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Additional Indonesian manuscripts in the Chester Beatty Library

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ADDITIONAL INDONESIAN MANUSCRIPTS IN THE CHESTER BEATTY LIBRARY

A SUPPLEMENT TO THE BATAK CATALOGUE¹

On January 19th, 1968, Oriental studies suffered a great loss by the death of Sir Alfred Chester Beatty at the age of 92. During a visit to Egypt in 1913 he was attracted by the beauty of Arabic calligraphy and began to collect illuminated manuscripts. Since then he steadily added to his collections, guided by his own and his wife's artistic taste, by his rare intuition and in later years by the advice of professional Orientalists. Besides beautifully written and illustrated manuscripts, autographs and very early copies became a special feature of his library. It is one of the finest collections of Oriental manuscripts in the world. It is housed in its own buildings in Dublin and will now be an independent public institution administered by a Board of Trustees.

Though not an Orientalist himself, Sir Chester was fully aware of the importance of his collections for Oriental studies. He enlisted the help of scholars to catalogue them and published their work in a series of sumptuously illustrated volumes: Indian miniatures, Persian, Turkish and Armenian manuscripts and minatures, a Handlist of Arabic manuscripts which contains 200 reproductions of various styles of writing, and several special volumes, including a monograph on Oriental bindings.

On one occasion Sir Chester acquired a small collection of Batak bark manuscripts, and he immediately took a liking to this exotic variety of the written book. By occasional purchases their number had increased to 51 when my description of them was published by the Chester Beatty Library in 1961. Two Javanese lontar manuscripts — incidentally *not* *Sĕrat Yusup* but *Damar Wulan* and *Raden Saputra* — and a Balinese painting were the only other Indonesian items included.

In the period 1961-1967 five more Batak bark books, one South-

¹ P. Voorhoeve, *A Catalogue of the Batak Manuscripts, including two Javanese Manuscripts and a Balinese Painting*. Dublin 1961.

Sumatran bark book and two Balinese lontar manuscripts were acquired for the library. As there will probably be no further additions after Sir Chester's death it seems appropriate now to complete the catalogue by publishing a description of these manuscripts. At the same time I shall give some more particulars about some Batak manuscripts that have already been described in the catalogue, and a few corrections in addition.

It was a pleasant surprise to me when I first came to Dublin to find in the Chester Beatty library a manuscript dealing with the *tunggal panaluan*, the magic staff of the Batak priest, and containing an elaborate version of the myth of the origin of the staff (Ch. B. 1101). Myths are seldom found in bark books. Two similar texts (Leiden Univ. Libr. Or. 8929 and Paris Bibl. Nat. mal.-pol. 260) give nearly the same prescriptions for making and using the *tunggal panaluan*, but contain only short allusions to its origin. It was disappointing to find that the Chester Beatty MS. is far from complete. Nevertheless I published its text as an appendix to the catalogue, filling up some of the gaps from the Leiden and Paris MSS. However, two large gaps in the text of the myth could not be filled in in this manner and as a consequence a crucial point in the course of the story remained unclear.

Last year Dr. L. Manik in Berlin, who is making a catalogue of Batak manuscripts in Germany, found another copy of the text on the *tunggal panaluan*. It contains the same myth of the origin of the staff as the Chester Beatty MS. and it is complete and well preserved. It was collected by Dr. B. Hagen, author of "Beiträge zur Kenntniss der Battareligion" (TBG 28, 1883) and "Rapport über eine in December 1883 unternommene wissenschaftliche Reise an den Toba-See (Central-Sumatra)" (TBG 31, 1886). Like the other texts, it is in the Karo-Batak dialect. Though, as far as I can see, there is no link with the other MSS. in the chain of transmission, the agreement with the Chester Beatty MS. in the text of the myth is remarkably close. This proves that the myth, although it differs from the versions transmitted orally, is based on a fixed tradition. Hagen's MS. is now No. 27210 in the Linden-Museum, Stuttgart. It will be fully described in Dr. Manik's catalogue. Here I shall only mention how this text bridges the gaps in the story as told on p. 24 of the Dublin catalogue.

Si Tapi Radja, who after years of marriage was unable to have a child, tells her husband to buy hounds so that he might go hunting to find the venison the

child in her womb would be craving for. She describes to her husband si Adji Donda Katakutan five kinds of hounds. He succeeds in finding these and buys them. He goes hunting, but still she does not have a child. At last there is no game left in the hunting grounds.

When si Adji Donda Katakutan is back in the village, one of the hounds suddenly gives tongue, because there is a wild boar just outside the village gate. The text states explicitly that this was si Tapi Radja who had changed herself into an animal. The boar becomes a viper, which bites the dog Pursuing Chasing Viper and kills it, and then becomes the magic staff. Si Adji Donda Katakutan returns to the village, carrying his dead dog and the magic staff, not knowing that this is si Tapi Radja. He does not find his wife at home and goes to look for her in the jungle, but in vain, as he has left the magic staff in the village. At last he finds out that si Tapi Radja herself is the magic staff. He asks her: "Why did you become the *tunggal panaluan*?" She answers that it is because she is now quite sure that she will never have a child, and she teaches her husband how he should prepare offerings for her.

