernacular, slightly influenced by the Javano-Balinese literary idiom.

The writing is large and clear.

The palmleaves were written in the first half of the 19th century.

**100 Berlin SB, Schoem. III. 51a**

50,5 × 4 cm outside – 39,5 × 3 cm writing, 4 lines – the label is erroneously affixed to the last palmleaf of cod. Schm. III, 51-b instead of the first one; the right-hand ends of the palmleaves are decorated with small drawings – Balinese script – 6 folded palmleaves on one string with cod. Schm. III, 51-b, running through holes in the left-hand upper corners; the string is provided with a brass hook (see cod. Schm. I, 23).

Radèn Mantri Ambara Madya, Balinese romance in macapat metre (durma and panjur) referring to the wanderings of a prince of Ambara Madya, his meeting with a princess, a shipwreck and a landing in Malaka. Cf. codex Schm. III, 56.

The poem is written in the Balinese vernacular; influence of the Javano-Balinese literary idiom is in evidence.

The writing is sufficiently clear; the scribe made several mistakes, though. He concluded his work with an apology for his awkwardness.

The palmleaves were written in the first half of the 19th century.

**101 Berlin SB, Schoem. III. 51b § 30.411 (Lit. of Java, I, p. 210)**

39 × 3,5 cm outside – 30,5 × 3 cm writing, 4 lines – incomplete, the conclusion is missing; the label is erroneously affixed to the last palmleaf of Schm. III, 51-b instead of the first one of Schm. III, 51-a – Balinese script – 6 folded palmleaves on one string with cod. Schm. III, 51-a, running through holes in the left-hand upper corners, the right-hand ends of the palmleaves are stitched for firmness.

Anjluṅ Smara, erotic poem in macapat metre (dandan gula), written in the Javano-Balinese literary idiom. Influence of the Balinese vernacular (verbal suffix -in instead -i) is notable. Though the text is incomplete it has a colophon mentioning the year 1763 Śaka, corresponding with 1841 A.D.

The writing is scholarly, executed with care.

**102 Berlin SB, Schoem. III. 52a–b a: § 30.483 (Lit. of Java, I, p. 215)**

49–46 cm × 3,5 cm outside – 38–30 cm × 3 cm writing, 4–3 lines – Balinese script – 5 folded palmleaves on a string running through holes in the left-hand upper corners, the right-hand ends of 3 palmleaves are cut obliquely.

Schm. III, 52 -a (2 leaves):

Rěnganis, Islamic romance in macapat metre, fragment, episode of Rěnganis' fight with the Chinese princess, Javano-Balinese idiom. The writing is small and irregular, the scribe was originally a native of Lombok.

Schm. III, 52 -b (3 leaves, cut obliquely):

Popular moralistic-didactic Islamic poem in macapat metre, fragmentary, the leaves are in disorder. It is written in the Balinese vernacular mixed with Javanese and Malay words. The spelling is awkward, using the *aksara n/* instead of *ŋ* in endings of words.

The writing is large and sufficiently clear.

The palmleaves were written in the first half of the 19th century.

**103 Berlin SB, Schoem. III. 53a**

75 × 4,5 cm outside – 63,5–65 cm × 4 cm writing, 4 lines – severely damaged, the right-hand ends are broken off, beginning and conclusion are missing – Balinese script – 5 folded palmleaves on one string with cod. Schm. III, 53-b, running through holes in the left-hand upper corners.

Kabayan tales, amusing, sometimes farcical stories in doggerel verse about the adventures of popular characters of Balinese folklore. The idiom is the Balinese vernacular. The writing is sufficiently clear, but the scribe made several mistakes.

The palmleaves were written in the first half of the 19th century.

**104 Berlin SB, Schoem. III. 53b § 30.730 (Lit. of Java, I, p. 225)**

65,5 × 4 cm outside – 50 × 3 cm writing, 4 lines – incomplete, beginning and conclusion are missing, the palmleaves are numbered 10–15 and 2–3, some are broken or split – Balinese script – 8 folded palmleaves on one string with cod. Schm. III, 53-a, running through holes in the left-hand upper corners, the right-hand ends of the palmleaves are stitched for firmness.

Amad-Muhammad, Islamic romance in macapat verse, Javano-Balinese version, fragment. The writing is small. The orthography is unscholarly and irregular.

The palmleaves were written in the first half of the 19th century.

**105 Berlin SB, Schoem. III. 54**

59,5–52,5 cm × 4 cm, outside – 47–36 cm × 3 cm writing, 4 lines – Balinese script – 10 folded palmleaves on a string running through holes in the left-hand upper corners, the right-hand ends of most palmleaves are stitched, the others are plaited for firmness.

Radèn Mantri in the realm of Jamintora, romantic folktale in doggerel verse of the hero's erotic adventure with the princess of Jamintora. Radèn Mantri's panakawan Sēmar is also mentioned. Radèn Mantri is the hero of folktales.

The story is written in the Balinese vernacular, influence of the Javano-Balinese literary idiom is in evidence.

The palmleaves were written as an exercise in writing, the last one contains the Balinese alphabet a na ca ra ka.

The first palmleaf has a date: ... 75(?), corresponding with 1853 A.D.

**106 Berlin SB, Schoem. III. 55 § 30.254 (Lit. of Java, I, p. 200)**

53 × 4 cm outside – 42,5 × 3,5 cm writing, 4 lines – incomplete, beginning and conclusion are missing – Balinese script – 8 folded palmleaves on a string running through holes in the left-hand upper corners, the left-hand ends of the palmleaves are rounded.

Wërkodara Wirot a, Javano-Balinese didactic poem in an old macapat metre (Istri Tañjuṅ) relating Bima's quest for the Water of Life and his meeting with Acintya who gives him the name Wirot a. Wërkodara had been sent by his spiritual master Drona.

The style of the text is simple, it contains many dialogues. The poem seems to be closely related to a wayaṅ-play. The panakawan Tuwalèn is mentioned as Wërkodara's companion. The text belongs to the group of the Nawa Ruci (= Acintya) tales.

The idiom and the spelling show many Balinese mannerisms. The writing is irregular and unscholarly.

The palmleaves were written in the first half of the 19th century.

**107 Berlin SB, Schoem. III. 56**

62 × 4 cm outside – 51,5 × 3 cm writing, 4 lines – severely damaged, the right-hand ends of the palmleaves are split and broken, incomplete and fragmentary – Balinese script – 8 folded palmleaves on a string running through holes in the left-hand upper corners.

Radèn Mantri Ambara Madya, Balinese romance in macapat metres, cf. Schm. III, 51-a, fragment.

The poem is written in the Balinese vernacular; influence of the Javano-Balinese literary idiom is conspicuous.

The writing is fine and scholarly. The manuscript is difficult to read, though, because the palmleaves have a dark colour.

The manuscript was written in the first half of the 19th century.

**108 Berlin SB, Schoem. III. 57 § 30.734 (Lit. of Java, I, p. 226)**

32 × 4 cm outside – 25,5 × 3 cm writing, 4 lines – damaged, some palmleaves split and broken, the leaves have numbers, but the numbering is in disorder, beginning and conclusion are missing – Balinese script – 16 folded palmleaves on a string running through holes in the left-hand upper corners.

Amad-Muhammad, Islamic romance in macapat verse, Javano-Balinese version.

The writing is regular and rather small, the orthography is good.

The manuscript was written in the first half of the 19th century.

**109 Berlin SB, Schoem. III. 58 § 30.182 (Lit. of Java, I, p. 193)**

20 × 3,5 cm outside – 15 × 3 cm writing, 4 lines – Balinese script – 11 folded leaves, strung on a piece of ribbon running through holes in the left-hand upper corners.

Lyric poetry in tĕnjahan metre, love poem addressed to a beloved, containing some descriptions of scenery.

The idiom is Javano-Balinese using many Old Javanese words and expressions borrowed from the kakawins. The orthography is often hyper-correct, the author wanted to show off his knowledge of the Old Javanese literary idiom.

The manuscript was written in the first half of the 19th century.

**110 Berlin SB, Schoem. III. 59a § 41.860 (Lit. of Java, I, p. 282)**

67 × 3,5 cm outside – 57 × 3 cm writing, 2-3-4 lines – each page has 8 columns – Balinese script – 15 folded palmleaves strung on one string with Schm. III, 59-b-c, the right-hand ends of the leaves are stitched for firmness.

Pawukon, list of the 30 wukus, weeks of 7 days, together forming the wuku-year of 210 days, which is used in divination lore (see Lit. of Java, I, p. 280). The text contains a Javano-Balinese version of the Pawukon. It belongs to the Balinese Wariga (divination) literature. Each wuku has one page, the 8 columns of the pages are mostly filled with abbreviations (initial characters) of names of chronological items. Javanese and Balinese



divination is based on the concurrence of items belonging to different systems of chronology (weeks of 2, 3, 4, 5, 6, 7, 8, 9 days).

The idiom is Javano-Balinese. The writing is clear.

**111 Berlin SB, Schoem. III. 59b § 42.010 (Lit. of Java, I, p. 284)**

47 × 3 cm outside – 34,5 × 2,5 cm writing, 3 lines – each page has 6 columns, one palmleaf is split and broken – Balinese script – 4 folded palmleaves strung on one string with Schm. III, 59-a-c.

Éka Sunsaṅ, Balinese almanac referring to the phases of the moon (paṅalihan) and combinations of chronological items, cf. cod. Schm. III, 48.

The idiom is Javano-Balinese.

The writing is clear.

**112 Berlin SB, Schoem. III. 59c § 41.860 (Lit. of Java, I, p. 282)**

54–55 cm × 4 cm outside – 45–48 cm × 3 cm writing, 4 lines – Balinese script – 2 folded palmleaves strung on one string with Schm. III, a–b, the right-hand ends of the palmleaves are plaited for firmness.

Notes on auspicious and inauspicious days, beginning with a Sanskrit śloka mentioning Agnirohana, and concluding with a list of numeral values (called "lives", urips) of chronological items and combinations of chronological items, altogether used in divination.

The idiom is Javano-Balinese. The writing is clear.

The palmleaves of cod. Schm. III, 59 were written in the first half of the 19th century.

**113 Berlin SB, Schoem. III. 60 § 41.860 (Lit. of Java, I, p. 282)**

48,5–44,5 cm × 3,5 cm outside – 39,5–36 cm × 3 cm writing, 3–5 lines – Balinese script – 4 folded palmleaves on a string running through the left-hand upper corners.

Notes on auspicious and inauspicious days, called friends and enemies, mitra and satru, with reference to one's own birthday (*wěton*), and various other notes connected with divination:

diwasa luwaṅ (dates within each of the 12 months which are inauspicious for specified activities in agriculture etc.),

the position of Kala with reference to the *wuku*, at the time one intends to start on a journey,

concluding with earthquakes (*lindu*), their occurrence in anyone of the 12 months is believed to be caused by yoga exercises of anyone of 12 divine beings. In several months earthquakes are believed to be auspicious.

The idiom is Javano-Balinese. The writing is sufficiently clear.

The palmleaves were written in the first half of the 19th century.

**114 Berlin SB, Schoem. III. 61 § 41.860 (Lit. of Java, I, p. 282)**

35–60 cm × 3,5–4 cm outside – 28,5–49 cm × 3–3,5 cm writing, 3–4 lines – each page has 7–8 columns – damaged, several palmleaves are split and broken; the first leaf, a small one, was added to replace a damaged one – Balinese script – 16 folded palmleaves on a string running through holes in the left-hand upper corners.

Pawukon, list of the 30 wukus, see codex Schm. III, 59a.

The idiom is Javano-Balinese. The writing is irregular.

The initial and concluding palmleaves are darkened by age, they are difficult to read.

The palmleaves were written in the first half of the 19th century.

**115 Berlin SB, Schoem. III. 62a–b a: § 41.860, b: § 40.340 (Lit. of Java, I, p. 272)**

19–20 cm × 5–4,5 cm, outside – 15–16 cm × 4,5 × 4 cm writing, 5–4 lines – the first page has 13 columns – Balinese script – 3 folded palmleaves on a string running through holes in the left-hand upper corners.

III, 62-a:

Almanac of auspicious and inauspicious times, in columns (first palmleaf), belonging to the Wariga literature, and

III, 62-b: 2 palmleaves:

Panawar, incantations to counteract poison, in prose, mentioning bhagawan Kasi-hapa and bhaṭara Guru.

The idiom is Javano-Balinese, the writing is irregular but sufficiently clear.

The palmleaves were written in the first half of the 19th century.

**116 Berlin SB, Schoem. III. 63 § 12.420 (Lit. of Java, I, p. 68)**

52–46 cm × 4,5 cm outside – 44–38 cm × 4 cm writing, 4 lines – Balinese script – 3 folded palmleaves on a string running through holes in the left-hand upper corners.

Exorcism, paṅlukatan, of Kala, the Power of Evil, by means of an incantation, at the end mentioning saṅ hyaṅ Darma and bhaṭara Brahma.

The idiom is Javano-Balinese. The spelling and the writing are unscholarly.

The palmleaves were written in the first half of the 19th century.

**117 Berlin SB, Schoem. III. 64 § 41.860 (Lit. of Java, I, p. 282)**

13-14 cm × 3,5-4,5 cm outside – 12-13 cm × 3-4 cm writing, 5 lines – each page has 8 columns – Balinese script – 15 folded palmleaves on a string running through holes in the left-hand upper corners; the corners of the leaves are rounded.

Pawukon, list of the 30 wukus, see codex Schm. III, 59-a.

The manuscript contains only columns with abbreviations, no text.

The writing is irregular.

The palmleaves were written in the first half of the 19th century.

**118 Berlin SB, Schoem. III. 65 § 41.910 (Lit. of Java, I, p. 283)**

44-61 cm × 3,5 cm outside – 35,5-50 cm × 3 cm writing, 3-4 lines – severely damaged, leaves split and broken, fragmentary – Balinese script – 7 folded palmleaves on a string running through holes in the left-hand upper corners.

Sundari Têrus, prose treatise, tutur, containing religious speculations on cosmogony with reference to divination. Saṅ Hyaṅ Licin is mentioned as the primordial being.

The text is in the scholarly Old Javanese idiom. The writing is regular and clear.

The palmleaves were written in the first half of the 19th century.

**119 Berlin SB, Schoem. III. 66 § 41.930 (Lit. of Java, I, p. 283)**

47,5 × 3,5 cm outside – 41 × 3 cm writing, 3-4 lines – the writing is not blackened, so the text is difficult to read – fragmentary, several leaves have writing only on one side – Balinese script – 14 single palmleaves on a string running through holes in the centre, the boards are missing.

Notes on divination in connection with chronology, mentioning some incantations of spirits, magic and medicines. Many abbreviations are used.

The text is in Javano-Balinese prose, with interspersed Balinese words and names. The spelling is mostly Balinese. The writing is irregular and unclear.

The palmleaves were written in the first half of the 19th century.

**120 Berlin SB, Schoem. III. 67 § 11.410** (Lit. of Java, I, p. 61)

25,5 × 3,5 cm outside – 19 × 2,5 cm writing, 3 lines – the first and the last palmleaves are damaged, the pages have simple decorations at the right and left-hand ends, serving as frames – Balinese script – 6 folded palmleaves on a string running through holes in the left-hand upper corners.

Bakti Numbas Tirtha Kamandalu, Javano-Balinese poem in macapat metre containing a description of a religious ceremony (marriage ?) connected with Holy Water. Widadaris and Majapahit are mentioned repeatedly.

The poem is written in the Javano-Balinese poetical idiom. Balinese words and Balinese grammatical formations are used freely. The spelling is Balinese. The writing, though very small, is sufficiently clear, it was done with care.

The palmleaves were written in the first half of the 19th century.

**121 Berlin SB, Schoem. III. 68 § 40.120** (Lit. of Java, I, p. 267)

26 × 4 cm outside – 22 × 3 cm writing, 3–4 lines – Balinese script – 3 folded palmleaves on a string running through holes in the left-hand upper corners.

Notes on magic medicines for smallpox, i.a. bathing, with mantras.

Javano-Balinese, regular writing.

The palmleaves were written in the first half of the 19th century.

**122 Berlin SB, Schoem. III. 69 § 41.700** (Lit. of Java, I, p. 279)

54 × 4 cm outside – 40–45 cm × 3,5 cm writing, 3–4 lines – the right-hand ends are split – Balinese script – 2 folded palmleaves on a string running through holes in the left-hand upper corners.

Tĕgĕs in Mirah, treatise on jewels and their auspicious or inauspicious influence, with reference to their colours.

The text is in scholarly Javano-Balinese. The writing is regular and clear.

The palmleaves were written in the first half of the 19th century.

**123 Berlin SB, Schoem. III. 70 § 47.700** (Lit. of Java, I, p. 311 and III, p. 100)

18,5–34,5 cm × 3–4 cm outside – 12,5–28,5 cm × 2,5–3 cm writing, 3–4 lines – the first and the last palmleaves are damaged – Balinese script – 12 folded palmleaves of unequal length on a string running through holes in the left-hand upper corners.

Awig-awig Sĕkĕha Subak Tanduran, village regulations of Bali, concerning agriculture and irrigation, mentioning the amount of the fines incurred by transgressors. As a rule Awig-awig regulations were issued by councils of village communities or committees of associations (*sĕkĕha*) especially for promoting good irrigation of ricefields (*subak*). The small palmleaves at the beginning and the end of the manuscript contain additional notes. See Schm. III, 2.

The text is in a Javano-Balinese juridical jargon, making freely use of Balinese words and technical expressions. The writing is irregular and unclear, moreover the palmleaves are darkened by age and dirt.

The manuscript was written in the first half of the 19th century.

**124 Berlin SB, Schoem. III. 71 § 30.363 (Lit. of Java, I, p. 208)**

29 × 3,5 cm outside – 19 × 3 cm writing, 3–4 lines – the last page is decorated with a crude drawing of a man with a drawn criss in his hand pursuing a tiger(?) – Balinese script – 11 folded palmleaves on a string nunning through holes in the left-hand upper corners, the right-hand ends of the leaves are stitched for firmness.

Pañji romance, Javano-Balinese poem in tĕṅahan verse belonging to the Malat Kuṅ cycle. Princes of Mataram, Pajaṅ and Lasĕm are mentioned, and much fighting is related (see Poerbatjaraka, "Pandji Verhalen").

The Malat romances are written in the Javano-Balinese poetical style showing peculiar mannerisms.

The writing is rather irregular, and the scribe made several mistakes. The text ist not provided with an introduction and it ends abruptly.

The palmleaves were written in the first half of the 19th century.

**125 Berlin SB, Schoem. III. 72a–d § 47.700 (Lit. of Java, III, p. 100)**

9–35 cm × 2,5–4 cm outside – 5–27 cm × 2–3,5 cm writing, 2–4 lines – Balinese script – 4 bundles of loose palmleaves of unequal length, partly folded, partly single.

Loose palmleaves in bundles: bundle a (25 leaves): various private notes, concerning taxes and debts etc.;

bundle b (6 leaves): paṅĕliṅ-ĕliṅs, reminders, injunctions, mostly official: taxes and debts etc.,

bundle c (12 leaves): letters, partly official, partly private;

bundle d (2 leaves): fragment of a Balinese poem, Gusti Wayahan.

The idiom used is the Balinese vernacular. The leaves were written by various scribes, some letters were written very carefully.

The palmleaves were written in the first half of the 19th century.

Even the letters do not contain exact dates, mentioning year numbers.

**126 Berlin SB, Schoem. III. 72e-h § 47.700 (Lit. of Java, III, p. 100)**

11–35 cm x 2–4 cm outside – 9–29 cm x 1,5–3,5 cm writing, 1–4 lines – Balinese script – 4 bundles of loose palmleaves, partly folded, partly single.

Loose palmleaves in bundles: bundle e (14 leaves): paṅélinṅ-élinṅ, reminders, injunctions, mostly official;

bundle f (19 leaves): various notes concerning taxes in kind due to *subaks*, some in

Malay written with Arabic script (palmleaves with writing in Arabic script are rare);

bundle g (2 leaves): business letters;

bundle h (3 leaves): Paṅakan Baha, Javano-Balinese incantation, exorcism (see LOr 11.173, Lit. of Java, III, p. 111).

The idiom used in the bundles e, f, g is the Balinese vernacular. The leaves were written by various scribes, some letters were written very carefully.

The palmleaves were written in the first half of the 19th century.

**127 Berlin SB, Schoem. III. 73 § 47.700 (Lit. of Java, I, p. 311)**

56 x 4 cm outside – 46 x 3,5 cm writing, 3–4 lines – the left-hand and right-hand margins of one palmleaf have crude magic drawings with magic syllables, severely damaged, the right-hand ends are split and broken – Balinese script – 3 folded palmleaves, loose, the left-hand ends are rounded.

Copy, recent, of a document mentioning the kings of Klunṅklunṅ, Baduṅ, Gyañar and Měṅwi. The text is almost illegible on account of the bad writing; moreover the characters are not blackened.

The idiom seems to be the Balinese vernacular.

**128 Berlin SB, Schoem. III. 74 § 47.700 (Lit. of Java, I, p. 311)**

9–10 cm x 2,5–3 cm outside – 4–5 cm x 1–1,5 cm writing, 1–2 lines – Balinese script – 59 small folded palmleaves on a string running through holes in the left-hand upper corners.

Names of 59 Balinese commoners written separately on pieces of palmleaf, called pipils, mostly with the predicate *dé* (i.e. *gědė*). Rural officials, such as *kubayans* and *manṅkus* (*pamanṅkus*) are also mentioned by name, their pipils are provided with the note *luput* (i.e. exempt, free).

Probably the string of pipils represents a list of householders, inhabitants of some village. It was made with reference to the liability to statute labour. The pipils are reported to have been part of the rural administration archives of Gusti Jlantik, the ruler of Bulèlèṅ, North Bali. Cf. Berl. SB. Or. fol. 1194-13.

The writing is good, the pieces of palmleaf are difficult to read, though, because the characters are not blackened.

The pipils must date from the first half of the 19th century.

**129 Berlin SB, Schoem. III. 75 § 41.930 (Lit. of Java, I, p. 283)**

34,5–12 cm × 3,5 cm outside – 26–8 cm × 3 cm writing, 3–4 lines – Balinese script – 25 folded palmleaves of various lengths, some loose, some on strings.

Miscellanea, collection of short and fragmentary texts:

1.: 3 palmleaves, divination referring to the 12 months of the Indian solar year, Old Javanese, well written, fragmentary.

2.: 3 palmleaves, divination, pamacėkan (usually called pawacėkan), auspicious and inauspicious times, Javano-Balinese, well written, fragmentary (§ 41.880, Lit. of Java, I, p. 282).

3.: 2 short palmleaves, magic, pėnawarė bapa Adam lan babu Wawa, against illness, Javano-Balinese, irregular writing, Islamic influence.

4.: 2 unequal short palmleaves, magic incantation mentioning saṅ hyaṅ Rambut Gunaṅ Intėn, Javano-Balinese, irregular writing (§ 40.270, Lit. of Java, I, p. 272).

5.: 1 brown short palmleaf, magic medicine, Javano-Balinese, irregular writing.

6.: 1 palmleaf, a deed of sale (padol), Balinese vernacular, official style. The writing is difficult to read, because the characters are not blackened.

7.: 5 palmleaves, romantic poem in macapat metre, Javano-Balinese, mentioning I Dėwa Gėdė, irregular writing, fragmentary, incoherent text (§ 30.410, Lit. of Java, I, p. 210).

8.: 2 palmleaves, Old Javanese poem in Indian metres, fragment from Bhārata Yuddha kakawin (?). Bad writing and spelling, difficult to read, because the palmleaves are browned by age (§ 30.012, Lit. of Java, I, p. 190).

9.: 6 palmleaves, libretto of a theatrical performance, either with wayaṅ puppets (wayaṅ purwa) or (more likely) dancing (arja). Cf. Berl. SB. Or. fol. 481-B, 1194-1, 2, 3. The beginning is a maṅgalaṅ (introduction). The major part of the text is in rhythmical prose. The idiom is literary Old Javanese. The subject of the play seems to be an episode of the Bhārata Yuddha kakawin. The writing and the spelling are far from good. The text is difficult to read because the characters are not blackened (§ 30.330, Lit. of Java, I, p. 204).

The palmleaves must date from the first half or the middle of the 19th century.

## 130 Berlin SB, Schoem. III. 76

68,5–27,5 cm × 3,5–4 cm outside – 57,5–20,5 cm × 3,5–3 cm writing, 3–4 lines – Balinese script – 47 folded palmleaves of various lengths, some loose, some on strings.

Miscellanea, collection of short and fragmentary texts:

1.: 1 very long palmleaf, letter from a lady, Balinese vernacular, well written.

2.: 3 very long palmleaves, romantic poem in macapat metre, Balinese vernacular, beginning with a King of Nusambara who wants to have progeny. The writing is clear. The text is fragmentary, incoherent.

3.: 7 very long palmleaves, severely damaged, right-hand ends split and broken; 3 lines of writing on a page. Sri Tañjun, Javano-Balinese poem in macapat metre (§ 30.242, Lit. of Java, I, p. 199). The writing is bold and clear. The text is fragmentary and incoherent.

4.: 14 very long palmleaves, slightly damaged. Damar Wulan, Javanese historical romance in macapat metre (§ 30.851/4, Lit. of Java, I, p. 231). The writing is clear, but the scribe made many mistakes. The text is fragmentary and incoherent.

5.: 3 palmleaves, two very long and one short, damaged, right-hand end split, didactic poem (*kidun*) in ginada metre (ancient macapat) on divination, auspicious and inauspicious times (§ 41.870, Lit. of Java, I, p. 282). The idiom is Javano-Balinese, many Balinese words are in evidence. The writing is unclear and irregular.

6.: 4 palmleaves of various lengths: Old Javanese poem in Indian metres, fragment of Arjuna Wiwaha kakawin (? , § 30.022, Lit. of Java, I, p. 181). The palmleaves were written by two scribes. Indifferent writing and bad spelling.

7.: 1 palmleaf, one end cut obliquely, 3 lines writing, fragment of a romantic poem in macapat metre, mentioning dèwi Ratih and gods descending from heaven to earth. Javano-Balinese poetic idiom, fairly good writing.

8.: 1 palmleaf, Balinese village regulation referring to the saya officer, who acts as secretary and treasurer in the village meetings. Balinese vernacular, small writing.

9.: 1 palmleaf, fragment of a romantic poem in macapat metre, containing lessons given by Dwépayana (Krěṣṇa). Bad writing and spelling. The palmleaf is decorated with a flowery band at the left hand end, the right hand end is broken off. It is browned by age and difficult to read.

10.: 2 palmleaves with rounded right hand ends, containing the same text, one (a) with blackened characters, the other (b) not blackened. Fragment of a romantic poem in macapat metre, Radèn Mantri, in the Balinese vernacular. The writing of palmleaf (a) is very small and the spelling is unusual, it might be of Lombok origin; the writing of (b) is common Balinese.

11.: 3 palmleaves, incoherent fragments of the Mégantaka poem, in the Balinese vernacular. The writing is irregular but sufficiently clear. Some notes are written on the left hand margins, they are difficult to read, the characters being not blackened.

12.: 2 palmleaves, incoherent fragments of the Ahmad-Muhammad romance, Javano-Balinese poem in macapat metre. The writing is small and cramped, the scribe might be of Lombok origin (§ 30.734, Lit. of Java, I, p. 226).



**13.:** 1 palmleaf, fragment of an Old Javanese poem in Indian metres, Bhārata Yuddha kakawin (? , § 30.012, Lit. of Java, I, p. 180). The writing is scholarly, the text is difficult to read because the palmleaf is darkened by age.

**14.:** 4 palmleaves, fragment of a poem in the Balinese vernacular, in macapat metre, moralistic lessons, mentioning ca hi Durma. The writing is very irregular and difficult to read. The first pair of palmleaves is longer than the last pair.

**COLLECTION FOUR**  
BERLIN  
Staatsbibliothek, Bibliothek Schoemann IV  
“SUNDANESE”

**131 Berlin SB, Schoem. IV. 1 § 30.730 (Lit. of Java, I, p. 225)**

22 × 17,5 cm outside – 13,5 × 11 cm writing, 11 lines – Javano-Sundanese script – Dutch import paper, water-mark Pro Patria – 165 pp., no original numbering – bound in half linen, half brown marbled paper.

Ahmad-Muhammad romance in Sundanese prose, translated from a Malay hikayat. Beginning on p. 1: see facsimile, Plate 24.

End of the text: manka sagalla mantri hulu ballaṅ masiṅ masiṅ pullaṅ ka thēmmpatna manka sagalla raja raja masiṅ masiṅ nñēmbaḥ tuluy parulik di pasébannya naṅguṅ srata sukaḥ naṅ dya dahar lēñēt tammāt wallaḥhu allam tammāt.

The script of the mss Schm. IV, 1–3 is Javano-Sundanese, the character ḍ is used instead of d, and the vowel o is indicated only by one stroke put after the character.

In the beginning the writing is upright, and done very carefully and stiffly, afterwards it is cursive, and more natural. The words are separated from each other by small spaces, which is unusual in Javanese writings.

The three mss Schm. IV, 1–3 were probably written for the use of a European gentleman who wanted to learn Sundanese. The scribe was a Sundanese clerk who took the greatest trouble to produce books which could be read by a foreigner.

The three books were written in the first half of the 19th century.

**132 Berlin SB, Schoem. IV. 2 § 45.250 (Lit. of Java, I, p. 294)**

20,5 × 17 cm outside – 12,5 × 10 cm writing, 9 lines – the initial pages have decorated frames in a classical European style – Javano-Sundanese script – 231 pp., without original numbering – Dutch import paper, water-mark Pro Patria, bound in half linen, half brown marbled paper.

Sundanese-Malay vocabulary containing Sundanese words and short phrases with Malay translations, written side by side, in two columns, the Sundanese text with red ink, the Malay text in black. The book is divided into 24 chapters dealing with different subjects, i.a. qualities of soil, features of houses etc. The Malay words, written in Javano-Sundanese script, are sometimes difficult to understand. The scribe was only familiar with the Malayo-Javanese idiom which is in use in the North Coast districts of Java.

The book is dated at the end: 1266–1851. In fact A.H. 1266 corresponds with A.D. 1849, and 1268 with A.D. 1851

p. 1: aya kabèh	ada sĕmuwah
ommoŋ sunda	bicara sunda
dijĕronna	di ddalĕm nya
kitab	buku inni
iyĕ kitab ommoŋ	
uraŋ pasundan	oraŋ sunda
sagalla lakon	sĕmuwah carita
jĕllĕma pasundan	oraŋ sundan
nu mararat	ñaŋ miskin
anu ñĕnga <sup>2</sup>	ñaŋ kaya kaya

## 133 Berlin SB, Schoem. IV. 3

18,5 × 16,5 cm, outside – 15,5 × 14 cm writing, 9 lines – the pages have simple frames of red lines – Javano-Sundanese script – 234 pp. (227 written) without original numbering – Dutch import paper, water-mark Pro Patria -- bound in half linen, half brown marbled paper.

Sundanese-Malay vocabulary, like ms Schm. IV, 2, partly in columns, partly in lines, the Sundanese above, the Malay below.

The writing is cursive, it is done less carefully than in ms Schm. III, 2.

The book is also dated 1851.

Beginning:

iyĕ ði ajar cara sun-ða  
ini pĕlajaran basa sunda

mmĕri jalu	bĕbĕk lalakki
hayam awĕwĕ	ayam prapuwān
hayam bĕrĕp	ayam mmĕraŋ
hayam boðas	ayam putthih
hayam hiðĕ	ayam itĕm
hayam pĕndĕk	ayam jaŋkuŋ
hayam luhur	ayam tiŋgi

End:

iyĕ ði ajar ommoŋ urraŋ sunda sугan tuwan tuwan kĕrrĕssa sesahuran bas-sa sun-ða  
ini surat pĕlajaran bicara sun-ða supaya tuwan tuwan lĕk-kas ðapĕt tahu inni.

## COLLECTIONS 5–7

BERLIN

Staatsbibliothek, Libri Manuscripti Orientales

### Notes on the History of the Collections of Javanese and Balinese Manuscripts in the Staatsbibliothek, Berlin

The oriental manuscripts in the Staatsbibliothek are divided into three groups, according to their sizes: Octavo, Quarto and Folio. As a consequence, manuscripts originally belonging to one collection, acquired by the library from one source, are found spread over the three groups, under widely divergent codex numbers. This registration system may be practical for the librarian, but it is confusing for the student interested in the origin of the manuscripts. – The palmleaf manuscripts of the Staatsbibliothek are registered in the Folio group, together with the paper manuscripts.

The modern Staatsbibliothek of Berlin is successor to the Königliche Preussische Bibliothek which originally contained collections of books and manuscripts acquired by the Electors of Brandenburg, later Kings of Prussia, from the middle of the eighteenth century. Javanese manuscripts were incorporated in the Königliche Preussische Bibliothek not before the middle of the nineteenth century.

The following notes contain the history (as far as known to the present author) of the private collections of Javanese and Balinese manuscripts which were incorporated in the Bibliothek in the course of the nineteenth and twentieth centuries, and their years of entry. The numbers between brackets are consecutive numbers given to the codices in the present catalogue for convenience.

1: The oldest Javanese manuscript in the Bibliothek seems to be: Berlin SB Ms. or. quart. 163 (190).

It is provided with notes written by Mr Burekman and Mr Fernand (?).

2: In 1846 a Javanese manuscript which had belonged to the well-known scholar August Wilhelm Schlegel (died in Bonn, 1845) was registered as: Berlin SB Ms. or. quart. 313 (191).

It contains a printed ex libris with Schlegel's name and his crest of arms (von Gottleben).

3: Some years before 1850 the Bibliothek acquired an important collection of 16 Javanese manuscripts characterized by inserted flyleaves bearing scholarly notes on the contents written in old-fashioned German script. The notes are not always relevant. Moreover several manuscripts contain English notes mentioning the names of the Javanese texts, which is an indication that they came to Germany by way of the United Kingdom. They may have been brought to Europe by one of the British officers or civil servants who resided in Java during the British interregnum, 1811–1816, in the period of the Napoleonic occupation of The Netherlands.

The manuscripts belonging to this collection are:

Berlin SB Ms. or. oct. 173–175 (134–136)

Berlin SB Ms. or. quart. 349–359 (192–202)

Berlin SB Ms. or. fol. 401–402 (226–227)

4: About 1849 two remarkable Yogyakarta Kraton manuscripts, comparable with manuscripts in the British Museum collection in London, were registered as

Berlin SB Ms. or. fol. 405–406 (228–229)

5: In 1850 three palmleaf manuscripts containing Old Javanese texts written in so-called Javanese Buda script were registered as

Berlin SB Ms. or. fol. 410–411 (230–31)

They are comparable with palmleaf manuscripts with the same kind of script belonging to the Schoemann collection.

6: In 1852 two early eighteenth century Javanese manuscripts originally belonging to the well-known scholar Adr. Reland, of the university of Utrecht, The Netherlands, were acquired by the Bibliothek. They are now registered as

Berlin SB Ms. or. fol. 429 (233)

Berlin SB Ms. or. quart. 363 (203)

7: Also in 1852 three East Javanese manuscripts, two of them on palmleaf, were acquired by the Bibliothek. They are now registered as

Berlin SB Ms. or. fol. 455 (234) (paper)

Berlin SB Ms. or. fol. 456–457 (235–236) (palmleaves)

8: Between 1855 and 1864 a palmleaf manuscript from Bali comparable with manuscripts belonging to the Schoemann collection was acquired by the Bibliothek. It is now registered as

Berlin SB Ms. or. fol. 481 (237)

9: In 1862 a copy of an Old Javanese inscription on stone found in Ciamis, West Java, was acquired by the Bibliothek. It is now registered as

Berlin SB Ms. or. quart. 557 (236)

10: In 1864 a remarkable Javanese diary was acquired from the estate of H.H. Duke Bernhard of Sachsen Weimar. It is now registered as

Berlin SB Ms. or. fol. 568 (238).

11: Also in 1864 three palmleaf manuscripts from Bali comparable with manuscripts belonging to the Schoemann collection were acquired by the Bibliothek. They are now registered as

Berlin SB Ms. or. fol. 965–967 (239–241)

12: Between 1864 and 1878 a collection of fourteen damaged palmleaf manuscripts from Bali comparable with manuscripts belonging to the Schoemann collection was acquired by the Bibliothek. They are now registered as

Berlin SB Ms. or. fol. 1194, 1–14 (242–255)

13: In 1895 a fine palmleaf manuscript from Bali or Lombok was added to the Berlin collection. It is now registered as

Berlin SB Ms. or. fol. 2203 (256)

14: In 1906 three Javanese manuscripts, school copies originally belonging to the library of the training college for officers of the Civil Service in the Netherlands East Indies in Delft (transferred to Leiden in 1864) were acquired by the Bibliothek. They are now registered as

Berlin SB Ms. or. quart. 1135–1137 (205–207)

15: About 1912 an important collection of Javanese manuscripts and notes originally belonging to the Rev. Dr N. D. Schuurmans, a minister of the Dutch Reformed Church in

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Surakarta, Central Java, and afterwards to Mr Pyttersen, of Amsterdam, was acquired by the Bibliothek. The manuscripts of the Schuurmans collection are now registered as

Berlin SB Ms. or. oct. 1221–1225 (137–141) and 2446–2447 (142–143)

Berlin SB Ms. or. quart. 1138 (208)

Berlin SB Ms. or. fol. 3159–3169 (257–267)

16: About 1930 three East Javanese palmleaf manuscripts were acquired by the Bibliothek. They are now registered as

Berlin SB Ms. or. fol. 3182 (268), 4170 (269) and 4171 (270)

17: In 1942, in war time, a most important collection of Javanese manuscripts, many of them recent copies, originally belonging to Mr Paardekooper, for several years in the beginning of the century Assistant Resident of Blora, Central Java, was acquired by the Bibliothek by purchase from Messrs Brill, booksellers of Leiden, The Netherlands. The Paardekooper collection is now registered as

Berlin SB Ms. or. oct. 3990–4041 (144–187)

Berlin SB Ms. or. quart. 2112–2129 (209–225)

The Paardekooper collection was mentioned in "Literature of Java", vol. II (1968), p. 475, as LOr 8315, before it was known to the present author that the manuscripts had been brought to Berlin in 1942. Mr J. Soegiarto, for many years assistant to the professors of Javanese of the Leiden university, was requested by Messrs Brill to catalogue the collection provisionally before it was sent to Germany.

## COLLECTION FIVE

BERLIN

Staatsbibliothek, Libri Manuscripti Orientales

“OCTAVO”

**134 Berlin SB, Ms. or. oct. 173 § 25.630 (Lit. of Java, I, p. 160)**

23 × 14 cm outside – 15 × 10 cm writing, 11–13 lines – damaged, with holes, fragmentary – Javanese script – treebark paper – 48 written folios without original numbering – newly bound, brown marbled paper binding.

Babad Dēmak fragment, Javanese legendary history in macapat metre, beginning with the tale of Jaka Tarub who forced a celestial nymph, Nawarj Sasi, whose clothes he took away while she was bathing, to marry him, – up to the tale of the King of Majapahit who slept with a Wanda woman to cure himself from a venereal disease; he begot Bonḍan Kajawan who was considered to be one of the ancestors of the Kings of the House of Mataram.

The style and the orthography of the text are unscholarly, even boorish. The spelling of many words is deficient (omitting the nasals). The writing is irregular, and the scribe made many mistakes, which he tried to correct afterwards.

The manuscript was probably written somewhere in Central Java in the first half of the 19th century. It was acquired by the library about 1850.

**135 Berlin SB, Ms. or. oct. 174 § 15.820 (Lit. of Java, I, p. 95)**

22 × 14 cm outside – 16 × 8,5 cm writing, 11 lines – Javanese script – thick Dutch import paper – 30 written folios without original numbering – newly bound, brown marbled paper binding.

Islamic Catechism, Samarkandi and Sittin, Javanese translation in prose (originally interlinear glosses) of an Arabic text, beginning (on p. 4):

// bismillahir rahmanir rahim // hutawi wiwitthan niṅ kaṅ wajib kawula ṅakil balèk iku, arèp paṅawruhana iṅ sipat thiman kaṅ nēnnēm.

Ending (on p. 50):

tamat / kitab samarkandi, lan kitab sitin, hi dina harbho tanggal piṅ lima, sasi judillakir, tahun bé.

The pages preceding and following the main text contain: p. 2–3: a fragment of a Pañji romance in macapat metre, describing the death of dèwi Anḡrèni, Pañji Ino's first beloved, a girl of lower standing, who was killed by order of his parents, because Pañji was betrothed to marry as his first consort the princess of Kaḡiri. Pañji Ino's brother, Pañji Toh Pati, was ordered to kill her.

Beginning: yata pañji hētoḡ pati, waspa tan kēnna tinnambak,

p. 50–51: a note on a Qur'ān text (sura Nujūm) which is used as a magic medicine. The Arabic text is copied also.

p. 52–58: two fragments of Javanese romantic poems in macapat metre, descriptions of erotic scenes. One leaf is bound upside down

p. 59, the last page, contains an awkwardly composed stanza in asmarandana metre (one of the simplest Javanese metres) intimating that the text was written by Ratu Pakuniṅrat as an exercise while learning the art of writing. Probably this note refers only to the fragments of romantic poems, which certainly made a stronger appeal to the noble young lady than the dry Islamic catechism. The identity of the Ratu Pakuniṅrat, certainly a princess of either Yogyakarta or Surakarta, is difficult to ascertain.

The script of the main text and the later additions resembles the quadratic perpendicular Kraton script of the Javanese Courts of Central Java. The main text is written carefully by an experienced scribe. The writing of the additions is rather irregular, and so is the orthography.

The Javanese style of the main text is stiff, which is due to the fact that the original Arabic texts were translated literally.

The booklet dates probably from the first half of the 19th century. It was acquired by the library about 1850.

**136 Berlin SB, Ms. or. oct. 175 § 25.620 (Lit. of Java, I, p. 160)**

22,5 × 15 cm outside – 18–19 cm × 12 cm writing, 15–16 lines – damaged and worn by age – Javanese script – treebark paper – 36 written folios without original numbering – newly bound, brown marbled paper binding.

Babad Dĕmak, fragment (p. 18–p. 68), Javanese legendary history in macapat metre, containing first a genealogy beginning with Adam, mentioning the descendants of the Walis, the Holy Men who propagated Islam in the North Coast districts of Java in the 16th century, up to the miraculous birth of the ancestor of the House of Pajaṅ, whose father was a crocodile of the river Bĕṅawan (in the present district of Surakarta). According to the initial stanzas the text was written by a santri, a man of religion, a resident of Maṅunyudan (probably a ward of the city of Surakarta) in A.J. 1714, i.e. A.D. 1787. This date is reliable because the first spare page of the booklet contains two notes referring to the births of two boys, called Ūjaliman and Ūjalimin, in A.J. 1710 and 1713.

The pages preceding the main text (p. 4–p. 16) contain a fragment of the Islamic romance *Jati Kusuma*, a poem in macapat metre (see Lit. of Java, I, p. 222, § 30.611).

Other spare pages are filled with notes on incantations against evil spirits, i.e. a fragment of the *Kiduṅ Rumĕksa iṅ Wĕṅi* (Guarding at Night, see Lit. of Java, I, p. 93, § 15.620).

The script of both texts is rather antique cursive, the writing of the Babad Dĕmak fragment is the more regular of the two. The manuscript was acquired by the library about 1850.



**137 Berlin SB, Ms. or. oct. 1221 § 46.750 (Lit. of Java, I, p. 303)**

22 × 17 cm outside – 17 × 13 cm writing, 16 lines – Javanese script – thin yellow import paper – 130 folios, with numbering, 254 pp. writing, kept in a new red cardboard portfolio.

Textbook of geography, beginning with Asia, ending with Australia, probably a translation or an adaptation of a Dutch textbook for primary schools. The Javanese prose is in the *ꦤꦺꦏꦺ* idiom.

The script is of the common cursive variety taught in schools.

The ms was acquired by the SB in 1912. Perhaps it was written before the beginning of the 20th century. It is not known whether the book was published and used in schools in Java at any time (Schuurmans collection).

**138 Berlin SB, Ms. or. oct. 1222, A-B-E-F-G-H (C-D are missing)**

22 × 17 cm outside – 17 × 13,5 cm writing, 16 lines – Javanese and Dutch script – thin yellow import paper – 4 sewed booklets and some loose papers kept in a new red cardboard portfolio.

**A** (12 folios, 20 pp. writing): A-1 (p. 3–11): *Lambaꦁ Nagara* in *smarandana* metre, cryptic and prophetic descriptions of periods of Javanese dynastic history (see Lit. of Java, I, p. 156, § 25.210).

A-2 (p. 11–19): *Jaya Baya* prophecies of Javanese dynastic history, mentioning the Sultan of Rum, in prose (see Lit. of Java, I, p. 156, § 25.200).

**B** (31 folios, 52 pp. writing, with numbering): B-1 (p. 1–14): Prophecy of the history of Java, from the Arabic book *Musarrar*, eschatology, in prose.

B-2 (p. 15–29): *Jaya Baya* prophecies in *smarandana* metre, mentioning the *ajar's* dishes.

B-3 (p. 30–52): Ancient history of Java beginning with King *Ké Nabab Baliya* of *Kojrat* (Gujarat), in prose (see LOr 6379, vol. 8, Lit. of Java, II, p. 359-a).

**E** (16 folios, 11 pp. writing, with numbering): *Saloka Paribasan*, copy of part of Winter's: "Javaansche Zamenspraken", 1858, vol. II, p. 248–256, referring to *Lambaꦁ Nĕgara*, cryptic descriptions of periods of Javanese dynastic history, with explanations, in prose (see Lit. of Java I, p. 304, § 46.860).

**F** (14 and 54 folios, damaged): F-1 (p. 1–7): *Sĕkar Kawi*, Dutch notes on Indian metres as used in Old Javanese ("Kawi") poetry (see Lit. of Java, I, p. 300, § 46.360).

F-2 (p. 1–100): Musical notes, on European staves of five lines, of the melodies belonging to Indian metres as used in Old Javanese poetry (*Sĕkar Kawi* or *Tĕmbaꦁ Kawi*, see Lit. of Java, I, p. 286, § 42.500).

**G** (2 folios, 3 pp. writing): Dutch notes on the names and the years of the Dutch Residents of *Sumĕnĕp* and *Madura* (the Eastern and Western districts of the island) from 1746 up to 1862 (see Lit. of Java, I, p. 135, § 22.300).

**H** (1 leaflet): Javanese printed invitation for dinner in the Residency on Thursday, the 7th of the month *Bĕsar* (*Dhū'l-Hiĕĕa*), at 6.30, sent by the Resident N. D. Lammers

van Torenburg (of Surakarta) to pangéran Wijil VII; Radèn Puspa Wiraga excused the pangéran on account of an ailment (mēñcrèt, dysentery) in a hand-written Javanese note (see Lit. of Java, I, p. 322, § 49.530).

The script of A - B - E - F is of the modern cursive type, written in Central Java.

The mss were acquired by the SB in 1912 (Schuurmans collection).

**139 Berlin SB, Ms. or. oct. 1223**

17 × 10,5 cm, 22 × 17 cm, 23 × 19 cm outside – 12 × 10 cm, 17 × 13 cm, 20 × 18,5 cm writing, 10 lines, 19 lines, 16 lines – Javanese script, and Dutch import paper, some thin, some thick – 4 unsewed sheaves of papers kept in a new red cardboard portfolio.

**A** (42 pp. small): Genealogy of mas ḡabèhi Wira Dikrama in prose, beginning with Nabi Adam, mentioning the Javanese kings of old and especially the Walis, the Holy Men, of Nampèl Dēnta (Surabaya) and Kudus. Probably Wira Dikrama belonged to a family of men of religion (*santris*). The Dutch superscription on the outside of the unsewed booklet: "Geslachtsregister der Vorsten van Java" is incorrect. The text begins with a note mentioning the year of the building of the holy mosque of Dēmak: A.J. 1420, i.e. 1498 A.D., and the year of the writing: A.J. 1715, i.e. 1788 A.D. (see Lit. of Java, I, p. 170, § 28.600).

The script and the idiom are antique Central Javanese. The writing is sufficiently clear. The paper is thick old Dutch import.

**B** (66 pp. in three sewed quires): Jatiswara, Islamic romance in macapat metre (see Lit. of Java, I, p. 228, § 30.781), fragment, in the beginning mentioning Palémbaḡ, modern copy in cursive script of an old manuscript. Thin import paper.

**C** (17 pp., 23 × 19 cm): Anta Séna rabi, wayaḡ purwa play, in prose, a *sēmpalan* (offshoot from the main stem of the Paḡḡawa epic). Anta Séna is a son of Wērkudara (Bhīma). An inserted paper contains a list of ten wayaḡ purwa wedding plays (*rabi*) composed by King Paku Buwana IV of Surakarta (1788–1820). Anta Séna rabi is no 8 (see "Lit. of Java", II, p. 717, NBS 19).

The text was probably copied by a Dutch hand, the writing is awkward. The paper is Dutch import.

**D** (8 p. loose leaves), Dutch pencil written notes on some customs of the non-Islamic Tēḡḡer highlanders in East Java, and their cult of the Spirit of Mount Brāmā, a still working volcano. The chalices for the holy water used by the priests are called *caḡkir* in the Dutch text (see Lit. of Java, I, p. 319, § 49.050).

The mss were acquired by the SB. in 1912 (Schuurmans collection).

**140 Berlin SB, Ms. or. oct. 1224 A–B**

21 × 17 cm outside – 16 × 12 cm writing, 13 lines – damaged by moisture – Javanese script, and Dutch notes – thick Dutch import paper, 65 folios with numbering – bound in half linen, half reddish marbled paper.

**A** (56 pp.): Wulaṅ Susuhunan Paku Buwana II Sumaré-ṅ-Lawéyan, (1726–1749), Islamic didactic and moralistic poem in macapat metre (see Lit. of Java, II, p. 675, LOr 10.849, § 17.600).

**B** (46 pp.): Sèh Éka Wěrđi (as a rule called Téka Wěrđi), moralistic lessons in macapat metre (see “Lit. of Java”, I, p. 107, § 17.410).

The script is small quadratic resembling the so-called Kraton script. The texts were written carefully, but the scribe made several mistakes.

A pocket made in the binding of the book, at the back, contains three loose Dutch notes: one a letter by professor Nieman of Delft answering a question on the meaning of the word *lapli* (from Arabic *lafzī*: literal) asked by Mr. Schuurmans, dated March 27, 1892 (see also codex SB. Or. oct. 2447), and two loose leaves (one of them pencil written) on the history of Paku Buwana II, the first King of Surakarta. Lawéyan or Lan-kuṅan, the place where he was buried (*sumaré*), is situated at a small distance West from the town.

The mss were acquired by the SB. in 1912 (Schuurmans collection).

**141 Berlin SB, Ms. or. oct. 1225 A–B § 40.300 (Lit. of Java, I, p. 272)**

11 × 9 cm outside – 7,5 × 7,5 cm writing, about 10 lines – Javanese and Arabic script – thin import paper, Arabic (?) – a sewed booklet of 28 folios and one loose leaf in an envelope, kept in a flat red cardboard case.

**A** (booklet): Javanese notes on magic against evil influences and medicines of diseases, with 64 Arabic *rajaḥ*s, containing magic figures and Arabic words or loose letters.

The writing is awkward and irregular. The Arabic words are often illegible.

**B** (one loose leaf in an envelope): an Arabic charm or amulet (in Javanese called *jimat*), containing a confused mass (partly illegible) Arabic words and names. The envelope has the following Javanese inscriptions: *punika rajaḥ sis, haguṅ sawabbé, kénna wědi jajaḥ lannat, pujinné: ya kabirru, piṅ nēm puluḥ.*

Translation: this is the magic figure of (Nabi) Sis (i.e. Seth), of great power, (the bearer) is feared (read *kinawědi* instead of *kénawědi*) by Satan (*Dağğāl La'natu 'llāh*, in eschatology), its prayer is: *yā kabīru* (oh Great One), 60 times.

The use of *nēm puluḥ* (60) instead of the regular Javanese numeral *sawidak* is probably due to the influence of Malay. In Javanese communities where Arabic magic was appreciated, the use of words borrowed from Malay, the language of Islam par excellence, is not surprising.

The mss were acquired by the SB in 1910 (Schuurmans collection?).

**142 Berlin SB, Ms. or. oct. 2446 § 49.040 (Lit. of Java, I, p. 319)**

16,5 × 10,5 cm outside – 13,5 × 8 cm, coloured drawings with captions on the opposite pages – Javanese script – fine thin import paper – 56 coloured and gilt drawings with captions – bound in half leather, half greyish marbled paper.

State Sunshades (*sonson*) of the Surakarta Court in the beginning of the 20th century, polychrome drawings of 10 patterns of songsongs belonging to Royalty and the Royal family down to great-grandchildren of a King;

26 patterns belonging to the King's civil servants beginning with the grand-vizier;

5 patterns belonging to the King's military servants beginning with the *pañéran kolonèl*;

and 11 patterns belonging to ladies of the Royal household beginning with the *priyantun Dalèm* (zenana ladies) with the predicate and title *bëndara radèn ayu*, down to the female mantris with the title *nāhi lurah*.

The drawings are executed carefully, the writing is small and neat. The captions are put in simple frames of black lines. Probably the booklet was made for the use of one of the members of the Royal family or the Royal household. Some captions are provided with pencil written Dutch translations.

The ms was acquired by the SB. in 1906 (Schuurmans collection?).

**143 Berlin SB, Ms. or. oct. 2447 § 40.300 (Lit. of Java, I, p. 272)**

11,5 × 9,5 cm outside – 9 × 7 cm writing, 6–9 lines – Javanese script, and a Dutch note – thick Dutch import paper – 156 folios, about 300 written pages – newly bound in half linen, half dark marbled paper.

Miscellaneous notes in prose on medicines, magic (with some Arabic rajahs) and divination with reference to birthdates of children, moreover incantations in macapat verse, such as the well-known Kiduṅ Ruměksa in Wěṅi (Guarding at Night), sung with the intention to avert evil influences (§ 15.620, Lit. of Java I, p. 93).

The style and the spelling of the texts are unscholarly. They were written by at least two, perhaps more scribes. The writing is often irregular and boorish. Probably a considerable part of the texts was written by female hands, female *dukuns* (midwives and medicine-women).

In the handwritten Dutch note which is inserted in the booklet in a haphazard manner, Mr B. Pijttersen, of Amsterdam, designates the Rev. Dr N.D. Schuurmans, “an authority on things Javanese, and a resident of long standing in the Indies” as the collector of “the manuscripts”. The note bears no date (see also codex SB. Or. oct. 1224).

The ms was acquired by the SB in 1911 (Schuurmans collection).

**144 Berlin SB, Ms. or. oct. 3990 § 23.140 (Lit. of Java, I, p. 142)**

22 × 17,5 cm outside – 17 × 12,5 cm writing, 14 lines – pages framed in black lines – Javanese script – thick Dutch import paper – 28 folios, 24 written pages – bound in half linen, half reddish marbled paper.

Aji Saka tale in macapat metre, in the beginning mentioning the Arabic book Musarar, and the Sultan of Rum ordering the island of Java, still uninhabited, to be settled by people from Rum, – further mentioning King Jaya Baya and *ajar* Subrata of mount Paḍaṅ with his dishes, – and ending with the invasion of the Srēṅgi people in Java. The text contains many cryptic allusions to periods of Javanese dynastic history, partly also prophecies for the future.

The script is large quadratic imitating the so-called Kraton script. The writing and the spelling are regular. The pages have simple frames of black lines. Opposite every written page a blank page is spared, probably meant for a translation or explanations to be filled in.

The ms was evidently written by order, for the use of a Dutch gentleman, Mr Paardekooper, sometime Assistant Resident of Bora, in Central Java. So are many of the following manuscripts (SB. Or. oct. 3991–4041). A number of these manuscripts seem to be copies made by Dr Brandes' scribes in Batavia/Jakarta. Dr J. Brandes (died 1906) was in charge of the collection Indonesian codexes of the "Bataviaas Genootschap van Kunsten en Wetenschappen", Batavian Society of Arts and Sciences, which is now part of the "Museum Pusat Kebudayaan Indonesia", Central Museum of Indonesian Culture in Jakarta. Dr Brandes may have received original Javanese codexes for inspection from his correspondents in the interior of the country (among them Mr Paardekooper of Bora). Returning the original codex with a copy made by one of his scribes, Dr Brandes probably kept another copy for his collection (which is now in the "Museum Pusat", see "Lit. of Java". II, p. 872 ff.). See also SB. Or. oct. 3998.

The ms was acquired for the SB in 1942 (Coll. Paardekooper, LOr. 8315, "Lit. of Java", II, p. 475).

**145 Berlin SB, Ms. or. oct. 3991 § 25.620 (Lit. of Java, I, p. 160)**

21,5 × 17,5 cm outside 16 × 13 cm writing, 15 lines – pages framed in black lines – Javanese script – thick Dutch import paper – 135 pp. writing and 10 blank leaves – bound in half linen, half reddish marbled paper.

Babad Pajaṅ (third quarter of the 16th century), episode taken from a great History of Java (Babad Tanah Jawi) in macapat verse, beginning with the death of Arya Pananṣaṅ of Jiṅṅ up to the tale of Panēmbahan Sēnapati of Mataram enticing the King of Pajaṅ's vassals (*mantri pamajēgan*) to shift their allegiance from Pajaṅ to Mataram. The ladies of the Panēmbahan's zenana seduced the gentlemen by their charms.

The Babad Pajaṅ is a sequel to the Babad Pajajaran, codex SB. Or. oct. 4009.

The script is large cursive. The ms is evidently a recent copy of part of an old book.

The ms was acquired for the SB in 1942 (see SB. Or. oct. 3990).

**146 Berlin SB, Ms. or. oct. 3992 § 30.770 (Lit. of Java, I, p. 226)**

21 × 17,5 cm outside – 16 × 12 cm writing, 14 lines – pages framed in black lines – Javanese script – thick Dutch import paper – 116 pp. writing – bound in half linen, half yellowish marbled paper.

Jaka Salining (the Half Man), Islamic romance in macapat verse, containing religious speculations and lessons, beginning with the birth of Jaka Salining as the son (without known father) of Sari Langĕṅ, daughter of paṅḍita Dara Putih, and his wandering in search of wisdom. In the end he is married by Nabi Kilir to the princess Tali Rasa. Nabi Ijisa (Jesus) and Umar Maya are also present at the wedding. The tale has some points in common with the Jaka Sulĕwah romance.

The ms has a colophon without mentioning a year, unless the sentence: adam tumurun datĕṅ narcapada hannitissakĕn pra humatthĕ kabĕh (Adam descended on earth incarnating himself in all his family) is a chronogram.

The script is large quadratic. The ms is evidently a recent copy of an old book. The beginning is incomplete.

The ms was acquired for the SB in 1942 (see SB. Or. oct. 3990).

**147 Berlin SB, Ms. or. oct. 3993 § 18.210 (Lit. of Java, I, p. 110)**

21 × 17,5 cm outside – 16 × 11,5 cm writing, 14 lines – pages framed in black lines – Javanese script – thick Dutch import paper – 106 pp. writing – bound in half linen, half yellowish marbled paper.

Darma Sonya, adaptation in macapat verse of the Old Javanese didactic kakawin Dharma Śūnya (see § 13.760, Lit. of Java, I, p. 75).

The colophon mentions the well-known Surakarta scholar Yasa Dipura II as the author of the Javanese adaptation, written in Jĕ, naya marta maharṣi manĕkuṅ (1710 A.J., i.e. 1783 A.D.).

The script is large cursive and scholarly. The ms is evidently a recent copy of an old book. It was acquired for the SB in 1942 (see SB. Or. oct. 3990).

**148 Berlin SB, Ms. or. oct. 3994 § 15.380 (Lit. of Java, I, p. 90)**

21,5 × 17,5 cm outside – 16 × 11 cm writing, 14 lines – pages framed in black lines – Javanese script – thick Dutch import paper – 18 blank leaves and 94 pp. writing – bound in half linen, half yellowish marbled paper.

Miscellaneous notes in macapat metres, referring to

(1: p. 1–39) Islamic theology and mystic speculations

(2: p. 40–71) Puji Dina, in verse, Arabic prayers, mentioning the Divine Names in connection with the seven days of the week and seven prophets: Adam, Nuh, Ijisa, Musa, Idris, Rasul, Sis, and other Pujis for special occasions; the Kiduṅ Ruměksa in Wěṅji, Kiduṅ Artati,

(3: p. 72–76), loose notes on prayers etc., in prose, also mentioning births of children from A.J. 1745–1762 (A.D. 1817–1834),

(4: p. 77–94) Javanese incantations, called *aji*, mixed with Arabic *rapals* (*lafz*), used to avert imminent danger etc, in prose, and the list of the Spirits (*Lělěmbut*), patrons of districts of Java, in verse, also to be sung as an incantation to avert evil.

The script is large cursive. The ms is evidently a recent copy of an old book of notes, a *primbon*, written in the first half of the 19th century. Where the original was illegible the copyist left blank spaces. Dr Brandes, of Batavia, (died 1906) read the ms; some pencil written notes in the margins are by his hand.

The ms was acquired for the SB in 1942 (see SB. Or. oct. 3990).

**149 Berlin SB, Ms. or. oct. 3995 § 31.264 (Lit. of Java, I, p. 256)**

21,5 × 17,5 cm outside – 16 × 12 cm writing, 15 lines – pages framed in black lines – Javanese script – thick Dutch import paper – 146 pp. writing – Javanese leather binding (goat).

Pěrgiwa, wayaṅ purwa play, marriage of Pěrgiwa, a daughter of Arjuna, with Gaṭotkaca, Bima's son. Complete prose text, with the descriptions and conversations of the personages, but without the *suluks* (songs) and the *gěṅdings* (gamělan music). According to the title, the text was composed by ki *Rědi Suta*, a ḍalaṅ of the Yogyakarta Court. Rědi Suta is a name borne by many ḍalaṅs, also in Surakarta.

The script is large cursive and scholarly. The ms is evidently a recent copy of an old book. The pages 143–146 contain a Dutch translation of a part of the Javanese text which was illegible or missing in the original.

The ms was acquired for the SB in 1942 (see SB. Or. oct. 3990).

**150 Berlin SB, Ms. or. oct. 3996 § 28.610 (Lit. of Java, I, p. 171)**

21 × 17,5 cm outside – 16 × 12 cm writing, 15 lines – pages framed in black lines – Javanese script – thick Dutch import paper – 58 and 175 pp. writing – Javanese leather binding (goat).

Sajarah Dalěm, genealogy of Javanese Kings, *paněṅĕn* (right-hand line of prophets and saints, p. 1–58) and *paṅiwa* (left-hand line of Kings, beginning with *Lěmbu Pětěṅ* of Gili Maṅḍaṅin, Sampaṅ, Madura, p. 1–175).

The text has 44 chapters, each dealing with a family which became related by marriage with the Royal Family of Mataram at one time. The last chapter deals with the family of

the rulers of Pajaṅ and Pəṅgiṅ, ancestors of the well-known scholar Yasa Dipura of Surakarta. Therefore it is probable that the book was composed by a member of the Yasa Dipura family.

A table of contents with references to the pages is included in the book.

The script is large cursive and scholarly. The ms is evidently a recent copy of an old book. It has much in common with the *Sajarah Dalēm* edited by Padma Susastra (Surakarta 1901).

The ms was acquired for the SB in 1942 (see SB. Or. oct. 3990).

**151 Berlin SB, Ms. or. oct. 3997 § 23.510 (Lit. of Java, I, p. 145)**

22 × 17 cm outside – 16 × 12 cm writing, 15 lines – pages framed in black lines – Javanese script – thick Dutch import paper – 201 pp. writing – Javanese leather binding (goat).

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Walaṅ Suṅsaṅ, legendary history of the beginnings of Javanese Islam in Cěrbon, in macapat verse. Walaṅ Suṅsaṅ is the son of the King of Pajajaran who became the first Muslim ruler in West-Java.

According to the colophon the original of the ms was in the possession of a man of religion of Raṅḍu Doṅkal, called kaji Abdul Gani. The colophon does not mention a date.

The script is cursive and scholarly. The ms is written care. It is a recent copy of an old book.

The ms was acquired for the SB in 1942 (see SB. Or. oct. 3990).

**152 Berlin SB, Ms. or. oct. 3998 § 48.580 (Lit. of Java, I, p. 315)**

21,5 × 17,5 cm outside – 16,5 × 12,5 cm writing, 15 lines – pages framed in black lines – Javanese script – thick Dutch import paper – 120 pp. writing – Javanese leather binding with flap (goat).

Babad Kuwuṅ, legendary history of Jaka Saṅsaṅ, a founding from the river Bėṅawan, who at the end of his life disappeared again in a pool, in macapat verse. The codex LOr 8993 no 3, which contains the same tale, is in prose. Apparently the tale was a local legend belonging to the middle part of the basin-area of the river Bėṅawan (the Sălâ river with its tributary the Madyun river).

The ms has a colophon mentioning Blora, 1901.

The script is cursive and scholarly. The ms is written with care. A short German note relating the plot of the tale is pasted on the inside of the binding.

Several manuscripts belonging to the Paardekooper collection (see SB. Or. oct. 3990) contain such German notes on the contents, pasted on the inside of the bindings. They are German translations of Dutch notes by Mr J. Soegiarto, Javanese assistant to the Leiden professors of Javanese, made in Leiden before the collection was sold by Messrs Brill to a German buyer in 1942 (see "Lit. of Java", II, p. 475, LOr 8315). The German



translations seem to have been made by a member of the staff of Messrs Brill, booksellers of Leiden. See also SB. Or. oct. 4001.

The ms was acquired for the SB in 1942 (see SB. Or. oct. 3990).

**153 Berlin SB, Ms. or. oct. 3999 § 14.910 (Lit. of Java, I, p. 87)**

22 × 17,5 cm outside – 16 × 12,5 cm writing, 15 lines – pages framed in black lines – Javanese script – thick Dutch import paper – 133 pp. writing – Javanese leather binding with flap (goat).

Suluk Panaraga I, miscellaneous treatises on Javano-Islamic mysticism and theology, in macapat verse (only the first paragraph, on the Bima Suci, is in prose), mentioning kitab Nukil, Johar, Bayan Mani, Wriṅin Sunṣaṅ, suluk Craki (*èstri utama*), suluk Buruṅ (*puyuh, kitiran, platak*). At the end of the book a note on divination (*jati garaṅ*) is inserted.

A table of contents of the book, with references to the cantos, written (probably) by Dr Brandes, of Batavia, is added.

The book is called Suluk Panaraga because the didactic treatises in verse which it contains were regarded as specifically belonging to the Islamic religious schools for which the district of Panaraga was famous.

The script is cursive and scholarly. The ms is a recent copy of an old book of notes. A German note on the contents of the book is pasted on the inside of the binding. These notes, found also in numerous other manuscripts belonging to the collection Paardekooper, are German translations of Dutch notes made by J. Soegiarto (see SB. Or. oct. 4001). The translations were made in the office of Brill's in Leiden.

The ms was acquired for the SB in 1942 (see SB. Or. oct. 3990).

**154 Berlin SB, Ms. or. oct. 4000 § 14.910 (Lit. of Java, I, p. 87)**

21,5 × 17,5 cm outside – 16 × 12,5 cm writing, 15 lines – pages framed in black lines – Javanese script – thick Dutch import paper – 133 pp. writing – recently bound in half linen, half greenish marbled paper.

Suluk Panaraga II, see SB. Or. oct. 3999, containing i.a. the well-known suluk Paṅḍita Purwa Duksina (p. 41–62, see § 14.970, Lit. of Java, I, p. 87) and Gaṭo Loco (p. 62–133, see § 15.220, Lit. of Java, I, p. 89).

A table of contents of the book, with references to the cantos, written (probably) by Dr Brandes, of Batavia, is added.

The first treatise contains a date: 1894 A.D. The script is the same as in SB. Or. oct. 3999.

The ms was acquired for the SB in 1942 (see SB. Or. oct. 3990).

**155 Berlin SB, Ms. or. oct. 4001** § 17.000 (Lit. of Java, I, p. 104)

21 × 17 cm outside – 16 × 12,5 cm writing, 15 lines – pages framed in black lines – Javanese script – thick Dutch import paper – 77 pp. writing – recently bound in half linen, half dark marbled paper.

Didactic and moralistic treatises, Islamic influence, in macapat verse, containing:

1. Paniti Sastra (§ 17.020);
2. Niti Sruti (§ 17.110);
3. Papali ki gċđđé Séséla (§ 17.130);
4. Pali Wara (poem in waŋsalans, riddles, lessons given by a father to his sons);
5. Candra Rini (female characters § 31.361).

The latter two poems belong to the poetry cultivated at the Court of Prince Maŋku Nagara IV of Surakarta (1853–1881, see § 31.360, “Lit. of Java,” I, p. 259).

A Dutch table of contents of the book is written on the flyleaf by J. Soegiarto. It is written by pencil and dated Leiden, 27 Juni 1942. On the inside of the cover opposite to the flyleaf a paper containing a German translation of Soegiarto’s list is pasted. It is written by another hand, with blue ink. Evidently the book was still in Leiden in the middle of 1942. See SB. Or. oct. 3998.

The script is the same as in SB. Or. oct. 3999.

The ms was acquired for the SB. in 1942 (see SB. Or. oct. 3990).

**156 Berlin SB, Ms. or. oct. 4002** § 14.600 (Lit. of Java, I, p. 83)

21,5 × 17 cm outside – 16 × 12,5 cm writing, 15 lines – pages framed in black lines – Javanese script – thick Dutch import paper – 49 pp. writing – bound in half linen, half dark marbled paper.

Tarékatipun Wali Saŋa, treatise in macapat verse on the opinions of the Javanese mystics, the Nine Holy Men, who were believed to have converted Java to Islam. Texts of this kind are usually called Musawaratan, Deliberations of the Walis. In this ms maolana Maġribi is mentioned as the sponsor of the plan to invite the Holy Men for a deliberation on principles. Further are mentioned Sċh Lċmah Abang, Sċh Mlaya, Sunan Giri, Sunan Gċsċŋ, paŋċeran Bunaŋ, Sunan Ūampċl, Sunan Kudus, Sunan Prawata. The lists of divines who make their appearance in Musawaraten texts are widely different. The Deliberation of the Holy Men is a literary fiction not based on history.

The booklet has a colophon: it was written “iŋ Purwa Diharjan” (probably the residence of a Javanese gentleman called Purwa Diharja) and finished the 1st of May, 1898. A second colophon mentions Blora, the 9th of October 1901.

The script is the same as in SB. Or. oct. 3999.

The ms was acquired for the SB in 1942 (see SB. Or. oct. 3990).

**157 Berlin SB, Ms. or. oct. 4003 § 31.381 (Lit. of Java, I, p. 261)**

21,5 × 17,5 cm outside – 16 × 13,5 cm writing, 15 lines – pages framed in black lines  
Javanese script – thick Dutch import paper – 50 pp. writing + 50 pp. blank opposite – bound  
in half linen, half dark marbled paper.

Wansalan, Ura-ura, Caṅkriman; literary charades with solutions, in simple  
verse, called Pasiṅḍèn, songs (p. 1–10);

Lyric and erotic stanzas in macapat metre (p. 11–19);

and lyric stanzas in macapat and “kawi” metres (*těmbaṅ gěḍé*, originally Indian),  
mainly containing *wapsalans* alluding to flowers etc. (Puspa Warna) and examples of  
*těmbaṅ gěḍé* (p. 19–45);

concluding with some Javanese metrical translations of Dutch songs: “Wien Neer-  
lands Bloed”, a Netherlands national anthem taught in schools, and Dutch children’s  
ditties. The sixth stanza of the “Wien Neerlands Bloed” is in Malay, but in a Javanese  
metre.

The script is the same as in SB. Or. oct. 3999.

The ms was acquired for the SB. in 1942 (see SB. Or. oct. 3990).

**158 Berlin SB, Ms. or. oct. 4004 § 28.450 (Lit. of Java, I, p. 171)**

21,5 × 17 cm outside – 16,5 × 12,5 cm writing, 15 lines – pages framed in black lines –  
Javanese script – thick Dutch import paper – 48 pp. writing + 30 pp. blank – bound in half  
linen, half dark marbled paper.

Jitabsara, usually spelled Jitapsara, cosmogony and genealogy of the gods, prose  
treatise by Raṅga Warsita (second half of the 19th century, Surakarta).

The book has a colophon: Bora, 14 November 1901, evidently referring to the copying.

The script is the same as in SB. Or. oct. 3999.

The ms was acquired for the SB. in 1942 (see SB. Or. oct. 3990).

**159 Berlin SB, Ms. or. oct. 4005 § 42.500 (Lit. of Java, I, p. 286)**

21 × 17,5 cm outside – 16,5 × 12,5 cm writing, 15 lines – pages framed in black lines –  
Javanese script – thick Dutch import paper – 70 pp. + 70 pp. blank opposite – Javanese  
leather binding (goat).

Éka Praṅkat Gěṅḍèṅ Gěṅḍiṅ, treatise in prose, on Javanese poetry and music;  
stanzas in *těmbaṅ gěḍé* (Indian metres) and in macapat metres, which are to be sung in  
connection with (mostly as introduction to) tunes of the gamēlan orchestras (both *pélog*  
and *sléndro*). In the first part (p. 1–32) 12 *suluks* (*těmbaṅ gěḍé* stanzas) with rather long

*bawas* (also in *tembang gedé*, sung as introduction to the following gamelan music) are listed. In the second part (p. 33–70), called *Praṅkat Puspita*, different *suluk*s and *bawas*, belonging to another kind of gamelan tunes (*ladran* etc.), are listed.

The treatise is composed in Surakarta. It represents the highest grade of refinement in Javanese vocal and gamelan music as cultivated at the Courts of the Susuhunan and the *paṅgeran adipati Maṅku Nagara* in the last quarter of the 19th century. Probably the original book, of which SB. Or. oct. 4005 is a copy, belonged to the library of one of the princes of Surakarta.

The script is the same as in SB. Or. oct. 3999.

The ms was acquired for the SB. in 1942 (see SB. Or. oct. 3999).

**160 Berlin SB, Ms. or. oct. 4006 § 25.010 (Lit. of Java, I, p. 154)**

21,5 × 17,5 cm outside – 16,5 × 12,5 cm writing, 15 lines – pages framed in black lines – Javanese script – thick Dutch import paper – 98 pp. writing – Javanese leather binding (goat).

*Manik Maya*, Javanese rice myth, in *macapat* verse, beginning with cosmogony.

The script is the same as in SB. Or. oct. 3999.

The ms was acquired for the SB. in 1942 (see SB. Or. oct. 3990).

**161 Berlin SB, Ms. or. oct. 4007 § 15.820 (Lit. of Java, I, p. 95)**

21,5 × 17,5 cm outside – 16 × 12 cm writing, 14 lines – pages framed in black lines – Javanese script – thick Dutch import paper – 215 pp. writing – Javanese leather binding with flap (goat).

*Umul Brahim* (i.e. *Ummu'l-Barāhīn*), didactic poem in *macapat* verse on Islam, religious duties, some theology and mysticism. Arabic words in the Javanese text are given red superscriptions in Arabic script.

The Arabic orthography of these superscriptions is defective.

The script is large cursive, not the same hand as in SB. Or. oct. 3999.

The ms was acquired for the SB. in 1942 (see SB. Or. oct. 3990).

**162 Berlin SB, Ms. or. oct. 4008 § 16.550 (Lit. of Java, I, p. 101)**

21,5 × 17,5 cm outside – 16 × 12 cm writing, 14 lines – pages framed in black lines – Javanese script – thick Dutch import paper – 327 pp. writing – Javanese leather binding with flap (goat).

Samud ibnu Salam, the Jew questioning the Prophet, didactic poem in macapat verse on Islam, religious duties, some theology and mysticism. Arabic words in the Javanese text are often written in Arabic script. The Arabic orthography of these insertions is defective. Evidently they were pronounced in the Javanese way by the pious Javanese readers of the text.

To the main text (p. 1–319) is added a short didactic poem in macapat verse (p. 319–326) containing 7 short “*sinjirs*” by Arabic mystics, among them Ibn al-‘Arabi. Evidently the Javanese poem was regarded as a summary of the contents of Arabic mystical poetry called *šī‘r* (see § 14.940).

The script is the same as in SB. Or. oct. 4007.

The ms was acquired for the SB. in 1942 (see SB. Or. oct. 3990).

**163 Berlin SB, Ms. or. oct. 4009 § 25.620 (Lit. of Java, I, p. 160)**

22 × 17,5 cm outside – 16,5 × 12,5 cm writing, 14 lines – pages framed in black lines, a large (polychrome) frame and gilt writing was planned for p. 1 and 2, but not executed; the writing remained in pencil, provisional – Javanese script – thick Dutch import paper, 605 pp. writing – Javanese leather binding with flap (goat, yellow).

Babad Pajajaran, legendary history of pre-Mataram kingdoms, in macapat verse, beginning with the tale of the parricide Bañak Widé and his brother Jaka Suruh, the founder of Majapahit, up to the tale of Arya Pananṣaṅ of Jipañ.

The Babad Pajaṅ, codex SB. Or. oct. 3991, begins its tale of the fight of Arya Pananṣaṅ and ki Pamanahan just about at the end (p. 593) of SB. Or. oct. 4009. The versions and the metres of the two codexes differ slightly, however.

The script is large quadratic like in SB. Or. oct. 3990.

The ms was acquired for the SB. in 1942 (see SB. Or. oct. 3990).

**164 Berlin SB, Ms. or. oct. 4010 § 31.340 (Lit. of Java, I, p. 259)**

21,5 × 17,5 cm outside – 16,5 × 13 cm writing, 14 lines – pages framed in black lines – Javanese script – thick Dutch import paper – 356 pp. writing – Javanese leather binding with flap (goat, yellow).

Pustaka Raja Madya, episode of Kusuma Wicitra, King of Kaḍiri, pseudo-history by Ranga Warsita, tale of the King’s courting éndaṅ Daruki, the daughter of a holy man of Bañuwani, in macapat verse. The poetical style is artificial. The events of the tale are dated in the years 896/7 of Ranga Warsita’s own (invented) solar chronology (see cod. SB. Or. oct. 4012 and 4016). It belongs to the period described (or to be described) in the Pustaka Raja Madya, the Book of the Middle Kings, who reigned between the heroic age (of the Mahābhārata heroes and their descendants) and the age of the Pañji princes, according to Ranga Warsita’s fictive scheme of Javanese history.

The text contains a candra saṅkala referring to the year 1791 A.J., i.e. 1862 A.D., which is well within the period of Rāṅga Warsita's literary activities.

The script is large quadratic like SB. Or. oct. 3990.

The ms was acquired for the SB. in 1942 (see SB. Or. oct. 3990).

**165 Berlin SB, Ms. or. oct. 4011 § 31.340 (Lit. of Java, I, p. 259)**

22 × 17,5 cm outside – 16,5 × 12,5 cm writing, 14 lines – pages framed in black lines – Javanese script – thick Dutch import paper – 168 pp. (numbered 356–523) – Javanese leather binding with flap (goat, yellow).

Pustaka Raja Madya in macapat verse, sequel of SB. Or. oct. 4010, tales of the old kingdoms in Central Java mentioning the years 898/'9 of Rāṅga Warsita's own (invented) solar chronology, ending abruptly in a story of Sri and Sadana, the well-known Javanese rice myth.

Script etc. see SB. Or. oct. 4010.

**166 Berlin SB, Ms. or. oct. 4012 § 28.470 (Lit. of Java, I, p. 171)**

21,5 × 17,5 cm outside – 14 × 12 cm writing, 14 lines – Javanese script – thick Dutch import paper – 415 pp. writing (numbering in disorder) – bound in half linen, half reddish marbled paper.

Pustaka Raja Madya, pseudo-history of Javanese Kingdoms in prose by Rāṅga Warsita, episode of King Jaya Baya of Kadiri (containing a list of Javanese literary works), covering the years 832–855 of the author's invented solar chronology (cf. codex LOr 11.085/'6, Lit. of Java, II, p. 707; the contents are different).

The book is a collection of treatises each covering a period of one year of Rāṅga Warsita's chronology. It is called Ririnḱesan, Summary, in the title of the first treatise, in contradistinction to the Pustaka Raja in verse of which codexes SB. Or. oct. 4010 and 4011 are specimens.

The script is large cursive and scholarly.

The ms was acquired for the SB. in 1942 (see SB. Or. oct. 3990).

**167 Berlin SB, Ms. or. oct. 4013 § 28.470 (Lit. of Java, I, p. 271)**

21,5 × 17,5 cm outside – 14 × 12 cm writing, 14 lines – Javanese script – thick Dutch import paper – 398 pp. writing (numbering in disorder) – bound in half linen, half reddish marbled paper.

Pustaka Raja Madya in prose, sequel of SB. Or. oct. 4012, still dealing with the episode of King Jaya Baya of Kaḍiri, covering the years 856 and 857 of Ranga Warsita's invented solar chronology.

Script etc. see SB. Or. oct. 4012.

**168 Berlin SB, Ms. or. oct. 4014 § 28.470 (Lit. of Java, I, p. 271)**

21,5 × 17,5 cm outside – 14 × 12 cm writing, 14 lines – Javanese script – thick Dutch import paper – 425 pp. writing – bound in half linen, half reddish marbled paper.

Pustaka Raja Madya in prose, sequel of SB. Or. oct. 4013, dealing with the end of the reign of King Jaya Baya of Kaḍiri, who was succeeded by his son Jaya Amiséna, and the beginning of the tale of King Anliṅ Darma of Malawa Pati, covering the years 858 till 867 of Ranga Warsita's invented solar chronology. Anliṅ Darma is the hero of a well-known poetical romance (see "Lit. of Java", I, p. 324).

Script etc. see SB. Or. oct. 4012.

**169 Berlin SB, Ms. or. oct. 4015 § 28.470 (Lit. of Java, I, p. 271)**

21,5 × 17,5 cm outside – 14 × 12,5 cm writing, 14 lines – Javanese script – thick Dutch import paper – 347 pp. writing – bound in half linen, half blueish marbled paper.

Pustaka Raja Madya in prose, relating the tale of Kusuma Wicitra (see codex SB. Or. oct. 4010), King Jaya Amiséna's successor, and the end of King Anliṅ Darma of Malawa Pati, who was succeeded by his son Anliṅ Kusuma, covering the years 890 till 892 of Ranga Warsita's invented solar chronology.

Script etc. see SB. Or. oct. 4012.

**170 Berlin SB, Ms. or. oct. 4016 § 28.470 (Lit. of Java, I, p. 271)**

21,5 × 17,5 cm outside – 14 × 12,5 cm writing, 14 lines – Javanese script – 349 pp. writing – bound in half linen, half blueish marbled paper.

Pustaka Raja Madya in prose, containing the tale of King Kusuma Wicitra of Kaḍiri courting éndan Daruki of Bañuwani (see codex SB. Or. oct. 4010) and his troubled relations with King Anliṅ Kusuma of Malawa Pati, and other rulers, covering the year 896 of Ranga Warsita's invented solar chronology.

Script etc. see SB. Or. oct. 4012.

**171 Berlin SB, Ms. or. oct. 4017-19 § 25.620 (Lit. of Java, I, p. 160)**

22 × 17,5 cm outside – 16 × 12 cm writing, 14 lines – pages framed in black lines – Javanese script – thick Dutch import paper – 3 vols., p. 1-401, p. 401-800, p. 801-891 (+ 309 blank pages) 3 vols., Javanese leather bindings with flap (goat, yellow).

Babad Pajajaran, vol I, II and III, legendary history of pre-Mataram kingdoms and the beginning of the reign of Paněmbahan Sėnapati, in macapat verse. On the title-page of the first volume paņėran Maņku Bumi is mentioned as the owner of the original (*babon*) of the text. It is not clear which paņėran Maņku Bumi is meant.

Vol. I contains the legendary history of the West Javanese kingdom of Galuh (with the prophecies concerning the future of Java, and the tale of the two cannons), the foundation and the history of Majapahit, and the victory of Islam over paganism as a result of the energetic actions of the Walis, especially sunan Kudus.

Vol. II contains the legendary history of the Walis, the Holy Men of Islam, and the kings of Dėmak and Pajaņ, up to the end of the reign of the Sultan of Pajaņ.

Vol. III (unfinished) contains only the legendary history of the first years of the reign of Paněmbahan Sėnapati of Mataram, up to his meeting with Sunan Giri and the King of Surabaya.

The script is large quadratic, resembling so-called Kraton script. The text is copied scholarly without mistakes.

The mss were acquired for the SB. in 1942 (see SB. Or. oct. 3990).

**172 Berlin SB, Ms. or. oct. 4020-21 § 14.910 (Lit. of Java, I, p. 87)**

22 × 17,5 cm outside – 15,5 × 11,5 cm writing, 14 lines – pages framed in pencil lines – Javanese script – thick Dutch import paper – 2 vols., p. 1-400, and p. 401-698 – 2 vols., Javanese leather bindings with flaps (goat, yellow).

Compilation of Suluks, original Javanese mystical songs in macapat verse, with some Javanese incantations, Kiduņ Rumėksa iņ Wėņi, Song Guarding at Night etc.

Javanese lists of the initial lines of the songs and the names of the suluks written by a European hand (probably Dr Brandes) are added to each volume separately. Vol. I contains 38 cantos, and vol. II, 31 cantos. Most cantos are separate songs, suluks, incantations or didactic poems. A considerable number of well-known religious poems is found in this compilation.

The script is large cursive and scholarly.

The mss were acquired for the SB. in 1942 (see SB. Or. oct. 3990).

**173 Berlin SB, Ms. or. oct. 4023 § 17.100 (Lit. of Java, I, p. 105)**

21 × 17,5 cm outside – 17 × 12,5 cm writing, 15 lines – pages framed in pencil lines – Javanese script – Dutch import paper – 241 pp. writing – Javanese leather binding, with flap (goat, brown).



Compilation of Javanese didactic and moralistic poetry and suluks in macapat verse, containing: Niti Praja (on statecraft, p. 1-34, § 17.120),  
 a didactic poem, (Satriya'nom, on behaviour, p. 34-55),  
 another didactic poem, (N'ahi Wulañjar, on women, p. 55-70),  
 Suluk Dalañ, Jagur (p. 70-80, § 14.910),  
 Niti Sruti (p. 80-116, § 17.110),  
 another poem (on religious behaviour, p. 116-152),  
 lessons of kyahi Rëjasa (p. 152-162),  
 Koja Jajahan (see § 17.300, Lit. of Java, I, p. 106), fragmentary, with many gaps (p. 162-241).

The ms is a copy of an old codex which was damaged and difficult to read. The divisions between the lines of the stanzas are not clearly indicated.

On the title page it is called Niti Praja, after the first text. The initial pages contain a Dutch note (probably written by Dr Brandes), calling the ms a sequel of Mr Paardekooper's codex which begins with the Jaya Lëñkara Pamrihan text (this is SB. Or. oct. 4024), and a table of contents, written by the same Dutch hand.

The script is cursive, the ink is faded.

The ms was acquired for the SB. in 1942 (see SB. Or. oct. 3990).

**174 Berlin SB, Ms. or. oct. 4024 § 30.820 (Lit. of Java, I, p. 230)**

21 × 17,5 cm outside - 17 × 12,5 cm writing, 15 lines - pages framed in pencil lines - Javanese script - Dutch import paper - 216 pp. writing - Javanese leather binding with flap (goat, brown).

Jaya Lëñkara Wulañ, didactic romance in macapat verse, also called Jaya Lëñkara Pamrihan (see SB. Or. oct. 4023). The text is complete, concluding with a colophon containing an unexplained sañkala (i gënni sirna caritta), year Bé.

The ms is a copy of an old codex which was difficult to read. The scribe may have made several mistakes.

SB. Or. oct. 4023 and 4024 were copied by the same hand, and the texts may originally have been parts of one large codex, which was in the hands of Mr Paardekooper at one time. This may be the explanation of Dr Brandes' note in SB. Or. oct. 4023 calling 4023 a sequel of 4024 and of his note in 4024; copy of the ms received from Mr Paardekooper. Perhaps Dr Brandes had copies of codices, sent to him by Mr Paardekooper for inspection, made by one of his own Javanese scribes, in Batavia/Jakarta. Returning the original codices with one set of copies, Dr Brandes probably kept another set for his own collection (which now is part of the collection of the Museum Pusat Kebudayaan Indonesia, Jakarta, see "Lit. of Java", II, p. 872 ff.). See the modern copy SB. Or. oct. 4376, and SB. Or. oct. 3990.

The last text contained in SB. Or. oct. 4023, Koja Jajahan (a fragment), shows some affinity with the Jaya Lëñkara Wulañ, being (partly) a romance with interspersed moralistic lessons.

Script etc. see SB. Or. oct. 4023.

**175 Berlin SB, Ms. or. oct. 4025–27 § 31.120** ("Lit. of Java", I, p. 250)

21,5 × 17 cm outside – 16 × 12 cm writing, 15 lines – pages framed in black lines – Javanese script – thick Dutch import paper – 3 vols., 185 pp., 145 pp., 194 pp. writing – 3 vols., Javanese leather bindings with flaps (goat, brown).

Pakēm Pustaka Raja Wasana, pseudo-history of Javanese kingdoms couched in plays to be presented by wayan puppets, written by or in the style of Ranga Warsita, dated according to his invented solar chronology.

Vol. I, 4025, covering the years 1087–1109, contains the plays numbered 11–22 of the Pakēm, dealing with the legendary history of Jangala and Kaḍiri, the countries of the popular hero Pañji Kasatriyan and his betrothed bride Candra Kirana.