Here, as always in the few cases in which a myth is narrated in a Batak book, there is a clear connection with the cult in which the priest for whose use the book is written officiates.

On p. 21 of the catalogue I pointed out that, to the Batak *datu*, the principal function of the magic staff is to act as a *pangulak*, to ward off evil sorcery. Here I should have mentioned J. H. Neumann's contribution to the explanation of two Karo-Batak bone inscriptions which I gave in *Jaarboek KBG I* (1933) pp. 385-390. One of these inscriptions is a *tabas ngulak*, an incantation for the *ngulak* ceremony. It is addressed to the *tunggal panaluan* and mentions at least three of si Adji Donda Katakutan's hounds: *si tembaga tua*, *si baruang*, and *si darih*. Neumann gave me the following description of *ngulak* (p. 386): a ceremony in which the *guru* goes along all the houses of a village at night. Near every house he puts an egg on the ground. He must try to stab each egg with one thrust of the *tunggal panaluan*. This is done to detect hidden magic that may have been buried in the ground.

The description of MS. 1107 on p. 39 of the Dublin catalogue is very incomplete. After a renewed study of this MS. I can now supplement it as follows:

1107

PANGULUBALANG, PAGAR and TAWAR

Bark book. 39 leaves. 15 × 9.5 cm. Two loose wooden covers decorated with carvings. One has five, the other six strips of geometrical patterns and arabesques. Cf. *Some Oriental Bindings in the Chester Beatty Library*, by Berthe Van Regemorter, plate 61 (a), where

this MS. is numbered 1106. String made of goat's hide. The strip of bark is broken into 4 pieces. The MS. is incomplete and some leaves are damaged, but the writing on most pages is very clear and carefully done. An old form of the letter *n* is used. There are three magical drawings.

Contrary to use, the text on the reverse begins at the same end of the strip of bark as the text on the obverse side. It is impossible to decide which side was written first. I have called the sides *a* and *b* at random.

I. It seems that a piece of 13 leaves contains the first part of the texts on both sides.

a 1 begins with a *bindu* and the title *Poda ni hatotoganta*, instructions on our stand-by called *Pangulubalang bintang naga sonom*. These instructions consist of a series of incantations (*mintora*, *tabas*), each of them beginning with the word *turun* or *surung*. They fill the next 12 pages.

b 1 does not begin with a *bindu*, but it seems that only a few lines are missing at the beginning of this text. Its subject is magic medicine, called (*na margoran*; *goran* is the Simalungun-Batak form of the word for 'name') *Tawar pandoman na bolon*. The teaching originally came from Datu Angin ni adji in the Karo country; he taught it to Dju(a)ra Pane ni adji in Sibatu Nanggar; this datu had no son, but when he had reached a great age he taught it to his grandson Guru Tinandangan ni adji. After some illegible lines the name of (Datu) Marmangne Adji in Nagur Dolok is mentioned. The remainder of the text consists of an enumeration of the ingredients of the medicine.

II, a piece of 12 leaves, is continued on III (11 leaves, no. 1 damaged, part of 10/11 lost). Probably II is the continuation of I, but there may be a lacuna between these pieces.

II *a* 1 begins in the middle of a list of ingredients (*bonang*, thread, is one of them). At the end of this paragraph there are two drawings. It is followed by *Poda ni tawarta di adji ni halak*, a prescription for a medicine against inimical magic. This medicine is called *tawa(r) minak ton(di) sahupang*, 'two-pence worth of life-oil'. It is also mentioned in MS. Copenhagen BAT. 68. After a large *bindu* we find the title: *Poda ni pagarta di adji ni halak*, on a means of protection against inimical magic. This is continued on

III *a* 1, where we find the ingredients of this *pagar* and its incantation (*mintora*). After a small drawing the title *Poda ni pagarta di adji ni halak* is repeated. The name of this *pagar* is *Pagar uhum na*

bolon. Guru Tinandangan ni adji received these instructions from Datu Mormujang ni adji.

II b 1 continues the list of ingredients of the *tawar* mentioned on I b. Here it is said that Djuara Pane in Sibatu Nanggar received these instructions from Datu Marmange ni adji in Nagur Dolok and passed them on to his grandson Guru Tinandangan ni adji. This paragraph is followed by *Poda ni tamba tuwa ni tawarta inon*, to enhance the efficacy of the medicine, continued on

III b f. The last paragraph contains the incantation (*mintora*).

IV is a piece of 3 leaves. On one side we find the title *Poda ni sombajijang ni (pagarta inon?)*; this may belong to the text on Ia-IIIa, and the text on the other side of IV to Ib-IIIb.

It seems most likely that the place of origin of this MS. is Simalungun. Nagur Dolok may be Negeri Dolog in the district Silou Kahean of the former state Dolog Silou, and Sibatu Nanggar may be Dolog Batu Nanggar, a district of the former state of Panei in Simalungun. The name of the teacher in Sibatu Nanggar, Djuara Pane, may mean: the Champion of Panei.