Vol II, 4026, covering the years 1245–1251, contains the plays numbered 61–68 of the Pakēm, dealing with the legendary history of Majapahit, beginning with the tale of Siyuṅ Wanara, also called Sri Maharaja Sakti, of Pajajaran, further mentioning Prabu Bratana of Majapahit. Muḍik Baṭara of Karaṅ and Arya Panular of Majapahit killed each other in battle. Adaniṅkuṅ of Majapahit and Ménak Jiṅga of Blambangan appear also.

Vol. III, 4027, covering the years 1253–1278 contains the plays numbered 69–80 of the Pakēm, dealing with the legendary history of Majapahit in the period of Damar Wulan fighting Ménak Jiṅga of Blambangan.

The plays are mainly based on the contents of Books of Tales, with additions invented to make romantic stories. The period covered by the plays is about the same as was allotted to the wayan gēḍog and wayan krucil performances, according to Javanese theatrical tradition. The Pustaka Raja Madya (see SB. Or. oct. 4010–4016) deals with the (pseudo-) history of Kings flourishing after the Purwa period (the Mahābhārata heroes and their descendants) and before the Pañji dynasty.

The script of the three volumes is large cursive and scholarly.

The mss were acquired for the SB. in 1942 (see SB. Or. oct. 3990).

**176 Berlin SB, Ms. or. oct. 4028 § 31.301** (Lit. of Java, I, p. 258)

21,5 × 17,5 cm outside – 16 × 12 cm writing, 14 lines – pages framed in black lines – Javanese script – thick Dutch import paper – 358 pp. writing – Javanese leather binding with flap (goat, yellow).

Prana Citra, historical novel in macapat metre, with some introductory stanzas dated 1796 A.J. (1867 A.D.), mentioning the origin of the poem, which was made up, by the King's order, from a popular song sung by a streetsinger with the accompaniment of a *gamban* (xylophone). The date refers to the copying, the original was a codex belonging to the library of susuhunan Paku Buwana V of Surakarta (reigned 1820–'23). The Prana Citra was translated into Dutch by C.C. Berg ("Een Javaansche Liefde", Santpoort, 1930).

The script is large cursive, the manuscript was written by Sastra Tanaya, apparently a young probationary clerk in the office of the grand-vizier (*kapatihan*) of Surakarta

The ms was acquired for the SB. in 1942 (see SB. Or. oct. 3990).

**177 Berlin SB, Ms. or. oct. 4029** § 41.670 and § 24.710 (Lit. of Java, I, p. 279 and p. 152)

22 × 17,5 cm outside – 16,5 × 13,5 cm writing, 16 lines – pages framed in black lines – Javanese script – thick Dutch import paper – A: 197 pp. and B: 178 pp. – Javanese leather binding with flap (goat, yellow).

Book of Crisses (creeses), containing: A, p. 1, a schematic drawing of the upper end (where the hilt is fixed) of the steel blade of a Javanese criss, with the Javanese names of the numerous small ornaments; further

A, p. 9–137: Babad Ęmpu, legendary history of Javanese armourers in macapat verse, fragmentary, with gaps; the beginning is missing (see § 24.710).

A, p. 139–196: List of the names of shapes of crisses, mentioning the numbers of their curves (*luk*) etc., and list of the names of *pamor* figures (formed by small pieces of white steel welded in the blade, presenting a contrast with the main steel which is blackened). The *pamor* figures may be auspicious or inauspicious for the owner and bearer of the criss, they may bring luck or disaster, according to Javanese belief. The ms contains 40 drawings of *pamor* figures with notes on their auspicious or inauspicious influence on human fortunes.

B, p. 1–72: Sajarah Ęmpu, legendary genealogies of Javanese armourers in macapat verse (different from A, p. 9–137), with a prose introduction mentioning as author paņeran Wijil of Kadilaņu, who lived in the reign of Paku Buwana III of Surakarta (1749–'88), and the date 1684 A.J. (i.e. 1758 A.D., see § 24.710).

B, p. 73–106: List of names of *pamor* figures (different from A).

B, p. 107–131: List of names of shapes of crisses and lances, arranged according to the numbers of their curves. The maximum for crisses seems to be 29 curves, the shape is called Kala Bĕndu.

B, p. 132–173: Lists of names of kinds of steel used in making crisses, and their qualities. Some kinds make auspicious crisses which bring luck to their owners, other kinds bring disaster.

B, p. 173–178: List of legendary and historic Javanese kings with the names of their armourers, beginning with king Gĕndrayana of Mamĕnaņ, armourer Ęmpu Maya-di, up to Paku Buwana IX of Surakarta (reigned 1861–'93), five armourers: Siņa Wijaya, Japan, Patra Jaya, Supa and Rĕjĕņ.

The script is large quadratic resembling Surakarta kraton script.

The ms was acquired by the SB. in 1942 (see SB. Or. oct. 3990).

**178 Berlin SB, Ms. or. oct. 4030** § 40.300 (Lit. of Java, I, p. 272)

22 × 17,5 cm outside – 17 × 13 cm writing, 14 lines – pages framed in black lines – Javanese and Arabic script – thick Dutch import paper – 215 numbered pages, 118 written pages (with gaps) – Javanese leather binding, with flap (goat, yellow).

Notes on magic, divination and medicines, copy of a Javanese book of notes (*primbon*) written partly in Javanese, partly in Arabic script. Contents: 1 (p. 2–4): Islamic prayers (*puji*) to be said, for luck, each on its own day of the week; Jav. script;

2 (p. 11–19): fragment of a *palalintangan*, treatise on auspicious and inauspicious influences of the stars, with Arabic charms to be written on leaves of paper, for each star different, Jav. and Ar. script;

3 (p. 19–27): divination referring to the 30 days of the month, Jav. script.

4 (p. 28–29): magic incantations (*puji, doya, ismu*), Ar. script;

5 (p. 30–56): medicines to be used in combination with magic figures (*rajab*), Jav. and Ar. script mixed;

6 (p. 57–68): mixed notes on magic and divination, incoherent, Ar. script;

7 (p. 69–71): fragmentary list of years of notable events (*sanjkala*, only the windu names and the year letters, no year numbers are mentioned), ending in 1699 A.J. (i.e. 1773 AD), Jav. script;

8 (p. 72–92): *Jaya Baya* prophecies (see Lit. of Java, I, p. 155, § 25.200), two different texts, one in *macapat* verse, both Jav. script;

9 (p. 94–103): various methods of divination, by counting etc., and the characters (*watĕk*) of years according to their initial days, Jav. script;

10 (p. 105–118): notes on Islamic theology and mysticism, connections of the letters of the names Allah and Muhammad with religious concepts, and Javanese explanations of Arabic texts, Ar. script.

The Javanese script is large quadratic and clear. The Arabic script is much less clear. Probably the original codex was already damaged at the time when it was copied.

The ms was acquired for the SB. in 1942 (see SB. Or. oct. 3990).

**179 Berlin SB, Ms. or. oct. 4031 § 18.210 (Lit. of Java, I, p. 110)**

21,5 × 17,5 cm outside – 16 × 11,5 cm writing, 14 lines – pages framed in black lines – Javanese script – thick Dutch import paper, 212 pp. writing – bound in half linen, half blue marbled paper, the binding is severely damaged.

Widya Kirana, didactic and philosophic prose treatise on creation and the beginning of physical life and death, and on the care of health in connection with precepts of Islamic religious law, by Ranga Warsita (or one of his imitators), in 18 chapters.

The script is large cursive, of Surakarta origin.

The ms was acquired for the SB. in 1942 (see SB. Or. oct. 3990).

**180 Berlin SB, Ms. or. oct. 4032 § 15.410 (Lit. of Java, I, p. 90)**

21,5 × 17,5 outside – 16 × 12 cm writing, 14 lines – pages framed in black lines – Javanese script – thick Dutch import paper – 184 pp. writing – bound in half linen, half red marbled paper.

Wirid, prose manual of Javano-Islamic mysticism, “knowledge of the real essence of life” (*makripat sajati ninj agēsan*), by Ranga Warsita, in 7 chapters, with an appendix containing ten poetical riddles in ten different metres (*cacaykriman*) referring to wisdom of the mystics. The last page contains a note mentioning the date of the copying of the Wirid: AJ 1822, i.e. AD 1892.

The script is large cursive and scholarly.

The ms was acquired for the SB in 1942 (see SB. Or. oct. 3990).

**181 Berlin SB, Ms. or. oct. 4033 § 30.672 (Lit. of Java, I, p. 223)**

21 × 18 cm outside – 15 × 11,5 cm writing, 15 lines – the two initial pages have square polychrome frames – numerous half-page illustrations in colours – Javanese script – Dutch import paper – 368 written pages – reddish linen binding with flaps.

Asmara Supi, Islamic romance in macapat verse, extensive text, up to the hero’s accession to the throne of the kingdom of Sam (Syria). The script is common cursive Central Javanese. The illustrations are in wayang style and in naturalistic style, polychrome and well executed. Some have Javanese captions, some have not. See the polychrome illustration, Plate 5.

At the end (p. 368) the year 1814 AJ (i.e. 1884 AD) is mentioned as the date of the copying of the book.

A loose German note laid in the book calling it a “Javanische Prinzengeschichte” written by the “author Esam Asmara supi” is deceptive.

The manuscript was acquired for the SB in 1942.

**182 Berlin SB, Ms. or. oct. 4034 § 25.430 (Lit. of Java, I, p. 158)**

22 × 17,5 cm outside – 16 × 12 cm writing, 14 lines – pages framed in pencil lines – Javanese script – thick Dutch import paper, and an exercise book – A: 271 pp., B: 21 folios, and C: 20 folios (exercise book) – Javanese leather binding, with flap (goat, yellow).

Sēṅkala Milir, Lists of years of notable events in legendary Javanese history, arranged by Ranga Warsita (or one of his imitators), part A (p. 1–271) beginning with the period of Ranga Warsita’s Pustaka Raja Purwa, year AJ 1, Java settled by people sent by the King of Rum, followed by the period of Ranga Warsita’s Pustaka Raja Madya, beginning with the year AJ 825, death of king Gēndrayana of Pamēnaṅ, who was succeeded by his son Jaya Baya,

– ending with the period of Ranga Warsita’s Pustaka Raja Wasana, beginning with the year AJ 1403 (1481 AD), founding of the Islamic kingdom of Demak, up to modern times. The last year mentioned in the list is AJ 1751 (1823 AD), beginning of the reign of Paku Buwana VI of Surakarta.

Part B (21 folios writing) contains a list of Javanese words used in chronograms (*candra saṅkala*), indicating the numbers 1–0, followed by a list of legendary Javanese kings and the duration of their reigns, beginning with king Panular Mahadéwa Buda of Mēṅḍaṅ Kamulan Kulon (Bogor), year 104 AJ, up to prabu Anliṅ Driya of Pēṅgiṅ, year 1020 AJ.

Part C (20 folios of a common exercise book) has five columns on every two opposite pages. The columns contain (1) the names of kings, (2) their vizirs (*patih*), (3) their court priests (*paṅulu*), (4) their high judges (*jaksa*), (5) their court scholars (*pujaṅga*). In secondary columns the years of the kings and the duration of their reigns and the periods of service of their officers are registered. The first king mentioned is the legendary Déwa Cēṅkar of Mēḍaṅ Kamulan, year 1023 AJ. Beginning with the year 1539 AJ (1617 AD) the Dutch Governors-General in Batavia, and afterwards also the Dutch Residents and other officials in Kartasura and Surakarta are registered. The last year mentioned is 1789 AJ (1860 AD). Raṅga Warsita is mentioned as a *pujaṅga*.

The script of parts A and B is large cursive; part C is written by another hand writing a small perpendicular script.

The ms was acquired for the SB. in 1942 (see SB. Or. oct. 3990).

**183 Berlin SB, Ms. or. oct. 4035 § 25.410 (Lit. of Java, I, p. 158)**

21 × 17,5 cm outside – 16 × 12 cm writing, 15 lines – pages framed in double black lines – Javanese script – 147 written pages – bound in half linen, half yellowish marbled paper.

Babad Sēṅkala, List of years of notable events in Javanese history (mainly the Surakarta Court), 254 items, arranged in columns, beginning with legendary history, Kēṅḍēṅ hills, year AJ 1, up to AJ 1814 (1884 AD), the return of paṅéran Surya-niṅrat, who had been exiled in Mēnado for many years.

The script is large quadratic resembling Surakarta kraton script.

The ms was acquired for the SB. in 1942 (see SB. Or. oct. 3990).

**184 Berlin SB, Ms. or. oct. 4036 § 41.950 (Lit. of Java, I, p. 283)**

22 × 18 cm outside – 16 × 12,5 cm writing, 14 lines – pages framed in black lines, with black-and-white illustrations – Javanese script – Dutch import paper – 592 pp. text, and 9 pp. table of contents – bound recently in half linen, half brownish marbled paper.

Pawukon, compilation of Javanese texts (mainly prose) on divination, auspicious and inauspicious times etc., in 110 paragraphs (registered in a Javanese table of contents), preceded by a Javanese calendar for the years AJ 1819–1882 (1889–1950 AD), with references to the *wukus*, the Javanese *maysas*, the zodiac-signs and the European months. The regular *wuku* list (*pawukon*, 30 × 7 days, p. 110–199) and several other lists

have illustrations of the personified weeks and of gods and goddesses, spirits, demons and animals, all drawn nicely with black ink. The mythic tale of Sēṅkan-Turunan (Rise and Descent, with reference to Sri, the Javanese rice goddess, p. 225–245) is in macapat verse.

The script is large cursive and scholarly. See the black-and-white illustration, Plate 10.

The ms was acquired for the SB. in 1942 (see SB. Or. oct. 3990).

**185 Berlin SB, Ms. or. oct. 4037 § 42.020 (Lit. of Java. I, p. 284)**

21,5 × 17,5 cm outside – 15,5 × 12,5 cm writing, 14 lines – pages framed in black lines – Javanese script – Dutch import paper – 352 pp. text – Javanese leather binding with flap (goat, yellow).

Cakra Warti, compilation of Javanese prose texts on chronology, beginning with the Javanese months (*maṅsa*) and their varying length, further on cycles of years, up to a cycle of 60 years, each year provided with a name of its own. Auspicious and inauspicious influences on human fate exercised by the chronological items are mentioned also. Several chapters contain long comparative tables of chronological items belonging to different systems. The tables are written in small script and provided with rubrics. The compilation seems to be the work of Ranga Warsita. He used some of the chronological systems in his pseudo-historical books on Javanese history called *Pustaka Raja*, Books of Kings.

The script is large cursive and scholarly.

The ms was acquired for the SB in 1942 (see SB. Or. oct. 3990).

**186 Berlin SB, Ms. or. oct. 4038**

21 × 17 cm outside – portfolio containing loose exercise books and quires – Javanese script – cheap import paper – 31 exercise books and loose quires – Javanese leather portfolio with green strings (broken).

Contents of the portfolio:

1: 5 exercise books (no 1–5), 164 pp. writing, 16 × 12 cm, 11 lines, called: “*Boekoe oraṅ tani asal dari Wonosobo*”, copy of a Javanese book of notes originally belonging to a countryman from Wanasaba (in the interior of Central Java, South of Pakalorjan), containing didactic tales and lessons in macapat verse referring to the cultivation of rice, the myth of the Javanese rice goddess, *dèwi Sri*, and some divination and magic with reference to agriculture (p. 1–116), and further (p. 117–164) legendary tales on the beginning of civilization in Java, mentioning the expedition sent by the Sultan of Rum, *sèh Bakir* who placed the *tumbal* magic on mount *Tiḍar* to subdue the demons, and the prophecies about the future given by him to the aboriginal *danyangs*, patrons of Java,

Togog and Sēmar. See Lit. of Java, III, Index, p. 381, Sēmar I, and § 49.000. The script is large cursive and scholarly.

2: 3 exercise books (no 6–8) 47 pp. writing, 19×16 cm, 24 lines, Laṅčn Driyan, textbook in macapat verse of the musical play of Damar Wulan's fight with king Ménak Jiṅga of Blambangan, and his victorious return to Majapahit (see Lit. of Java, vol. I, p. 251, § 31.150, and vol. III, Index, p. 289). The copy was written in 1893. The script is small cursive, sufficiently clear.

3: 1 loose quire (no 9), 11 pp. writing, 16×13 cm, 15 lines, Anḍé – anḍé Lumut, text of a *wayan gēdog* play, based on a folktale (see Lit. of Java, I, p. 251, § 31.132 and p. 261, § 31.420), a kind of Cinderella story. The script is large cursive.

4: 1 loose quire (no 10), 13 pp. writing, 16×13 cm, 15 lines, Sēmbadra Laruṅ, text of a *wayan purwa* play (see Lit. of Java, I, p. 249, § 31.082, and III, Index, p. 381). The script is large cursive.

5: 1 loose quire (no 11), 17 pp. writing, 16×13 cm, 15 lines, Garèṅ dados Guru, text of a *wayan purwa* play (see Lit. of Java, I, p. 249, § 31.082 and III, Index, p. 239). (Nala) Garèṅ is a well-known *panakawan*, a clownish personage; the play turns on his taking the place of Baṭara Guru, the ruler of the gods, one day; he was unmasked by Sēmar. The script is large cursive.

6: 2 loose quires (no 12 and 13), 30 pp. writing, 16×13 cm, 15 lines, Saraṅ Buruṅ iṅ guwa Karaṅ Boloṅ, Javanese prose, treatise on the eatable swallows' nests in the Karaṅ Boloṅ caves (district of Cilacap, South coast), mentioning various legendary tales (see LOr 2247–8, Lit. of Java, III, p. 91). The script is large cursive.

7: 13 exercise books and loose quires (no 14–26), 295 pp. writing, 16×13 cm, mostly 21 or 22 lines, Cēṅṅini, Javanese vagrant students' romance in macapat verse, containing encyclopaedical passages (see Lit. of Java, I, p. 228, § 30.800). The copy covers the beginning of the text as edited and published in Batavia (KGB, 1912–'15), up to the marriage of Among Raga with Tamban Raras, the daughter of ki bayi Panurta of Wanamarta. The script is small cursive, sufficiently clear.

8: 1 exercise book (no 27), 25 pp. writing, 16×13,5 cm, 20 lines, Wita Radya, pseudo-historical romance in macapat verse by Ranga Warsita (see Lit. of Java, III, Index, p. 436), episode referring to the Maésa Lawuṅ offering (see Lit. of Java, I, p. 170, § 28.400 and III, Index, p. 296). The script is small cursive, sufficiently clear.

9: 1 loose quire (no 28), 12 pp. writing, 19×16 cm, 25 lines, Loka Pala, Arjuna Sasra Bahu, epic poem in macapat verse by Sindu Sastra (see Lit. of Java, I, p. 241, § 31.020), two loose stanzas and an episode referring to Rēkaṭa Tama and saṅ hyaṅ Tuṅgal, ancestor of the gods. The script is small cursive, difficult to read.

10: 1 loose quire (no 29), 18 pp. writing, 20×17,5 cm, 33 lines, Catalogue of printed Javanese books (no 1–214) in the library of radèn mas adipati Cakra Nagara, Regent of Blora, mentioning the editors and the years of publication, up to 1898. The script is very small cursive.

11: 1 loose quire (no 30), 7 pp. writing, 19×16 cm, 25 lines, Catalogues (2 lists) of Javanese manuscripts in the Radya Pustaka library in Surakarta, which was a foundation of the grand-vizier radèn adipati Sasra Diniṅrat. The first list (no 1–50) is dated May 1901 and signed Jaga Pustaka, the second list (no 1–23) contains only tales of antiquity (*sērat cariyos kala jaman kina*), mainly Pustaka Raja texts by Ranga Warsita. The script is small cursive, difficult to read.



12: 1 exercise book (no 31), 8 pp. writing, 19 × 15 cm, 24 lines. Accounts referring to the copying of Javanese manuscripts and the binding of copies, in Netherlands East India currency, probably up to about 1900. The writing is done carelessly, in Latin script. The name of the scribe who was employed was "Joedo".

The mss were acquired for the SB. in 1942 (see SB. Or. oct. 3990).

**187 Berlin SB, Ms. or. oct. 4041**

22 × 15 cm outside – 19 × 12 cm writing, 17 lines – severely damaged, holes, beginning and conclusion are missing – Javanese and Arabic script – treebark paper, worn and torn, 48 folios, without numbering, no binding.

Book of notes, Primbon, miscellaneous contents:

A. divination, auspicious and inauspicious times, with charms, amulets, (mostly Arabic) to avert danger (p. 1–26, Javanese script), see § 41.950.

B. medicines for diseases, with Arabic charms (p. 27–40, Javanese script), see § 40.180.

C. Islamic religious speculation, beginning with a Javanese macapat poem on the places occupied by the 30 Arabic letters in various parts of the human body, and their connections with Muhammad (beginning p. 45), further: the places of the Angels, etc. (p. 41–52, Arabic script), see § 15.380.

D. Chronology, on the *windus* (p. 53–56, Javanese script), see § 42.020.

E. Jaya Baya prophecies in macapat verse, and in prose, various versions (p. 53–73, Javanese script), see § 25.210.

F. divination by counting, in order to recover lost or stolen goods, and divination with reference to diseases etc (p. 73–81, Javanese script), see § 41.950.

G. Islamic religious speculation on the connections between the letters of Allah and Muhammad and theological concepts, etc. (p. 82–96, Arabic script), see § 15.380.

The Javanese script is irregular and rustic, slightly cursive. The idiom is Central Javanese. The Arabic script (vocalized Javanese) is of the kind which was in general use in old-fashioned communities of pious Moslems (*pondoks*, *pasantrèns*) in Java. Probably the texts were written by more than one scribe.

The ms was acquired for the SB in 1942.

**188a Berlin SB, Hs. or. 4374 § 47.510 (Lit. of Java, I, p. 310)**

22 × 17 cm outside – 17 × 13 cm writing, 17 lines – Javanese script – European lined paper – 69 pp., bound in half line half red marbled paper.

Wadu Aji, Javanese prose treatise, historical, on the organization of the Javanese states, beginning with the reign of the legendary kings Jaya Baya of Kadiri, Widaya-

ka of Purwa Carita, Sri Maha Puṅguṅ II of Purwa Carita, Pamēkas of Pajajaran and Bra Wijaya of Majapahit, and further the kingdoms of Dēmak, Pajan and Mataram, Kartasura and Surakarta. The numbers of *karyas* or *jungs*, units used to calculate the areas of cultivated land belonging to the kings of the successive dynasties, are indicated throughout the treatise. The reliability of those numbers is open to doubt. A modern Javanese version of the Old Javanese *Wadu Aji*, which is a list of Royal servants of the time of the Majapahit kings (see "Java in the XIV Century", vol. I-IV, edition, translation and commentary) is included in the manuscript, and according to the colophon (p. 69), the whole text was called *Wadu Aji* after this Old Javanese example. The colophon contains also the date A.J. 1822, i.e. A.D. 1892.

The text belongs to the group of historical and pseudo-historical books composed by Raṅga Warsita, the last *pujangga* of Surakarta, and his imitators (second half of the 19th century, see "Lit. of Java", p. 170, § 28.400). The idiom and the script are in the best Surakarta style.

A Dutch note written on a loose slip of paper which is inserted in the manuscript refers to the *Babad Saṅkala*, a book which is described in professor Vreede's "Catalogus van de Javaansche en Madoereesche handschriften der Leidsche Universiteitsbibliotheek", 1892, p. 147. It seems likely that the manuscript originally belonged to the collection Paardekooper, which was incorporated in the SB in 1942, though it was not registered as such at the time.

**188b Berlin SB, Hs. or. 4375**

21 × 19 cm outside – 15 × 12 cm writing, 15 lines – Javanese script – 9 fragmentary texts, 621 pp. – loose quires, paper of bad quality, kept in a brown leather portfolio.

**I:** 3 loose quires, 63 pp.: *Parama Sastra*, Javanese grammar in prose, allegedly written in Kawi by the legendary Aji Saka, and recently translated into modern Javanese prose by Raṅga Warsita, the *pujangga* of Surakarta. The book is divided into paragraphs. The fragmentary manuscripts contains par. 1-47, par. 74 and par. 139-207. Contents: mainly rules of orthography. See "Lit. of Java", I, p. 299, § 46.060. Script and idiom are scholarly, Surakarta type.

**II:** 2 loose quires, 48 pp.: *Gēṅḍèṅ-Gēṅḍiṅ*, loose stanzas of Javanese poetry, with many alliterations, composed to be sung with the accompaniment of a *gamēlan* orchestra, or between pieces of *gamēlan* music. The fragmentary manuscript contains part of the chapter called *Praṅkat Puspita* (cf. codex Berl. SB. Or. oct. 4005). See "Lit. of Java", I, p. 286, § 42.500. Script and idiom are of the Surakarta type.

**III:** 2 loose quires, 27 pp.: *Kadis Nēpsu Sēkawan*, allegoric poem in *macapat* verse on the four *napsus* *Muṭmaīnah*, *Amarah*, *Supiyah* and *Luwamah*, which are qualities of the human soul, according to Javano-Islamic mysticism. In the end *Supiyah*, the princess, is united in marriage with king *Muṭmaīnah*. The story is said to be borrowed from *Kadis markum Bastam*, a collection of religious traditions. See "Lit. of Java", I, p. 101, § 16.520. Script and idiom are unscholarly.

IV: 1 loose quire, 30 pp.; Pa wuk on, characters of 30 wukus, with references to their auspicious or inauspicious influences on human fate, incomplete. The first page contains a fragment of a didactic poem on physiognomy, Pirasat. See "Lit. of Java", I, p. 283, § 41.940 and p. 273, § 40.540. Script and idiom belong to the East Pasisir districts. The paper is Dutch import of good quality.

V: 2 loose quires, 26 pp.: Dasa Nama, lists of synonyms, Kawi idiom, systematically arranged in 25 paragraphs, beginning with the synonyms of *ratu* (king) and *patih* (vizier) and concluding with words for various kinds of fire. See "Lit. of Java", I, p. 296, § 45.300. The manuscripts seems to be written in a hurry.

VI: 1 loose quire, 14 pp.: Carita Wali, Ratu Galuh, fragment (conclusion) of a legendary history in macapat verse of a war allegedly fought in the West Pasisir region by Muslim panérans (Kajoran is mentioned) with local rulers (kyahi Li Munḍiq is vanquished). Ratu Galuh, a princess, refused to become Muslim; she survived as a spirit. See "Lit. Java", I, p. 314, local legends, § 48.500. According to the colophon the text was written by kaji Ḥabdul Gani, a resident of Duḡkal. The style and the versification are poor, and the writing is unscholarly.

VII: 1 loose quire, folio, folded double, 57 pp.: Divination Tables concerning the to-be-expected fortunes of new-born children, according to the combination of chronological data (weekdays of various weeks, and *wukus*) at the time of their birth. The text is written by a Chinese (Babah) in European script, the beginning in Malay, further in Javanese. The signature of the scribe could not be deciphered. The spelling is unscholarly. See "Lit. of Java", I, p. 283, § 41.950.

VIII: 5 loose quires, 172 pp. (numbered 1-86): Sèh Malaya, legendary history in macapat verse of Sèh Malaya, i.e. sunan Kali Jaga, with interspersed lessons on Javano-Islamic mysticism. See "Lit. of Java", I, p. 152, § 24.570. The text is incomplete, the conclusion is missing. The idiom and the spelling are unscholarly. The scribe was a native of some Central Javanese district.

IX: 5 sewn quires, 195 pp. (original numbering): Suluk Siri; long didactic poem in macapat verse (25 cantos), Javano-Islamic mysticism, containing many conversations. In the beginning the kingdom of Kamadun is mentioned. Nur Cahya is a personage who appears repeatedly. The name Siri refers to *sirri*, Arabic: My secret (God's secret), an expression which is borrowed from a well-known Arabic mystical maxim. See "Lit. of Java", I, p. 87, § 14.940. According to the introductory stanzas, the text was written in A.D. 1887. The manuscript is incomplete, the conclusion is missing. The script is of the cursive Yogyakarta type, written by an experienced hand, but rather slovenly.

It seems likely that the 9 fragmentary texts originally belonged to the collection Paardekooper, which was incorporated in the SB in 1942, though they were not registered as such at the time.

189 Berlin SB, Hs. or. 4376 § 30.820 (Lit. of Java, I, p. 230)

21 × 16 cm outside – 18 × 12,5 cm writing, 11 lines – Javanese script – 10 Dutch exercise books, loose folios, paper covers with pictures of the townhall of Tilburg, North Brabant 398 written pp. in all.

Jaya Lēṅkara Pamrihan, with the sequel Kōja Jajahan (which begins in exercise book no VI), Javanese pseudo-historical romance in macapat metres, containing numerous moralistic passages and lessons on statecraft, a mirror of princes. The manuscript is incomplete, the introductory canto is missing. The text begins in the story of Jaya Lēṅkara's visit at an *ajar's* residence (*padukuhan*) in a remote locality in the hills, called Dura Laksana, and his conversation with the holy and learned man. At the end of the text in the tenth exercise book the name Kōja Jajahan and the district of Panaraga, in Central Java, where the original manuscript was written, are mentioned. The codex SB. Or. oct. 4376 is a modern copy, made about 1900, of this Panaraga copy of the Jaya Lēṅkara and Kōja Jajahan poem, which was composed in the district of Surabaya, in East Java, may be about A.D. 1600. See SB. Or. oct. 4023/4, two codexes belonging to the Paardekooper collection, which seem to be the originals of SB. Or. oct. 4376.

The Jaya Lēṅkara and Kōja Jajahan text is remarkable for its versification. Several macapat metres used by the poet are very seldom found in other Javanese works. Dr Poerbatjaraka pointed this out in his description of a manuscript of the poem in the KBG collection in Jakarta, in "Indonesische Handschriften", 1950, p. 17 ff.

At the time when the bulk of the Paardekooper collection was registered in the SB, in 1942, the ten exercise books were inadvertently left out. It seems certain that they belong to this collection, though.

## COLLECTION SIX

BERLIN

Staatsbibliothek, Libri Manuscripti Orientales

“QUARTO”

**190** Berlin SB, Ms. or. quart. 163 § 15.380 (Lit. of Java, I, p. 90)

20,5 × 15,5 cm outside – 15 × 12 cm writing – damaged, with some rubrics – Arabic script, mostly vocalized, old Dutch import paper with unclear watermarks and some leaves of thin Javanese treebark paper – 58 folios writing, old paper cover, worn and dirty.

Compilation of Javanese prose treatises on Islamic theology, law and mysticism, based on Javanese glosses of Arabic texts. The original texts are not reproduced.

On p. 1 begins a paragraph (*mas'alah*) on the *ñawa* (Javanese, soul; here apparently: essence) of various beings. On p. 2: on *kasfi*, on *imān* (faith). On p. 10a: on *ihrām*.

On p. 15b a passage from a book called *Mir'āt as-Şafā'*, mostly on the *ṣalāt*, and unvocalized.

On p. 18a: “kitāb Ma'rifatu Azal ḡahul iri adras hiṅ dēsa mēran, hañaritakakēn azal, tēgēsé azal añarita'akēn aṣāliṅ makhluk ḡagi duk arēp anitahakēn kañatahan iṅ makhluk”, on creation and genesis of human beings,

followed on p. 22b by a treatise called: “kitāb ma'rifatu 'lrahsayya; ḡāla Allah Ta'ālā maka dālil aṅandika isun amēdalakēn rasūlu llāh iku sun aṅkēn rahsayya niṅsun tan antara kalawan Faṭimah”, containing speculations on the place of Fāṭima, and women in general, in the divine order of creation.

On p. 30a begins a paragraph on *sahid*, with the words: “punika ḡahūl, masā'ikh Idris iṅ dēsa Marintah tiṅkah iṅ mas'alah sahid limaṅ parkara”. This treatise and the following were written for adepts of Islamic mysticism.

On p. 41a (bottom) begins a text relating the opinions of the *paṅérans* of ḡampèl Dēnta, Kali Jaga and Bonaṅ on the beginning of the world (*mulané dadiniṅ jagat*). The three *paṅérans* belong to the group of the Walis, the nine Holy Men who are believed to have introduced Islam in Java.

The following pages are filled mostly with speculations on the origins of various elements which constitute the world, the human body and Islamic civilization. The last pages contain i.a. an Arabic prayer and a full-page polychrome drawing of Burak, Muhammad's mount, a winged horse with a human head, crowned, in *wayan* style, in the midst of clouds.

The vocalized Arabic script is written slovenly, by various scribes, the *pēpēt* vowel is indicated in an old-fashioned manner by a *fatḡa* (vowel mark for *a*) above the consonant and a *hamza* under it.

The Burak drawing has a caption: “punika Burak”, written in old quadratic Javanese characters resembling so-called kraton script. The Mi'rāḡ, Muhammad's Ascension to Heaven on Burak's back, is *not* mentioned in the text. As making a picture of the prophet himself was not allowed by Islamic religious law, making a picture of Muham-

mad's mount which he rode the night of his Ascension was the nearest pious Muslim could do. See the polychrome illustration, Plate 4.

The idiom is Javanese as written in the religious schools (*pondoks, pasantrens*), with interspersed Malay words. The spelling of Arabic words is often defective.

On the inside of the cover, opposite the first page, is written a Latin note: "Liber Indicus caractere Arabico, authore Azet Kahol, alias fragmenta Arabica. Conti folio 178". The author's name Azet Kahol is a mistake caused by the title of the kitab Ma'rifatu Azal on p. 18a (copied above), which is unexplained (perhaps Inzāl, Descent, the beginning of the titles of several mystical treatises, is meant). The name of the author of this treatise (*kawl*) seems to be Seh Idris of Mēran (or Mērintah, perhaps to be read Mēranti, a possible name for a Javanese village).

A lengthy German note written in old-fashioned German script and signed by Mr Burckmann is affixed to the first leaf of the manuscript. Mr Burckmann offers some reflexions on the contents of the text, which he did not understand, and on the Arabic and Javanese script, which he could read. He mentions the name of the author of the Latin note as Mr Fernand (?).

The ms might date from the 18th century. It was probably written in one of the North Coast (Pasisir) districts of Central or East Java.

It was given the number 9 (or 99?) at the time (as yet unascertained) when it was acquired for the library.

**191 Berlin SB, Ms. or. quart. 313 § 30.821 (Lit. of Java, I, p. 230)**

27,5 × 22 cm outside – 23 × 16 cm writing, 17 lines – Javanese script – good polished treebark paper, 75 folios (149 written pages), Javanese worked leather binding with flap (dark brown), repaired.

Jaya Lenkara Wulan, didactic romance in macapat metre, pseudo-historical, referring to a king of Surabaya, complete text. No date is mentioned. Probably the poem was composed in the 17th century.

The script is extraordinarily small, and written with a very sharp pen. The manuscript was written with the utmost care. Divisions between lines in the stanzas are not marked by pada liṅsas. This marking is characteristic for later manuscripts. The idiom is scholarly. See the facsimile of the last page, Plate 20.

One flyleaf contains the beginning of a draft of a Javanese letter addressed by "Aot Litnan Han To Ko" of Surapriṅga (i.e. Surabaya) to his "sahudara" rahaden Tumēngūṅ Prawira Dirja of Japan (i.e. Majakerta) and Witen Sohan (i.e. Wirasaba), referring to a monetary affair concerning a Chinese called Ci Hoṅ. Probably the writer of the letter was a Chinese officer with the rank of Senior Lieutenant (*Oud-Luitenant der Chinezen*). The script of the letter is good cursive East Javanese, and the idiom is typically East Javanese.

A second flyleaf contains a discarded initial page of the main text. On the inside of the binding a printed ex libris of a German gentleman, A.W. Schlegel von Gottleben, is

pasted. It shows his crest of arms with four quarters. He was a well-known orientalist (died 1845).

The manuscript was probably written in Surabaya in the 18th century.

It was given the number 2342 in 1846, at the time when it was acquired for the library.

**192 Berlin SB, Ms. or. quart. 349 § 26.630 (Lit. of Java, I, p. 164)**

28,5 × 20 cm outside – 23 × 15 cm writing, 17 lines – two initial pages, 14 × 8 cm writing, 7 lines, have frames of black lines and gilt decorated initial pada marks – Javanese script – good treebark paper – 199 numbered leaves – Javanese worked leather binding (dark brown), damaged.

*Babad Pacina*, history of the Chinese troubles in the interior of Central Java in the middle of the 18th century which induced Susuhunan Paku Buwana II to move his residence from Kartasura to Surakarta, in macapat verse. The manuscript is dated in the beginning and at the end: A.J. 1721, i.e. A.D. 1794.

The script is quadratic Central Javanese, written by a good scribe. The versification is good. Probably the text belongs to the *Yasa Dipura* History (see “Lit. of Java”. I, p. 165, § 27.000).

The flyleaves contain one note, written in Arabic script, referring to a debt incurred by a pañéran Siñasari with a female money-lender of Kuṭa Gēḍé (near Yogyakarta) called ñahi Muhammad. Among the pañéran’s effects Javanese manuscripts of the *Babad* and the *Rēnganis* romance, evaluated at three (Spanish) *reales*, are mentioned. See the facsimile, Plate 26.

Another note on a flyleaf, written with large Javanese characters, refers to the date of the death of a lady called ñahi dalēm Kaliman of Kuṭa Gēḍé, and the dates of the religious ceremonies (*sidĕkah*) due 40 days, 100 days and 1000 days after her demise.

Some European white paper leaves containing an old German description of the text (“Javanisches Gedicht vom Kriege auf Java um 1750”) and some German linguistic notes on the Javanese idiom are affixed to the first treebark paper leaf.

The manuscript was acquired for the library between 1847 and 1850.

**193 Berlin SB, Ms. or. quart. 350 § 30.620 (Lit. of Java, I, p. 222)**

24 × 21 cm outside – 19 × 15 cm writing, 11 lines, in the beginning decorated *pada* marks and rubrics (red *sukus*, vowel marks for *u*) – Javanese script – good treebark paper – 149 numbered leaves – Javanese worked leather binding (dark brown), damaged.

Sukmadi, Prince of Imansah, Islamic romance in macapat verse, amorous adventures of a prince and his servant Dĕgol.

The script is regular and scholarly, the scribe was probably of East Pasisir origin. The style and the versification are mediocre, showing many reiterations.

The ms is not dated. Probably it was written in the last decades of the 18th century or in the beginning of the 19th century.

Some European white paper leaves containing an old German description of the text (without name: "Javanisches Gedicht") and some German linguistic notes are affixed to the first treebark paper leaf. On one of the white paper leaves a slip of older paper bearing the English inscription "A Legend from the Arabic" is pasted. Evidently the ms was in the hands of a British owner for some time.

The manuscript was acquired for the library between 1847 and 1850.

**194 Berlin SB, Ms. or. quart. 351** A: § 31.068; B: § 30.871 (Lit. of Java, I, p. 244 and p. 234)

27 × 21 cm outside – 20 × 15 cm writing, 16 lines, the two initial pages have decorated frames, flowery drawings in black, 12 × 9,5 cm writing, 8 lines – Javanese script – good treebark paper, 7 pages without numbering (A), 141 numbered leaves with writing (B), 33 blank leaves, and 3 pages with writing, reverse side (C) – old leather and cardboard binding, brown, severely damaged.

**A** (7 pages): Rama Kěliṅ, East Javanese popular Rama tale in macapat verse, beginning, mentioning Rama's father and mother, ending abruptly.

The script is large and rounded, North East Pasisir type. The idiom is rather antique East Javanese.

**B** (141 numbered leaves): East Javanese Pañji romance in macapat verse, beginning with the Royal family of Jēṅgala, and ending abruptly with an episode where Ménak Prasanta, one of the rather clownesque personages belonging to Radèn Pañji's following, causes Bambaṅ Sutirta to be boiled alive in a large cauldron ("kadi tambra gilmuka", in hell) as a punishment.

The script is very small and fine, carefully written but rather difficult to read (cf. SB Or. quarto 353 and 354). The text contains an introduction, mentioning the date of the writing (without year number), and Prabaliṅga (in the "Oosthoek", the Eastern Corner of Java) as residence of the scribe.

The idiom and the orthography are typically East Javanese.

**C** (3 pages, without numbering, on the reverse side of the manuscript): fragment (beginning and ending abruptly) of a wayaṅ purwa romance in macapat verse, an episode in Yaṅ Pramēṣṭi's celestial palace called Jiṅgriṅ Sēlaka. The King of gods, Rēsi Narada and the other gods are deliberating on the defence of heaven against the demons. The style and the writing are slovenly. The idiom is East Javanese.

Some European white paper leaves containing an old German description of the text (without name: "Javanisches Gedicht") and some German linguistic notes are affixed to the first treebark paper leaf.

The manuscript was acquired for the library between 1847 and 1850.



**195 Berlin SB, Ms. or. quart. 352 § 26.610 (Lit. of Java, I, p. 164)**

29 × 24 cm outside – 22 × 17 cm writing, 16 lines – the top and the bottom edges of the book are decorated with a flowery design, polychrome – Javanese script – good treebark paper – 155 numbered leaves of writing, and 89 blank leaves – Javanese worked leather binding with flap.

Babad Kartasura, history of the Central Javanese kingdom during the last decades of the 17th century and in the beginning of the 18th century, in macapat verse, called in a Javanese note Babad Maṅkuratana (after the Kings Maṅku Rat I, II, III). The text begins without introduction in a speech addressed by Maṅḍalika to the King, and it ends also abruptly in an episode where the grandvizier patih Sumabrata announces the defection of paṅéran Pugěr to the King.

The writing was done by various scribes. The initial part of the text is written better than the later parts. The script is of the upright and cursive Central Javanese type.

The style and the orthography of the text are old-fashioned and scholarly. Probably the text belongs to the great Yasa Dipura Babad (§ 27.000, Lit. of Java, I, p. 165). The first treebark leaf bears a date: A.J. 1738, i.e. A.D. 1811, which is the date of the beginning of the copying.

Some European white paper leaves containing an old German description of the text (“historisches Gedicht”) and some German linguistic notes are affixed to the first treebark paper leaf.

The manuscript was acquired for the library between 1847 and 1850.

**196 Berlin SB, Ms. or. quart. 353 § 30.870 (Lit. of Java, I, p. 233)**

23 × 18,5 cm outside – 18 × 14 cm writing, 15 lines – the two initial pages have decorated frames, with a geometric and flowery design, gilt and polychrome; 10,5 × 10 cm writing, 9 lines – Javanese script – good Dutch import paper – 111 pp. writing and 26 blank pp. – Javanese worked leather binding, brown, slightly damaged.

Pañji romance of the East Pasisir districts, in macapat verse, beginning with the tale of the ancestor King Jaya Lēṅkara of Mēṅḍaṅ Kamulan (see Lit. of Java, III, Index, p. 260) and his son Subrata, up to the births of Pañji Ina (sic, instead of the usual Ino) Kērtā Pati and his wife-to-be Sēkar Taji, also called Candra Kirana, daughter to the King of Mēmēnaṅ (i.e. Kaḍiri).

The script is very small and fine, carefully written, but rather difficult to read (cf. SB. Or. quarto 351 and 354). See the facsimile of the initial pages, Plate 19.

The idiom and the orthography are East Javanese Pasisir. The scribe made several mistakes. Some white paper leaves containing an old German description of the text (“Javanisches Gedicht”, without name) are affixed to the first leaf of the manuscript.

The manuscript was acquired for the library between 1847 and 1850.

**197 Berlin SB, Ms. or. quart. 354 § 22.930 (Lit. of Java, I, p. 142)**

22,5 × 18 cm outside – 18 × 14 cm writing, 15 lines – on the two initial pages space is spared for frame decoration, which was not executed; 12 × 9 cm writing, 9 lines – Javanese script – thin import paper, water-mark 1809, 200 pp. writing – Javanese leather binding, dark brown.

Sĕrat Kaṅḍa, Book of Tales, in macapat verse, beginning with mythic history of the gods in their celestial abode and legendary history of the kings of Pajajaran and Majapahit, up to the history of the Sultanate of Demak. The last mentioned historic fact is the death of the great Sultan of Demak who was succeeded by Sunan Prawata as dipati Mukmin, and the foundation of the kingdom of Pajaṅ.

The script is very small and fine, carefully written but rather difficult to read (cf. SB. Or. quarto 351 and 353).

The idiom and the orthography are East Javanese Pasisir.

Some white paper leaves containing an old German description of the text (“Javanisches Gedicht”, without name) are affixed to the first leaf of the manuscript.

The manuscript was acquired for the library between 1847 and 1850.

**198 Berlin SB, Ms. or. quart. 355 § 23.140 (Lit. of Java, I, p. 142)**

25 × 19,5 cm outside – 18 × 13 cm writing, 18 lines – the two initial pages (p. 2 is damaged) have decorated frames, with a flowery design and double headed dragons in wayaṅ style, polychrome and gilt, 14 × 10,5 cm writing, 10 lines, The *padas*, marking the beginnings of the cantos, are gilt – Javanese script – thin British import paper, watermark Budgen and Wilnott, 1808, 234 written pages – Javanese leather binding, dark brown.

Sĕrat Kaṅḍa, Book of Tales, in macapat verse, beginning with Creation, mentioning the legendary history of Aji Saka, and the Pañji tales, ending abruptly in a description of a legendary fight of Balinese and Javanese warriors. In the introduction the year 1740 A.J. is mentioned in a chronogram, it is 1813 A.D.

The introductory stanza contains the plan of the original text; a description of the history of Java up to the reigns of the Kings of Pajaṅ and Mataram (16th and 17th century). The present manuscript covers only a small part of such a General History.

The script is quadratic and very small, carefully written. The ink is faded. Probably the scribe was a native of the North East Coast districts (Pasisir) of Java.

Some white paper leaves containing an old German description of the text (“Javanisches Gedicht”, without name) are affixed to the first leaf of the manuscript.

The manuscript was acquired for the library between 1847 and 1850.

**199 Berlin SB, Ms. or. quart. 356 § 15.390 (Lit. of Java, I, p. 90)**

19 × 14,5 cm outside – 15 × 10 cm writing, 12–15 lines – A has 2 initial pages with decorated frames, flowery design, black; 7 × 5,5 cm writing, 5 lines; the first page is lost – Javanese

script – treebark paper – 123 pp. of writing on one side (A) and 61 pp. of writing on the reverse side of the ms (B) – Javanese leather binding, dark brown.

Book of Notes, Islamic theology and mysticism, and some magic and incantations, compiled and written by various scribes, male and perhaps some female.

**A** (123 pp.) begins with a didactic poem in macapat verse on Islamic theology, mentioning the Sipat Kalih-dasa, God's twenty qualities, etc. and concluding with a panegyric of the Prophet, mentioning the miracles which he worked (p. 1–23),

followed by a short poem, written by another hand, on the four Ways (of religious life): saréyat (šar'īya) tarékat, maripat (ma'rifa) and kakékat (p. 24–27).

The rest of the text is in prose. It contains notes on Islamic mysticism, probably translated selections from Malay or Arabic treatises. Notes on medicines (for women) and magic (with some magic figures) are interspersed. Islamic prayers (*do'ya*, *du'ā*) and Islamic creeds (*sadat*, *šahāda*), to be used as magic means in order to attain some aim, and eroticism (*asmara gama*, *ars amandi*, referring to Muhammad's wives) are mentioned also (p. 117–123).

**B** (reverse, 61 pp.) begins with a Sadat Partimah (creed of Fatima). Partimah is the ideal and perfect woman (p. 1–5). It is followed by a prose treatise on the mystical marriage of body and soul, and on the creed (*sahadat*, p. 10). Another Sahadat Partimah is mentioned on p. 14. A considerable part of the contents of **B** refers to women's lore and Islamic prayers and *niyats* (intentions) connected with female adornment. P. 38–61 contain notes on Islamic theology.

Some pages on the reverse side of the manuscript contain Arabic prayers written in Javanese script.

The writing of the codex is clumsy and boorish, with the exception of the initial poem of **A**, which is written somewhat better.

The orthography of most notes and treatises is unscholarly and deficient, the nasal consonants are often omitted (*lapah* instead *lampah*). Probably the scribes (whether male or female) were natives of the North East Coast districts of Java. The manuscript might date from the first decades of the 19th century, or from the last decades of the 18th.

Some white paper leaves containing an old German description of the text (“Javanisches Gedicht, dazu ein Buch auf dem Kopf stehend”) are affixed to the first leaf of the manuscript.

The manuscript was acquired for the library between 1847 and 1850.

**200 Berlin SB, Ms. or. quart. 357 § 18.000 (Lit. of Java, I, p. 110)**

27 × 20,5 cm outside – 19 × 15,5 cm writing, 20 lines – Javanese script – treebark paper – 40 pp. writing – European cardboard binding, brown.

**A** (p. 1–16): Sastra Praniti (see Lit. of Java, II, p. 733, codex NBS 84-XIV), prose treatise on rules of polite address in letters, mentioning three basic shapes of writing (*dadapur an aksara*): the Mēṅḍaṅ Kamulan ḍapur (the most simple), the Majapa-

hit dapur and the Awaṅga Nagara (ᮊawaṅgi?) dapur (p. 5), further mentioning the Majapahit Court clerks (*carik*) Yudayaka and Bajrayaka (p. 8). The four lines of writing on p. 1 of the manuscript belong to the conclusion of the Sastra Praniti text on p. 16 (a mistake of the binder). The pp. 17–19 are blank.

B (p. 20–40): didactic and moralistic poetry mainly referring to good behaviour of courtiers serving the King. Yuda Nagara is mentioned (see Lit. of Java, III, Index, p. 440 and § 17.310). The leaves seem to be in disorder.

The script is old-fashioned, cursive, it belongs to the North East Coast districts. The manuscript is written carefully. The idiom and the orthography furnish indications that the scribe was a cultured man, probably belonging to some centre of scholarship in the East Pasisir region.

Some white paper leaves containing an old German description of the text (“Javanisches Gedicht”) are affixed to the first leaf of the manuscript.

The manuscript was acquired for the library between 1847 and 1850.

**201 Berlin SB, Ms. or. quart. 358 § 30.901 (Lit. of Java, I, p. 238)**

26 × 21 cm outside – 21 × 15,5 cm writing, 17 lines – Javanese script – import paper, watermark Minerva – 150 pp. writing – European cardboard binding, brown.

Rāmāyaṅa epic in pseudo Indian metres, kawi miriṅ version, paraphrase of the classical Old Javanese Rāmāyaṅa. The manuscript is incomplete, it begins without introduction in the episode of the crossing of Rāma’s army of monkeys from the continent to Lanṅka to fight Rāwaṅa. The conclusion is as usual.

The manuscript was written by various scribes. The first part (up to p. 70) is in small perpendicular script, the rest is in cursive script. The writing is clear and scholarly. The manuscript was probably written in the Central Pasisir region, in the beginning of the 19th century.

Some white paper leaves containing an old German description of the text (“Javanisches Gedicht”) are affixed to the first leaf of the manuscript.

The manuscript was acquired for the library between 1847 and 1850.

**202 Berlin SB, Ms. or. quart. 359 § 30.800 (Lit. of Java, I, p. 229)**

28 × 21 cm outside – 20,5 × 15 cm writing, 15 lines – the two initial pages have room for frontispiece decorations, which were not executed, they have only 9 and 11 lines – Javanese script – treebark paper – 35 pp. writing – European cardboard binding, brown.

Puja Kusuma, romantical poem in macapat metre, tale of the wanderings of a prince of Giri Layaṅan, Puja Kusuma, and his companion, Sukma ᮊumbara, meeting a holy man of the hills, called Jayèṅ Rēsmi. It reminds one of the Cēṅṅṅini romance.

The tale ends abruptly. The last leaf belongs to another text (mistake of the binder).

The style and the versification are unscholarly, reiterations are numerous. The introduction contains an eulogy of pañéran Dipa Sana of Mataram; the scribe calls himself (or, perhaps, herself) the pañéran's servant.

The script is quadratic kraton script, probably Yogyakarta style, not very well written.

The manuscript contains no date. It might be written in the beginning of the 19th century.

Some white paper leaves containing an old German description of the text ("Javanisches Gedicht") are affixed to the first leaf of the manuscript.

The manuscript was acquired for the library between 1847 and 1850.

**203 Berlin SB, Ms. or. quart. 363 § 22.010 (Lit. of Java, I, p. 133)**

22 × 17 cm outside - 13 × 11 cm writing, 10 lines - Javanese script - import paper, no watermark, 32 pp. writing - European cardboard binding, brown.

Life of Muhammad, in macapat verse, fragment, beginning with an episode of Abu Talib and his son Abdullah, Muhammad's father. Amèd is the name given to the future Prophet. The text ends abruptly.

In the last episode Abu Jahal is mentioned several times.

The style and the versification are stiff and old-fashioned. Many stop-gaps are used.

The writing is very small and difficult to read, but not irregular. Neither the *ḡ* or the *ḡ* are used. Probably the scribe was a native of a West Pasisir district, or Cërbon.

The leaves seem to be in disorder (mistake of the binder).

The first page has a heading, mentioning in Arabic script: *Carita Sāmī* and in Latin script: "Tsjarita Sami, Fabulae Sami, titulus est libri, Lingua est et scriptura Javana". Patimah Sami, the Syrian (Ša'mī) Fāṭima, is the name of a Javanese text relating the story of a Syrian princess who tried to become Muhammad's mother (see Lit. of Java, vol. II, p. 870, codex BrKMA 6644, a manuscript which belonged to the library of professor Reland of Utrecht, who died in 1718). The codex SB. Or. quarto 363 and the Reland codex are comparable, and perhaps related.

The manuscript was probably written in the 18th century. It was registered in the SB as no 3702, year 1852. (Cf. SB. Or. folio 429).

**204 Berlin SB, Ms. or. quart. 557 § 46.610 (Lit. of Java, I, p. 302)**

22,5 × 19,5 cm outside - 44 × 34,5 cm, folded paper in a booklet - Old Javanese script - European paper - 10 lines - European cardboard binding, marbled.

Charter, Old Javanese inscription on a slab of stone, about 1.25 m high, called the Batu Tulis of Sanjaya Kuwali, found about 3/4 km from Pagangsahan (?), in the

district of Ciamis, Priangan, West Java. Copy on paper, made with a lead-pencil. The text is difficult to read.

The name of the inscription and the measures are mentioned in a Dutch pencil note written on the back of the paper.

On the fly-leaf of the booklet an old German description is written (“Bleifederkopie einer javanischen Steininschrift, von einem Stein, welcher in Cheribon auf Java gefunden ist. 1 Blatt. Ältere javanische Schriftzüge”).

Registered in the library as no 6944, year 1862.

**205 Berlin SB, Ms. or. quart. 1135 § 31.080 (Lit. of Java, I, p. 245)**

31 × 20 cm outside – 28 × 17,5 cm writing, 23 lines – damaged, p. 1 is torn – Javanese and Dutch script – Dutch paper, watermark Pro Patria ejusque Libertate – 50 pp. writing: 25 pp. Javanese script and 25 pp. Dutch paraphrase on opposite pages, right and left or sometimes left and right – bound in half linen, half marbled paper (red).

Wayang Purwa Plays, Sémbadra larung, Panḍawa kaobong, Sětya Bama, Bambaṅ Sumitra rabi, Javanese prose texts with Dutch paraphrases, both written by a Dutch hand. The title of the book is also Dutch: “Wayang Geschiedenissen, door G.P.J. Lichte”. It bears an oval stamp of the “Bibliotheek van de Instelling voor Onderwijs in de Taal-, Land- en Volkenkunde te Delft”, a training college for officers of the Civil Service in the Netherlands East Indies, which was transferred to Leiden in 1864. The library was transferred to the Leiden University Library (see Lit. of Java, vol. II, p. 8, the Delft collection). Apparently some codexes were forgotten at the time.

The manuscript is difficult to read, because the ink is faded.

Probably Mr Lichte was a pupil of the college, and particularly interested in Javanese wayang plays. He provided each paraphrase with an annotated list of the personages appearing in the play.

The manuscript was acquired for the SB in 1906 (no 281).

**206 Berlin SB, Ms. or. quart. 1136 § 21.910 (Lit. of Java, I, p. 132)**

33 × 22 cm outside – 27,5 × 17,5 cm writing – Javanese and Dutch script – European paper – 328 pp. writing: 164 pp. Javanese script and 164 pp. Dutch paraphrase on opposite pages, right and left, bound in half linen, half marbled paper (yellowish).

Raja Piranḡon, History of Moses in Egypt, in prose, Javanese text (edition Roorda, 1844) with Dutch paraphrase, both written by a Dutch hand. The title of the book is in Dutch: “Babad Rodjo Piranḡon van F.G. Bauer”. It bears the oval stamp of the “Bibliotheek van de Instelling voor Onderwijs in de Taal-, Land- en Volkenkunde van Nederlandsch Indie te Delft” like SB. Or. quarto 1135.

Part of the manuscript is difficult to read because the ink is faded.

The back of the last leaf bears an inscription written by another hand (perhaps a Javanese): "Patjitan vrijdag den 11 den zoelij (sic) 1847". Apparently the manuscript was in Pacitan (South Central Java) in Javanese hands for some time.

It was acquired for the SB. in 1906 (no 282).

**207 Berlin SB, Ms. or. quart. 1137 § 23.150 (Lit. of Java, I, p. 142)**

34,5 × 22 cm outside – 30 × 17 cm writing, 33 lines – Javanese and Dutch script – Dutch import paper, watermark De Vlijt, D.G. & C. – 42 pp. writing: 23 pp. Javanese script and 19 pp. Dutch paraphrase on opposite pages, left and right – bound in half linen, half marbled paper (yellowish).

Aji Saka, mythical tale in prose, Javanese text (edition Winter, Gaal en Roorda, 1857), with Dutch paraphrase, both written by a Dutch hand. The Dutch title is "Hadjie Soko". The Javanese text is incomplete, and the Dutch paraphrase is not finished. The manuscript bears the same stamp of the Delft Institute as SB. Or. quarto 1135 and 1136.

Part of the manuscript is difficult to read because the ink is faded.

It was acquired for the SB. in 1906 (no 280).

**208 Berlin SB, Ms. or. quart. 1138 § 17.670 (Lit. of Java, I, p. 109)**

34 × 21,5 cm outside – 29 × 18 cm writing, 34 lines – Javanese script – Dutch import paper, watermark Concordia Res Parvae Crescunt – 31 pp. writing, 12 blank pp. – bound in half linen, half marbled paper (yellowish).

Wulaᅇ Rèh, moralistic lessons given by Susuhunan Paku Buwana IV of Surakarta (1788–1820) to his children, originally in macapat verse, prose version made by Puspa Wilaga.

The writing is sufficiently clear. The script is Yogyanese.

The inside of the binding bears a stamp of B. Pyttersen, Amsterdam, Ceintuurbaan 314.

The manuscript was acquired for the SB. in 1912 (no 160). Cf. SB. Or. octavo 1221 and folio 3159 ff.

**209 Berlin SB, Ms. or. quart. 2112 § 30.874 (Lit. of Java, I, p. 234)**

34,5 × 21,5 cm outside – 28–30 cm × 16,5 cm writing, 27 lines – numerous half-page or quart-page polychrome illustrations in *wayan* style, the *pada* marks are also coloured – incomplete, the initial pages are blank, the introductory stanzas were never written, several

leaves are missing; the ms was repaired with strips of white paper – Javanese script – thin yellow paper – 284 pp. writing (original numbering) – leather binding (yellow) kept in a new cardboard box, one side open.

Pañji Jaya Kusuma, Pañji romance in macapat verse, episode of the war in Bali and the Balinese queen in travesty. The text and the script are of Pasisir origin. The writing is fine and scholarly. The original text of the *Jaya Kusuma* romance dates probably from the 18th century. The illustrations in *wayan* style, polychrome and profusely gilt, are well executed. Some are provided with captions written by an unschooled hand. The illustrations show several anachronisms: rifles, the Dutch flag and carriages, which is often the case in Javanese illustrated manuscripts of the 19th century. See the polychrome illustration, Plate 1.

At the end of the manuscript a pencil written note is placed: "Tammat, Wedono ?, 26/I/1887, Koesoemohatmodjo". The name of the *wēdana*'s residence is illegible.

The binding has an inscription on the outside showing the letters LDS, drawn with black ink.

On the inside a paper note is pasted, containing a good German description of the contents of the book. This note is a translation of a Dutch description made by Mr Soegiarto of Leiden. The translation was made in the office of Messrs Brill of Leiden (cf. collection Paardekooper, SB. Or. oct. 3990 ff.)

The manuscript was acquired for the SB. in 1942.

**210 Berlin SB, Ms. or. quart. 2113 § 31.233 (Lit. of Java, I, p. 256)**

33,5 × 21 cm outside – 27 × 17 cm writing, 23 lines – incomplete, beginning and conclusion are missing; some damaged leaves are repaired – Javanese script – brown paper – 164 pp. writing (original numbering) – leather binding (yellow).

Srikanḍi maguru manah, Srikanḍi taught archery (by Arjuna), romance in macapat verse based on a *wayan purwa* play.

The text and the script are Central Javanese. The writing is rather slovenly.

The last page contains an inscription mentioning the year 1880, the name of the text and the name of the owner of the book, mas Sura, residing in Kaluraman (?).

On the inside of the binding a paper note is pasted, containing a German description of the contents of the manuscript. It is a translation of a Dutch note by Mr Soegiarto of Leiden (see SB. Or. quarto 2112, and collection Paardekooper, SB. Or. oct. 3990 ff.).

The manuscript was acquired for the SB. in 1942.

**211 Berlin SB, Ms. or. quart. 2114 § 28.410 (Lit. of Java, I, p. 170)**

33 × 21 cm outside – 26 × 14 cm writing, 19 lines – incomplete, ends abruptly – Javanese script – import paper, watermark Concordia Res Parvae Crescunt, 321 pp. writing (original numbering) – bound in half linen (light brown).



Aji Pamasa, pseudo-history in macapat verse, composed by Ranga Warsita as a sequel of his great *Pustaka Raja*. Kusuma Wicitra of Kaḍiri is the first king mentioned in this Aji Pamasa volume. He was allegedly the great-grandson of the famous Jaya Baya of Kaḍiri. Radèn Ayu Kusuma Diniḡrat III of Surakarta is mentioned as the patroness of the writer. The name Radèn Ngabèhi Ranga Warsita is formed by the initial syllables of the nine lines of the second stanza (acrostic), and the Javanese year Dal 1791 (i.e. 1862 A.D.) is twice mentioned in a chronogram.

The writing is small but sufficiently clear, and scholarly.

On the inside of the binding the German translation of Soegiarto's Dutch description of the text is pasted (see the preceding manuscripts, collection Paardekooper).

The ms was acquired for the SB. in 1942.

**212** Berlin SB, Ms. or. quart. 2115 A-B A: § 25.610 (Lit. of Java, I, p. 159), B: § 30.950 (Lit. of Java, I, p. 240)

32 × 20 cm outside – 26,5 × 14 cm writing, 31 lines – Javanese script – European import paper (cashbook, with columns) – A: 308 pp. writing; B (reverse side): 16 pp. writing – half linen binding, damaged.

A (308 pp.): Babad Pajajaran-Dēmak in macapat verse, legendary history, beginning with the prophecy of the ajar of mount Wana Krama referring to the birth of the Pajajaran Prince Siyuḡ Wanara, containing further tales of Majapahit, Dēmak and Pajaḡ kings, up to the episode of panēmbahan Sėnapati of Mataram's meeting the Ratu Lara Kidul, the goddess of the southern ocean. Her golden palace is said to have been dropped into the ocean inadvertently; it had been the issue of a fight between Gaḡotkaca and Anoman. The text is a concise version in popular style of legendary tales which are told in regular Babads more extensively and in a literary style.

B (16 pp. on the reverse side of the ms): Rama epic in macapat verse, Yasa Dipura version, beginning, only 2 cantos.

The writing was done by two scribes. The babad is written very slovenly, and the versification shows many mistakes. The script is of the common Central Javanese type.

On the inside of the binding the German translation of Soegiarto's Dutch note is pasted. Soegiarto's description of text A as a part of the *Pustaka Raja Madya* is incorrect.

The ms was acquired for the SB. in 1942 (Paardekooper collection).

**213** Berlin SB, Ms. or. quart. 2116 § 23.140 (Lit. of Java, I, p. 142)

33 × 21 cm outside – 25 × 14 cm writing, 17 lines – damaged, loose leaves, and torn, partly repaired – Javanese script – European import paper – 286 pp. writing – Javanese leather binding, severely damaged.

Aji Saka, mythology and legendary history in macapat verse, beginning with king Siṅḍula of Galuh, father of the spirit queen of Nusa Těmbini and the man-eater Dėwata Pěñcar (or Dėwata Cėṅkar) of Mėṅḍarj Kamulan, containing i.a. the tale of Banowati, the Spirit queen of Galuh, ruler of the nymphs (*widadari*), who fought with Bañjaran Sari. They were reconciled and united in marriage by their common grandfather Siṅḍula, and reigned afterwards in Galuh as king and queen. The conclusion of the text refers to a war waged by the Galuh forces against kings residing in the eastern parts of Java, up to Blambangan and Bali.

The manuscript is carefully written in bold quadratic Surakarta kraton script. An inscription on the titlepage mentions Susuhunan Paku Buwana VII of Surakarta (1830–1858) as the patron who ordered the book to be written (*yasan dalėm*) and another inscription written in good cursive script on the inside of the binding contains the information that it was afterwards in the possession of radėn ayu Sėkar Kaḍaton, daughter to this same king of Surakarta. A chronogram in the introductory stanzas indicates the year 1761 A.J., i.e. 1833 A.D.

The ms was acquired for the SB. in 1942 (collection Paardekooper).

**214 Berlin SB, Ms. or. quart. 2117 § 15.800 (Lit. of Java, I, p. 94)**

31,5 × 22 cm outside – 21 × 12 cm writing, 17 lines – severely damaged – Arabic script – treebark paper – 133 leaves – bound in Javanese matting, severely damaged.

Arabic treatises on Islamic religious law (*fiqh*), beginning with a treatise on marriage (*nikāh*), according to aš-Šāfi'i, and treatises on Islamic religious duties. Javanese interlineal glosses explaining Arabic words are supplied in some places. Blank spaces and pages were filled up with loose notes, mostly on ritual and prayers, some on divination, in Arabic, in Javanese and in Malay. The Javanese words are always unvocalized.

The writing of the Arabic characters is sufficiently clear only in the main texts. The glosses and the additions are written badly.

The main texts have rubrics to indicate paragraphs.

In one of the additional notes the year 1294 A.H. (i.e. 1805 A.D.) is mentioned.

The ms was acquired for the SB. in 1942 (collection Paardekooper).

**215 Berlin SB, Ms. or. quart. 2118 § 31.230 (Lit. of Java, I, p. 255)**

31,5 × 21 cm outside – 24 × 14,5 cm writing, 18 lines – incomplete, severely damaged, the two last pages are diamond shaped – Javanese script – European import paper – 178 leaves (original Javanese numbering is incorrect) – loose Javanese leather binding.

Wayan romance in macapat metre, beginning with the story of the wayan purwa play Maṅjukuhan, at the end mentioning Sakri, the hero of another wayan play. The text has no title.

The writing is sufficiently clear. The manuscript is written in Central Java. Soegiarto's description (translated into German and added to the manuscript) of the text is: "Babad Panjwa".

The ms was acquired for the SB. in 1942 (collection Paardekooper).

**216 Berlin SB, Ms. or. quart. 2119 § 26.600 (Lit. of Java, I, p. 163)**

33 × 21 cm outside – 24 × 13 cm writing, 17 lines – Javanese script – European import paper – 256 folios (original numbering: 512 pp.) writing – Javanese leather binding, damaged, loose.

Babad Kartasura, history of the Kartasura period, in macapat verse, beginning with the end of the reign of Susuhunan Maṅku Rat II, in the last decennium of the 17th century, up to the reign of Paku Buwana I, in the first decenniums of the 18th century.

The ms was written in Surakarta in A.J. 1809 (A.D. 1879). The style and the writing are clear and scholarly. It seems to be a part of the great Babad Tanah Jawi by the Surakarta scholar Yasa Dipura (§ 27.000, Lit. of Java, I, p. 165).

A German note, a translation of Soegiarto's description, is pasted on the inside of the binding. Some names and Chinese characters are written on the backside of the binding. Probably the manuscript was pawned in a Chinese pawnshop for some time.

The ms was acquired for the SB in 1942 (collection Paardekooper).

**217 Berlin SB, Ms. or. quart. 2120 § 28.400 (Lit. of Java, I, p. 170)**

33 × 22 cm outside – 27 × 15 cm writing, 22 lines – Javanese script – thin paper of poor quality – 624 pp. (original numbering: 1065–1676) writing – recently bound in half linen (light brown).

Pustaka Raja in Ranga Warsita style, in prose, fictitious epical history of the war of Korawas and Paṅdawas (Brata Yuda), referring to the year 138/164 of Ranga Warsita's invented chronology (solar and lunar years). The text begins and ends abruptly.

The last page contains a note to the effect that the manuscript is volume 4 (of a great work), containing 26 *koras's* (quires), from *koras* 51 up to *koras* 76, and that its title is: Maha Darma.

The ms contains a part of a version in Ranga Warsita's Pustaka Raja style of the Javanese Brata Yuda epic, enlarged and embellished with descriptions of battle scenes and conversations of heroes in a highly artificial would-be Old Javanese idiom.

The writing is unscholarly cursive Surakarta script. Many pages are difficult to read because the ink eroded the paper, making blurs.

A German note, containing a translation of Soegiarto's description, is pasted on the inside of the binding.

The ms was acquired for the SB. in 1942 (collection Paardekooper).

**218 Berlin SB, Ms. or. quart. 2121 § 24.710 (Lit. of Java, I, p. 152)**

34 × 21 cm outside – 28,5 × 17,5 cm writing, 21 lines – Javanese script – European import paper – recently bound in half linen, half marbled paper (reddish).

Babad Ēmpu, legendary history of Javanese armourers, makers of crisses, in macapat verse, mentioning in the beginning the birth of kyahi Jĕgya, and ĕmpu Ramadi, and at the end ĕmpu Supa. The tale of Senapati of Mataram meeting with the Ratu Lara Kidul, the goddess of the Southern Ocean, is inserted. Introduction and conclusion of the text are missing.

The style and the versification are unscholarly. Probably the author of the original text was a native of a North Coast district (Pasisir). The writing of the ms is sufficiently clear. It may have been written in the second half of the 19th century.

A German note, containing a translation of Soegiarto's Dutch description is pasted on the inside of the binding. Soegiarto's characterization of the text as a fragment of the Babad Tanah Jawi, the History of Javanese kingdoms, is inaccurate.

The ms was aquired for the SB in 1942 (collection Paardekooper).

**219 Berlin SB, Ms. or. quart. 2122 § 41.670 (Lit. of Java, I, p. 279)**

35 × 22 cm outside – 30–32 cm × 17,5–19,5 cm – 37–38 lines writing and drawings – Javanese and Latin script – thin European import paper – A: 39 pp. and B: 25 pp. (drawings) – recently bound together in half linen (black).

Descriptions of Crisses : **A** (p. 3–30): a drawing of a criss blade with indications of its parts, with Javanese names, and 6 paragraphs containing lists of names of Javanese armourers, the kinds of steel they used, the shapes of their crisses and the *pamor* figures (light coloured steel welded into the blade). In the list of the first paragraph names of Javanese armourers belonging to 10 localities are enumerated: mount Mĕrapi (ĕmpu Ramadi), Pajajaran, Sedayu, Majapahit, Blambaᅇan, Tuban, Mataram, Pajaᅇ, Madura, Kudus. P. 31–39 contain Javanese notes written in Latin script referring to the legendary origin of the Majapahit crisses called Sĕgara Wedaᅇ and Condoᅇ Campur. The latter is said to have been made by ĕmpu Ramayadi. Two lists of titles of Javanese books are added.

Part **B** (25 pp.) contains the same 6 paragraphs with slight differences in the names and the numbering.

The two parts were written by two scribes and joined afterwards to make one volume. The writing of both scribes is cursive and clear.

They wrote probably about 1900.

A German note containing a translation of Soegiarto's Dutch description is pasted on the inside of the binding. The ms was acquired for the library in 1942 (collection Paardekooper).

**220 Berlin SB, Ms. or. quart. 2123 § 25.620 (Lit. of Java, I, p. 160)**

34,5 × 22,5 cm outside – 26,5 × 15,5 cm writing, 27 lines – Javanese script – thin European import paper – 317 pp. writing (original numbering) – recently bound in half linen (light brown).

Babad Pajajaran-Demak, legendary history of Javanese kingdoms containing tales referring to the Holy Men of Islam (the Walis) and the Muslim Kings of Demak (16th century) in macapat verse. The text ends abruptly in the episode of the death of Arya Pananṣan, the ruler of Jipang, who was the murderer of the King of Demak.

The style and the script belong to the North Coast districts (Pasisir). The writing is executed carefully, though the versification is not always correct. The stanzas of the cantos are given numbers (European numbering), which is an exception in Javanese manuscripts.

The manuscript was probably written about 1900.

A German note containing a translation of Soegiarto's Dutch description is pasted on the inside of the binding.

The ms was acquired for the library in 1942 (collection Paardekooper).

**221 Berlin SB, Ms. or. quart. 2124 § 23.160 (Lit. of Java, I, p. 143)**

29 × 20,5 cm outside – 22 × 15 cm writing, 22 lines – damaged, dirty – Javanese script – brown treebark paper, the worse for use, curled corners – 46 leaves (original numbering) no binding.

Aji Saka, mythological tale in macapat verse concerning the beginning of Javanese civilization. The tale mentions Aji Saka's birth in Mésir (his father was Barban Durjana and his grandfather Hyan Antaboga, the chthonic dragon, his grandmother pegawai Kures) and his youth in Mecca as a pupil of Muhammad, containing chronograms (*sanjala's*, Kenden hills), up to the foundation of Medan Kamulan.

On leaf 19 another Aji Saka text begins (also in macapat verse) referring to the King of Rum giving the order to settle people in Java, continuing with mythical and fairy tales (the snake Naga Linlung).

On leaf 27 begins a number of smaller text, the list of chronogram words (*rupa candra sasi nabi sasadara*) in macapat verse,

didactic and mystical poems (suluk Pleneun, leaf 31), and Niti Praja, on statecraft (leaf 30a).

A list of chronograms, also in macapat verse, beginning with the year 1000 A.J. up to the year 1691 A.J. (i.e. 1765 A.D.) occupies leaf 37–42 (see § 25.410).

The last leaves contain the list of the Spirits of Java (Lélém but), and the didactic poem Séwaka.

The script is cursive, Central Javanese, written regularly and carefully. The ms is difficult to read because the treebark paper is brown through age.

A recent copy of the beginning of the ms, written on European import paper (watermark Pro Patria), is added (only 6 pp., 16 × 12 cm writing, 15 lines).

The German translation of Soegiarto's Dutch description of the ms is also added. The description ("Erzählung über Ontaboga und Pegawan Karès", without mentioning Aji Saka) is deficient.

The ms was probably written before 1800 A.D. (cf. codex Berl. SB. Or. quarto 2129, Rama Kling, also a treebark ms). It was acquired for the SB. in 1942 (collection Paardekooper).

**222 Berlin SB, Ms. or. quart. 2125 § 17.110 (Lit. of Java, I, p. 106)**

33 × 21 cm outside – 30 × 18 cm writing, 48 lines – damaged, loose leaves – Javanese script – European import paper, lined – 67 pp. (original numbering) – bound in (originally) white cotton textile, dirty through age.

**A** (p. 1–47): Niti Sruti, didactic poem, moralistic, in macapat verse, original text (called *kawi*) provided with a literal translation using modern Javanese words and moreover a modern Javanese prose paraphrase, written in three columns side by side. See the facsimile of the title, Plate 25.

**B** (48–67 p.): Darma Wasita, didactic and moralistic maxims in prose (ḡoko idiom) 208 paragraphs, by C.F. Winter (edition: 1855, translation of a Dutch moralistic tract, see § 18.510).

The writing is good, of the cursive Surakarta type called *Pasar Kliwon* script (after the ward of the town where many scribes had their houses). The scribe's name was Wiradat, he worked for a noble lady, radèn ayu Amuḡ Saputra. On the outside of the binding the name of the text, "Sérat Paniti Surti", and the name of the owner, "kagujanipun bandara radèn ayu Amuḡ Saputra", are written in ornamental Javanese characters. The manuscript was written in A.J. 1824 (1894 A.D.). According to an inscription written with purple ink and signed "Purbadipura" it was presented by that scholar (the father of the well-known professor Poerbatjaraka, of Batavia/Jakarta) to Mr. L.B. Paardekooper, at the time Assistant Resident of Blora (Central Java).

The ms was acquired for the SB. in 1942 (collection Paardekooper).

**223 Berlin SB, Ms. or. quart. 2126 § 42.000 (Lit. of Java, I, p. 283)**

34 × 21 cm outside – 29 × 17 cm writing, about 40 lines, in columns – Javanese script – European import paper – 20 pp. (original numbering: 593–612) – bound in half linen, half marbled paper (purple).

Calendar referring to Javanese and Arabic chronology, indicating the initial days of Javanese *wuku* weeks and months through a number of years. The manuscript contains several notes on chronological calculations, on leap-years (*tahun wuntu*) etc..

and also a list of *aksara buda*, archaic characters, to be used for secret writing. The characters are not identical with the real old *buda* or *gunung* script which is found in palmleaf manuscripts (see § 45.050).

The codex SB. Or. quarto 2126 is a fragment taken out of a large book on chronology. In the beginning the paragraph number 111, and the paragraph title Palak Pawuryan Wuku are mentioned. *Palak* is a Javanese corruption of Arabic *falak*, star. Astronomy is not mentioned in the text, though. The meaning of *palak* in Javanese is faded to chronological calculation or divination. The manuscript was probably written about 1900.

A German translation of Soegiarto's description of the ms is pasted on the inside of the binding.

The ms was acquired for the SB. in 1942 (collection Paardekooper).

**224 Berlin SB, Ms. or. quart. 2128 § 41.950 (Lit. of Java, I, p. 283)**

34 × 21,5 cm outside – 27 × 17 cm writing, and drawings – Javanese script – European import paper – 40 pp. writing, each p. containing schematical squares or lozenges and schematical incomplete human figures – bound in half linen, half marbled paper, purple.

Divination tables, means to find auspicious or inauspicious days and hours for intended activities. The conjunction of items belonging to the different chronological systems known in Java is the basis of the calculations. The systems described in the text are called Palak Miladuni Pañca Buwana. Palak Jarak Malékatan and Palak Raja Pati Dina. *Palak* means calculation in Javanese (see SB. Or. quarto 2126), and *miladuni* is a Javanese corruption of *laduni* (with Me), a Kur'anic expression referring to secret knowledge reserved to God. The name *Malékatan* (Angel) divination belongs to the schematical incomplete human figures in the manuscript. Each figure misses one limb or part of the body; the missing part is called *suwung* (empty): anything or any activity connected with this part is particularly ominous on the indicated times. The Arabic loan words are indications of the influence of Arabic Islamic influence on the development of Javanese divination systems.

A German translation of Soegiarto's description of the manuscript is pasted on the inside of the binding.

The ms was acquired for the SB. in 1942.

**225 Berlin SB, Ms. or. quart. 2129 § 31.068 (Lit. of Java, I, p. 244)**

27 × 20 cm outside – 20 × 14,5 cm writing, 19 lines – two initial pages have diamond shaped geometrical decorations, polychrome, red and blue, forming frames of the writing (10 × 6 cm, 9 lines) – severely damaged – Javanese script – treebark paper, brown, the worse for use, curled corners – 175 leaves (original numbering, in ornamented circles in the left-hand margins) – no binding.

Rama Kling, epical poem in macapat verse, beginning with the tale of king Dasarata and queen Balwandari, according to a popular version of the old epic. The interpretation of the chronogram which forms the first line of the initial stanza: rupa cala guna niṅ buta wil, is uncertain (16 [?] 71 A.J., i.e. 1746 A.D.).

The script is of the cursive East Pasisir type. The idiom and the spelling show also East Javanese particularities. The king of Ngalēṅka, in Central Javanese texts mostly called Rahwana, is called Rawona in this manuscript. The writing is done carefully and regularly. The initial marks of the cantos are decorated with a flowery design in red and blue.

The fly leaves at the beginning of the manuscript contain some Javanese notes on private matters which are almost illegible. The mention of a sum of money noted in Spanish *reales* confirms the accuracy of the surmise that the manuscript dates from the 18th century (cf. codex Berl. SB. Or. quarto 2124), also a treebark ms.

The ms was acquired for the SB. in 1942 (collect. Paardekooper).



## COLLECTION SEVEN

BERLIN

Staatsbibliothek, Libri Manuscripti Orientales

“FOLIO”

### 226 Berlin SB, Ms. or. fol. 401

30,5 × 22 cm outside – 25 × 16 cm writing, about 16 lines – damaged, but not seriously – Javanese and Arabic script, mixed – white treebark paper, polished – 241 leaves (original numbering) – Javanese worked leather binding, afterwards repaired with a leather back.

Book of notes, miscellaneous contents, written by several scribes through a number of years. The manuscript contains many private notes with dates in the second half of the 18th century mostly referring to births, marriages and deaths in the Royal family of Yogyakarta, beginning with *pémut* (Nota bene). These notes are sometimes inserted in the larger texts which form the body of the manuscript. The most important of the larger texts are:

1: (leaf 1–31), *Ménak Amir Hamza* tales in macapat verse, beginning with king Nurséwah (in other texts called Nurséwan), see § 30.461 (Lit. of Java, I, p. 212).

2: (leaf 32a–41): *Uṅḍaṅ-uṅḍaṅ, Paréntah*, in prose. Ordinance of the first Sultan of Yogyakarta, referring to good behaviour of courtiers etc., dated A.J. 1691 (1773 A.D.), see codex NBS 75–VI (Lit. of Java, III, p. 728 and § 47.940).

3: (leaf 43–45): *Babad Saṅkala* in macapat verse, very short version, see § 25.400 (Lit. of Java I, p. 156).

4: (leaf 47a–73): Tale of king Taju Salatin’s righteous judgment on his son who killed a calf, in macapat verse, see codex NBS 56–VI and LOr 5766 (Lit. of Java, III, p. 723 and p. 339, and § 16.510). Inserted are 11 leaves (bound upside down) containing part of a *Babad Kartasura* in macapat verse, written badly, numbered 60–71 (see § 26.610).

5: (leaf 73b–78, bound upside down); *Babad Kartasura* in macapat verse, another episode.

6: (leaf 79–83): *Séwaka*, didactic moralistic poem, in macapat verse, fragment (see § 17.610).

7: (leaf 84–140, bound upside down): *Babad Kartasura* in macapat verse, another episode.

8: (leaf 141a): Arabic Creed, and beginning of an Arabic text on miracles, al *Muḥtaṣar al Mağmū‘ ‘Ağā’ib*.

9: (leaf 142–143): Note on the fees due to the Pradata court of justice on various occasions (in Spanish *real* currency, § 47.920).

10: (leaf 145a–162): *Niti Sruti*, didactic poem on statecraft, with additions written by ṅabèhi Jaya Santa, according to the colophon (see § 17.110).

11: (leaf 162–164): *Séwaka*, didactic moralistic poem, fragment (see § 17.610).

12: (164–192, upside down): *Babad Kartasura* in macapat verse, another episode.

13: (leaf 195a–196, upside down): Suluk santri Boḍo Jati, mystical poem in macapat verse (see § 14.910).

14: (leaf 202–239): Kuṅṅtara and Surya Ņalam, books on Javanese law in prose, two texts, passages written turn by turn on the same page, Kuṅṅtara in Arabic script and Surya Ņalam in Javanese script, most confusing. The books are related as to their subject-matter but the texts are not identical (see Lit. of Java, I, p. 308, § 47.410).

The ms was written by scribes who belonged to the Yogyakarta Court personnel, probably in the last decades of the 18th century.

The writing is mostly large and clear. The orthography is often faulty. All texts except those where Arabic script is mentioned are written in Javanese script.

Some white European paper leaves are inserted in the old binding before the treebark leaves. They contain some old German notes on the contents of the manuscript. It is described as “Javanische historische Gedichte... und vieles andere, manches in arab. Schrift”. The German notes are written in old-fashioned German script. Moreover the paper leaves contain an old English description of the contents of the ms, describing it as “A collection containing Hanbiya, the story of the Chinese war and so more”.

The manuscript was acquired for the SB. about 1849. Cf. SB. Or. quarto 349 ff., octavo 173 ff.

#### 227 Berlin SB, Ms. or. fol. 402

32 × 21 cm outside – 24–26 cm × 17–18,5 cm writing, 17–18 lines – severely damaged, holes eaten by insects, all through the book – Javanese and Arabic script, mixed – treebark paper, rather light-coloured – 414 pp. – original Javanese leather binding, stamped, very much damaged, back is lost.

Compilation of old didactic and philosophic texts, mostly fragments, some provided with explanations in Javanese prose:

1 (p. 2–14, in Arabic script): Javanese text on legal proceedings (padu) and criminal law, fragment. The first page, which is pasted to the binding, belongs also to this text. Influence of Islamic law is apparent. In a note written in Javanese script at the bottom of p. 14 the year A.J. 1661 (i.e. 1736 A.D.) is mentioned as the date of the writing of the ms. It belonged to paṅṅeran Purbaya (evidently still in the Kartasura period), see § 47.500.

2 (p. 14–53 in Javanese script): Paniti Sastra, moralistic maxims, Old Javanese text in Indian metres, provided with Javanese paraphrases and explanations (see Lit. of Java, I, § 17.010, p. 105).

3 (p. 53–57): List of chronogram words (rupa candra sasi nabi sasada), with explanations (see Lit. of Java, I, § 46.350, p. 300).

4 (p. 57–81): Dasa Nama, Javanese dictionary of difficult words found in literature (often Old Javanese), explained in 18th century Javanese, in macapat verse, also called Kérata Basa (see no 5).

5 (p. 81–84): Caraka Basa in macapat verse, containing descriptions of some of the most important personages of the wayaṅ purwa cycle (Bima etc.), with their various names and qualities (see Lit. of Java, I, §§ 45.300 and 45.340, p. 296).

**6** (p. 85–219): *Jaya Lěṅkara wulaṅ*, romance with inserted didactic passages, in macapat verse (see Lit. of Java, I, § 30.821, p. 230). The two initial pages were meant to be provided with ornamented frames, but they were not executed. The pages have only 9 lines (12×9 cm), beginning: *awignam astu nama siḍēm*.

**7** (p. 220–240): *Séwaka*, moralistic lessons in macapat verse (see Lit. of Java, I, § 17.610, p. 108).

**8** (p. 241–340): *Aṅliṅ Darma*, Islamic romance in macapat verse (see Lit. of Java, I, § 30.701, p. 224). The two initial pages were meant to be provided with ornamental frames, but they were not executed. The pages have only 10 lines (14×9 cm). The text ends abruptly.

**9** (p. 341–376): *Johar Sah*, Islamic romance in macapat verse (see Lit. of Java, I, § 30.571, p. 221). The text ends abruptly.

**10** (p. 376–414, in Arabic script): Notes on Javanese law, cases of misdemeanours and their penalties, and explanations of cryptic expressions, apophthegms referring to law, kinds of witnesses etc. (see Lit. of Java, I, § 47.000, p. 305). The initial page of this text is lost.

**11** The last pages (pp. 377–76) contain some inserted notes on divination referring to eclipses (*grahana*), see § 41.950.

The ms was written by various scribes belonging to the Kartasura Court which flourished in the first half of the 18th century. The Javanese script is of the antique quadratic type, written carefully. The Arabic script is ungraceful, which is often the case in Javanese manuscripts.

Some white European paper leaves are inserted, pasted to the first loose treebark leaf. They contain some old German notes on the contents and the idiom of the manuscript, which is described as: “*Javanische Gedichte und anderes, einiges in arab. Schrift*”. The German notes are written in old fashioned German script.

The manuscript was acquired for the SB. about 1849.

**228** Berlin SB, Ms. or. fol. 405 § 31.150 (Lit. of Java I, p. 251)

33,5 × 21 cm, outside – 36 × 15 cm writing, 15 lines – Javanese script – Dutch import paper, watermark *Pro Patria* – 50 pp. (without numbering) recently bound in brown paper, stamped with crest of arms.

Libretto of a ballet called *Běksa Jěběṅ*, performed at the Yogyakarta Court. The leaves are in disorder (mistake of the binder). The beginning is found on p. 33 (bound upside down). Several leaves, written in cursive script, are inserted and attached to the original manuscript. The text contains the descriptions of the dancers and the narrative of the play, both in rhythmic prose in theatrical style, to be said by the *dalan*, the wayaṅ performer, and moreover indications of the *gamelan* music to be played. The play is said to be taken from the *Surya Raja*, a book written by the second King of Yogyakarta, *Aměṅku Buwana II* (reigned 1793–1828), while still crown-prince. The subject-matter of the ballet is a fight fought chiefly by female warriors. The parties in the war are called realms of Java and the oversea realm of *Éndra Buwana*. The narrative part of the

text contains a great number of names of princes, princesses and countries. It seems possible that the tale contained an allusion to Yogyakarta dynastic history of the second half of the 18th century, but it is difficult to specify the correspondence.

Probably the dancing was executed exclusively by women. No talking or singing of the dancers is mentioned.

*Jěběŋ* is the name of a small shield to be kept in the left hand; it is, in a stylized shape, one of the stage properties of the Javanese ballet (see Pigeaud, "Javaanse Volksvertoningen", 1938, Register).

The script of the original text is good quadratic Yogyakarta kraton script. The text was corrected and amplified in several places.

Some European paper leaves are included in the binding. They contain only a note, written in old-fashioned German script, describing the text as: "Javanisches Gedicht".

The two mss Berl. SB. Or. folio 405 and 406 have counterparts in the collection Javanese manuscripts in the British Museum in London: BM add Ms 12325 B 1 and B 2, called *Běksa Jěmpariŋ* and *Běksa Jěběŋ*, mentioned in M. C. Ricklefs's Inventory of that collection, published in BKI, vol. 125, 1969, p. 252. The librettos in Berlin and in London seem to differ on some points. Dr Ricklefs has ascertained that the plots of the ballets were borrowed from the *Surya Raja*, a phantastical history in macapat verse, composed by the crown-prince of Yogyakarta (later to be Sultan Amėŋku Buwana II) in 1774 A.D. Dr Ricklefs saw the probably oldest copy of this book in the Royal residence of Yogyakarta, where it is worshipped as a heirloom. He is preparing an exhaustive study of the *Surya Raja*.

The two mss Berl. SB. Or. folio 406 and 407 were acquired for the SB. about 1849.

**229 Berlin SB, Ms. or fol. 406 § 31.150 (Lit. of Java, I, p. 251)**

35,5 × 22,5 cm outside – 25 × 15 cm writing, 15 lines – Javanese script – Dutch import paper, with watermark C. & H. Honig – 119 pp. (without numbering) – recently bound in brown paper, stamped with crest of arms.

Collection of librettos of Yogyakarta Court ballets called *Běksa Jěmpariŋ* and *Běksa Jěběŋ*. The ms contains:

1: (p. 3–34): *Běksa Jěmpariŋ* libretto, mentioning a war of the kings of Baŋjar Binaŋun and Java, and female warriors of Java. *Jěmpariŋ* (arrow) refers to the armament.

2: (p. 35–77): *Jěběŋ* libretto, same text as codex SB. Or. folio 405.

3: (p. 78–85): *Běksa Jěmpariŋ* libretto, mentioning stanzas in macapat verse to be sung as accompaniment in various scenes of the play.

4: (p. 85–93): *Běksa Jěběŋ* libretto, mentioning stanzas in macapat verse to be sung as accompaniment in various scenes of the play.

5: (p. 93–99): *Siŋđėn Jěběŋ*, mentioning songs in Old Javanese verse to be sung as accompaniment in various scenes of the play.

6: (p. 100–104): Music and songs belonging to a performance of four Srimpi dancers and the Lanĕn Kusuma group in the kraton of Yogyakarta, attended by the Sultan, mentioning a date in A.J. 1734, i.e. A.D. 1807. The Srimpi dancers fired pistols.

7: (p. 106–115): Music and songs belonging to a performance of the Bĕdaya Sĕmaj dancers at the Yogyakarta Court.

8: (p. 115–119): Music and songs belonging to a performance of the Bĕdaya Paŋkur dancers at the Yogyakarta Court.

The script is good quadratic Yogyakarta kraton script, written carefully. The writing was corrected in a few places. See the facsimile of the initial page, Plate 21.

Some European paper leaves are included in the binding. They contain only a German note, a transliteration of the title: “Kagengngan dhalem serrat konda beksa Djemparing kalih beksa Djebeng hingkang sampun dhadhos kersa Dhalem; Javanisches Gedicht”.

See the note on some manuscripts in the British Museum, appended to the description of SB. Or. folio 405.

Both the mss folio 405 and 406 were acquired for the SB about 1849.

**230 Berlin SB, Ms. or. fol. 410 § 13.760 (Lit. of Java, I, p. 75)**

44 × 3,5 cm outside – 40 × 3 cm writing, 4 lines – damaged, several leaves are broken – Javanese script – 33 single cut palmleaves, dark through age, between blackened bamboo boards – preserved in a cardboard box, together with 411 and 412.

**A** (leaf 1–18): Darma Śunya, Old Javanese didactic religious poem in Indian metres. The colophon, mentioning a *wanāśrama*, is difficult to read.

**B** (leaf 19–22): Darma Putus, Old Javanese didactic religious poem in Indian metres (see Lit. of Java, I, 13.720, p. 74). The colophon contains a chronogram indicating the Saka year 1535 (i.e. 1613 A.D.). See the facsimile, Plate 14.

**C** (Leaf 23–25): Old Javanese religious poem in Indian metres, ode in praise of Wiṣṇu and Rama. Probably the text is a fragment taken from a larger poem. No introduction nor colophon.

**D** (leaf 26–31): Old Javanese didactic religious and moralistic poem in Indian metres, mentioning i.a. Siwa, and Suyudana, an epic hero. Probably the text is a fragment taken from a larger poem. No introduction nor colophon.

The script belongs to the so-called *gunuy* or *buda* type (see Lit. of Java, III, p. 22–23). On the whole the writing is done carefully, but parts of the text are difficult to read on account of discoloration of the palmleaves through age.

The manuscript was written in Java in the beginning of the 17th century. It belonged probably to the library of a man of religion residing in a secluded settlement somewhere in the hills, who still adhered to pre-Islamic tenets at a time when Islam was already accepted as the true faith by the ruling classes and the principal kings all over Java.

See the description of the Darma Patañjala text written with so-called *buda* script in the Schoemann collection: Berl. Schm. I, 21. The Darma Patañjala manuscript is of Central Javanese origin.

The three codexes Or. folio 410, 411 and 412 were acquired for the SB. in 1850. They were registered as nos 3325, 3326 and 3327 at the time.

**231 Berlin SB, Ms. or. fol. 411 § 10.820 (Lit. of Java, I, p. 55)**

41 × 3,5 cm outside – 36,5 × 3 cm writing, 4 lines – Javanese script – 26 single cut palmleaves, dark through age, between blackened bamboo boards preserved in a cardboard box, together with 410 and 412.

Book of notes, miscellaneous, in Old Javanese, containing a great number of incantations of spirits, male and female, who are given the predicates *kaki* and *nini*, prayers for assistance in difficulties, and restoration to health. Several incantations were probably in use with magicians.

The last four leaves of the ms are turned about. They contain an Old Javanese poem in Indian verse, speculative religious, mentioning epic heroes, with reference to the soul (*suksma*). No introduction nor colophon.

The script belongs to the so-called *gunuy* or *buda* type (see Lit. of Java, III, p. 22–23). The ms is written rather carelessly. The text is not easy to read. The writing of cod. SB. Or. folio 412 is better.

The manuscript was probably written about 1600 A.D. See the description of SB. Or. folio 410.

**232 Berlin SB, Ms. or. fol. 412 § 40.260 (Lit. of Java, I, p. 271)**

30 × 3,5 cm outside – 25,5 × 3 cm writing – damaged, broken leaves – Javanese script – 16 single cut palmleaves, dark through age, between blackened bamboo boards – preserved in a cardboard box, together with 410 and 411.

Book of notes, Old Javanese, on medicines (*tamba*) of complaints and diseases. The initial leaves contain magic drawings (*rajahs*) to be used as charms.

The script belongs to the so-called *buda* or *gunuy* type (see Lit. of Java, III, p. 22–23). The ms is written rather carelessly. It is not easy to read on account of the abbreviations which are used.

The ms was probably written about 1600 A.D. See the description of SB. Or. folio 410.

**233 Berlin SB, Ms. or. fol. 429 § 49.900 (Lit. of Java, I, p. 325)**

33,5 × 22 cm outside – 32 × 20 cm writing – Japanese, Javanese and Singalese script – 9 leaves – Old Dutch paper, watermark: Arms of Amsterdam – recently bound in brown paper binding, stamped with crest of arms.

Specimens of various oriental types of script: loose characters with indications of their sounds in Latin script:

**A:** Japanese characters, 4 leaves, beginning with a horizontal line, sound: its. In a Latin note *Fera canna* and *catta canna* are mentioned.

**B:** Javanese characters, 1 page, *Ana - caraka*, without and with vowel (i, u, é, o) and - r. The type of the script is central Pasisir, 18th century.

**C:** Singalese characters, extensive list, 10 pp. The last page contains a Latin dedication written in 18th century ornamental script: "Hasce Litteras ac Syllabas cingalas in Gratiam Clar. ac Celeb. Viri Adr. Reeland Orient. Ling. Prof. scripsit Ioannes Croonenburgh, S.S. Candidus".

Probably the three specimens of oriental script belonged to the collection of Professor Reland (mostly written with one *e*), a well-known eighteenth century orientalist of the university of Utrecht, The Netherlands (died 1718 A.D., see *Lit. of Java*, II, p. 870, BrKMA 6644). Clergymen who had been his pupils sent him letters with curious pieces of information about the oriental countries where they worked, probably in the service of the V.O.C., the Dutch Company of the Indies.

The ms was acquired for the SB. in 1852. It was registered as no 3704 at the time. Cf. SB. Or. quarto 363.

**234 Berlin SB, Ms. or. fol. 455 § 21.730 (Lit. of Java, I, p. 131)**

35 × 22 cm outside - 22 × 13 cm writing, 15 lines - two initial pages (17 × 9,5 cm, 11 lines writing) have space intended for decoration which was not executed - Arabic script - Dutch import paper, watermark *Pro Patria* - 247 folios (original numbering) - provisionally bound in a thick blue paper binding.

*Anbiya*, or *Carita Satus*, the Book of the Prophets, modern Javanese version in macepat metre of an Arabic history of the Prophets of old, according to the *Qur'an*.

The manuscript was written in *Banjakan*, island of Madura, for the use of a Madurese captain (*kaptin satah*, on the General Staff) of the Netherlands East India army (the *Kumpèni*, Company) who had served in Makasar, Ambon and Padaṅ, in *Bétawi* (Batavia) and *Méntaram*. The scribe, apparently the captain's brother-in-law, was a pious *haji*, called *Samsu'd-Din*. Perhaps the writing of the edifying religious book for the use and at the cost of the soldier who had fought in the service of the infidel *Kumpèni* and came home safe and a rich man, was considered to be an atonement for his sin of wordliness.

The Arabic writing is vocalized throughout. The writing is not very good but on the whole sufficiently clear. The orthography is deficient. See the facsimile, Plate 27.

On the flyleaf a small German note is affixed, referring to the Arabic script, called *Pégon* script, and the contents of the manuscript ("Erzählungen von mehreren Propheten, von Jusup, Musa, Jesus, Muhammed etc.").

The colophon does not contain the number of the year of the writing. Probably the manuscript was written in the first half of the 19th century.

The three codexes Or. folio 455, 456 and 457, were acquired for the SB. in 1852. They were registered as nos 4028, 4026 and 4027 at the time.

**235 Berlin SB, Ms. or. fol. 456 § 30.857 (Lit. of Java, I, p. 233)**

29,5 × 3,5 cm outside – 25 × 3 cm writing, 4 lines – damaged, incomplete, beginning and conclusion are missing – Javanese script – 103 palmleaves (original numbering, several numbers are skipped, or the leaves are lost) – round bamboo boards, bare and worn.

Damar Wulan, historical romance in macapat verse, East Javanese version.

The script is large cursive, rather boorish, East Javanese. The manuscript was probably written in the first half of the 19th century. See the description of SB. Or. folio 455.

**236 Berlin SB, Ms. or. fol. 457 § 30.520 (Lit. of Java, I, p. 217)**

38 × 3,5 cm outside – 32 × 3 cm writing, 4 lines – Javanese script – 159 palmleaves (numbering in disorder) – wooden boards, profiled, originally coloured black and red.

Yusup romance, history of Joseph in Egypt according to the *Ḳur'ān*, East Javanese version in macapat metre.

The beginning of the text is extraordinary: “punika nomēr in tahun 1830”. This must be 1830 A.D. The subsequent text seems to conform with the well-known East Javanese Yusup romance.

The leaves of the manuscript are in disorder, perhaps there are several doubles. The script is good East Javanese, written by various scribes. See the description of SB. Or. folio 455.

**237 Berlin SB, Ms. or. fol. 481 § 12.010 (Lit. of Java, I, p. 66)**

40–50 cm × 3–4 cm outside – 26–47 cm × 2,5–3,5 cm writing, 3–5 lines – several leaves are split and broken – Balinese script – 10 (“A”) + 5 (“B”) + 3 (“C”) double palmleaves on strings running through holes in the left-hand upper corners.

**A:** (10 palmleaves, with numbering), long incantation in prose mentioning the places occupied by gods, goddesses and spirits in the human body, beginning with an explanation of the genesis of human individuals. The idiom is rather popular Javano-Balinese. The writing is sufficiently clear. The leaves are of unequal length, and the first leaves have only three lines of writing instead of the usual four. The label “Malabar” pasted on the third palmleaf is a mistake.

**B:** (5 palmleaves without numbering): B-1 (2 palmleaves), B-2 (2 palmleaves) and B-3 (1 palmleaf): Javano-Balinese prose texts, short librettos belonging to Balinese theatrical dancing performances (*arja*). Cf. Berl. Schm. III, 75–9 and Berl. SB. Or. fol. 1194–1, 2, 3. *Arjuna* (called *Rējuna*) and *Bima* are the principal actors. The texts contain the speeches which filled the intervals of the dances, and introductory descriptions, all to be



recited by the *dalay*, the stage-manager and conductor of the *gamelan* orchestra. The idiom is theatrical Javano-Balinese. The writing is slipshod, not easy to read (see § 30.330, Lit. of Java, I, p. 204).

C: (3 palmleaves, with numbering, damaged, split and broken), fragment of the Warga Sari romance (Lit. of Java, I, p. 200, § 30.245), a visit to a *darma*, the residence of a man of religion, in macapat verse. The idiom is poetical Old Javanese. The writing is sufficiently clear.

The manuscript was acquired for the SB between 1855 and 1864.

**238 Berlin SB, Ms. or. fol. 568 § 29.200** (Lit. of Java, I, p. 173)

34 × 22 cm outside – 23 × 13 cm writing, 16 lines – Javanese script – thin import paper – 181 pp. writing (and many blank pp.) – neat Javanese worked leather binding with flap.

Historical notes, diary of events which occurred in Bagĕlĕn in the middle of the 19th century, in macapat verse. The ms has a German title: "Historischer Überblick über die Ereignisse in der Provinz Baglan auf Java während der Amtsführung der Residenten Jhr. I.G.O.S. von Schmidt auf Altenstadt, R. de Filiotaz Bousquet und A.W. Kinder de Camarecq während der Jahre 1830–1862 bearbeitet von Raden Adi Pati Tjokro Negoro, Regent von Purworedjo in Baglan. Besuch des Herzogs Bernhard von Sachsen Weimar in Baglan".

The text contains mainly notes on official and social meetings of Javanese and Dutch civil and military officers in Purwarĕja, without introduction nor conclusion. Probably the German title was added at the request of the Regent at the time when he offered the manuscript as a present to the Duke of Sachsen Weimar, who served the Netherlands East India Government as a commander-in-chief of the colonial troops.

The writing is very clear quadratic. The style is rather dry. Remarkable are the passages which contain the texts of Malay conversations of the Regent with the Dutch officials.

They are in the well-known Malayo-Javanese idiom (*Bazaar Malay*).

Cakra Nĕgara of Purwarĕja had fought in the Java war on the side of the Dutch Government against Dipa Nagara. He is the author of a Javanese history of the Java war (Babad Dipa Nagara) usually called Buku Kĕḍuḅ Kĕbo. Kĕḍuḅ Kĕbo is the original name of the village which was called Purwarĕja when it was made the residence of a Regent; see Lit. of Java, II, p. 35, LOr 1823.

The manuscript was acquired for the SB. in 1864. It was registered as no 9250 at the time.

**239 Berlin SB, Ms. or. fol. 965 § 30.003** (Lit. of Java, I, p. 177)

64 × 3,5 cm outside – 49 × 2,5 cm writing, 3 lines – the leaves are bent double in order to fit in the cardboard box where they are kept, damaged – Balinese script – 22 double palmleaves

on a string running through holes in the left-hand upper corner, the right-hand ends of the leaves are cut obliquely.

Old Javanese Rāmāyaṇa in Indian metres, fragment containing lessons on good behaviour. The Old Javanese text is provided with Balinese glosses written above and under the line and connected with the glossed words by meandering lines of small dots.

The writing is small and not easy to read. The warping of the leaves makes the manuscript difficult to handle.

The ms was probably written in the middle of the 19th century.

The three codexes Or. folio 965, 966 and 967 were acquired for the SB in 1864. They were registered as nos 9247, 9248 and 9249.

**240 Berlin SB, Ms. or. fol. 966 § 45.370 (Lit. of Java. I, p. 296)**

37 × 3,5 cm outside – 31 × 2,5 cm writing, 4 lines – damaged, kept in a cardboard box together with 965 and 967 – Balinese script – 21 single palmleaves strung between two black spotted bamboo boards.

Glossary, Old Javanese words and short sentences with Javano-Balinese explanations, without introduction nor conclusion. apparently loose notes, taken from glosses found in a glossed Old Javanese text.

The writing is slovenly, the orthography is deficient.

The ms was probably written in the middle of the 19th century. See the description of Or. folio 965.

**241 Berlin SB, Ms. or. fol. 967 § 21.730 (Lit. of Java. I, p. 131)**

28 × 3,5 cm outside – 22,5 × 2,5 cm writing, 3 lines – damaged, kept in a cardboard box together with 965 and 966 – Javanese script – 49 single palmleaves strung on a string between two white wooden boards.

Kadis (Arabic Ḥadīth), edifying Anbiya tales, in macapat metre, mainly referring to Adam and his sons, and the angels, without introduction nor conclusion.

The leaves are in disorder, some leaves are missing. The script and the idiom are East Javanese, rather rustic.

The scribe made many mistakes, and his knowledge of Arabic was poor.

The manuscript was probably written in the middle of the 19th century. See the description of Or. folio 965.

**242 Berlin SB, Ms. or. fol. 1194-1 § 30.330 (Lit. of Java, I, p. 204)**

41 × 3,5 cm outside – 23 × 2,5 cm writing, 4 lines – kept in a big cardboard box together with the following mss (1194) – Balinese script – 14 double palmleaves strung on a string running through holes in the left-hand upper corners.

Libretto or handbook (Javanese *pakĕm*) of a theatrical performance, Javano-Balinese idiom. The play is an episode of the endless struggle of Korawas and Pandawas; prabu Salya is mentioned. The descriptions and narratives to be recited by the *dalan* are given in extenso. Probably the text belonged to a leader of an arja troupe, dancers whose theatrical performances represented plays which in Java would be called *wayan purwa* plays. Cf. Berl. Schm. III, 75–9, Berl. SB. fol. 481–B, and fol. 1194–(10) and –(12).

The writing is rather slovenly, showing several mistakes. The idiom is Javano-Balinese, the prose style is theatrical showing Old Javanese and also Balinese words and grammatical constructions. Several abbreviations probably referring to various scenes of the performance are in use in the handbooks 1194–1, 2, 3. The manuscript is difficult to read because on most leaves the scratched writing is insufficiently blackened.

The manuscript was probably written about the middle of the 19th century.

The fourteen palmleaf codexes Or. folio 1194–(1–14), collected in one box, were acquired for the SB between 1864 and 1878.

**243 Berlin SB, Ms. or. fol. 1194-2 § 30.330 (Lit. of Java, I, p. 204)**

45,5–34,5 cm × 4–3,5 cm outside – 39–28 cm × 3–2,5 cm writing, 2 or 3 or 4 lines – kept in a big cardboard box – Balinese script – 8 double palmleaves of unequal length strung on a string running through holes in the left-hand upper corners.

Notes on Javano-Balinese theatrical performances, handbook (*pakĕm*) referring to various *wayan purwa* plays.

The leaves seem to be in disorder.

The writing is small and irregular, difficult to read.

The idiom, the style and the age of the manuscript are as in 1194–(1).

**244 Berlin SB, Ms. or. fol. 1194-3 § 30.330 (Lit. of Java, I, p. 204)**

41,5–27 cm × 4–3,5cm outside – 32–20 cm × 3–2,5 cm writing, 2 or 3 or 4 lines – severely damaged – kept in a big cardboard box – Balinese script – 7 double palmleaves of unequal length strung on a string running through holes in the left-hand upper corner.

Notes on Javano-Balinese theatrical performances, handbook (*pakĕm*) referring to various *wayan purwa* plays. Several leaves are broken, others are probably missing.

The writing is small and irregular, difficult to read.

The idiom, the style and the age of the manuscript are as in 1194-(1).

**245 Berlin SB, Ms. or. fol. 1194-4 § 30.002 (Lit. of Java, I, p. 177)**

33,5–28,5 cm × 4 cm outside – 24 × 3,5 cm writing, 4 or 3 lines – kept in a big cardboard box, damaged – Balinese script – 4 double palmleaves of unequal length strung on a string running through holes in the left-hand upper corner.

Rāmāyana, Old Javanese epic in Indian metres, two fragments, written by two scribes.

The writing is sufficiently clear, the orthography is unscholarly.

The manuscript was probably written about the middle of the 19th century. See codex 1194-(1).

**246 Berlin SB, Ms. or. fol. 1194-5 § 30.062 (Lit. of Java, I, p. 184)**

32 × 3,5 cm outside – 27,5 × 3 cm writing, 4 lines – damaged – kept in a big cardboard box – Balinese script – 21 single palmleaves, with numbering, strung on a string running through holes in the centre – without boards.

Bhoma Kāwya, Old Javanese epic in Indian metres, fragment, beginning about canto 89 of the complete text.

The manuscript has a preface written on the outside of the first leaf (an exception), mentioning as the name of the text: Bhumi Putra, and a date in Saka 1742, i.e. A.D. 1820, as the time of the finishing of the writing.

The writing is sufficiently clear but the scribe made several mistakes. The orthography is unscholarly. See also 1194-(1).

**247 Berlin SB, Ms. or. fol. 1194-6 § 30.312 (Lit. of Java, I, p. 203)**

22 × 3,5 cm outside – 17 × 3 cm writing, 5 or 4 lines – kept in a big cardboard box – Balinese script – 5 double palmleaves strung on two strings running through holes in the left- and right-hand upper corners.

Kiduṅ Paksi, Balinese moralistic poem in old macapat metre (ginada), containing conversations of various birds.

The text is in the Balinese vernacular interspersed with many Javanese words. The writing is rather clumsy.

The manuscript was probably written about the middle of the 19th century. See 1194–(1).

**248 Berlin SB, Ms. or. fol. 1194-7 § 40.180 (Lit. of Java, I, p. 268)**

34–32 cm × 3,5 cm outside – 29–24 cm × 2,5 cm writing, 3 lines – kept in a big cardboard box – Balinese script – 3 double palmleaves of unequal length strung on a bamboo string running through holes in the left-hand upper corner.

Notes on medicines, Balinese vernacular, fragmentary, written by two persons.

The writing is clumsy. The leaves were probably written about the middle of the 19th century. See 1194–(1).

**249 Berlin SB, Ms. or. fol. 1194-8 § 41.110 (Lit. of Java, I, p. 276)**

45,5 × 3,5 cm outside – 39 × 3 cm writing, in 4 columns, 1 or 2 or 3 or 4 lines – kept in a big cardboard box – Balinese script – 4 double palmleaves strung on a string running through holes in the left-hand upper corner.

Physiognomy of fighting cocks, tables containing descriptions of cocks divided into four groups, according to the colour of the feathers.

The idiom is Javano-Balinese, containing many Balinese technical terms belonging to the ring of the cock-fights.

The manuscript was probably written about the middle of the 19th century. See 1194–(1).

**250 Berlin SB, Ms. or. fol. 1194-9 § 11.270 (Lit. of Java, I, p. 58)**

43 × 3,5 cm outside – 34 × 3 cm writing, 4 lines – kept in a big cardboard box – Balinese script – 6 double palmleaves strung on a string running through holes in the left-hand upper corner. The right-hand ends of the leaves are plaited for firmness.

Tutur, Javano-Balinese prose treatise on the characters of the Pandawas and other personages of the wayan purwa theatre, and their significance in religious speculation, beginning with Duryodana, king of Gajahoya (i.e. Jastina), cf. LOr 9498.

The writing is difficult to read because the leaves are darkened through age.

The manuscript was probably written in the middle of the 19th century. See 1194–(1).

**251 Berlin SB, Ms. or. fol. 1194-10 § 11.270** (Lit. of Java, I, p. 58)

43 × 3,5 cm outside – 36 × 3 cm writing, 4 lines – kept in a big cardboard box – Balinese script – 2 double palmleaves strung on a string running through holes in the left-hand upper corner.

Note on Javano-Balinese wayan lore, the play of Sakri, incomplete, the conclusion is missing. The text is called in the beginning: Tuttur Parwa Pandawwa m wah Korawa.

The writing is irregular but sufficiently clear.

The manuscript was probably written about the middle of the 19th century. See 1194–(1) and –(12).

**252 Berlin SB, Ms. or. fol. 1194-11 § 12.800** (Lit. of Java, I, p. 69)

48–39 cm × 3,5 cm outside – 45–35 cm × 3 cm writing, 4 lines – severely damaged, the right-hand ends of the leaves are broken off and the leaves are split – Balinese script – 3 double palmleaves strung on a string running through the left-hand upper corners.

Kiduṅ Tiṅkahé dadi Manusa, fragment of a Balinese didactic poem in old macapat metre, mainly on women. Incomplete, the conclusion is missing. It is difficult to form an idea of the contents.

The idiom is the Balinese vernacular interspersed with many Javanese words. The writing is sufficiently clear, but the scribe made many mistakes.

The leaves were probably written about the middle of the 19th century. See 1194–(1).

**253 Berlin SB, Ms. or. fol. 1194-12 § 30.330** (Lit. of Java, I, p. 204)

47–39 cm × 4 cm – 37,5–31,5 cm × 3,5 cm writing, 4 lines – damaged, the leaves are split and broken at the right-hand ends – Balinese script – 4 double palmleaves of unequal length strung on a string running through the left-hand upper corners.

Manual (*pakēm*) of a Javano-Balinese wayan purwa play (*lampahan*) Prabu niṅ G(u)wa Kṛnda, in the beginning mentioning Kṛṣṇa, king of Dwarawati. As to idiom, style and age the manuscript is comparable with 1194–(1) and –(10).

**254 Berlin SB, Ms. or. fol. 1194-13 § 49.680** (Lit. of Java, I, p. 323)

25,5–20,5 cm × 3,5–3 cm outside – 19–15 × 3–2,5 cm writing, 4 or 3 lines – damaged and split at the right-hand ends of the leaves – Balinese script – 3 double palmleaves of unequal length strung on a string running through the left-hand upper corners.

Lists of names of Balinese men, most of them having the predicate *I-* or *Dé-*. Some have one small circle behind their names, and some have two circles. Probably the list belonged to the administration or secretariat of some Balinese village association or club. Cf. Berl. Schm. III, 74.

The writing is clumsy. The leaves were probably written about the middle of the 19th century. See 1194-(1).

**255 Berlin SB, Ms. or. fol. 1194-14 § 30.012 (Lit. of Java, I, p. 180)**

41-42 cm × 3,5 cm outside – 35-31 cm × 3 cm writing, 4 lines – severely damaged, leaves split – Balinese script – 28 double palmleaves with original numbering (1-30, many leaves are missing) strung on a string running through holes in the left-hand upper corner.

Bhārata Yuddha, Old Javanese epic in Indian metres, fragment, beginning with canto 9 up to about canto 20.

The writing is difficult to read because the leaves are brown and dirty.

By comparison with the edition and complete texts it appears that the scribe made many mistakes.

The manuscript was probably written about the middle of the nineteenth century. See 1194-(1).

**256 Berlin SB, Ms. or. fol. 2203 § 30.510 (Lit. of Java, I, p. 216)**

34,5 × 3,5 cm outside – 26,5 × 3 cm writing, 4 lines – Balinese script – 178 written single palmleaves, and 3 blanks – between wooden blocks, painted, yellow diamonds on a red ground, the four sides of the manuscript are decorated in the same style – beside the string running through the central holes of the blocks, the right- and left-hand holes are provided with thin sticks.

Ménak Amir Hamza tale in macapat metre, beginning with an episode where the princess of Kélan is mentioned. Her father the king ordered the baby son born from her marriage with Amir Hamza (who had left her) to be thrown into the sea.

The manuscript has a colophon, the year of the writing is not mentioned, however.

The scribe was a native of Lombok, a Sasak. The text contains some interspersed Malay and Sasak words, but on the whole it is common Javano-Balinese.

The style is homely, using many repetitions.

The writing is done carefully, though the script is not scholarly. The *aksara a* (vowel) is sometimes used in the Sasak way to indicate a *hamza*.

The care devoted by the scribe to the writing and decorating of this manuscript is extraordinary. Perhaps it was his pride to own a beautiful book. It was seldom opened to be read, judged by its very good state of preservation. It was probably written in the second half of the 19th century.

The manuscript was acquired for the SB in 1895. It was registered as no 149.

**257 Berlin SB, Ms. or. fol. 3159 § 25.200** (Lit. of Java, I, p. 155)

35–21 cm × 17–22 cm outside – 30–19 cm × 14–18 cm writing, 46–17 lines – damaged, torn leaves – Javanese script, and Dutch notes – Dutch import paper – 120 leaves, partly folio, partly 4<sup>o</sup>, in 6 sheaves – kept in a red cardboard portfolio.

Jaya Baya prophecies, various Javanese and Malay texts, and Dutch notes, materials for a Dutch article on Jaya Baya. The names of Mr van den Broek and the Resident of Surakarta Lammers van Toorenborg are mentioned on the last leaf; they lived in the third quarter of the 19th century.

The first sheaf of papers (A) contains a Malay summary in Dutch script of the Javanese tradition concerning the beginning of history (the Sultan of Rum).

C, D and F (all three in 4<sup>o</sup>) contain various Javanese Jaya Baya texts, both in prose and in verse. The other sheaves contain Dutch notes.

The texts and notes were probably collected and written in Yogyakarta and Surakarta about 1870. It is not clear who was the original owner of the collection.

It was acquired for the SB, together with the following manuscripts up to Or. folio 3168, in 1912. These codexes were registered as nos 306–315. Cf. SB. Or. octavo 1221 and quarto 1138 (Schuurman collection).

**258 Berlin SB, Ms. or. fol. 3160 § 19.000** (Lit. of Java, I, p. 112)

35 × 22 cm outside – 32 × 14 cm writing, 30 lines – damaged, torn leaves – Javanese script – Dutch import paper – 104 leaves (10 blank) in 3 sheaves – kept in a red cardboard portfolio.

Bible tales, Javanese prose summary of the contents of the Bible, Old and New Testament, in 63 paragraphs. The Dutch title is: “Bijbelsche Geschiedenis, Oude Verbond en Nieuwe Verbond”, the author was the Rev. N. D. Schuurman, a minister of the Dutch Reformed Church.

The writing is difficult to read because the ink is faded. The style is rather stiff.

The text was probably written in the second half of the 19th century. See Or. folio 3159.

**259 Berlin SB, Ms. or. fol. 3161 § 10.820** (Lit. of Java, I, p. 55)

35 × 43 cm outside – 31 × 27 cm writing (double leaves), 24 lines – damaged, torn leaves – Javanese script – very thin import paper – 39 folios, folded (numbered 1–78) – in one sheaf – kept in a red cardboard portfolio.

Old Javanese religious prose text (Sapta Bhuwana ?) originally written on palm-leaves in quadratic so-called *buda* or *gununḡ* script. Modern literal copy on paper made by



a Javanese scribe, Sastra Kusuma, who imitated the original *buda* script without understanding it thoroughly. Therefore the imitation is imperfect and the original text is difficult to identify. Probably the palmleaves of the original were already in disorder.

The text seems to be a *tutur*, Bhuwana Pitu (Sapta Bhuwana) is mentioned.

A number of double leaves of the paper imitation seems to be lost also. In the paper imitation each folio covers 6 palmleaves (24 lines), and the palmleaves are numbered 16–239.

Perhaps the scribe Sastra Kusuma was in the service of Dr Cohen Stuart, who was a conservator of the collection of manuscripts of the Bataviaas Genootschap in Batavia (Jakarta) in the second half of the 19th century. That collection contains many palmleaf manuscripts written in *buda* script. See Or. folio 3159.

**260 Berlin SB, Ms. or. fol. 3162 § 46.750 (Lit. of Java, I, p. 303)**

35 × 21,5 cm outside – 32 × 16 cm writing, 31 lines – damaged and dirty, torn leaves – Javanese script – thin import paper – 15 leaves – kept in a red cardboard portfolio.

Carita Jagat, History of the World, Javanese primer written by a Dutch schoolmaster, beginning with the Flood, up to Muhammad (called nabi Mahmud), incomplete, the concluding leaves are missing.

The writing is difficult to read, the ink is faded.

The style is rather stiff.

The text was probably written in the second half of the 19th century. See Or. folio 3159.

**261 Berlin SB, Ms. or. fol. 3163 A, B, C**

34,5 × 21,5 cm outside – 30 × 18 cm writing, 26 lines – damaged and dirty – Javanese script and Dutch thin import paper – 9 leaves – kept in a red cardboard portfolio.

**A** (4 leaves): Question concerning Islamic theology, raised by a certain Kaji Abdullah, a *na'ib jajar kaji walu* (a rank in the Court hierarchy) of Kamjahan in Surakarta, and the answers given by various Surakarta theologians, dated A.J. 1796 (1867 A.D., see § 16.030). Kamjahan might be a *krama* substitute for Kapatihan, the grand-vizier's residence.

**B** (2 leaves): Method how to determine the age of a horse, by examining the teeth (see § 41.000).

**C** (3 leaves): Genealogy of the spiritual lords of Ijadilangu, called Panjéran Wijil I–VII, who were descendants of Susuhunan Kali Jaga. Sunan Kali Jaga, who was the father-in-law of the Sultan of Démak (in the middle of the 16th century), is said to have been a descendant of Arya Téja, a Regent of Tuban during the reigns of the last ("heathenish") Kings of Majapahit.

The genealogy was presented to the Resident of Surakarta Lammers van Toorenborg by the grandvizier Sasra Nagara. A Dutch translation made by the official translator Wilkens is appended (see § 28.600).

The texts were written in the second half of the 19th century. They were acquired for the SB. in 1912. See SB. Or. folio 3159.

**262 Berlin SB, Ms. or. fol. 3164 § 19.000 (Lit. of Java, I, p. 111)**

34 × 22 cm outside – 30 × 13,5 cm writing, 29 lines – damaged and dirty – Javanese script – thin import paper – 270 pp. and 246 pp. (original numbering) – 2 sewed sheaves of leaves kept in a red cardboard portfolio.

Carita Torèt lan Injil, Bible tales from the Old and New Testaments, Javanese translation of a Malay text-book. The translation was made in the (Mennonite) Mission school of Boṅḍo (district of Bañjaran, Japara), in 1873. The two copies contain the same text.

The manuscripts are difficult to read because the ink is faded. They were acquired for the SB. in 1912. See Or. folio 3159.

**263 Berlin SB, Ms. or. fol. 3165 A, B A: § 25.040 (Lit. of Java, I, p. 154), B: § 31.320 (Lit. of Java, I, p. 258)**

35 × 21,5 cm outside – 31 × 10 cm writing, 26 lines – damaged by moisture – Javanese script – thin import paper – 71 (48 and 23) folios in one sewed sheaf – kept in a red cardboard portfolio.

**A** (48 folios): Cariyosipun Watu Gunung, tale of the 30 *wukus*, in macapat verse, by Krama Prawira of Madyun.

**B** (23 folios): Cariyos Cina, Swa Tonj Ciq Sé, in macapat verse by Sastra Kusuma.

The texts were probably composed to be published in a periodical or an almanack. The verses of the stanzas are written each on a line, which is unusual in Javanese manuscripts.

The writing is scholarly, the texts are difficult to read because the ink is faded.

The manuscript was probably written in the third quarter of the 19th century. It was acquired for the SB. in 1912. See Or. folio 3159.

**264 Berlin SB, Ms. or. fol. 3166 § 49.000 (Lit. of Java, I, p. 318)**

32 × 20,5 cm outside – 27 × 15,5 cm, 25 lines – Javanese script – thin import paper – 71 pp. (original numbering) sewed in brown paper cover – kept in a red cardboard portfolio.

Sĕrat Amiguna, *añariyosakĕn adat saha lampahipun tiyanĕn dĕsun*, notes on customs and behaviour of country people in the districts of Kĕḍu and Bagĕlĕn, in prose, by Krama Santika, 7 chapters, dealing with rural society, village administration, agriculture and stock-farming, popular beliefs and medicine-men (*dukun*).

The text was probably composed to be published as a booklet. Some Dutch notes are written in the margins.

The idiom and the writing are sufficiently clear, though rural. The information provided by the author is interesting. A printed Javanese pamphlet containing popular advice and information on agriculture is inserted.

The text was probably written at the end of the 19th century.

It was acquired for the SB. in 1912. See Or. folio 3159.

**265 Berlin SB, Ms. or. fol. 3167**

34–21 cm × 21–17 cm outside – 30–19 cm × 17–15 cm writing, 33–21 lines – damaged, dirty – in Dutch, except n<sup>o</sup> 7 – thin import paper – 6 loose leaves – kept in a red cardboard portfolio.

Dutch notes, miscellanea; 1: on the Cilĕgon troubles in West Java;

2–5: on the Aji Saka tale, mythical history of Java;

6: on the elements of Javanese personal names, and their meanings (e.g. *kĕrta*, *sura* etc.);

7: (14×9cm), a printed leaflet, cursive Javanese characters, menu-card of a state dinner of six courses and seven kinds of wine, the European names Javanized, held in Surakarta, probably at the Susuhunan's Court, and served by a Dutch firm of caterers, at the end of the 19th century (see § 49.530). See Or. folio 3159.

**266 Berlin SB, Ms. or. fol. 3168 § 49.950 (Lit. of Java, I, p. 325)**

34 × 21,5 cm outside – 30 × 16–18 cm writing, 40 lines – in Dutch and Malay – lined import paper – 34 folios, numbering in disorder – kept in a red cardboard portfolio.

**A** (26 folios): documents, Dutch and Malayo-Javanese, in the case of a Javanese teacher of Islamic religion and mysticism of Tĕgal who was suspected of subversive agitation against the Netherlands East India Government. His case served in the Land-raad court of Tĕgal in 1871.

**B** (8 folios): list of Javanese and Malay titles and predicates, in Malay, according to official Government papers of 1820 up to 1867. See Or. folio 3159.

**267 Berlin SB, Ms. or. fol. 3169 § 49.800** (Lit. of Java, I, p. 325)

36 × 23,5 cm outside – 26 × 19 cm writing, 24 lines – Javanese script – Dutch import paper – 232 written folios bound in yellow leather.

Catalogue, with extensive descriptions, of the contribution of radèn adipati Sasra Nagara, grand-vizier (“rijksbestuurder”) of Surakarta, to the Colonial Exhibition of Amsterdam, 1882. The contribution consisted of specimens of all kinds of Javanese art and craftsmanship; masks and *wayan* puppets, crisses (creeses), state sunshades (*sonsoys*, with polychrome illustrations) and types of houses. Some descriptions (of masks and *wayan puppets*) were used by Dr Juynboll in his Dutch catalogues of the Ethnographical Museum of Leiden, where the contribution from Surakarta was placed after the close of the Amsterdam exhibition.

The book is written in very good cursive Surakarta script.

**268 Berlin SB, Ms. or. fol. 3182 § 30.601** (Lit. of Java, I, p. 221)

36,5 × 4 cm outside – 30 × 3 cm writing, 4 lines – damaged, leaves broken – Javanese script – about 120 written palmleaves – numbering in disorder – black wooden boards.

Jaka Prataka romance, tale of adventures of a young man winning many princesses; in the end he becomes a king. Ambar Sari is his lady friend and assistant. In the beginning a quest for a white elephant with four heads is mentioned; a princess wants it, having seen it in a dream, and her father the king gives the order that it must be found.

The text is written in East Javanese cursive script, irregular and often difficult to read. The idiom is East Javanese, or Javano-Madurese.

The manuscript was probably written in the second half of the 19th century. It was acquired by the SB in 1929.

**269 Berlin SB, Ms. or. fol. 4170 § 31.238** (Lit. of Java, I, p. 256)

34 × 3 cm outside – 26 × 2,5 cm writing, 4 lines – severely damaged, leaves broken – Javanese script – 113 single written palmleaves – numbering in disorder and deficient, new string – brown rounded wooden boards.

Bomantaka, *wayan purwa* tale in macapat metres, mentioning the panakawans Sémār, Garèṅ, Bagoṅ. Incomplete text. A romanized copy, made by Mr. Soegiarto, is in the Leiden University library's collection (BCB portfolio 46, see Lit. of Java, II, p. 798). A German note containing professor Berg's opinion on the text, given in Leiden about 1930, is added. Professor Berg stressed the relationship with the Old Javanese *Bhoma kāwya*, written in Indian metres.

The script, the orthography and the idiom are East Javanese. The manuscript was written with care and good scholarship. Its bad state of preservation is due to frequent use. Evidently the text was appreciated as good literature in its time.

The manuscript was probably written in East Java in the second half of the 19th century. The year 1884 is mentioned.

It was acquired by the SB in 1929.

**270** Berlin SB, Ms. or. fol. 4171 § 30.525 (Lit. of Java, I, p. 218)

44,5 × 3,5 cm outside – 35–36,5 cm × 3 cm writing, 4 lines – severely damaged, leaves broken – Javanese script – 193 single written palmleaves – numbering in disorder and deficient – brown rounded wooden boards.

Yusup romance in macapat metre; corrupt codex. Leaves originally belonging to different manuscripts, and written by various hands, were combined. A German note containing professor Berg's opinion on the codex, given in Leiden about 1930, is added. Professor Berg mentioned the Anbiya texts, History of the Prophets, as related with the well-known Yusup romance (Joseph in Egypt). Many leaves of the codex originally belonged to a manuscript containing Ménak Amir Hamza tales.

The script, the orthography and the idiom are East Javanese. Many leaves containing adventures of Ménak Amir Hamza (called Amja) were written by a scribe writing a bold upright hand. The writing on other leaves is smaller and somewhat sloping.

The original manuscripts were probably written in East Java in the second half of the 19th century.

The codex was acquired by the SB in 1930.

## COLLECTION EIGHT

HALLE/Saale

Deutsche Morgenländische Gesellschaft  
(Library of the German Oriental Society)

Notes on the History of the Javanese manuscripts in the D.M.G. library

1: In 1870 some rubbings (Abklatsche) of Old Javanese copperplates in the collection of the *Genootschap van Kunsten en Wetenschappen* of Batavia were sent to Leipzig for inspection by professor Fleischer, of the Deutsche Morgenländische Gesellschaft. Afterwards they were registered in the library in Halle as ms no 339 (271).

2: In 1890 an East Javanese manuscript was acquired from a Dutch student studying medicine at the university of Halle. It was registered as ms B 577 (272).

**271** Halle DMG 339 § 46.610 (Lit. of Java, I, p. 302)

43 × 14 cm, and 55 × 21,5 cm outside – 32 × 9 cm, and 50 × 10,5 cm writing – 4–7 lines – Old Javanese script – thick European import paper – 6 sheaves of 43 cm slips of paper (containing 51 leaves) and 2 sheaves of 55 cm slips (containing 5 leaves).

Old Javanese charters, negative copies (rubbings, “Abklatsche”) of copperplates in the collection of the Batavian Society (Bataviaas Genootschap van Kunsten en Wetenschappen). A French letter addressed by the Society’s president and secretary Messrs der Kinderen and van Limburg Brouwer to professor Fleischer, of the Deutsche Morgenländische Gesellschaft in Leipzig, dated Batavia 25 May, 1870 (and received July 30) is enclosed. It was intended to create interest among European scholars in the study of the Old Javanese charters, which was just begun in Batavia. Dr Cohen Stuart published his “Kawi Oorkonden”, containing transliterations of many Old Javanese charters in the collection of the Batavian Society, in 1875. In the *Zeitschrift der Deutschen Morgenländischen Gesellschaft*, vol. 24, 1870, p. XX, the receipt of the rubbings was acknowledged, without comment.

**272** Halle DMG B 577 § 30.581 (Lit. of Java, I, p. 221)

22,5 × 18 cm outside – 16 × 12 cm writing, 11 lines – dirty, torn edges – Arabic script – thick import paper – 72 written leaves – European binding, half leather half brown marbled paper, on the back as title: “Heldensage”.

Mursada of Rum, Islamic romance in macapat verse, popular in the eastern North Coast districts of Java and in Madura. Fabulous story of the adventures of a prince of Rum who was sent to find a magic medicine.

The Arabic script (vocalized) and the idiom are unscholarly. The text contains a homely moralistic preamble. The tale is introduced on leaf 4 as Babaté ratu in Rum (History of the King of Rum, the legendary Muslim emperor in the West, the Turkish

Sultan). In Islamic romances and legendary tales Rum (Rome, i.e. New Rome, Constantinople, Istanbul) is the capital of the empire of Islam.

The ms was acquired for the Oriental Society from J.C. Kuipers, a Dutch student from Java who studied medicine in Halle, in 1890. It is mentioned in ZDMG 1890, vol. 44, p. XV. It was probably written in East Java in the second half of the 19th century.

## COLLECTION NINE

STUTTGART  
Linden-Museum

### Note

The date when the Javanese and Balinese palmleaf manuscripts in the Linden-Museum were acquired is unknown. It can not be earlier than the beginning of the twentieth century.

**273** Stuttgart, Linden-Museum 107469 § 30.483 (Lit. of Java, I, p. 215)

31 × 3,5 cm outside – 25,5 × 2,5 cm writing, 4 lines – Javanese script – 87 single palmleaves without numbering, between profiled wooden boards.

Rēṅganis romance in macapat metre, romantical tale of a flying flowery princess, a Nymph, who became the wife of Iman Sumantri, Ménak Amir Hamza's son. The Rēṅganis romances belong as offshoots to the cycle of the Islamic Ménak Amir Hamza tales. Amir Hamza, the Prophet's uncle, is the hero of the original (Persian and Indian) epic which produced numerous offshoots in Indonesia in the course of time.

The text begins with the birth of dèwi Rēṅganis as the daughter of a king of Jamin Niram. Her mother having died in childbed, the princess is educated in the hills, where her father, having left his kingdom, lives a religious life (*martapa*). The text seems to have features of its own, unknown from other Rēṅganis romances.

The idiom and the writing are East Javanese, the orthography has some Madurese peculiarities (e and i interchanged).

At the time when the manuscript was acquired by the Linden-Museum it was said to be of Sumatran origin. It is quite possible that it had been brought to Sumatra by a man from East Java or Madura who worked or served for some time in the western island.

The manuscript was probably written at the end of the 19th century.

**274** Stuttgart, Linden-Museum 119711 § 42.130 (Lit. of Java, I, p. 286)

33,5 × 3,5 cm outside – 30 × 3,5 cm drawings – Balinese script – 5 single palmleaves without numbering between new yellow bamboo boards.

Balinese drawings referring to episodes from the Rāmāyaṇa epic: Rawana courting Sita who is his prisoner in his park, and the monkey Anoman fighting the demons (*raksasas*), Rawana's warriors.

The drawings are provided with Balinese captions written between the personages. Werdah and Twalèn are Anoman's companions, Coṅṅon is Sita's handmaid, Saṅut and Dèlèm are Rawana's servants. See the black-and-white illustration, Plate 8.



The booklet of drawings is given the title (written both in Balinese and in Latin script): *Poeniki satoewâ ramejonâ, radja rawanâ ngariharih dewi sitâ ring taman*, meaning: This is a Ramayana tale, king Rawana courting Dewi Sita in the park.

The drawings were probably made in the second quarter of the 20th century, or later; they were intended to be sold to European tourists interested in Balinese art. The quality of the drawings is mediocre.

**275 Stuttgart, Linden-Museum, ohne Signatur**

20,5 × 3 cm outside – 15,5 × 2,5 cm writing, 4 and 1 line – Balinese – 2 loose single palmleaves, unconnected.

**A** (4 lines): Balinese official letter written by I Gusti Made Prancak and addressed to Ida Bagus Gede. I Gusti was apparently a man in authority, but then, Ida Bagus belonged to the *brahmin* class. The difference in rank was expressed in the terms chosen for the short communication in the letter.

**B** (1 line): beginning of another Balinese letter, unfinished.

The letters were probably written in the first half of the 20th century.

## COLLECTION TEN

STUTTGART

Dr. F. Seltmann, private collection

### Note

Dr. F. Seltmann was a resident of Java for some years before 1942 and he visited Indonesia several times after world war II. The collection Javanese and Balinese manuscripts was built up in the years preceding 1970.

**276** Stuttgart, collection Dr. Seltmann J.2.D A and B: § 30.524 (Lit. of Java, I, p. 218)

Hs. no. 10533

44,5 × 3,5 cm outside – A: 38, B: 37 × 2,5 cm writing, 4 lines – damaged – Javanese script – A: 105 palmleaves, B: 26 palmleaves, single – original Jav. numbering in disorder – profiled brown wooden boards.

Yusup romance in macapat verse, fragments, A and B, the usual East Javanese version. The script of A (105 palmleaves) is of the slightly sloping East Javanese type, the writing is neat but very small. The script of B (26 palmleaves) is perpendicular and round, the writing is carefully done. The spelling and the idiom of both A and B belong to the North East Pasisir region.

The palmleaves might be written about 1900.

**277** Stuttgart, collection Dr. Seltmann B.9.D. § 30.247 (Lit. of Jav, I, p. 200)

Hs. no. 10534

56,5 (51,5) × 4 cm outside – 41,5 (35) × 2,5 cm writing, 3 lines – Balinese script – 11 double folded palmleaves on a string running through holes in the left-hand upper corners – preserved in a white cotton bag with Balinese and German inscription.

Warga Sari *kiduy*, Balinese poem in a kind of *tēṅahan* verse, concise version of the Old Javanese Warga Sari poem (also in *tēṅahan* verse). In some communities in Bali the Balinese poem was recited or chanted on the occasion of religious celebrations in order to induce celestial beings to descend to earth where their presence was wanted. The inscription on the white cotton bag refers to this sacral use of the text. It is written with ink in bold Balinese characters and reads: *puniki lontar Warga Sari, mahaygo ri tatkala piodalan riṅ pura* (i.e.: This is the palmleaf book Warga Sari, in use at the time of the anniversary celebration in the temple). The German inscription reads: *Balin. u. Javan. Gebete bei Odalan*. The celebration of anniversaries of temples (as a rule following the autochthonous *wuku* year of 210 days) is a widely spread custom in Bali. Dr van der Tuuk referred to the poem's sacral function in Balinese divine worship, mentioning that it was used in the *nuntun* ceremony (Brandes, *Beschrijving van de Handschriften v.d. Tuuk*, III, Batavia 1915, p. 300). The Balinese expression *nuntun*, originally meaning to lead, is explained in v.d. Tuuk's dictionary (KBNW sub *tuntun*, translated): "to induce the gods

to descend in order to take possession of a person, by means of chanting poems such as *Warga Sari, Amad or Johar Sah*".

The palmleaf ms contains in its final leaves (10–11) yet another Balinese sacral poem: *kidun panaksama, nunas tirtha kaluwur*, referring to forgiveness of sins and praying for purifying holy water from on high. The idiom of the *kidungs* is the Balinese vernacular interspersed with Old Javanese expressions belonging to the religious sphere. The Balinese script is written clearly with a good hand.

The palmleaves might be written about 1900.

Ms. or 10555 278 Stuttgart, collection Dr. Seltmann, B.10.D. § 41.860 (Lit. of Java I p. 282)

32,5 × 4 cm outside – 25,5 × 3,5 cm writing, 4 lines – damaged – Balinese script – 18 double folded palmleaves on a string running through holes in the left-hand upper corner – preserved in a white cotton bag with Balinese and German inscription.

*Wariga*, Javano-Balinese notes on divination practised in order to distinguish auspicious and inauspicious days for actions and enterprises. A great number of abbreviations, single characters, of names of days and weeks belonging to the intricate Javano-Balinese chronological system are used. The abbreviations are arranged in tables. Numerical values of the days are deemed very important.

The idiom is Javano-Balinese with a few Balinisms. The Balinese script is written well. The palmleaves are darkened through age and dirt, moreover several leaves are damaged. This makes the reading of the manuscript difficult.

The Balinese inscription on the cotton bag, written with ink in bold Balinese characters, reads: *puniki lontar warigga*. The German inscription reads: *Mittel-Jav. Wariga*.

The palmleaves might be written about 1900.

Ms. or 10556 279 Stuttgart, collection Dr. Seltmann, B.11.D. § 40.400 (Lit. of Java, I, p. 66)

31 × 3 cm outside – 26 × 2 cm writing, 3 lines – damaged – Balinese script – 16 single palmleaves – flat profiled wooden boards with red sides, on a string provided with Chinese copper cash coins with square holes affixed at both ends.

Collection of Javano-Balinese magic incantations addressed to various gods, means to attain certain ends, beginning with some Sanskrit *ślokas* referring to victory, a mantra called *Nila Widéna*, allegedly a gift bestowed by *hyaṅ Ludra* (i.e. *Rudra*) upon *Arjuna*. The manuscript contains several mantras of this kind, and also a magic *Ego* incantation referring to *saṅ hyaṅ Salah Rupa* who is identified with the *Ego (Aku)*. The aim is, victory over enemies. *Salah Rupa* might be a pseudonym of *Rudra-Śiwa*.

The inside of the first board has a Balinese and a German inscription written with ink, both in European script, reading: *Lontar Tutur Pangraksadjiwa, Bewachung der Seele*.

Panraksa Jiwa, guarding of life, is a Balinese name for this kind of magic incantations. The idiom is Javano-Balinese with a few Balinisms. The Balinese script is written carefully.

The palmleaves might be written about 1900.

**280 Stuttgart, collection Dr. Seltmann, B.12.D. § 11.330 (Lit. of Java, I, p. 59)**

46,5 × 3,5 cm outside – 39 × 3 cm writing, 4 lines – Balinese script – 13 single palmleaves – flat bamboo boards.

Arda Smara, Javano-Balinese prose treatise, religious speculation on the Soul (san hyaṅ Atma)'s journey in the world beyond the grave, meeting Yama and receiving lessons, i.a. on the genesis of human beings. The text is incomplete, the conclusion is missing.

The idiom is Javano-Balinese with a copious admixture of Balinese expressions and sentences. The Balinese script is written carefully.

The palmleaves might be written about 1900.

**281 Stuttgart, collection Dr. Seltmann, B.13.D. § 30.011 (Lit. of Java, I, p. 180)**

45 × 3,5 cm outside – 41 × 2,5 cm writing, 4 lines – Balinese script – 96 single palmleaves – without boards.

Bhārata Yuddha kakawin, Old Javanese epic in Indian metres. The text is complete. In the colophon a Balinese date in the year 1926 is mentioned as the time of the finishing of the copy. Although this is called *tahun i Saka*, 1926 A.D. must be meant. The Balinese script is written carefully.

The collection **Seltmann I–XIX**, 40 exercise books in all, consists of **Chinese** tales, rendered in Javanese prose, and used as manuals of theatrical performances. Several items of the collection are called *pakem* (*wayang* producer's manual) in the superscriptions of the exercise books. It is a well-known fact that wealthy Chinese residents of Java who liked to see Javanese *wayang* performances sometimes ordered Chinese tales to be made into *wayang* plays. Some Chinese patrons of *wayang* art even had special *wayang* puppets, representing Chinese heroes and heroines, made for their own amusement, in the likeness of Javanese *wayang purwa* puppets. It is difficult to ascertain whether the plays in the Yogyakarta Seltmann collection were originally used for a kind of puppet show resembling the Javanese *wayang* or for other theatricals. The style of the Javanese prose text is dry; the overwhelming mass of Chinese names makes it difficult to follow the story.

The author or translator was a man of culture, he had a large choice of words and he was familiar with the Javanese *dalays'* idiom. He took pains to reproduce the sounds of the Chinese characters as accurate as possible with the Javanese characters at his disposal. Evidently he was familiar with one of the Chinese dialects which are spoken by immi-

grants in Java, namely Hokkian. The script of the exercise books is of the sloping Yogyakarta type; on the whole it is written awkwardly and slovenly. There are only some parts of the texts where the writing is somewhat better. The writer and translator of the texts may have been a Chinese resident of Java of long standing who was well acquainted with Javanese *wayan* literature.

This section of the Seltmann collection is unique.

Ms. 10537 **282 Stuttgart, collection Dr. Seltmann, I, 1-3 § 31.321 (Lit. of Java, I, p. 259)**

20,5 × 16,5 and 25 × 20,5 cm outside – 18 × 14 and 23 × 15 cm writing, 24 and 32 lines – damaged and soiled by moisture – Javanese script – 58 + 62 + 114 pp. (no original numbering) – 2 exercise books and an account book, paper covers.

**I** (2 exercise books and 46 pp. account book): Chinese tale in Javanese prose, according to the superscriptions on the covers called Li Shi mBin, chapters 1–50 (with the subtitle Yu The Yu), 51–106 (with the subtitle: dugi in praja Po Cyon Kog) and 107–138, She Yu (Part) 1,2 and 3. The Javanese prose seems to be a translation of a Chinese text, the 138 short chapters (seldom longer than one page writing) were used as a *pakem*, a manual, by a *dalan* who produced Li Si Bin tales in a wayan performance (see Sltm. III).

**II** (account book, reverse side, 32 pp. and 8 pp. and 16 pp.): Three pieces (chapters 1–24, 1–7 and 54–68) of a Chinese romantical play of the same kind as I. It is difficult to ascertain whether these pieces belong also to the Li Si Bin tales or to another cycle.

**III** (account book, right side, between the plays, 12 pp.): *Primbon*, Javanese prose notes on Chinese divination, used to find auspicious times for actions and enterprises. Terms belonging to Javanese divination (*sa at*: hour) are borrowed in this text.

The script of the three books is cursive, as is usual in Central Java. The writing of the two exercise books is rather awkward; the writing of the account book is much better.

Ms. 10540 **283 Stuttgart, collection Dr. Seltmann, II, 1-2 § 31.320 (Lit. of Java, I, p. 259)**

21,5 × 17 cm outside – 18 × 12,5 cm writing, 25 lines – slightly damaged – Javanese script – 104 + 94 pp. (no original numbering) – 2 exercise books, blue paper covers.

Chinese tale in Javanese prose, according to the superscriptions on the covers called Shik nJin Kwi. In the superscription of the first exercise book is added: Luk log Cin Thon, *lolos in* Shan Shin mByo; the second book mentions only: Cin Thon (tamam). The texts of the two books are divided into short chapters, numbered 1–108 and 108–195. The Javanese text seems to be a translation of a Chinese text. The first book contains an inserted leaflet with a well-written blue pencil notice in Chinese characters, evidently referring to the text.

Style, idiom and script of Sltm I–XIX are the same.

*Hs. 10541*  
**284 Stuttgart, collection Dr. Seltmann, III, 1-2 § 31.327 (Lit. of Java, I, p. 259)**

21 × 16,5 cm outside – 17,5 × 14,5 cm writing, 24 lines – slightly damaged – Javanese script – 44 + 94 pp. (no original numbering) – 2 exercise books, blue paper covers.

Chinese tale in Javanese prose, like Sltm. I and II. The superscription of Sltm. III, 1, is: *Pakēm Hwi Lyon Thwan*, an indication that the text was used as a manual of theatrical performances (see Sltm. I). The Chinese romances contained in Sltm. III are called, according to the superscriptions of the exercise books:

**I:** Hwi Lyon Thwan, Thyo Gon In, chapter 1–62 (in exercise book no 1) and chapter 63–158 (in no 2). See also Sltm. IV, exercise book no 3.

**II:** Sham Hé Lam Ton, chapter 1–40 (in exercise book no 2).

Style, idiom and script of Sltm. I–XIX are the same.

*Hs. 10542*  
**285 Stuttgart, collection Dr. Seltmann, IV, 1-3 § 31.320 (Lit. of Java, I, p. 259)**

20,5 × 17 cm outside – 17,5 × 14 cm writing, 24 lines – slightly damaged – 56 + 100 + 100 pp. (no original numbering) – 3 exercise books, blue paper covers.

Chinese tale in Javanese prose, manual of theatrical performances (*pakēm*), like Sltm. III. According to the superscriptions on the covers the main Chinese text (**I**) is called: *Thig Jiŋ ŋa Ha Piŋ Shé*. Exercise book no 1, containing chapter 1–66, has an addition to the superscription: *wiwit lolos saykiŋ nagri Than Tan Kog* (beginning with the departure from Than Tan Kog). No 2, containing chapter 67–170, has: *dumugi garwa paykat nusul mitulugi* (up to his wife's leaving, following in his trail in order to help him), and no 3, containing chapter 171–190 (on the concluding 24 pages of the book), mentions the conclusion (*tamat*).

**II:** a minor text, chapter 1–39 (in exercise book no 3, beginning) is called *Thaŋ Yu*.

**III:** the third text, chapters numbered 16–43 (in the middle of exercise book no 3) is called a sequel (*sambētan*) of Hwi Lyon Twan (see Sltm. III).

Style, idiom and script of Sltm. I–XIX are the same.

*Hs. 10543*  
**286 Stuttgart, collection Dr. Seltmann, V, 1-4 § 31.320 (Lit. of Java, I, p. 259)**

21 × 16,5 cm outside – 17 × 14 cm writing, 24 lines – slightly damaged – Javanese script – 64 + 64 + 56 + 98 pp. (no original numbering) – 4 exercise books, blue paper covers.

Chinese tale in Javanese prose, manual of theatrical performances (*pakēm*), like Sltm. III and IV. According to the superscriptions on the covers the Chinese text is called *Hwaŋ Kaŋ*. It is divided into chapters, chapter no 1–29 in book no 1, chapter no 30–58

in book no 2, chapter 59–86 in book no 3, and chapter no 86–136 in book no 4 (conclusion). At the end Cap Pik Ga Hwan Oŋ (*kraman* 18) is mentioned.

Book no 4 has an inserted leaf, containing on one side a list, written in Javanese script, of 35 Chinese names of personages, mostly with short explanations of their family relations, or their roles (i.a. *braṅdal gagah*, a fierce gangster). It is evident that these personages appeared in a play. The reverse side of the leaf contains an account of the costs of a theatrical performance, mentioning i.a. 1000 guilders for the *dalan* and 1750 guilders for the *gamēlan* musicians (*wiyaga*). The large sums of money are an indication that the performance took place in a period of currency inflation, during or after world war II. The leaf bears a stamp of the Sekolah Menengah Pertama (lower secondary school) of Pontjowinatan, Yogyakarta.

Style, idiom and script of Sltm. I–XIX are the same.

1H3. 10544 287 Stuttgart, collection Dr. Seltmann, VI, 1–7 § 31.323 (Lit. of Java, I, p. 259)

21 × 17 cm outside – 17 × 14 cm writing, 24 lines – slightly damaged – Javanese script – 64 + 64 + 104 + 40 + 104 + 64, 38 pp. (no original numbering) – 7 exercise books, blue paper covers.

Chinese tale in Javanese prose, manual of theatrical performances according to the superscriptions on the covers called Hwan Thoŋ. Book no 1, marked A. 1, containing chapters no 1–33, has a sub-title: *lahiripun Li Than dumugi Shik Koŋ wuru* (the birth of Li Than up to the drunkenness of Shik Koŋ).

Book no 2, marked A. 2, chapters 34–67, has the sub-title: *rabènipun* (marriage of) Sik Kyanŋ; Tha Di; ŋGa Lyon Shan *pēcah kiŋa Yan Cyu; pēcah*.

Book no 3, marked A. 3; chapters 68–156, has the sub-title: *wiwit mBu Cig Dyan nunduy pra sēntana lami* (casting off his old familiars) *dumugi Li Than ŋlar jajahan* (extending his dominions).

Book no 4, marked B. 1; chapters 93–121; has the sub-title: *Hoŋ KyA ŋèŋèr* (in service), *Ha Hwat dumugi Liŋ Cyu, èŋèt siŋ kantaka* (revived).

Book no 5, marked C. 2; chapters 122–125 and 157–193, has the sub-title: *Hoŋ KyA ŋlalu iŋ bēŋawan* (drowned in a river) *kasambēt Shik Koŋ miwiti kraman* (starting a rebellion).

Book no 6, marked C. 3; chapters 194–251, has the sub-title: *mBu Shin Su sēnapati, dumugi Thoŋ Kwan*.

Book no 7, chapters 252–287, conclusion (*tamat*). Style, idiom and script of Sltm. I–XIX are the same.

1H3. 10545 288 Stuttgart, collection Dr. Seltmann, VII, 1–6 § 31.320 (Lit. of Java, I, p. 259)

21,5 × 16,5 cm outside – 17/18 × 12/14 cm writing, 24/25 lines – several damaged leaves – Javanese script – 104 + 68 + 64 + 36 + 58 + 14 pp. (no original numbering) – 6 exercise books, blue paper covers.

Chinese tale in Javanese prose, manual of theatrical performances, according to the superscriptions on the covers called Shik ñJin Kwi, Ciŋ Sho. The first book, containing the chapters 1–74, has the sub-title: *dugi iŋ kiŋa* Sha Yaŋ Shya. The second book contains the chapters 75–112; its cover is lost. The third book, containing the chapters 113–143, has the sub-title: *dugi iŋ kiŋa* Hoŋ Kwan. The fourth book, containing the chapters 144–178, has the sub-title: *dugi iŋ kiŋa* Kim ŋGu Kwan. The fifth book, containing the chapters 179–210, has the sub-title: *pěcahña glar* (defeat of the army of) Cu Shyan Thin. The sixth book, containing the chapters 211–216, has no sub-title. Apparently a considerable part of the work consists in tales of travels and adventures.

Style, idiom and script of Sltm. I–XIX are the same.

**289** Stuttgart, collection Dr. Seltmann, VIII § 31.320 (Lit. of Java, I, p. 259)

Ms. no. 10546

21 × 16 cm outside – 18 × 13 cm writing, 25 lines – severely damaged – Javanese script – 96 pp. (no original numbering) – exercise book, blue paper cover.

Chinese tale in Javanese prose, manual of theatrical performances (pakēm), according to the superscription on the cover called: I (chapters no 1–110): Yoŋ Coŋ Poŋ, Bak Jit Cap ñJi Thin, *tamat*; and II (chapters 53–88): Pat mBi Tha, *tamat*.

**290** Stuttgart, collection Dr. Seltmann, IX § 31.320 (Lit. of Java, I, p. 259)

Ms. no. 10547

21 × 16,5 cm outside – 17 × 14,5 cm writing, 24 lines – Javanese script – 58 pp. (no original numbering) – exercise book, blue paper cover.

Chinese tale in Javanese prose, manual of theatrical performances, according to the superscription on the cover called Sam Hai, Lam Thoŋ, marked, no 2 (*tamat*).

The chapters are numbered no 1–94.

**291** Stuttgart, collection Dr. Seltmann, X § 31.320 (Lit. of Java, I, p. 259)

Ms. no. 10548

20,5 × 16,5 cm outside – 17 × 14 cm writing, 24 lines – Javanese script – 38 pp. (no original numbering) – exercise book, blue paper cover.

Chinese tale in Javanese prose, manual of theatrical performances, according to the superscription on the cover called Lo Woŋ Ciŋ Sha Pag (*tamat*). The chapters are numbered no 1–18.



**292 Stuttgart, collection Dr. Seltmann, XI § 31.320 (Lit. of Java, I, p. 259)**

Hs. 07. 10549 20,5 × 16,5 cm outside – 16 × 14 cm writing, 24 lines – damaged – 41 pp. (no original numbering) – exercise book, blue paper cover.

Chinese tale in Javanese prose, manual of theatrical performances, according to the superscription on the cover (damaged) called O Pek Cyar, *jaman ηGwan Tyau* (?). The chapters are numbered 1–83. It is remarkable that all lines throughout the book are crossed out with red pencil strokes.

**293 Stuttgart, collection Dr. Seltmann, XII § 31.320 (Lit. of Java, I, p. 259)**

Hs. 07. 10550 21 × 16,5 cm outside – 17,5 × 13,5 cm writing, 24 lines – damaged – 79 pp. (no original numbering) exercise book, blue paper cover.

Chinese tale in Javanese prose, manual of theatrical performances, according to the superscription on the cover (damaged) called Thig Jiq (?) Ha Yiq Lam no 1 (*tamat*). The chapters are numbered 1–36.

**294 Stuttgart, collection Dr. Seltmann, XIII § 31.320 (Lit. of Java, I, p. 259)**

Hs. 07. 10551 21,5 × 16,5 cm outside – 18 × 14 cm writing, 31 lines – Javanese script – 64 pp. (no original numbering) – exercise book, blue paper cover.

Chinese tale in Javanese prose, manual of theatrical performances, according to the superscription on the cover called: *pakēm angka 1, lahiriipun* (birth of) Yau Jit Cya *dumugi praja* Shé Hai Kog *nuykul* (up to the subjection of the realm of Shé Hai Kog). The chapters are numbered 1–32, 4–18 and 1–7.

**295 Stuttgart, collection Dr. Seltmann, XIV § 31.321 (Lit. of Java, I, p. 259)**

Hs. 07. 10552 21,5 × 17 cm outside – 18 × 14 cm writing, 30 lines – Javanese script – 24 pp. (no original numbering) – exercise book, blue paper cover.

Chinese tale in Javanese prose, manual of theatrical performances, according to the superscription on the cover called: I: *pakēm* Li Shi mBin Cé Dhi (chapters no 1–16), and II: *kasambēt babat ηGwan Tyau, Ga mBoη Kau tuluy ibu* (helping his mother) (chapter no 1–6). In the beginning of the latter story the year 1288 A.D. (tahun Mēsèhi) is mentioned: Ga mBoη Kau is said to have been 9 years at the time, a boy just entering school. The last page of the book contains an account to the amount of 1,000 Rupiyah, probably referring to the cost of a social gathering. It is dated March 31, 1964.

A loose paper found in the book contains on one side the names of some Chinese men and women, mostly residents of Yogyakarta, who were witnesses at a wedding in Yogyakarta, written in Malay with ink in Latin script, and on the reverse side a list of 41 personages appearing in a Chinese theatrical performance, written with pencil in Javanese script. The notes *masker* (mask, Dutch) and *kertas* (paper) written behind some names are reasons to suppose that the actors in the play were at least partly living persons, not *wayang* puppets.

**296 Stuttgart, collection Dr. Seltmann, XV § 31.320 (Lit. of Java, I, p. 259)**

21,5 × 16 cm outside – 17 × 13,5 cm writing, 29 lines – damaged – Javanese script – 19 pp. (no original numbering) – exercise book, blue paper cover.

Hs. 10553

Chinese tale in Javanese prose, according to the superscription on the cover called: *Pèray* (war) Shé Lyau. The leaves are loose. In the first part, 7 pp. containing 3 chapters, several years are mentioned, lastly 323 A.D. (tahun Mèsèhi), the date of: *kraton Cin Thyau gumanti Cyu* (the realm of Cin Thyau taking the place of Cyu). In the last lines of this paragraph mention is made of a voyage undertaken by Kog Shu, Ja Hog, in south-easterly direction oversea, to find supernatural help for his master king Cin Shi Hoŋ and his people. The last sentence: *mènika iŋkaŋ badé nuwuhakèn tiyaŋ Nipon* (he will become the ancestor of the Japanese) is remarkable.

The second part, 12 pp., containing 9 chapters, begins with mentioning the *kraton Thoŋ Thyau* in 639 A.D. (tahun Mèsèhi).

**297 Stuttgart, collection Dr. Seltmann, XVI § 31.320 (Lit. of Java, I, p. 259)**

Hs. 10554

21 × 16,5 outside – 17,5 × 14 cm writing, 30 lines – Javanese script – 30 pp. (no original numbering) – exercise book, blue paper cover.

Chinese tale in Javanese prose, manual of theatrical performances, according to the superscription on the cover called: O Pèk Cwa, with the explanation: *wontèn naminé* (with the names of the) Shu Laé Lyoŋ Oŋ. The chapters are numbered 1–30. In the beginning the year 1279 A.D. (tahun Mèsèhi) and the province of Shu Jwan are mentioned.

**298 Stuttgart, collection Dr. Seltmann, XVII § 31.320 (Lit. of Java, I, p. 259)**

Hs. 10555

20,5 × 16 cm outside – 17,5 × 13 cm writing, 25 lines – severely damaged, in many places illegible – Javanese script – 88 pp. (no original numbering) – exercise book, blue paper cover.

Chinese tale in Javanese prose, manual of theatrical performances, according to the superscription on the cover called: *Pakem Pag Yu*, with the explanation: *nariyosaken telampahanira* (tale of the life of)... (?) Hyan. The chapters are numbered 1-123.

**299** Stuttgart, collection Dr. Seltmann, XVIII § 31.320 (Lit. of Java, I, p. 258)

Hs. no. 10550

21 × 21,5 cm outside – 18 × 19,5 cm writing, damaged – Javanese script – 10 pp. (no original numbering) – notebook, black paper cover.

Chinese tale in Javanese prose, manual of theatrical performances. The superscription on the cover is lost, so the name is unknown. The text is not divided into chapters like the preceding tales.

**300** Stuttgart, collection Dr. Seltmann XIX § 31.320 (Lit. of Java, I, p. 258)

Hs. no. 10557

20,5 × 16,5 cm outside – 17 × 14 cm writing, 24 lines – severely damaged, in many places illegible – Javanese script – 22 pp. (no original numbering) – exercise book, the cover is lost.

Chinese tale in Javanese prose, manual of theatrical performances, fragment. The name is unknown, because the cover is lost. The chapters are number 1-9.

## COLLECTION ELEVEN

HEIDELBERG

I

University Library, Trübner Collection

### Note

At the end of the nineteenth or in the beginning of the twentieth century some notebooks originally belonging to professor Millies, of the university of Utrecht, The Netherlands, were acquired for the university library of Heidelberg.

#### **301 Heidelberg, University Library, Trübner 98**

20 × 16 cm outside – 18 × 15,5 cm writing, in 2 columns – at most 35 lines writing – Dutch script – thick Dutch paper, water-mark Pro Patria – 70 pp. writing, and about 100 blank pp. – half linen, half greyish marbled paper binding, sewed.

Sundanese-Malay glossary, loose words belonging to some Sundanese district where many Malay words were in use (probably between Batavia/Jakarta and Buitenzorg/Bogor), provided with Dutch explanations. The number of the words in the glossary is small. All pages have large open spaces intended to be filled gradually with additions.

The glossary seems to be the work of professor Millies, a noted orientalist of the university of Utrecht, The Netherlands, in the last decades of the 19th century (see: *Lit. of Java*, vol. II, p. 252). The collection Trübner contains some more hand-written notebooks of professor Millies'. The Batak notes have been registered in Mr Manik's Catalogue of Batak manuscripts in German libraries (*Orientalische Handschriften in Deutschland*, XXVIII. 1973, no. 339 and 340).

The script of the glossary is extraordinarily small. It is difficult to read. The spelling of the Sundanese words is antiquated and sometimes faulty. The source of the information on the Sundanese language collected in this glossary is unknown.

**302 Heidelberg, University Library, Or. 1 § 31.068 (Lit. of Java, I, p. 244)**

41 × 3,5 cm outside – 35 × 3 cm writing, 4 lines – severely damaged, many broken leaves – Javanese script – 111 palmleaves (original Jav. numbering: 1–112) – profiled dark wooden boards.

Rama Kēliṅ, popular East Javanese version of the Rama epic, in macapat verse. In the beginning Indrajit, the prince of ḡalēṅka, is mentioned, protesting his loyalty to his father king Ravana who is in war with Rama and the monkeys. A considerable part of the text is filled with descriptions of fighting. The conclusion, containing the tale of Indrajit's death in action, is not clear, on account of the bad state of the manuscript. The writing on the last leaves is insufficiently blackened. See Pigeaud, "De Dood van Indrajit", in "Djâwâ", vol. VI, 1926. The script is of the East Javanese and Madurese slightly cursive round type. The writing is regular and done with care. The idiom and the orthography are influenced by the Madurese vernacular.

The ms was probably written in some North East Pasisir district (Grésik or Surabaya) or in Madura in the second half of the 19th century.

**303 Heidelberg, University Library, Or. 2 § 30.857 (Lit. of Java, I, p. 233)**

38 × 3,5 cm outside – 32,5 × 2,5 cm writing, 4 lines – severely damaged, many broken leaves – Javanese script – 154 palmleaves (original Jav. numbering is deficient) – rounded dark wooden boards.

Damar Wulan, historical romance located in Majapahit, in macapat verse. Popular East Javanese version beginning with the reign of the Majapahit king Bra Wijaya who is also called Anka Wijaya. The conclusion is missing. The script is of the East Javanese slightly cursive round type. The writing is small and cramped, which makes the reading difficult. Moreover the characters are insufficiently blackened. The idiom and the orthography are influenced by the Madurese vernacular.

The ms was probably written in some North East Pasisir district (Grésik or Surabaya) in the second half of the 19th century.

**304 Heidelberg, University Library, Or. 6**

23 × 3,5 cm outside – 17,5 × 3 cm writing, 4 and 3 lines – Balinese script – 2 double palmleaves on a string running through holes in the left-hand upper corner.

Balinese letter addressed to a Balinese gentlemen called Wayahan Pidada referring to the delivery of a special criss (crease) from Karaj Asēm. The sender of the letter does not mention his own name. The extremely polite terms used by him with reference to the addressee show that he was of lower rank. The Balinese script is neatly written.

The letter is not dated. It might be written at the end of the 19th century or in the beginning of the 20th century.

**305 Heidelberg, University Library, Or. 7 § 30.181 (Lit. of Java, I, p. 193)**

33,5 × 3,5 cm outside – 24,5 × 2,5 cm writing, 4 lines – Balinese script – 18 double palmleaves on a string running through holes in the left-hand upper corner.

Javano-Balinese lyrical poems in *tēyahan* verse, referring to the pangs of love. The numerous comparisons used to illustrate the poet's predicament are mostly borrowed from nature: flowers, insects etc. The first poem is called *Bhramara Saṅupati* (leaf 1-6a). The version (*puh Rara Kaḍiri*) seems to be the same as in LOr 3980 II. The following poem has no name. The manuscript has a colophon with a date in 1756 Saka (i.e. 1834 A.D.).

The style of the Javano-Balinese lyrical poetry is artificial. The manuscript is well written and well preserved.

**306 Heidelberg, University Library, Or. 8 § 30.296 (Lit. of Java, I, p. 202)**

29,5 × 4 cm outside – 22 × 3 cm writing, 4 lines – Balinese script – 4 double palmleaves on a string running through holes in the left-hand upper corner.

Tantri Kaḍiri, Javano-Balinese collection of fables in *tēyahan* verse (called Kaḍiri), fragment from the beginning of the text, containing the tale of the luxurious king Erṣanya Pala who wanted to celebrate a new wedding every day of his life. His vizier was ordered to provide the brides.

The style of the Javano-Balinese Tantri fables is artificial. The writing of the 4 leaves is small and rather irregular. They might be written about the middle of the 19th century.

## COLLECTION TWELVE

GÖTTINGEN  
University  
Institut für Völkerkunde  
Abteilung Asien

Note on the History of the East Javanese palmleaf manuscripts in the Institut für Völkerkunde.

In 1937 the University of Göttingen was presented by professor Dr Alfred Th. Leber with an important collection of East Javanese and Madurese palmleaf manuscripts which had been collected in East Java in the period between 1914 and about 1930. Dr Leber, a physician from the university of Göttingen, was travelling in Indonesia when world war I began in 1914. Deciding to stay in Java he built up a successful medical practice in Malang. Being interested in things oriental he became a collector, but he was not a scholar in Javanese literature. His liberality in spending money on palmleaf manuscripts seems to have attracted numerous sellers from the villages in the district of Malang. Not being able to read the Javanese script himself he seems to have employed a Javanese clerk to register the manuscripts he bought. In many cases the leaves of the palmleaf manuscripts of the Leber collection are provided with numbers written with European figures. This numbering may have been the work of Dr Leber's Javanese clerk.

Dr Leber presented his collection to the University of Göttingen on the occasion of the 200th anniversary of its foundation in 1737. The manuscripts seem to have suffered heavily during and since their transfer from Java to Germany. Lately the damages have been repaired carefully but not always with professional skill in the Institut für Völkerkunde. Many manuscripts are incomplete, missing several leaves.

**307** Göttingen, Inst. für Völkerkunde, As 1152 § 30.524 (Lit. of Java, I, p. 218)

23 × 3 cm outside – 20 × 2,5 cm writing, 4 lines – damaged leaves, recently repaired – Javanese script – 141 single palmleaves (original numbering, European figures), black profiled wooden boards.

Yusup romance in macapat metre, tale of the adventures of Joseph in Egypt, based on a sura of the Qur'ān.

The ms contains the well-known East Javanese version of the text.

A strong Madurese influence on idiom and orthography of the ms is in evidence. The *wigñan* (concluding *-h*, Sanskrit *wisarga*) is used profusely and unnecessarily.

The upright script is extraordinarily small and scrawly, insufficiently blackened, difficult to read.

The ms was probably written at the end of the 19th or in the beginning of the 20th century.

**308** Göttingen, Inst. für Völkerkunde, As. 1153 § 30.521 (Lit. of Java, I, p. 218)

23 × 3 cm outside – 20 × 2,5 cm writing, 4 lines – severely damaged leaves, recently repaired – Javanese script – 116 single palmleaves (original numbering, European figures, incomplete), black profiled wooden boards.

Yusup romance in macapat metre, the well-known East Javanese version.

Strong Madurese influence on idiom and orthography, see As. 1153.

The cursive script, written by an unschooled scribe and insufficiently blackened, is difficult to read.

The ms was probably written at the end of the 19th or in the beginning of the 20th century.

**309** Göttingen, Inst. für Völkerkunde, As. 1154 § 30.580 (Lit. of Java, I, p. 221)

26,5 × 4 cm outside – 22,5 × 3 cm writing, 4 lines – damaged leaves, recently repaired – Javanese script – 115 single palmleaves (original numbering, European figures, incomplete), yellow bamboo boards.

Mursada romance in macapat metre, romantical tale of the adventures of a prince who was repudiated by his father the king of Rum. He went on a quest for a medicine to cure the queen. The tale was popular in Madura. A strong Madurese influence on idiom and orthography of the text is in evidence.

The sloping script, written by an unschooled scribe and partly not blackened, is difficult to read.

The ms was probably written at the end of the 19th or in the beginning of the 20th century.

**310** Göttingen, Inst. für Völkerkunde, As. 1155 § 30,580 (Lit. of Java, I, p. 221)

25,5 × 3 cm outside – 21 × 2,5 cm writing, 4 lines – damaged leaves, recently repaired – Javanese script – 81 single palmleaves (original numbering, European figures, incomplete), black unprofiled wooden blocks for boards.

Mursada romance in macapat metre, see As. 1154.

The slightly sloping script is difficult to read. The writing is insufficiently blackened.

The ms was probably written at the end of the 19th or in the beginning of the 20th century.



**311 Göttingen, Inst. für Völkerkunde, As. 1156 § 30.461 (Lit. of Java, I, p. 215)**

16,5 × 2,5 cm outside – 13 × 2 cm writing, 4 lines – Javanese script – 212 single palmleaves (original numbering, European figures, incomplete), black profiled bamboo boards.

Ménak Amir Hamza romance in macapat metre, beginning with Amir Hamza's birth, incomplete.

The idiom and orthography are East Javanese. The sloping script is written slovenly. It is small and scrawly. The writing is insufficiently blackened and difficult to read.

The ms was probably written at the end of the 19th or in the beginning of the 20th century.

**312 Göttingen, Inst. für Völkerkunde, As. 1157 § 30.580 (Lit. of Java, I, p. 221)**

24,5 × 3 cm outside – 20 × 2 cm writing, 3 lines – severely damaged leaves, recently repaired, several leaves are missing – Javanese script – 76 single palmleaves (original numbering, European figures), 11 blank leaves and 15 leaves without numbering, black rounded wooden boards.

**A:** (76 leaves): Mursada romance in macapat metre, see As. 1154/1155.

The round script is sufficiently clear but the writing is not well blackened, and done slovenly.

**B:** (15 leaves, beginning at the opposite end of the manuscript): Legendary tale of the settling of Java by people sent by the Sultan of Rum, and the meeting of the settlers with Sěmar and Togog, the tutelary spirits of Java (see § 25.260 and LOr. 8622a, Lit. of Java, II, p. 493). The sloping script is written badly. The writing is insufficiently blackened and difficult to read.

The writing of both A and B is rather large.

The ms was probably written at the end of the 19th or in the beginning of the 20th century.

**313 Göttingen, Inst. für Völkerkunde, As. 1158 § 30.524 (Lit. of Java, I, p. 218)**

31 × 3,5 cm outside – 27 × 2,5 cm writing, 4 lines – several damaged leaves, recently repaired – Javanese script – 98 single palmleaves (the original numbering, European figures, is in disorder) – brown profiled wooden boards.

Yusup romance in macapat metre, incomplete, beginning and conclusion are missing.

The sloping East Javanese script is written slovenly.

The scribe made many mistakes. Superfluous reiterations of words are numerous.

The ms was probably written at the end of the 19th or in the beginning of the 20th century.

**314 Göttingen, Inst. für Völkerkunde, As. 1159 § 30.580 (Lit. of Java, I, p. 221)**

26 × 3,5 cm outside – 21 × 2,5 cm writing, 3 lines – several damaged leaves, recently repaired – Javanese script – 96 single palmleaves (the original numbering, European and Javanese figures, is in disorder), black rounded wooden boards; the string has two Chinese cash coins with square holes at its ends.

Mursada romance in macapat metre, see As. 1154. The text is in disorder and incomplete. Beginning and conclusion are missing.

The sloping East Javanese script is written extraordinarily large, on 3 lines.

The ms is in many places difficult to read on account of spots and specks on the palmleaves.

The ms was probably written at the end of the 19th or in the beginning of the 20th century.

**315 Göttingen, Inst. für Völkerkunde As. 1160 § 31.068 (Lit. of Java, I, p. 244)**

31,5 × 3 cm outside – 24 × 2,5 cm writing, 3 lines – damaged, split leaves – Javanese script – 155 single palmleaves (according to the original Javanese numbering; several leaves are missing) – black rounded wooden boards.

Rama epic in macapat verse, popular East Javanese version called Rama Kliṅ, incomplete, beginning and conclusion are missing.

The sloping East Javanese script is sufficiently clear, with large characters on 3 lines.

The ms is probably written at the end of the 19th or in the beginning of the 20th century.

**316 Göttingen, Inst. für Völkerkunde, As. 1161 § 31.217 (Lit. of Java, I, p. 255)**

24 × 3,5 cm outside – 17 × 2,5 cm writing, 4 lines – Javanese script – 71 single palmleaves (original numbering, European figures) – brown rounded wooden boards.

Wayan purwa romance in macapat verse, mentioning Krēsna's daughter Siti Sundari, the princess of Darawati, who was wooed by Sujaya, a prince of Madé Pura, because he had seen her in a dream. Jagal Bilawa plays a prominent part in the play, a contest for the hand of the princess (Jagal Bilawa or – Abilawa is usually a name of Bima). The beginning and the conclusion of the text are missing (Cf. As. 1165).

The sloping East Javanese script is sufficiently clear. The style is theatrical, many stereotyped expressions and descriptions belonging to the *wayan purwa* stage are repeatedly used in the text.

The ms is probably written at the end of the 19th or in the beginning of the 20th century.

**317 Göttingen, Inst. für Völkerkunde, As. 1162 § 30.720 (Lit. of Java, I, p. 224)**

24,5 × 3,5 cm outside – 20 × 3,5 cm writing, 4 lines – severely damaged, leaves recently repaired – Javanese script – 95 single palmleaves (original Javanese numbering is in disorder) – thick bamboo boards, brown.

Bakhtiyar romance in macapat metre, fabulous stories of the exploits of a young prince who after many vicissitudes succeeds his father as king. The realm Kabah Budiman, the princesses Sari Rasa and Sari Raga, and also Umar Maya with his magic bag, a well-known personage of the Ménak Amir Hamza cycle of tales, are mentioned.

The Bakhtiyar book, a compilation of stories of Persian and Arabic origin, is well-known in Malay literary versions (see J. Brandes, “Maleise bewerkingen van ... Hikayat Golam, ... Hikayat Kalila dan Damina, ... Hikayat's Bakhtiyar”, in T.B.G. 1895, vol. 38, p. 230). The Javanese Bakhtiyar tale is probably a version of a Malay *hikayat*. In Javanese literature Bakhtiyar is otherwise not very well known.

The idiom and the spelling of As. 1162 are influenced by the Madurese vernacular. The style is narrative, using many stereotyped expression and reiterations. The script is small quadratic, written carefully. The bad state of preservation of the codex (due to intensive use by many readers) and the fading of the blackening are serious handicaps for the study of this interesting text.

The ms is probably written in the second half of the 19th century.

**318 Göttingen, Inst. für Völkerkunde, As. 1163 § 31.068 (Lit. of Java, I, p. 244)**

25 × 2,5 cm outside – 21 × 2 cm writing, 3 lines – damaged leaves, recently repaired – Javanese script – 146 single palmleaves (with defective numbering, European figures), thick square wooden blocks for boards.

Rama epic in macapat verse, popular East Javanese version called Rama Kliṅ, incomplete, beginning and conclusion are missing. The last 14 leaves contain religious Islamic and moralistic lessons given to the new rulers of Ņalēṅka after the defeat of Dasa Muka.

The sloping East Javanese script is written rather carefully. The idiom and the spelling are influenced by the Madurese vernacular.

The ms is difficult to read on account of the fading of the blackening of the scratched characters.

The codex is probably written in the second half of the 19th century.

**319 Göttingen, Inst. für Völkerkunde, As. 1164 § 22.010 (Lit. of Java, I, p. 133)**

25,5 × 3 cm outside – 20,5 × 2,5 cm writing, 4 lines – damaged leaves, recently repaired – Javanese script – 81 single palmleaves (with defective numbering, European figures) – rounded wooden boards.

Life of Muhammad in macapat metre, incomplete, beginning with the episode of Abu Jahal. The conclusion is also missing, at the end of the ms the marriage of Supiyah is mentioned.

The sloping East Javanese script is written rather carefully. The idiom and the spelling are East Javanese.

The ms is probably written in the second half of the 19th century.

**320** Göttingen, Inst. für Völkerkunde, As. 1165 § 31.217 (Lit. of Java, I, p. 255)

24 × 3 cm outside – 19,5 × 2,5 cm writing, 3 and 4 lines – damaged leaves, recently repaired – Javanese script – 83 single palmleaves (original Javanese numbering: 90 leaves) – rounded wooden boards, worm-eaten.

Wayan purwa tale in macapat metre, mentioning Darawati and Jagal Bilawa (cf. As. 1161).

The sloping East Javanese script is written awkwardly and irregularly.

Madurese influence on idiom and spelling is apparent. The ms is difficult to read on account of the bad quality of the palmleaves and the damages.

The ms is probably written in the second half of the 19th century.

**321** Göttingen, Inst. für Völkerkunde, As. 1166 § 30.463 (Lit. of Java, I, p. 215)

38 × 3,5 cm outside – 33 × 2,5 cm writing, 3 and 4 lines – severely damaged leaves, recently repaired – Javanese script – 179 single palmleaves (original numbering, Eur. figures, in disorder) – rounded wooden boards.

Menak Amir Hamza romance in macapat verse, incomplete, beginning and conclusion are missing. Many leaves are broken. Kaga Birama and Amir Hamza's son Kobat Sareyan, who is to be king of Kaos, are mentioned. Jokes of the panakawans Umar Maya and Umar Madi are important features of the text.

The round, slightly sloping East Javanese script is passably well written, rather large. The characters are insufficiently blackend, which makes the reading difficult.

The ms was probably written at the end of the 19th century.

**322** Göttingen, Inst. für Völkerkunde, As. 1167 § 23.160 (Lit. of Java, I, p. 143)

31 × 3,5 cm outside – 25 × 2,5 cm writing, 3 lines – severely damaged leaves, recently repaired – Javanese script – 89 single palmleaves (defective original numbering with European figures) – rounded wooden boards, crooked.

Aji Saka tales in macapat metre, old popular version, mentioning in the beginning Pakgawan Kuris (Bĕgawan Kures) as ancestor, and connecting Aji Saka, the culture hero, with Muhammad and Islam. Cf. LOr. 5789a (Lit. of Java, II, p. 343).

The running East Pasisir script is written awkwardly and irregularly.

The manuscript is very difficult to read on account of the absence of blackening on the writing and the broken and damaged leaves.

The style and the spelling are antiquated and popular.

The ms is probably written in the middle of the 19th century.

**323** Göttingen, Inst. für Völkerkunde, As. 1168 A and B A: § 31.217 (Lit. of Java, I, p. 255, B: § 30.524 (Lit. of Java, I, p. 218)

26 × 4 cm outside – A: 21 × 2,5 cm writing, 3 lines – B: 24 × 3,5 cm writing, 5 lines – severely damaged, recently repaired – Javanese script – A: 48 single palmleaves (defective original numbering with European figures) – B: 37 single palmleaves (defective original numbering with European figures) – two different wooden boards, black.

**A:** Wayaᅇ purwa romance in macapat metre, fragmentary, beginning and conclusion are missing. The leaves are in disorder. Danaᅇjaya (i.e. Arjuna) is mentioned.

The East Pasisir script is written awkwardly and irregularly. The writing is abnormally large, on 3 lines. The style and the spelling are unscholarly. The nasals in clusters are often ignored.

**B:** Yusup romance in macapat metre, the well-known East Javanese version, fragmentary, very much damaged palmleaves. The East Pasisir script is written passably well, with rather small characters, on 5 lines (which is exceptional). The manuscript is difficult to read on account of the dark colour of the palmleaves. The idiom and the spelling are regular East Javanese. A and B, both being fragments, were probably joined for convenience sake. The board on the A side has a small ornament in the shape of a medallion cut into the wood at one side of the block.

The manuscript were probably written in the middle of the 19th century.

**324** Göttingen, Inst. für Völkerkunde, As. 1169 § 30.524 (Lit. of Java, I, p. 218)

40 × 3 cm outside – 35 × 2,5 cm writing, 4 lines – well preserved – Javanese script – 74 single palmleaves (original Javanese numbering: 32–105) – profiled wooden boards, dark colour.

Yusup romance in macapat metre, the well-known East Javanese version, incomplete, beginning and conclusion are missing.

The slightly sloping East Pasisir script is written carefully. The idiom and the spelling are East Javanese, often ignoring the nasals in clusters.

The manuscript was probably written in the middle of the 19th century.

**325 Göttingen, Inst. für Völkerkunde, As. 1170 § 30.524 (Lit. of Java, I, p. 218)**

25 × 3 cm outside – 18,5 × 2,5 cm writing, 4 lines – well preserved – Javanese script – 109 single palmleaves (original numbering with European figures) and some blanks, yellow colour, good quality; profiled wooden boards, dark brown.

Yusup romance in macapat metre, the well-known East Javanese version, incomplete, the conclusion is missing. The script belongs to the rounded North Pasisir and Central Javanese type. The writing is clear. The orthography often ignores the metrical rules which fix the number of syllables in every line of a stanza. Many lines have one or two syllables too much because words are spelled elaborately (with interpolated *pēpēts* instead of clusters of consonants) which is permissible in Javanese. It is done in *pégon* mss (Arabo-Javanese script).

The manuscript was probably written at the end of 19th or in the beginning of the 20th century.

**326 Göttingen, Inst. für Völkerkunde, As. 1171**

21 × 2,5 cm outside – 16 × 1,5 cm writing, 3 lines – damaged leaves, recently repaired – Javanese script – 60 single palmleaves (defective original numbering, European figures), wooden boards.

Notes on incantations and divination, beginning with the well-known Kiduṅ rumēksa ing Wēṅi (Song guarding at night see Lit. of Java, I, p. 93, § 15.620), further pawukon (Lit. of Java, I, p. 283, § 41.950).

The cursive East Javanese script is written awkwardly and irregularly.

The idiom and the spelling are unscholarly. The manuscript is very difficult to read on account of the dark colour and bad quality of the palmleaves and the absence of blackening on the characters.

The manuscript was probably written at the end of the 19th or in the beginning of the 20th century.

**327 Göttingen, Inst. für Völkerkunde, As. 1172 § 30.857 (Lit. of Java, I, p. 233)**

24 × 3,5 cm outside – 19 × 2,5 cm writing, 4 lines – damaged leaves, recently repaired – Javanese script – 66 single palmleaves (defective original numbering, European figures) – bamboo boards, dark brown.

Damar Wulan romance in macapat metre, East Javanese version, incomplete, beginning and conclusion are missing. The cursive East Javanese script is written irregularly. The idiom and the spelling belong to the North Pasisir districts. A ruler of Jiparṅ is mentioned. The style and the versification are rather scholarly, but the manuscript is

difficult to read on account of the discolouration of the palmleaves and the absence of blackening on the characters.

The manuscript was probably written in the second half of the 19th century.

**328 Göttingen, Inst. für Völkerkunde, As. 1173 § 30.524 (Lit. of Java, I, p. 218)**

31 × 3,5 cm outside – 27 × 2,5 cm writing, 4 or 3 lines – Javanese script – 75 single palmleaves (no original numbering) – rough wooden boards.

Yusup romance in macapat metre, the well-known East-Javanese version, incomplete, unfinished copy. The cursive East Javanese script is written awkwardly. The idiom and the spelling belong to the North Pasisir districts. The characters are insufficiently blackened, or not at all, which makes the reading of the manuscript difficult.

The manuscript was probably written at the end of the 19th or in the beginning of the 20th century.

**329 Göttingen, Inst. für Völkerkunde, As. 1174 § 21.730 (Lit. of Java, I, p. 131)**

28,5 × 4 cm outside – 22,5 × 3 cm writing, 4 lines – damaged leaves, recently repaired – Javanese script – 106 single palmleaves (original numbering, European figures) thick profiled wooden boards.

Anbiya, Islamic sacred history in macapat verse beginning with Creation, containing the tale of Nabi Adam and Babu Awa and their sons Ambil and Kambil.

The text ends abruptly.

The idiom and the script belong to the East Pasisir districts. The writing is awkward and irregular, not easy to read. The scribe made numerous mistakes. Superfluous or wrong characters are eliminated in the usual way, namely by making them unpronounceable by providing them with double vowel marks: *i* and *u* together.

The manuscript was probably written in the second half of the 19th century.

**330 Göttingen, Inst. für Völkerkunde, As. 1175 § 30.731 (Lit. of Java, I, p. 225)**

23,5 × 3,5 cm outside – 18 × 2,5 cm writing, 4 or 3 lines – damaged leaves, recently repaired – Javanese script – 62 single palmleaves (original numbering, European figures) – bamboo boards, blackened.

Amad-Muhammad romance in macapat verse, fragment, beginning and ending abruptly. Siti Bragëdat (Bagdad) is mentioned in the first stanzas.

The idiom and the script belong to the East Pasisir districts. The writing, though irregular, is sufficiently clear.

The manuscript was probably written in the second half of the 19th century.

**331 Göttingen, Inst. für Völkerkunde, As. 1176 § 30.731 (Lit. of Java, I, p. 225)**

32,5 × 4 cm outside – 24 × 3 cm writing, 4 lines – severely damaged leaves, recently repaired – Javanese script – about 70 single palmleaves (no original numbering) – profiled wooden boards.

**A:** Amad-Muhammad romance in macapat metre, fragment, mentioning Siti Bragēdat, 50 leaves. The script of most leaves is perpendicular and round, written awkwardly, other leaves have cursive East Javanese script. The East Javanese idiom is influenced by the Madurese vernacular. The leaves have a defective numbering with Javanese figures on the right hand margins.

**B:** Yusup romance in macapat metre, small fragment, leaves in disorder. The script is cursive East Javanese, passably well written.

The leaves were probably written in the second half of the 19th century.

**332 Göttingen, Inst. für Völkerkunde, As. 1177 § 30.857 (Lit. of Java, I, p. 233)**

30 × 3,5 cm outside – 24,5 × 2,5 cm writing, 3 and 4 lines – damaged leaves, recently repaired – Javanese script – 82 leaves (original numbering with European figures) – rough wooden boards.

Damar Wulan romance in macapat verse, mentioning in the beginning Bra Wijaya of Majapahit and his daughter Kusuma Keñcana Wuṅu.

The tale is without conclusion, at the end the fighting with Mēnak Jīnga is described.

The sloping East Javanese script is written by a bold hand, with large characters. The idiom is East Javanese. The manuscript was probably written in the second half of the 19th century.

**333 Göttingen, Inst. für Völkerkunde, As. 1178 § 31.217 (Lit. of Java, I, p. 255)**

27 × 3,5 cm outside – 22 × 2,5 cm writing, 3 lines – Javanese script – 70 leaves (original numbering with European figures) – rough wooden boards.

Wayan purwa tale in macapat verse, mentioning king Pañcatnana, and Ṭasti-na. Beginning and conclusion are missing.



The sloping East Javanese script is written abnormally large. The writing is difficult to read on account of the absence of blackening on the characters. The idiom is East Javanese. Some influence of the Madurese vernacular is apparent in the spelling.

The manuscript was probably written in the second half of the 19th century.

**334** Göttingen, Inst. für Völkerkunde, As. 1179 § 25.030 (Lit. of Java, I, p. 154)

31 × 3 cm outside – 25,5 × 2 cm writing, 3 lines – Javanese script – 169 leaves (the original numbering with European figures is defective) flat bamboo boards.

Didactic poem in macapat verse, beginning with Islamic lore, information on the *sěmbahyan* (*şalāt*) etc., for the greater part dealing with the rice myth of Sri and Sadana (called Sěrdana), which is told in extenso in the text. Notes on divination (*pawukon*) are inserted.

The cursive East Javanese script is written abnormally large. The writing is irregular and awkward. The style is prolix and unscholarly. Some antiquated grammatical forms are used.

The text seems to belong to the literature of agrarian communities in East Java.

The manuscript was probably written in the second half of the 19th century.

**335** Göttingen, Inst. für Völkerkunde, As. 1180 § 30.521 (Lit. of Java, I, p. 218)

80 × 3 cm outside – 34,5 × 2,5 cm writing, 4 lines – damaged leaves, recently repaired – Javanese script – 108 single palmleaves (original numbering) – profiled wooden boards, with red band.

Yusup romance, complete text, the well-known East Javanese version. The slightly sloping East Javanese script is written well, though not everywhere regularly. The idiom and the spelling are East Javanese.

The manuscript was probably written in the second half of the 19th century.

**336** Göttingen, Inst. für Völkerkunde, As. 1181 § 30.524 (Lit. of Java, I, p. 218)

37,5 × 3,5 cm outside – A: 31 × 2,5; B: 34 × 2,5 cm writing, 4 lines – from the leaves of B at the left-hand ends one cm is cut off to make A and B equal in length – Javanese script – A: 32 single palmleaves (original numbering) – B: 31 single palmleaves (without original numbering), turned about; new profiled wooden boards.

Both **A** and **B**: Yusup romance in macapat verse, the well-known East Javanese version, both incomplete, containing only the first half of the text. The script of **A** is

round perpendicular. The writing is difficult to read because the characters are not blackened. The script of **B** is regular, it is of the East Javanese cursive type, written carefully. **B** seems to be the elder of the two texts, perhaps the original of which **A** is a copy.

The texts were probably written in the second half of the 19th century, and joined afterwards by the owner of a collection.

**337** Göttingen, Inst. für Völkerkunde, As. 1182 § 30.524 (Lit. of Java, I, p. 218)

31,5 × 3,5 cm outside – A: 26 × 2,5 cm writing, 4 lines – B: 28 × 3 cm writing, 4 lines – from the leaves of **B** at the left-hand ends some cms are cut off to make **A** and **B** equal in length – Javanese script – A: 60 single palmleaves (original numbering, European figures); B: 13 single palmleaves (without original numbering), turned about; profiled wooden blocks, originally belonging to **B**, afterwards cut in order to fit the **A** leaves.

Both **A** and **B**: Yusup romance in macapat verse, **A** contains the first part of the text, ending abruptly, **B** contains only a fragment without beginning nor conclusion. The script of both **A** and **B** is of the sloping rather round East Javanese type, the writing of **B** seems older.

The texts were probably written in the second half of the 19th century, and joined afterwards by the owner of a collection.

**338** Göttingen, Inst. für Völkerkunde, As. 1183 A: § 30.524 (Lit. of Java, I, p. 218), B: § 30.483 (Lit. of Java, I, p. 215)

35,5 × 3,5 cm outside – A: 27,5 × 1,5 cm writing, 3 lines – B: 29 × 2,5 cm writing, 4 lines – severely damaged palmleaves, recently repaired – Javanese script – A: 27 narrow single palmleaves (defective original numbering) – B: 67 very much damaged single palmleaves (without numbering) – bamboo boards, dark colour.

**A**: Yusup romance in macapat verse, fragment of the concluding part of the text, ending abruptly. The script is of the sloping, rather round East Javanese type, it is written with care. The absence of blackening on the characters makes the reading difficult.

**B**: Rənganis romance in macapat verse, belonging to the Islamic Ménak Amir Hamza cycle of epical tales, fragmentary, mentioning the episode of the Chinese princess, the Putri Cina. The script is cursive East Javanese. The idiom is influenced by the Madurese vernacular.

The text is difficult to read on account of the damages and the bad quality of the palmleaves.

The texts were probably written in the second half of the 19th century, and joined afterwards by the owner of a collection.

- 339** Göttingen, Inst. für Völkerkunde, As. 1184 A: § 25.640 (Lit. of Java, I, p. 160), B: § 30.671 (Lit. of Java, I, p. 223)

39 × 4 cm outside – A: 23,5 × 3 cm writing, 3 and 4 lines – B: 23,5 × 2,5 cm writing, 4 lines – severely damaged palmleaves, recently repaired – Javanese script – A: 48 rather broad single palmleaves (defective original numbering, with European figures) – B: 66 very much damaged single palmleaves (without numbering) – square heavy wooden blocks as boards.

**A:** Babad Pajaṅ-Mataram in macapat verse, fragment of a history of the struggle of the king of Pajaṅ with the ruler of Jipaṅ, and the rise of the young dynasty of Mataram, in the second half of the 16th century.

Beginning and conclusion of the text are missing. The script belongs to the Central Javanese Pasisir region; the writing is rather awkward and irregular. The absence of the blackening of the characters makes the reading difficult.

**B:** Asmara Supi romance in macapat verse, Islamic romantic tale containing much fighting of the hero, allegedly a descendant of Ménak Amir Hamza, with monsters and ogres. His companion is a white monkey.

Beginning and conclusion of the text are missing. The script is of the Central Pasisir variety, written very small and cramped. The style and the idiom are literary. Divisions between the lines of the stanzas are not indicated by *pada liṅsa* marks. This omission is characteristic for old-fashioned scholarly writing. The damages and the dark colour of the palmleaves make the reading difficult.

The texts were probably written in the 19th century (**B** earlier than **A**) and afterwards joined by the owner of a collection (although they are not interrelated at all).

- 340** Göttingen, Inst. für Völkerkunde, As. 1185 § 21.730 (Lit. of Java, I, p. 131)

39 × 3,5 cm outside – 33 × 2,5 cm writing, 4 lines – damaged palmleaves – Javanese script – 155 single palmleaves (original numbering) – profiled wooden boards, with red bands.

An bija, Islamic history of the prophets, in macapat verse, beginning with Creation up to the life of Yusup, ending abruptly.

The style and the idiom are old-fashioned. The script is of the Central Pasisir variety, written carefully. Divisions between the lines of the stanzas are not indicated, see As. 1184.

The manuscript was probably written in the second half of the 19th century.

- 341** Göttingen, Inst. für Völkerkunde, As. 1186 § 30.461 (Lit. of Java, I, p. 215)

36 × 3 cm outside – 30 × 2,5 cm writing, 4 lines – severely damaged palmleaves, recently repaired – Javanese script – 156 single palmleaves (original Jav. numbering: 158), newly made flat wooden boards.

Ménak Amir Hamza romance in macapat verse, incomplete, first leaves are missing. Episode of the ancestors of Amir Hamza and his youth at the court of king Nur Séwan (Ménak Laré episode). In the beginning Lukman is mentioned.

The sloping East Javanese script is passably well written. Divisions between the lines of the stanzas are not indicated by *pada liṅsa* marks, see As. 1184. The idiom and the style are literary. The brown colour of the leaves and the absence of blackening on the characters make the reading difficult.

The manuscript was probably written in the second half of the 19th century.

**342 Göttingen, Inst. für Völkerkunde, As. 1187 § 30.524 (Lit. of Java, I, p. 216)**

38 × 4 cm outside – 33 × 2,5 cm writing, 4 lines – Javanese script – 67 single palmleaves (original numbering, with European figures: 219–288), and moreover 43 blank leaves – profiled wooden boards.

Yusup romance in macapat verse, fragmentary, beginning and conclusion are missing.

The cursive Pasisir script is written irregularly and awkwardly. The characters are not blackened. The manuscript seems to be an experiment of a beginner in the art of writing.

The manuscript was probably written in the second half of the 19th century.

**343 Göttingen, Inst. für Völkerkunde, As. 1188 § 30.524 (Lit. of Java, I, p. 218)**

33 × 3,5 cm outside – 27,5 × 3 cm writing, 4 lines – damaged palmleaves, recently repaired – Javanese script – 104 single written palmleaves (original Jav. numbering) and some blank ones – profiled wooden boards, reddish.

Yusup romance, in macapat verse, the usual East Javanese version, incomplete, the conclusion is missing. The text seems to have some gaps.

The round perpendicular East Pasisir script is written regularly. Although small, the writing is clear. The idiom and the spelling are scholarly East Javanese. The manuscript was probably written in the second half of the 19th century.

**344 Göttingen, Inst. für Völkerkunde, As. 1189 § 31.217 (Lit. of Java, I, p. 255)**

36 × 4 cm outside – 30 × 3 cm writing, 4 lines – damaged palmleaves, recently repaired – Javanese script – 55 single written palmleaves (original numbering, European figures, defective) – profiled wooden boards, coarse.

Wayan purwa romance in macapat verse, incomplete, the conclusion is missing. Kakrasana (= Baladéwa, Krésna's brother) and Narayana are mentioned in the beginning.

The cursive East Javanese script is written irregularly. The writing is very difficult to read on account of the absence of blackening on the characters.

The manuscript was probably written in the second half of the 19th century.

**345** Göttingen, Inst. für Völkerkunde, As. 1190 § 30.521 (Lit. of Java, I, p. 218)

44,5 × 3,5 cm outside – 40 × 2,5 cm writing, 4 lines – damaged palmleaves, recently repaired – Javanese script – 144 single palmleaves (original numbering, European figures) – profiled wooden boards, coarse.

Yusup romance in macapat verse, the usual East Javanese version. The last leaves were appended in order to make the text complete.

The sloping East Javanese script is written badly. The spelling is unscholarly.

The manuscript was probably written in the second half of the 19th century.

**346** Göttingen, Inst. für Völkerkunde, As. 1191 § 30.524 (Lit. of Java, I, p. 218)

31 × 3,5 cm outside – 25,5 × 2,5 cm writing, 4 lines – severely damaged palmleaves, recently repaired – Javanese script – 125 single palmleaves (original Jav. numbering, defective) – profiled wooden boards, coarse.

Yusup romance in macapat verse, the usual East Javanese version, incomplete, the conclusion is missing. The sloping East Javanese script is written well and clearly.

The bad state of the manuscript proves that it was read assiduously in its time. The spelling is antique but correct.

The manuscript was probably written in the second half of the 19th century.

**347** Göttingen, Inst. für Völkerkunde, As. 1192 § 21.740 (Lit. of Java, I, p. 131)

38 × 3,5 cm outside – 32 × 2 cm writing, 4 lines – severely damaged palmleaves, recently repaired – Javanese script – 81 single palmleaves (in disorder, original Jav. numbering is defective) – profiled wooden boards.

Anbiya, history of the prophets in macapat verse, containing the life of nabi Ibrahim (Abraham) and dèwi Sarah, incomplete, beginning and conclusion are missing. Several leaves are lost or they are misplaced.

The style and the idiom are East Javanese. Influence of the Madurese vernacular on the spelling is conspicuous.

The sloping East Javanese script is written with a bold hand, and sufficiently clear. The scribe made many mistakes, which he tried to correct afterwards.

The manuscript was probably written in the second half of the 19th century.

**348 Göttingen, Inst. für Völkerkunde, As. 1193 § 30.524 (Lit. of Java, I, p. 218)**

38,5 × 3,5 cm outside – 35,5 × 3 cm writing, 4 lines – damaged palmleaves, recently repaired – Javanese script – 135 single palmleaves (original numbering, defective, with European figures) – profiled rounded wooden boards, with red bands, worn by age.

Yusup romance in macapat verse, usual East Javanese version, incomplete, the beginning is missing. The slightly sloping East Javanese script is written with a bold hand and uncommonly clear.

The manuscript is probably written in the second half of the 19th century.

**349 Göttingen, Inst. für Völkerkunde, As. 1194 § 31.217 (Lit. of Java, I, p. 255)**

29,5 × 3,5 cm outside – 23,5 × 3 cm writing, 4 and 3 lines – damaged palmleaves – Javanese script – 144 single palmleaves – (original numbering, European figures) – roughly profiled wooden boards.

Wayan purwa romance in macapat verse, beginning with Krēsna, ruler of Darawati. The conclusion is missing. The slightly sloping East Javanese script is well written. The spelling is influenced by the Madurese vernacular.

The text is in a good literary style.

The manuscript is probably written in the second half of the 19th century.

**350 Göttingen, Inst. für Völkerkunde, As. 1195 § 30.857 (Lit. of Java, I, p. 233)**

35 × 3,5 cm outside – 31 × 2,5 cm writing, 4 lines – Javanese script – 111 single palmleaves (numbered 116–228, with original European figures) – profiled wooden boards; string provided with Chinese coins at the two ends.

Damar Wulan romance in macapat verse, East Javanese version, incomplete, beginning and conclusion are missing. The slightly sloping East Javanese script is well written. The text is in a good literary style.

The manuscript is probably written in the second half of the 19th century.

**351** Göttingen, Inst. für Völkerkunde, As. 1196 § 30.524 (Lit. of Java, I, p. 218)

34 × 3,5 cm outside – 27,5 × 2,5 cm writing, 4 lines – damaged palmleaves, recently repaired – Javanese script – 99 single palmleaves (numbered 38–137, original Jav. numbering) – profiled wooden boards; string provided at one end with a small rough stone with a hole.

Yusup romance in macapat verse, the usual East Javanese version, incomplete, beginning and conclusion are missing. The script is of the old perpendicular East Javanese type. The writing is small and cramped. Divisions between the lines of the stanzas are often omitted, which is a characteristic of an old-fashioned manner of writing *macapat* verse. The manuscript is difficult to read on account of the fading of the blackening of the characters.

The ms is probably written about the middle of the 19th century, or even earlier.

**352** Göttingen, Inst. für Völkerkunde, As. 1197 § 30.770 (Lit. of Java, I, p. 226)

28 × 3,5 cm outside – 22,5 × 2,5 cm writing, 4 lines – severely damaged leaves recently repaired – Javanese script – 97 single palmleaves in disorder (original Jav. numbering and European figures, confused) – profiled wooden boards.

Jaka Sasigar, or Jaka Saliniṅ, “The Half One”, Islamic religious didactic poem in macapat verse. The hero, born as a half man, goes in search of Allah. He meets several celestial beings and is given lessons on the divine order of the world. The prophets (Anbiya) and the angels (Jabaraīl, Gabriel, etc.) are mentioned. A collation of this interesting text with the Jaka Saléwah poem, mentioned in Lit. of Java, II, p. 38, LOR 1830, is difficult on account of the disorderly state of the manuscript.

The slightly sloping East Javanese script is written carelessly. The scribe made several mistakes. The style is homely.

The ms is probably written in the second half of the 19th century.

**353** Göttingen, Inst. für Völkerkunde, As. 1198 § 25.630 (Lit. of Java, I, p. 160)

22,5 × 3 cm outside – 24 × 2,5 cm writing, 4 lines – severely damaged palmleaves, with holes, recently repaired – Javanese script – 112 single palmleaves (original numbering with Europ. figures in disorder) – new profiled wooden boards.

Babad Dēmak-Pajaṅ in macapat verse, legendary history of the sultanate of Dēmak and the beginning of the period of the kingdom of Pajaṅ in Central Java in the first half and the middle of the 16th century. The adventures of Jaka Tiṅkir, who was to be king of Pajaṅ, are told in the text.

The round East Pasisir script is passably well written. The idiom and the spelling are scholarly. The bad state of preservation of the manuscript and the absence of blackening on the characters are serious difficulties in reading the text.

**354 Göttingen, Inst. für Völkerkunde, As. 1199 § 30.580 (Lit. of Java, I, p. 221)**

26 × 3,5 cm outside – 23 × 2,5 cm writing, 4 lines – damaged leaves, recently repaired – Javanese script – 140 single palmleaves (original Jav. numbering, 3–139) – wooden boards, one of them decorated with crude wood carving.

Mursada romance in macapat verse, incomplete, beginning and conclusion are missing. The round, slightly sloping East Javanese script is written irregularly. The writing is difficult to read on account of the insufficient blackening of the characters.

The manuscript is probably written in the second half of the 19th century.

**355 Göttingen, Inst. für Völkerkunde, As. 1200 § 21.740 (Lit. of Java, I, p. 131)**

38 × 3,5 cm outside – 32,5 × 2,5 cm writing, 4 or 5 lines – damaged leaves, recently repaired, and new leaves inserted – Javanese script – 128 single palmleaves (original numbering, European figures, defective, 102–258) – square wooden boards, string with one Chinese cash coin at the end.

Anbiya, history of the prophets, in macapat verse, beginning with nabi Brahim (Abraham), incomplete, introduction and conclusion are missing.

The style and the idiom are East Javanese. Influence of the Madurese vernacular on the spelling is conspicuous. The round East Javanese script is written irregularly. The characters of several leaves are not or insufficiently blackened, which makes the reading difficult.

The manuscript was probably written in the second half of the 19th century.

**356 Göttingen, Inst. für Völkerkunde, As. 1201 § 23.160 (Lit. of Java, I, p. 143)**

34,5 × 3 cm outside – 28,5 × 2 cm writing, 4 lines – Javanese script – 78 single palmleaves (original Jav. numbering) – profiled wooden boards.

Aji Saka legend in macapat verse, beginning with bagawan Kurès from Madinah, old popular version. The text has an elaborate introduction mentioning the name of the scribe and his residence (an otherwise unknown locality). The first written page has a frame with a simple geometric decoration. The text ends abruptly.

The small perpendicular East Javanese script is well written. The writing is difficult to read in several places where blackening of the characters is faded. The style and the idiom are literary East Javanese.

Some leaves in the beginning and at the end of the manuscript contain drafts of letters written by another hand.

The manuscript was probably written in the second half of the 19th century.



**357 Göttingen, Inst. für Völkerkunde, As. 1202 § 30.521 (Lit. of Java, I, p. 218)**

34 × 3 cm outside – 27,5 × 2,5 cm writing, 4 lines – damaged palmleaves recently repaired – Javanese script – 163 single palmleaves (original numbering, European figures) – profiled wooden boards.

Yusup romance in macapat verse, usual East Javanese version, complete. The sloping East Javanese script is well written. The spelling is deficient on some points (omission of nasals).

The manuscript was probably written in the second half of the 19th century.

**358 Göttingen, Inst. für Völkerkunde, As. 1203 § 31.068 (Lit. of Java, I, p. 244)**

19 × 3 cm outside – 14,5 × 2 cm writing, 3 lines – damaged palmleaves, recently repaired – Javanese script – 93 single palmleaves (no original numbering) – square profiled wooden boards.

Rama epic in macapat verse, popular East Javanese version called Rama Kliṅ, incomplete, beginning and conclusion are missing.

The sloping East Javanese script is written irregularly. The bad quality of the palmleaves and the damages make the reading difficult.

The manuscript was probably written in the second half of the 19th century.

**359 Göttingen, Inst. für Völkerkunde, As. 1204 § 30.524 (Lit. of Java, I, p. 218)**

31 × 3,5 cm outside – 26 × 2,5 cm writing, 4 and 3 lines – damaged palmleaves, recently repaired – Javanese script – 90 single palmleaves (in disorder, no original numbering) – new profiled wooden boards.

Yusup romance in macapat verse, the usual East Javanese version, incomplete, beginning and conclusion are missing. The sloping East Javanese script is written regularly.

About 20 disorderly inserted palmleaves of inferior quality having each 3 lines of bad writing contain a fragment of a wayan purwa romance in macapat verse, mentioning i.a. prabu IJamarta Darma Waṅsa (i.e. Yudhiṣṭhira).

There are also inserted leaves belonging to another Yusup manuscript. All leaves were cut at the ends to the same length in order to appear as one manuscript. The wooden boards were newly made, perhaps for the use of a European collector.

The palmleaves were probably written in the second half of the 19th century.

**360 Göttingen, Inst. für Völkerkunde, As. 1205 § 25.030 (Lit. of Java, I, p. 154)**

31 × 3,5 cm outside – 26 × 3 cm writing, 3 lines – severely damaged palmleaves, recently repaired – Javanese script – 139 single palmleaves (original numbering, European figures) – flat bamboo boards, brown.

Sri-Sědana rice myth in macapat verse, beginning with edifying lessons on Islamic religious worship (cf. As. 1179). The text seems complete.

The cursive East Javanese script is written irregularly. The writing is awkward and boorish. The idiom and the spelling are unscholarly.

The manuscript was probably written in the second half of the 19th century.

**361 Göttingen, Inst. für Völkerkunde, As. 1206 § 30.580 (Lit. of Java, I, p. 221)**

28 × 3 cm outside – 16 × 2 cm writing, 3 lines – severely damaged palmleaves, recently repaired – Javanese script – 134 single palmleaves (the original numbering, European figures, is deficient) – coarse wooden boards.

Mursada romance in macapat metre (cf. As. 1154), incomplete, beginning and conclusion are missing.

The sloping script is written by an unschooled scribe. The characters of several leaves, having no blackening, are difficult to read.

In the idiom and the spelling influence of the Madurese vernacular is apparent.

The manuscript was probably written in the second half of the 19th century.

**362 Göttingen, Inst. für Völkerkunde, As. 1207 § 22.020 (Lit. of Java, I, p. 133)**

34 × 2,5 cm outside – 27 × 2 cm writing, 3 lines – severely damaged palmleaves, recently repaired – Javanese script – 102 single palmleaves (original numbering, Eur. figures) – profiled wooden boards, not suited to the length of the palmleaves.

Muhammad's Life, Carita Rasul, in macapat verse, containing the struggle with the unbelievers (Lakad episode), incomplete, beginning and conclusion are missing. Ménak Jayèn Rana is the hero of the battle.

The slightly sloping East Pasisir script is written irregularly. The text is difficult to read on account of the bad state of preservation of the palmleaves and their dark colour.

The manuscript was probably written in the second half of 19th century.

**363 Göttingen, Inst. für Völkerkunde, As. 1208 § 30.580 (Lit. of Java, I, p. 221)**

27,5 × 4 cm outside – 21,5 × 3 cm writing, 4 lines – Javanese script – 100 single palmleaves (original numbering, European figures) – profiled wooden boards.

Mursada romance in macapat metre (cf. As. 1154), apparently complete text. The East Javanese script is fairly well written. In the idiom and the spelling influence of the Madurese vernacular is apparent.

The manuscript was probably written in the second half of the 19th century.

**364 Göttingen, Inst. für Völkerkunde, As. 1209 § 30.524 (Lit. of Java, I, p. 218)**

25,5 × 3 cm outside – 21 × 2,5 cm writing, 4 lines – damaged palmleaves, recently repaired – Javanese script – 148 single palmleaves, in disorder (no reliable original numbering) – roughly profiled, cracked wooden boards.

Yusup romance in macapat metre, the usual East Javanese version. The sloping East Javanese script is fairly well written. The writing is almost illegible on account of the absence of blackening on the characters. The manuscript was probably written in the second half of the 19th century.

**365 Göttingen, Inst. für Völkerkunde, As. 1210 § 25.030 (Lit. of Java, I, p. 154)**

28 × 3 cm outside – 22 × 2,5 cm writing, 4 lines – severely damaged palmleaves, recently repaired – Javanese script – 91 single palmleaves (original numbering, European figures, in disorder) – profiled wooden boards.

Sri-Sēdana rice myth in macapat verse, beginning with edifying lessons on Islam (cf. As. 1179 and 1222). Incomplete text, beginning and conclusion are missing.

The cursive East Javanese script is written awkwardly.

The spelling is deficient, disregarding the nasals.

The manuscript was probably written in the second half of the 19th century.

**366 Göttingen, Inst. für Völkerkunde, As. 1211 § 31.217 (Lit. of Java, I, p. 255)**

32,5 × 3 cm outside – 29,5 × 2 cm writing, 3 lines – severely damaged palmleaves, recently repaired – Javanese script – 120 single palmleaves (original numbering, European figures) – new profiled wooden boards.

Wayan purwa romance in macapat verse, incomplete, beginning and conclusion are missing. Sēm ar is mentioned. The sloping East Javanese script is written awkwardly. The scribe made numerous mistakes. He used often *patèns* between consonants instead of the usual clusters. The spelling shows influence of the Madurese vernacular. The reading

and identification of the text is difficult on account of the absence of blackening of the characters on many leaves.

All leaves were cut at the right-hand ends to the same length in order to fit between the new boards.

The manuscript was probably written in the second half of the 19th century.

**367** Göttingen, Inst. für Völkerkunde, As. 1212 § 30.731 (Lit. of Java, I, p. 225), § 30.524 (Lit. of Java, I, p. 218)

32 × 3,5 cm outside – 24–28 cm × 2,5 cm writing, 3–4 lines – severely damaged palmleaves, recently repaired – Javanese script – 88 single palmleaves (the original numbering, European figures, is in disorder) – new profiled wooden boards.

**A:** Amad-Muhammad romance, and **B:** Yusup romance, in macapat verse, mixed up disorderly. The Amad-Muhammad text (3 lines on a side) is the better written one, but still it is in disorder. Beginning and conclusion are missing.

The leaves of the Yusup text (4 lines) were cut on the left-hand ends to the same length as the Amad-Muhammad leaves in order to appear together as one manuscript between the new boards.

The palmleaves were probably written in the second half of the 19th century.

**368** Göttingen, Inst. für Völkerkunde, As. 1213 § 17.400 (Lit. of Java, I, p. 107)

31 × 4 cm outside – 25,5 × 2,5 cm writing, 4 lines – severely damaged palmleaves, recently repaired – Javanese script – 218 written palmleaves (original Jav. numbering) – profiled brown wooden boards.

Didactic poem on Islamic theology and mysticism in macapat verse, beginning with lessons given by *kyahi* Gabor (or Gambor) to *santri* Kodrat, and mentioning afterwards Lanan Sajati, marrying a princess of Besarrah (Basra) called Sari Wulan. The text belongs to the literature of the *pondoks* or *pasantrèns*, the Islamic schools of religion. Instruction and romantic tales are often found mixed up in such texts.

In the introduction the town of Grèsik is mentioned as the residence of the scribe. The cursive East Javanese script is written sufficiently clear, but the spelling is unscholarly, disregarding the nasals (*satri* instead of *santri*)

The first leaves of the manuscript contain some miscellaneous notes, i.a. referring to divination.

The manuscript was probably written in the second half of the 19th century.

**369** Göttingen, Inst. für Völkerkunde, As. 1214 § 30.524 (Lit. of Java, I, p. 218)

32 × 3,5 cm outside – 27,5 × 2,5 cm writing, 4 lines – severely damaged palmleaves, recently repaired – Javanese script – 49 palmleaves (original Jav. numbering) – profiled wooden boards, reddish.

Yusup romance in macapat verse, the usual East Javanese version, incomplete, the conclusion is missing. The East Javanese script is written rather awkwardly.

The spelling is deficient.

The manuscript was probably written at the end of the 19th century.

**370** Göttingen, Inst. für Völkerkunde, As. 1215 § 21.740 (Lit. of Java, I, p. 131)

25,5 × 3,5 cm outside – 18 × 2,5 cm writing, 3 or 4 lines – severely damaged palmleaves, recently repaired – Javanese script – 73 written palmleaves (original numbering, both Jav. and Eur. figures, in disorder) – profiled wooden boards.

Anbiya, history of the prophets, in macapat verse, mentioning in the beginning Creation and further nabi Adam with his family.

The sloping East Javanese script is written irregularly. The scribe made many mistakes. The disorder of the palmleaves makes the reading of the text difficult.

The manuscript was probably written in the second half of the 19th century.

**371** Göttingen, Inst. für Völkerkunde, As. 1216 § 22.020 (Lit. of Java, I, p. 133)

29,5 × 3,5 cm outside – 24 × 2,5 cm writing, 3 or 4 lines – damaged palmleaves, recently repaired – Javanese script – 87 written palmleaves (original numbering in disorder) – rough bamboo boards.

Life of Muhammad, Carita Rasul, in macapat verse, fragmentary, in disorder, containing the Lakad episode. Beginning and conclusion are missing. The text consists mainly of long descriptions of fighting of Muslims and unbelievers. Jayèn Rana (i.e. Amir Hamza) and jims (ginns, spirits) are also mentioned.

The sloping East Javanese script is written carelessly and very irregularly. Moreover the quality of the palmleaves is bad and the characters of many leaves are not sufficiently blackened. The reading is difficult.

The manuscript was probably written in the second half of the 19th century.

**372** Göttingen, Inst. für Völkerkunde, As. 1217 § 30.524 (Lit. of Java, I, p. 218)

28,5 × 3,5 cm outside – 24,5 × 3 cm writing, 4 lines – damaged palmleaves, recently repaired – Javanese script – 87 written palmleaves (original numbering, European figures) – rough wooden boards.

Yusup romance in macapat verse, the usual East Javanese version, concise. The sloping East Javanese script is well written, but the absence of blackening on the characters makes the reading difficult.

The manuscript was probably written in the beginning of the 20th century.

**373 Göttingen, Inst. für Völkerkunde, As. 1218 § 30.524 (Lit. of Java, I, p. 218)**

33 × 4 cm outside – 28 × 3 cm writing, 4 lines – damaged palmleaves, recently repaired – Javanese script – 137 written palmleaves (original Jav. numbering) – profiled wooden boards.

Yusup romance in macapat verse, the usual East Javanese version, extensive, but incomplete, beginning and conclusion are missing. The slightly sloping East Javanese script is well written, and the spelling is scholarly.

The manuscript was probably written in the beginning of the 20th century.

**374 Göttingen, Inst. für Völkerkunde, As. 1219 § 30.857 (Lit. of Java, I, p. 233)**

28 × 3,5 cm outside – 22 × 2 cm writing, 3 lines – damaged palmleaves, recently repaired – Javanese script – 97 single written palmleaves (original numbering, European figures) – rough halfround wooden boards.

Damar Wulan romance in macapat verse, mentioning in the beginning Bra Wijaya of Majapahit and his daughter Kusuma Kencana Wunu, a popular East Javanese version of the tale. The initial palmleaf is missing.

The cursive East Javanese script is written rather irregularly.

The writing is sufficiently clear. The spelling is unscholarly, often disregarding the nasals.

The manuscript was probably written at the end of the 19th century.

**375 Göttingen, Inst. für Völkerkunde, As. 1220 § 21.740 (Lit. of Java, I, p. 131)**

31,5 × 3,5 cm outside – 25 × 2,5 cm writing, 4 and 3 lines – damaged palmleaves, recently repaired – Javanese script – 110 single written palmleaves (original numbering, Jav. and Eur. figures, in disorder) – profiled wooden boards.

Anbiya, history of the prophets, in macapat verse, beginning with Creation and the formation of Adam (Tapél Adam).

The sloping East Javanese script is written carelessly. The palmleaves are in disorder, and the characters are not blackened, which makes the reading of the text difficult.

The manuscript was probably written in the second half of the 19th century.

**376** Göttingen, Inst. für Völkerkunde, As. 1221 § 30.524 (Lit. of Java, I, p. 218)

38 × 3,5 cm outside – 32–33 cm × 2,5 cm writing, 4 lines – severely damaged palmleaves, recently repaired – Javanese script – 101 single written palmleaves (original numbering in disorder) – new profiled wooden boards.

Yusup romance in macapat metre, usual East Javanese version. Fragments written by various scribes using different styles of writing were collected to make one manuscript. Many palmleaves were cut at one side in order to fit between the new-made boards, others were pierced to make new holes for the string fitting the new boards. The perpendicular East Javanese script of one of the fragments is well written.

The palmleaves were probably written in the second half of the 19th century.

**377** Göttingen, Inst. für Völkerkunde, As. 1222 § 25.030 (Lit. of Java, I, p. 154)

29,5 × 3,5 cm outside – 25 × 2,5 cm writing, 3 and 4 lines – damaged palmleaves, recently repaired – Javanese script – 134 single palmleaves (original Jav. numbering in disorder) – wooden boards decorated with woodcarving: rice stalks.

Sri-Sēdana rice myth in macapat verse, incomplete, beginning and conclusion are missing. The palmleaves are in disorder. The text contains several moralistic and religious lessons (cf. As. 1179 and 1210), and notes on divination (*pawukon*).

The idiom and the spelling are unscholarly. The style is prolix. The sloping East Javanese script is written irregularly and awkwardly.

The manuscript was probably written in the second half of the 19th century.

**378** Göttingen, Inst. für Völkerkunde, As. 1223 § 30.671 (Lit. of Java, I, p. 223)

40 × 3,5 cm outside – 32,5 × 2,5 cm writing, 4 lines – damaged palmleaves, recently repaired – Javanese script – 229 single palmleaves (original numbering, European figures) – thick bamboo boards, new.

Asmara Supi, Islamic romance in macapat verse, ending abruptly. In the beginning king Mukarkara of Muka Bumi is mentioned. Saṅu Branta is prince Asmara Supi's companion.

The idiom and the spelling are influenced by the Madurese vernacular. The sloping East Javanese script is well written, rather small. The divisions between the lines of the stanzas are not indicated by *pada lipisa* marks. This is a feature of old-fashioned writing. Maybe the scribe was a native of one of the old Pasisir towns, Grēsik or Surabaya.

The manuscript was probably written in the middle of the 19th century.

- 379** Göttingen, Inst. für Völkerkunde, As. 1224 A: § 31.217 (Lit. of Java, I, p. 255; B: § 30.461 (Lit. of Java, I, p. 215)

37,5 × 3,5 cm outside – 30 × 2,5 cm writing, 4 and 5 lines – damaged palmleaves, recently repaired – Javanese script – 64 and 40 single palmleaves (no original numbering) – profiled wooden boards.

**A** (64 palmleaves): Wayaṅ purwa tale in macapat verse, mentioning Jagal Abilawa and the *panakawans* Sēmar and Bagoṅ, incomplete, beginning and conclusion are missing. The slightly sloping East Javanese script is well written, though small. The style and the spelling are scholarly East Javanese.

**B** (40 palmleaves, turned about): Ménak Amir Hamza romance in macapat verse, tale of Amir Hamza's youth (Ménak Laré) in the company of Umar Maya, incomplete, beginning and conclusion are missing. The East Javanese script is written very much cursively, it is not easy to read. The style is homely and narrative, the spelling is regular.

The two texts were probably written in the second half of the 19th century.

- 380** Göttingen, Inst. für Völkerkunde, As. 1225 § 21.740 (Lit. of Java, I, p. 131)

25,5 × 3,5 cm outside – 20 × 2,5 cm writing, 4 lines – damaged palmleaves, recently repaired – Javanese script – 156 single palmleaves (original numbering in disorder) – profiled wooden boards (one flat).

Anbiya, history of the prophets, in macapat verse, beginning with Adam up to Muhammad's precursors in Arabia (Hud), incomplete, beginning and conclusion are missing, and the palmleaves are in disorder. The East Javanese script is written very clumsily and irregularly. The characters are not blackened, which makes the reading difficult. The style is prolix.

The manuscript was probably written in the second half of the 19th century.

- 381** Göttingen, Inst. für Völkerkunde, As. 1226 § 30.580 (Lit. of Java, I, p. 221)

30,5 × 3,5 cm outside – 25 × 2,5 cm writing, 3 lines – damaged palmleaves, recently repaired – Javanese script – 215 single palmleaves (original numbering, European figures, in disorder) – thick profiled wooden boards.

Mursada romance in macapat metre, incomplete, beginning and conclusion are missing, and the leaves are in disorder.

The sloping East Javanese script is passably well written, rather large. Influence of the Madurese vernacular on idiom and spelling is in evidence.

The manuscript was probably written in the second half of the 19th century.



**382** Göttingen, Inst. für Völkerkunde, As. 1227 § 30.524 (Lit. of Java, I, p. 218)

37 × 3 cm outside – 31,5 × 2 cm writing, 4 and 3 lines – damaged palmleaves, recently repaired – Javanese script – 118 single palmleaves (original numbering, European figures) – square wooden blocks, newly made, for boards.

Yusup romance in macapat verse, the usual East Javanese version, incomplete, the beginning is missing. The slightly sloping East Javanese script is written awkwardly and unscholarly, the writing of the nasals in clusters is often omitted (*sapun* instead of *sampun*).

The manuscript was probably written in the second half of the 19th century.

**383** Göttingen, Inst. für Völkerkunde, As. 1228 § 30.857 (Lit. of Java, I, p. 131)

37,5 × 3 cm outside – 31,5 × 2,5 cm writing, 4 lines – damaged palmleaves, recently repaired – Javanese script – 147 single palmleaves (original numbering, Jav. figures) – slightly profiled wooden boards.

Damar Wulan romance in macapat verse, mentioning in the beginning king Bra Wijaya of Majapahit. The text of the popular East Javanese version of the historical romance seems to be complete.

The slightly sloping East Javanese script is well written, rather small. The idiom and the spelling are influenced by the Madurese vernacular.

The manuscript was probably written about 1900 A.D.

**384** Göttingen, Inst. für Völkerkunde, As. 1229 § 31.217 (Lit. of Java, I, p. 255)

36 × 2,5 cm outside – 32 × 2 cm writing, 4 lines – damaged palmleaves, recently repaired – Javanese script – 112 single palmleaves (the original numbering, Eur. figures, is deficient) – half-round wooden boards, originally coloured.

Wayan purwa tale in macapat verse, mentioning i.a. dèwi Sěmbadra and Arjuna, incomplete, the beginning and the conclusion are missing. The idiom and the spelling are influenced by the Madurese vernacular. The sloping East Javanese script is well written, but small. The writing is difficult to read on account of the absence of blackening on the characters and the dark brown colour of the palmleaves.

The manuscript was probably written in the second half of the 19th century.

**385 Göttingen, Inst. für Völkerkunde, As. 1230 § 30.671 (Lit. of Java, I, p. 223)**

39 × 3,5 cm outside – 34 × 2,5 cm writing, 4 lines – severely damaged palmleaves, recently repaired – Javanese script – 144 single palmleaves (original Jav. numbering is deficient and in disorder) – slightly profiled wooden boards.

Asmara Supi romance in macapat verse, incomplete, beginning and conclusion are missing, and several palmleaves are severely damaged.

The idiom and the spelling are influenced by the Madurese vernacular. The slightly sloping East Javanese script is passably well written, but small. Divisions between the lines of the stanzas are not marked by *pada lingsas*, which is an old-fashioned feature.

The manuscript was probably written in the middle of the 19th century.

**386 Göttingen, Inst. für Völkerkunde, As. 1231 § 30.521 (Lit. of Java, I, p. 218)**

29 × 3 cm outside – 25,5 × 2,5 cm writing, 4 lines – damaged palmleaves, recently repaired – Javanese script – 90 written single palmleaves (original numbering, Eur. figures) – profiled wooden boards.

Yusup romance in macapat verse, fairly complete text, concise version. The sloping East Javanese script is passably well written, but small. The writing is difficult to read on account of the bad quality of the palmleaves.

The manuscript was written probably at the end of the 19th century.

**387 Göttingen, Inst. für Völkerkunde, As. 1232 § 21.740 (Lit. of Java, I, p. 131)**

38,5 × 3,5 cm outside – 33 × 3 cm writing, 4 lines – damaged palmleaves, recently repaired – Javanese script – 108 single palmleaves (original numbering, Eur. figures) – newly made square wooden boards.

Anbiya, history of the prophets, in macapat verse, beginning with Creation, up to the life of nabi Salèh (called Sala), one of Muhammad's precursors. The idiom and the spelling are influenced by the Madurese vernacular.

The sloping round East Javanese script is written awkwardly and irregularly. The absence of blackening on the characters makes the reading difficult. The leaves were rubbed with a yellow substance which made them shiny.

The manuscript was probably written in the second half of the 19th century.

- 388** Göttingen, Inst. für Völkerkunde, As. 1233 A: § 30.524 (Lit. of Java, I, p. 218, B: § 21.740 (Lit. of Java, I, p. 131)

26 × 3 cm outside – 18 × 2,5 cm writing, 3 and 4 lines – damaged palmleaves, recently repaired – Javanese script – 92 and 20 single palmleaves (numbering in disorder) – coarsely rounded wooden boards.

**A** (92 palmleaves with 3 lines of writing): Yusup romance in macapat verse, the usual East Javanese version, incomplete, the palmleaves are in disorder. The sloping East Javanese script is written slovenly and irregularly. The writing is difficult to read on account of the bad quality of the palmleaves.

**B** (20 palmleaves with 4 lines of writing): Anbiya, history of the Prophets, in macapat verse, fragment, episode of Adam and Iblis in Heaven, incomplete.

The East Javanese script is passably well written.

The palmleaves were probably written in the second half of the 19th century.

- 389** Göttingen, Inst. für Völkerkunde, As. 1234 § 31.217 (Lit. of Java, I, p. 255)

31,5 × 3 cm outside – 26,5 × 2,5 cm writing, 4 lines – damaged palmleaves, recently repaired – Javanese script – 127 written palmleaves (original numbering, European figures) and some blanks – profiled wooden boards.

Wayan purwa romance in macapat verse, in the beginning mentioning king Darma Kusuma of J̄amarta. The *panakawans* are S̄mar and Bagon. Radèn Naga Puspita seems to be the principal actor.

The cursive East Javanese script is well written. The style of the text is literary, bearing testimony to good scholarship of the author. The tale seems to be incomplete.

The manuscript was probably written at the end of the 19th century or in the beginning of the 20th century.

- 390** Göttingen, Inst. für Völkerkunde, As. 1235 § 31.217 (Lit. of Java, I, p. 255)

36 × 3,5 cm outside – 30 × 3 cm writing, 4 lines – severely damaged palmleaves, recently repaired – Javanese script – 117 single palmleaves (original numbering, Eur. figures) – roughly profiled wooden boards.

Wayan purwa romance in macapat verse, incomplete, beginning and conclusion are missing. Minta Raga is mentioned. The round East Pasisir script is well written, rather large. The spelling is defective, often ignoring the nasals in clusters. The numerous gaps caused by broken leaves make the reading of the text difficult. The manuscript was probably written at the end of the 19th century.

**391** Göttingen, Inst. für Völkerkunde, As. 1236 § 30.524 (Lit. of Java, I, p. 218)

36 × 4 cm outside – 30 × 3 cm writing, 4 lines – damaged palmleaves, recently repaired – Javanese script – 109 written single palmleaves (original numbering, Javanese and European figures in disorder) – coarsely profiled wooden boards.

Yusup romance in macapat verse, the usual East Javanese version, incomplete, beginning and conclusion are missing, and the leaves are in disorder. The round East Javanese script is written awkwardly and irregularly. The spelling is unscholarly.

The manuscript was probably written at the end of the 19th century.

**392** Göttingen, Inst. für Völkerkunde, As. 1237 § 30.524 (Lit. of Java, I, p. 218)

30 × 3,5 cm outside – 25 × 2,5 cm writing, 4 lines – damaged palmleaves, recently repaired – Javanese script – 97 written single palmleaves (original numbering, European figures) – coarsely profiled wooden boards.

Yusup romance in macapat verse, the usual East Javanese version, incomplete, the conclusion is missing. The sloping East Javanese script is passably well written.

The manuscript was probably written at the end of the 19th century or in the beginning of the 20th century.

**393** Göttingen, Inst. für Völkerkunde, As. 1238 § 16.430 (Lit. of Java, I, p. 99)

27 × 3,5 cm outside – 22 × 2,5 cm writing, 3 lines – damaged palmleaves, recently repaired – Javanese script – 135 single palmleaves (numbering with Eur. figures in disorder) – coarsely rounded boards.

Mikrad Nabi, edifying treatise on Muhammad's Ascension to Heaven (Mi'räg), his seeing God and his visits, in the company of angels, in the various Heavens and in Hell, in macapat verse, incomplete, beginning and conclusion are missing. The style is homely. The text is apparently an adaptation of a popular Arabic treatise. The idiom and the spelling are unscholarly. The sloping East Javanese script is passably well written, rather large. The brown colour and bad quality of the palmleaves, in connection with the absence of blackening on the characters, make the reading of the text difficult.

The manuscript was probably written at the end of the 19th or in the beginning of the 20th century.

**394** Göttingen, Inst. für Völkerkunde, As. 1239 § 30.524 (Lit. of Java, I, p. 218)

37 × 3,5 cm outside – 31,5 × 2,5 cm writing, 4 lines – damaged palmleaves, recently repaired – Javanese script – 105 single palmleaves (without numbering) – rounded wooden boards.

Yusup romance in macapat verse, the usual East Javanese version, incomplete. Palmleaves written by different scribes were combined to make one book. They were cut to the same length in order to make them fit together between the boards. They are in disorder. The round East Javanese script is written well and clearly by one of the scribes. The writing of the others is less clear. Many palmleaves lack the blackening on the characters, which makes the reading difficult.

The palmleaves were probably written in the beginning of the 20th century.

**395** Göttingen, Inst. für Völkerkunde, As. 1240 § 16.470 (Lit. of Java, I, p. 99)

32 × 3,5 cm outside – 24,5 × 2,5 cm writing, 4 lines – damaged palmleaves, recently repaired – Javanese script – 82 single palmleaves (original numbering, European figures) – profiled wooden boards.

Edifying Islamic texts in macapat verse, beginning with a Glorification, incomplete (the first leaf is missing) of Muhammad and his family. The manuscript contains further (leaf 16 verso): the Kiduṅ Ruməkṣa iṅ Wēṅi (see Lit. of Java, I, p. 9, § 15.620), lessons on the faith, the soul, mentioning the Angels of Death Kirun wa Nakirun (on leaf 46 verso, see Lit. of Java, III, Index, p. 315, Munkarun, talkīn), tales of the prophets of old and descriptions of Hell and Heaven (see § 15.390).

The cursive East Javanese script is written passably well. The idiom and the spelling are influenced by the Madurese vernacular. The absence of blackening on the characters makes the reading difficult.

The manuscript was probably written in the second half of the 19th century.

**396** Göttingen, Inst. für Völkerkunde, As. 1241 § 21.740 (Lit. of Java, I, p. 131)

29 × 3,5 cm outside – 24,5 × 2,5 cm writing, 3 and 4 lines – damaged palmleaves, recently repaired – Javanese script – 117 single palmleaves (original numbering, Eur. figures, up to 124, in disorder) – dark bamboo boards.

Anbiya, Islamic history of the Prophets in macapat verse, beginning with Creation, up to the precursors of Muhammad, mentioning Hud, incomplete, the conclusion is missing. The round East Javanese script is written awkwardly and irregularly. The spelling is deficient and unscholarly.

The manuscript was probably written at the end of the 19th century.

**397 Göttingen, Inst. für Völkerkunde, As. 1242 § 30.524 (Lit. of Java, I, p. 218)**

41 × 3 cm outside – 34,5 × 2,5 cm writing, 3 and 4 lines – damaged palmleaves, recently repaired – Javanese script – 66 single palmleaves (original numbering, Jav. figures, in disorder) – profiled wooden boards.

Yusup romance in macapat verse, the usual East Javanese version, incomplete, beginning and conclusion are missing. The round East Javanese script is written awkwardly and irregularly. The idiom and the spelling are influenced by the Madurese vernacular.

The manuscript was probably written at the end of the 19th century.

**398 Göttingen, Inst. für Völkerkunde, As. 1243 § 30.524 (Lit. of Java, I, p. 218)**

38,5 × 3,5 cm outside – 31,5 × 2,5 cm writing, 4 lines – damaged palmleaves, recently repaired – Javanese script – 60 single palmleaves (original numbering, Jav. figures, in disorder) – profiled wooden boards, with red strips.

Yusup romance in macapat verse, the usual East Javanese version, incomplete, the conclusion is missing. The round East Javanese script is passably well written. The absence of blackening on the characters makes the reading difficult.

The manuscript was probably written in the beginning of the 20th century.

**399 Göttingen, Inst. für Völkerkunde, As. 1244 § 30.524 (Lit. of Java, I, p. 218)**

35,5 × 3 cm outside – 31 × 2,5 cm writing, 4 lines – damaged palmleaves, recently repaired – Javanese script – 139 single palmleaves (original numbering, Eur. figures, 140) – profiled wooden boards.

Yusup romance in macapat verse, the usual East Javanese version, incomplete, the conclusion is missing. The round East Javanese script is passably well written. The absence of blackening on the characters in the major part of the manuscript makes the reading difficult.

The manuscript was probably written in the beginning of the 20th century.

**400 Göttingen, Inst. für Völkerkunde, As. 1245 § 30.524 (Lit. of Java, I, p. 218)**

33,5 × 3 cm outside – 28 × 2,5 cm writing, 4 lines – damaged palmleaves, recently repaired – Javanese script – 103 single palmleaves (original numbering, Eur. figures, in disorder) – newly made profiled wooden boards.

Yusup romance in macapat verse, the usual East Javanese version, incomplete, beginning and conclusion are missing. The palmleaves were written by two scribes; they were combined to make one manuscript. One scribe wrote the round East Javanese script passably well, on light coloured leaves. The writing of the other scribe is awkward and irregular. He had only brown leaves to write.

The palmleaves were probably written in the beginning of the 20th century.

**401** Göttingen, Inst. für Völkerkunde, As. 1246 § 15.390 (Lit. of Java, I, p. 90)

24,5 × 4 cm outside – 18 × 3 cm writing, 4 lines – damaged palmleaves, recently repaired – Javanese script – 331 single written palmleaves (original numbering, Javanese figures) – profiled wooden boards.

Compilation of lessons and notes on Islamic theology and mysticism, in macapat verse, mentioning the *ṣalāt* and *īmān*. The concluding leaves contain some notes on the significance of the *aksaras* (called *lēksaras*).

The cursive Pasisir script is written very awkwardly and irregularly. It is difficult to read. The idiom and the spelling seems scholarly. Maybe the manuscript belonged to a man of religion who was a disciple of a mystic master, a *kyahi* residing somewhere in a *ponḍok* or *pasantrèn* in the countryside.

The manuscript was probably written at the end of the 19th century.

**402** Göttingen, Inst. für Völkerkunde, As. 1247 § 30.524 (Lit. of Java, I, p. 218)

28 × 3 cm outside – 24 × 2,5 cm writing, 3 and 4 lines – damaged palmleaves, recently repaired – Javanese script – 78 single palmleaves (original numbering, European figures) – newly made profiled boards.

Yusup romance in macapat verse, the usual East Javanese text, incomplete, the conclusion is missing. The round East Javanese script is passably well written. The absence of the blackening on the characters makes the reading difficult.

The manuscript was probably written at the end of the 19th century.

**403** Göttingen, Inst. für Völkerkunde, As. 1248 § 30.524 (Lit. of Java, I, p. 218)

34 × 3,5 cm outside – 28 × 3 cm writing, 4 lines – damaged palmleaves, recently repaired – Javanese script – 106 single palmleaves (original numbering, European figures, 61-167) – profiled wooden boards.

Yusup romance in macapat verse, the usual East Javanese text, incomplete, beginning and conclusion are missing. The round East Javanese script is passably well written. The spelling of words is influenced by the Madurese vernacular. The insufficient blackening on the characters makes the reading difficult.

The manuscript was probably written at the end of the 19th century.

**404 Göttingen, Inst. für Völkerkunde, As. 1249 § 30.524 (Lit. of Java, I, p. 218)**

34 × 3 cm outside – 30,5 × 2,5 cm writing, 4 lines – damaged palmleaves, recently repaired – Javanese script – 109 single palmleaves (original numbering, Jav. figures, in disorder), and some blanks – profiled wooden boards.

Yusup romance in macapat verse, the usual East Javanese text, incomplete, the conclusion is missing. The cursive Pasisir script is written awkwardly and irregularly. The writing is difficult to read, the quality of the palmleaves is bad.

The manuscript was probably written in the beginning of the 20th century.

**405 Göttingen, Inst. für Völkerkunde, As. 1250 § 31.217 (Lit. of Java, I, p. 255)**

35,5 × 4,5 cm outside – 28,5 × 2,5 cm writing, 4 lines – severely damaged palmleaves, recently repaired – Javanese script – 94 single palmleaves (original numbering, Eur. figures, in disorder) – very heavy profiled wooden boards.

Wayan purwa romance in macapat verse, in the beginning mentioning a princess of Ruměmbé who is to marry a member of the Paṇḍawa family. Darawati, Gaṭotkaca and even Kumbakarna appear in the story. The *panakawans* Sěmar and Bagoṇ play prominent parts. The text is incomplete, beginning and conclusion are missing. The cursive Pasisir script is well written, and idiom and spelling are scholarly. Influence of the Madurese vernacular and wayan purwa tradition is apparent (Walkudara instead of Wěrkudara).

The manuscript was probably written in the beginning of the 20th century.

A loose leaf of an Asmara Supi text, cut at one side in order to fit between the boards, is added.

**406 Göttingen, Inst. für Völkerkunde, As. 1251 § 21.740 (Lit. of Java, I, p. 131)**

37 × 3 cm outside – 30 × 3 cm writing, 4 lines – damaged palmleaves, recently repaired – Javanese script – 122 single palmleaves (original numbering, Javanese figures) and some blanks – profiled wooden boards.



Anbiya, history of the prophets, Muhammad's precursors, in macapat verse, in the beginning mentioning Idris, in the last part Musa, incomplete, introduction and conclusion are missing. The round East Javanese script is written rather irregularly but for the rest clearly enough. Divisions between the lines of the stanzas are not marked by *pada lingsas*.

The manuscript was probably written in the second half of the 19th century.

**407** Göttingen, Inst. für Völkerkunde, As. 1252 A: § 25.640 (Lit. of Java, I, p. 160, B: § 31.217 (Lit. of Java, I, p. 255)

35 × 3,5 cm outside – 29 × 2,5 cm writing, 4 lines – damaged palmleaves, recently repaired – Javanese script – A: 14 single palmleaves (turned about); B: 65 single palmleaves (both A and B: Jav. numbering, in disorder) – profiled wooden boards.

A: Babad Dĕmak-Pajaŋ in macapat verse, fragment, 14 palmleaves, mentioning i.a. ki Kĕbo Kĕnaŋa of Pĕngiŋ.

The cursive Pasisir script is well written.

B: Wayaŋ purwa romance in macapat verse, 65 palmleaves. Gaŋotkaca seems to be one of the principal characters in the play. The beginning and the conclusion are missing, and the leaves are in disorder. The round Pasisir script is passably well written, but small. The writing is difficult to read on account of the insufficient blackening on the characters.

The manuscript was probably written at the end of the 19th century.

**408** Göttingen, Inst. für Völkerkunde, As. 1253 § 30.524 (Lit. of Java, I, p. 218)

35 × 3,5 cm outside – 30,5 × 2,5 cm writing, 4 lines – damaged palmleaves, recently repaired – Javanese script – 94 single palmleaves (original numbering, Jav. figures, in disorder) – profiled wooden boards.

Yusup romance in macapat metre, the usual East Javanese version, incomplete, beginning and conclusion are missing. The round East Pasisir script is well written, but small. The dark colour of the palmleaves makes the reading difficult.

The manuscript was probably written at the end of the 19th century.

**409** Göttingen, Inst. für Völkerkunde, As. 1254 § 30.524 (Lit. of Java, I, p. 218)

28,5 × 3,5 cm outside – 27,5 × 2,5 cm writing, 4 lines – damaged palmleaves recently repaired – Javanese script – 67 single palmleaves (without numbering), mutilated, ends are cut off – newly made profiled wooden boards.

Yusup romance in macapat metre, the usual East Javanese version, incomplete. Palmleaves originally belonging to at least three manuscripts written by different hands were joined together to make one book.

The leaves are in disorder. Moreover they were all cut to the same length in order to fit between the newly made boards, and new holes for the string were made, right through the writing. No doubt the motive was to produce a seemingly neat palmleaf manuscript which could be placed in a collection of an inexpert European collector of curios. The cursive East Javanese script of one of the original manuscript is well written.

The palmleaves were probably written at the end of the 19th century.

## COLLECTION THIRTEEN

KARLSRUHE  
Badische Landesbibliothek

### Note

The date when the Balinese palmleaf manuscripts were acquired by the Landesbibliothek is unknown. It may have been about 1900.

#### 410 Karlsruhe, Landesbibliothek, 300A § 14.930 (Lit. of Java, I, p. 103)

40,5 × 3,5 cm outside – 36 × 2 cm writing, 3 lines – damaged and blotted – Balinese script – 7 loose single palmleaves without numbering on a string running through holes in the left-hand upper corner.

Fragment of a compilation of notes on Javanese Islamic prayers (*puji*), for chanting. Very few Arabic words are in evidence. A *suluk* (mystical poem in *mijil* metre, to be sung) ascribed to *payéran* Bonaṅ, one of the legendary nine Apostles of Javanese Islam (about 1500 A.D.), is mentioned.

The text of most pages are almost illegible due to the absence of blackening on the characters and the bad quality of the leaves. Moreover the palmleaves are in disorder.

Where it is legible the Balinese script appears to be well written.

Divisions between the lines of a stanza are not marked by *pada liysas*, this absence is characteristic of relatively old manuscript from Java and Bali.

The leaves were probably written by a Javanese or Balinese Muslim, a native of North Bali (district of Bulèlèṅ) who lived in the middle of the 19th century. The Javanese idiom of the texts appears to be free from Balinisms, and the orthography is scholarly.

#### 411 Karlsruhe, Landesbibliothek, 300B § 16.800 (Lit. of Java, I, p. 102)

48 × 4 cm outside – 36,5 × 2,5 cm writing, 3 lines – damaged, split – Balinese script – 2 loose double palmleaves without numbering, on a string running through holes in the left-hand upper corner.

Fragment of a popular Islamic treatise in Javanese prose dealing with the ascension of the pious Muslim's soul to Heaven after the death of the body. *Patimah* (Fāṭima, the Prophet's daughter) and the angels are mentioned. There is a gap in the text on the two leaves, moreover one leaf has only writing on one side, so the tale is fragmentary, and difficult to reconstruct.

The Balinese script is written with large characters by a bold hand.

The Javanese idiom appears to be free from Balinisms, but the orthography is deficient, ignoring nasals.

The leaves were probably written by a Javanese or Balinese Muslim, a native of North Bali (district of Buleleng) who lived in the middle of the 19th century.

**412 Karlsruhe, Landesbibliothek, 2769A § 42.130 (Lit. of Java, I. p. 286)**

39 × 3,5 cm outside – 35 × 3,5 cm drawings with interspersed captions – 2769 A, B and C are preserved in a modern cardboard box with a sliding cover – Balinese script – 10 palmleaves between 2 light brown wooden boards, with ornamental woodcarving, flowery design – the string has Chinese cash coins with square holes at both ends.

Collection of 10 Balinese drawings scratched on fine light yellow palmleaves and blackend like writing as usual, representing episodes of the Rāmāyana up to Rāwana's courting of Sita in the park of his royal residence of Laṅka. The drawings are provided with short Balinese captions written above and between the scenes.

The drawings, in the traditional Balinese style, are vivid. The execution is very good. The exquisiteness of the small figures of animals and plants appearing in the scenes is admirable.

The unknown artist lived probably in South Bali in the beginning of the 20th century.

**413 Karlsruhe, Landesbibliothek, 2769B § 42.130 (Lit. of Java, I, p. 286)**

36,5 × 3,5 cm outside – 32 × 3,5 cm drawings with interspersed captions – in a box with 2769 A and C – Balinese script – 10 palmleaves between 2 light bamboo boards without ornaments.

Collection of 10 Balinese drawings scratched on rather dark palmleaves and blackened like writing as usual, representing scenes connected with a wedding. Ratih and Smara seem to have important roles. On the first drawing Indra and his wife Saci are represented residing in their heavenly abode, and several later leaves show performances of well-known Balinese dances, such as lagon, arja and janjer. The drawings are provided with short Balinese captions written between the scenes. See the black-and-white illustration, Plate 9.

The drawings, in the traditional Balinese style, are well executed. The multitude of details on the background, especially the Balinese buildings, halls and temples, makes them very interesting for students of art and life in Bali.

The unknown artist lived probably in South Bali in the beginning of the 20th century.

**414 Karlsruhe, Landesbibliothek, 2769C § 42.130 (Lit. of Java, I, p. 286)**

36,5 × 3,5 cm outside – 35,5 × 3,5 cm drawings – red, with interspersed captions – in a box with 2769 A and B – Balinese script – 5 palmleaves between 2 light bamboo boards without ornaments.

Collection of 5 Balinese drawings, scratched on thin yellow palmleaves and afterwards rubbed with a red dye, unlike the preceding collections (A and B).

The drawings represent fighting scenes chosen from the *Bhārata Yuddha*. The sanguinary character of the subject-matter may have suggested the artist to use red dye instead of blackening.

The drawings are in the traditional Balinese style. The impression of vivacity which they provoke is partly due to the absence of any background, which is rather exceptional in Balinese art. The attention of the spectator is focussed on the action.

The unknown artist lived probably in South Bali in the beginning of the 20th century.

## COLLECTION FOURTEEN

MÜNCHEN

Bayerische Staatsbibliothek

### Note

The date when the Javanese and Balinese manuscripts were acquired for the library is difficult to ascertain. The codex Malai 4 is already mentioned in the "Verzeichnis der orientalischen Handschriften der K. Hof- und Staatsbibliothek in München", 1875 (p. 147).

The Balinese palmleaf manuscripts Jav. 5-12 were acquired by purchase in 1892. The Javanese palmleaf manuscripts Jav. 1-4 were formerly by mistake registered as Singalese. It seems likely that they were acquired about at the same time as the Balinese codexes. The author has to thank Dr K. Dachs, Head of the department of manuscripts of the Bayerische Staatsbibliothek, for this information.

#### 415 Münch. BSB, Malai 4 § 15.520 (Lit. of Java, I, p. 9)

19,5 × 15 cm outside – 15 × 10 cm writing, 11-13 lines – Arabic script – 151 folios, 302 pp., some blank, Jav. treebark paper of good quality – Arabic worked leather binding with flap, recently repaired.

Book of Notes, containing chiefly Islamic prayers (du'ā', Javanese *doṅa*, *niyat*, *šahādat*), Arabic texts with Javanese introductions and explanations of the proper use, moreover some Javanese texts on related subjects. The following items are noteworthy:

leaves 54b-56a: *šahādat jati*, *wāriṭh sakiṅ susuhunan* Kudus, beginning: *bumi pērtaka langēṅ*, *bumi wisésa*, and further: *wāriṭh sakiṅ susuhunan* Kali Jaga *kaṅ aran šahādat tanpa šādu* (?), beginning: *éliṅ-éliṅ dèn éliṅ*, *urip langēṅ jēnēṅ sukma* (cf. LOr 2262-H, a palmleaf ms. with *buda* script, partly reproduced and translated in "Lit. of Java", III, p. 59, § 60.075).

leaves 73a-77b: notes on crisses, their shapes and marks, and the persons who should use certain types of crisses.

leaves 79b-117b are written by another hand than the preceding leaves and the vocalization is often omitted. These leaves contain chiefly notes on magic *'ismus* with *rajaḥs*, and moreover *daérahs*, schematic figures pertaining to Islamic theology and mysticism.

leaves 118b-122b contain an Arabic prayer beginning with *ḥatama 'lQur'ān ilā ḥaḍrat anNabi*, with expatiations on the *Fātiḥa*.

leaves 130b-145a, again written by another hand, are filled with more notes on prayers, chiefly such as are used to attain certain ends, recovery of lost goods etc. *Putēr Giliṅ* is the name of such a *doṅa*. *Doṅa Šaṭit*, which begins with the words *šaṭit ḡamlahum*, is a curse laid on enemies. Abu Laith Asmaraḳandi and Gusti Ḥamzah are mentioned as authorities in this field.

leaves 145b–146a contain a Javanese incantation in macapat verse (metre *durma*), called Warinjin Sunsan.

leaves 146b–149a contain again notes on crisses.

The concluding pages are filled with scribbled prayers. On the last page some names of men and women apparently belonging to one family are mentioned. The localities mentioned in this note, Brijsilan, Klitrèn and Dèrèsan, are difficult to locate. No years are mentioned.

The script and the idiom of the texts contain indications that it belonged to a religiously minded middle-class family residing somewhere in Central Java. The notes on crisses and the handling of fire suggest that one of the owners of the book was a blacksmith or even an armourer. The spelling of Arabic words is often faulty.

The manuscript was probably written in the middle of the 19th century. It was acquired by the Bayerische Staatsbibliothek before 1875. The Arabic script suggested that the language was Malay. The manuscript does not contain any Malay text, however.

**416** Münch. BSB, Jav. 1 and 1a § 30.525 (Lit. of Java, I, p. 218)

43,5 × 3,5 cm outside – 37,5 × 3 cm writing, 4 lines – severely damaged, incomplete – Javanese script – 30 and 36 palmleaves – cod. 1 with profiled wooden boards, cod. 1a without board.

Yusup romance, history of Joseph in Egypt. well-known East Javanese poem in macapat verse, extensive version, incomplete. The numbering is in disorder and many leaves are broken. Cod. 1 and 1a are parts of one manuscript. The orthography and the script contain indications that the manuscript was written in an East Javanese district, may be in the last decades of the 19th century.

The name of the text, Anbia - Yussup, and the number of the folios (not exact) were written in European script by one of the later owners of the manuscript on the inside of one of the wooden boards.

The manuscript was acquired by the Bayerische Staatsbibliothek about 1892.

**417** Münch. BSB, Jav. 2 § 31.068 (Lit. of Java, I, p. 244)

35 × 3,5 cm outside – 30 × 2,5 cm writing, 4 lines, severely damaged, incomplete – Javanese script – 108 palmleaves – rounded wooden boards.

Rama Këliṅ, East Javanese poem in macapat verse describing king Rama's efforts to recover his wife Sita who had been stolen by the demon king Rahwana (Dasa Muka) of Ūjalënka. The manuscript contains chiefly the episode of the building of the dam (*tambak*) by the monkeys under the leadership of Anoman, king Rama's faithful ally, and the fighting with the demons.

The codex is incomplete, the numbering is in disorder and many leaves are broken. The script is of the upright rounded type, well written. The orthography is scholarly. The

manuscript might be written in the last decades of the 19th century in some district of East Java or in Madura.

The name of the text, Rama Keeling-Tambak, and the number of the folios (not exact) were written in European script by one of the later owners of the manuscript on the inside of one of the wooden boards. The manuscript was acquired by the Bayerische Staatsbibliothek about 1892.

**418 Münch. BSB, Jav. 3 § 30.525 (Lit. of Java, I, p. 218)**

45 × 4 cm outside – 38,5 × 3 cm writing, 4 lines – severely damaged, incomplete – Javanese script – 88 palmleaves, about 9 blank – heavy rounded wooden boards.

Yusup romance, history of Joseph in Egypt, in macapat verse. The numbering is in disorder and many leaves are broken. The manuscript is of East Javanese origin, not very well written in round script. It might date from the last decades of the 19th century.

The manuscript was acquired by the Bayerische Staatsbibliothek about 1892.

**419 Münch. BSB, Jav. 4 § 30.525 (Lit. of Java, I, p. 218)**

39 × 3,5 cm outside – 33 × 2,5 cm writing, 4 lines – severely damaged, incomplete – Javanese script – 80 palmleaves – profiled wooden boards.

Yusup romance, history of Joseph in Egypt, in macapat verse. Several leaves are broken. The idiom and the spelling are influenced by the Madurese vernacular. The script is of the upright rounded type, the writing is large. The manuscript might be written in some district of East Java or Madura in the last decades of the 19th century. It was acquired by the Bayerische Staatsbibliothek about 1892.

**420 Münch. BSB, Jav. 5, A and B B: § 30.442 (Lit. of Java, I, p. 212)**

28 × 4 cm outside – 21 × 3,5 cm writing, 4 lines – Balinese script – 19 and 10 double palmleaves – on strings running through holes in the left-hand upper corners.

**A** (19 palmleaves): Mēgantaka, Balinese poem in macapat verse (*gaguritan*), cf. codex Berl. Schm. III, 6 ff., fragment of the Malaka episode of the poem. The text is passably well written.

**B** (10 palmleaves): Labaṅ Kara, Javano-Sasak romantical poem in macapat verse, written in Lombok, cf. codex Berl. Schm. III, 9, fragment of the initial canto. The Sasak-Balinese script is well written.



The manuscripts might be written in the middle of the 19th century. They were acquired by the Bayerische Staatsbibliothek in 1892.

**421** Münch. BSB, Jav. 6 § 40.070 (Lit. of Java, I, p. 267)

39 × 3,5 cm outside – 34 × 2,5 cm writing – Balinese script – 52 palmleaves – dark bamboo boards.

Notes on medicines (*tamba*) and magic incantations, Javano-Balinese prose, with some *mantras* and *rajahs*. The Balinese script is well written. The palmleaves are darkened through age. The manuscript might be written in the second half of the 19th century. It was acquired by the Bayerische Staatsbibliothek in 1892.

**422** Münch. BSB, Jav. 7 § 30.361 (Lit. of Java, I, p. 207)

36 × 3,5 cm outside – 30,5 × 2,5 cm writing – Balinese script – 12 palmleaves, 1 blank – dark bamboo boards.

Malat Kun, Javano-Balinese Pañji romance in *tēyahan* verse, fragment describing the preliminaries of a battle. The Kings of Kahuripan, Gagelang and Malayu are mentioned, and also the rulers of Lasem and Mataram. The poet was fascinated by the splendour of the arrays of fighting-men.

The Balinese script is written neatly. The manuscript might be written in the last decades of the 19th century. It seems to be unused. It was acquired by the Bayerische Staatsbibliothek in 1892.

**423** Münch. BSB, Jav. 8, A and B § 41.860 (Lit. of Java, I, p. 282)

39 × 4 cm outside – 31/28 × 3 cm writing, columns, 3 lines – damaged and dirty – Balinese script – 15 and 15 double palmleaves, on strings running through holes in the left-hand upper corners.

**A** (15 palmleaves): Pawukon, Javano-Balinese divination almanac, containing the 30 *wukus* of 7 days each, in columns, on 30 pages. The columns are filled with abbreviations of chronological items (names of the days belonging to the weeks of two up to ten days).

**B** (15 palmleaves): Notes on Javano-Balinese divination indicating auspicious and inauspicious times for various activities, with references to the *pawukon* almanack. The number of abbreviations used in the text is considerable.

The Balinese script is written carelessly. The manuscripts are worn through long usage. The right-hand ends of the double palmleaves were sewn together for strength.

The manuscript might be written in the middle of the 19th century. They were acquired by the Bayerische Staatsbibliothek in 1892.

**424 Münch. BSB, Jav. 9 § 41.860 (Lit. of Java, I, p. 282)**

33,5 × 3 cm outside – 28,5 × 2,5 cm writing, 3 lines – damaged and dirty – Balinese script – 37 palmleaves – dark bamboo boards.

Notes on divination, with reference to the *wukus*, Javano-Balinese prose, indications of auspicious and inauspicious times for activities. The writing is bad and difficult to read because the characters are not blackened as usual.

The manuscript might be written in the middle of the 19th century. It was acquired by the Bayerische Staatsbibliothek in 1892.

**425 Münch. BSB, Jav. 10 § 30.361 (Lit. of Java p. 207)**

49 × 3 cm outside – 35,5 × 2,5 cm writing, 3 lines – damaged – Balinese script – 11 double palmleaves on string running through holes in the left-hand upper corner.

Malat Kuṅ, Javano-Balinese Pañji romance in *tengah* verse, fragment, describing elegant princes and princesses amusing themselves in the country.

The Balinese script is written by a scholarly hand. The text has a colophon mentioning the year . . 78 Saka, probably A.D. 1856.

The manuscript was acquired by the Bayerische Staatsbibliothek in 1892.

**426 Münch. BSB, Jav. 11 § 30.176 (Lit. of Java, I, p. 193)**

49 × 3,5 cm outside – 38,5 × 2,5 cm writing, 4 lines – Balinese script – 2 loose palmleaves – dark bamboo boards, damaged.

Old Javanese lyric poetry, in Indian metre, lovesong, fragmentary. The two leaves do not fit together, nor do they fit between the boards.

The manuscript was acquired by the Bayerische Staatsbibliothek in 1892.

427 Münch. BSB, Jav. 12 § 30.171 (Lit. of Java, I, p. 193)

44 × 3,5 cm outside – 39 × 3 cm writing, 4 lines – Balinese script – 10 loose palmleaves, without boards.

Añja-anja Sunṣaṅ, lyric poem by Nirartha (probably 15th century), lovesong, Old Javanese in Indian metres, fragmentary, the beginning is missing. The name of the text is mentioned in the colophon, with the year of the writing of the manuscript 1693 Saka, i.e. A.D. 1771, which is an early date for a Balinese palmleaf manuscript. The script and the orthography are scholarly.

The manuscript was acquired by the Bayerische Staatsbibliothek in 1892.

## COLLECTION FIFTEEN

MAINZ  
Gutenberg-Museum

### Note

The date when the Balinese palmleaf manuscript was acquired by the Museum seems to be unknown.

**428** Mainz, Gutenberg-Museum, Ausst. 62/12 § 11.390 (Lit. of Java, I, p. 59)

44 × 35 cm outside – 37 × 2,5 cm writing, 4 lines – damaged – Balinese script – 41 palmleaves – profiled wooden boards.

Kali Mahosada, Javano-Balinese notes on the human body and soul and their relations with the gods, with references to *mantras*, magic and medicines. The manuscript contains some drawings of combinations of holy syllables in frames which are placed on certain spots of the bier at the time of the cremation of the body.

The idiom and the writing are unscholarly. The manuscript might be written in the second half of the 19th century.

## INDICES



## GENERAL INDEX OF NAMES AND SUBJECTS

The General Index comprises firstly the titles of the Javanese, Javano-Balinese and Balinese texts which are found in the catalogued manuscripts and the names of their authors, as far as known, – secondly a great number of names, of personages and localities which appear in the texts, – and thirdly several *Stichwörter*, indications of salient points in the fields of religion (e. g. mysticism), law, cultural anthropology (e. g. magic), art and humanities (e. g. wayan), which are touched upon in the manuscripts. It is hoped that the inclusion of so many names and words in the Index will prove a help for scholars who want information on special subjects, personages or localities figuring in Javanese and Balinese history and culture. The General Index of the present Catalogue is composed on the same lines as the Index of "Literature of Java", vol. III, 1970. p. 157–440. As sources of information on things Javanese the two Indices supplement each other.

The numbers mentioned in the entries of the Index refer to the serial numbers (1–417) of the codices in the Descriptive Catalogue. See also the Concordance of codex numbers and serial numbers composed by Mr. Meier (p. 335 ff.).

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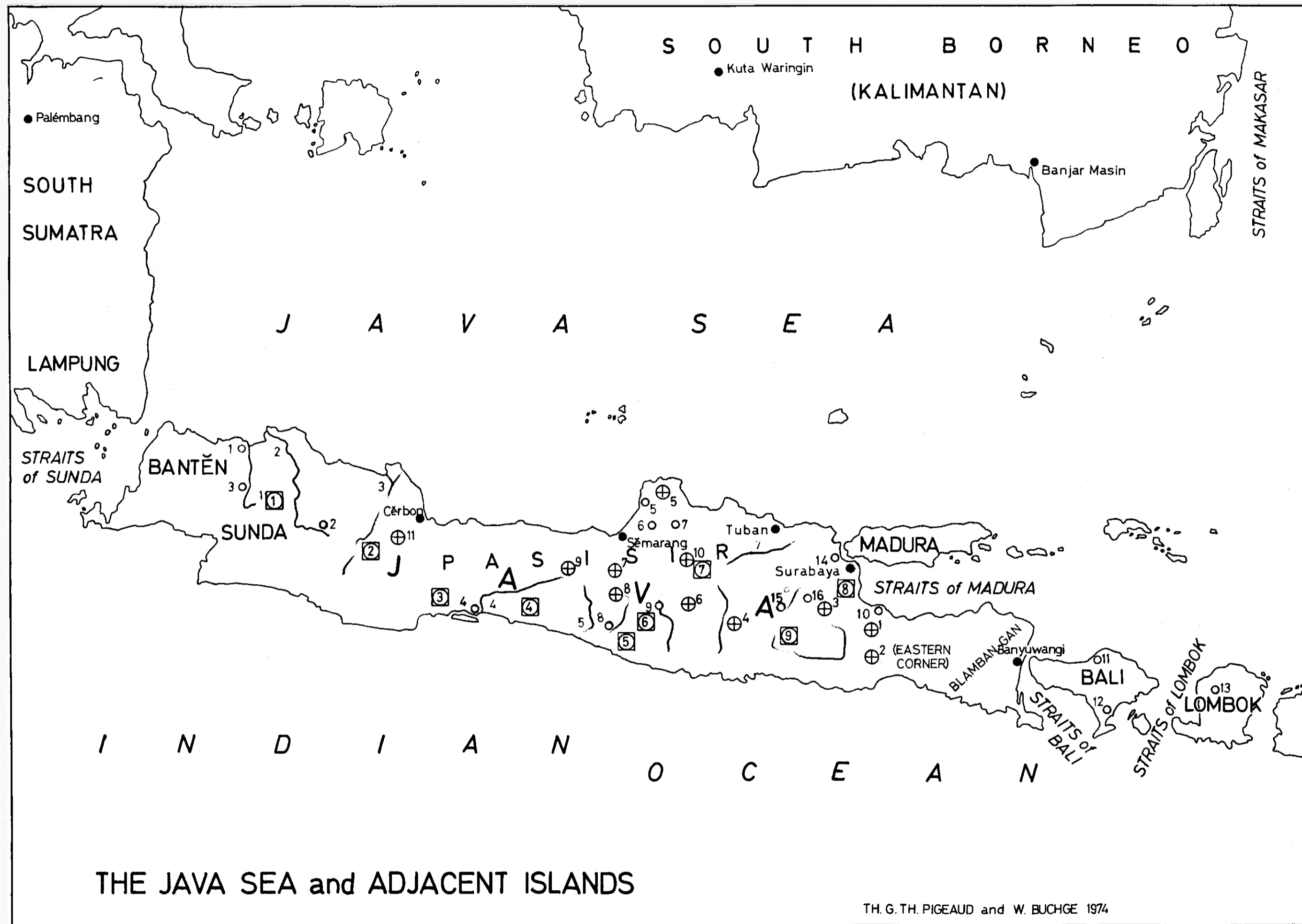
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- 7 Jipang
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- 9 EAST JAVA
  
- RIVERS (Ci- or R-)
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- 2 Ci Tarum
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- 7 Bĕngawan Sĕlĕ
- 8 R. Brantas
  
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- 1 Jakarta
- 2 Bandung
- 3 Bogor (Buitenzorg)
- 4 Cilacap
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- 2 Mt. Sumĕru
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- 4 Mt. Wilis
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