A parallel text to Ch. B. 1115 was acquired in 1963 for the University Library, Leiden (Cod. Or. 10855). It is interesting to compare plate 5 in the Dublin catalogue with the picture of *hariara manundung di langit*, the slanting fig-tree in the sky, in the Leiden copy (reproduced on the cover of *De Bataks op weg*, catalogue of an exhibition in the Ethnographical Museum, Delft, 1967).

The following manuscripts were added to the library after the catalogue had been published:

1152

PORBUHITAN; ADJI PAJUNG

Bark book. 58 leaves. $19\frac{1}{2}$ -22 $\times$ 12 $\frac{1}{2}$ cm. Two wooden covers, one of them broken and incomplete. A leather carrying strap and one plaited rattan band. Leaf 58 is torn and a piece has been lost. Otherwise well preserved.

Small neat Toba-Batak writing, by one hand throughout.

According to the chain of transmission the MS. was written in Tarabunga, west of Balige on the southern shore of Lake Toba.
a 1 blank.

- a 2-20 *Poda ni portuhitan*, the buffalo oracle, to be compared with MS. 1114 pp. a 1-20 and 1115 pp. b 13-22. The names of the signs are:

East *buhit lingga sinanti*, lucky.

between E and SE: *buhit tala gonting*, unlucky.

SE *buhit radja sinanti*, lucky.

between SE and S: *buhit lingga radja*, lucky.

S *buhit li(ng)ga tulijannja*, lucky.

between S and SW: *buhit lingga sinanti*, lucky.

SW *buhit sang gara-gara*, unlucky.

between SW and W: *buhit tala banuwa holing*, unlucky.

W *buhit mormata holing sinombir ni mata ni ari*, ?

between W and NW: *buh(it) bunga meru*, lucky.

NW *buhit mala saguning*, unlucky.

between NW and N: *buhit radja paor*, unlucky.

N *buhit bunga meru putus tali pondi*, unlucky.

between N and NE: *portibi torbonggal*, unlucky.

NE *buhit naga malan*, unlucky.

between NE and E: *putus banuwa holing pundjut mintop bosi soada ampatni*, unlucky.

- a 20-24 *Poda ni hita tumorhon horbo tu borotan*, signs observed before and during the killing of the buffalo. (In MS. 1114 the title of a 21-27 should be read: *Poda ni hita (tu)mor horbo tu borotan*.)
- a 24-25 *Poda ni suhat ni borotan*, on the height of the slaughter-pole.
- a 25-27 further signs to be observed in the buffalo (no title).
- a 27-28 *Poda ni pahisulang ni horbo santi raja*, what one should feed to a buffalo that will be killed at a *santi* ceremony.
- a 28 *Poda ni horbo marobo di holang-holang ni pangintajan ni hita datu*, a few more signs to be observed in the buffalo.
- a 28-29 *Djaha panungkunta hita datu toding pangalapan*, questions put by the datu to the creepers and the slaughter-pole after they have been brought from the forest.
- a 29-32 *Poda ni hita mangalap ahar ni na torop tu harangan*, on fetching creepers from the forest.
- a 32-33 *Ija pansara alaman*, on sweeping the ground.
- a 33-40 *Poda ni panaja-naja surik*, on waving the knife, with a list of lucky models of knives.
- a 40-43 *Poda ni pulungan ni borotan*, the ingredients of the (magic substance for the) slaughter-pole, with a drawing of a *bindu matoga* in red and black, probably to be drawn around or to be put under

- the slaughter-pole; some incantations; and some drawings of *pangulu-balangs* (red and black).
- a 43-44 *Poda ni mintora ni gordang ringkar ni gordang*, incantations over the kettledrums.
 - a 44-45 *Poda ni porhusanti*, incantations over the rice offered at the *santi* ceremony.
 - a 45-47 *Poda ni portonggo di ajek ulang hita haudanan morsanti*, prayers to the spirits of the waters to prevent rain-showers during the *santi* ceremony.
 - a 47-48 *Poda ni pangarambui*, divination by means of signs in the sky, with diagrams.²
 - a 48-58, continued on b 1-43 *Poda ni gorak-gorahan ni babi sasa(j)atan n(i) adji pajung*, instructions on ominous signs to be observed on the surface of the cut-off neck of a pig. To be compared with MS. 1115 and MS. 1116. The text is one long list of signs (*pangarumai*).
 - b 43-44 *Poda ni parinsuanan ni gorak-gorahan*, on signs predicting death in this oracle (*insuan* = a digging stick used in burial).
 - b 44-50 A list of signs in which the paragraphs begin with *djaha*, 'if' (*pandjahai*).
 - b 50-51 A list of signs in which the paragraphs begin with *ruma*, 'house'.
 - b 51-53 *Poda ni pangolitan ni gorak-gorahan*, more omens. The paragraphs begin: *djaha morgorak manguit*...
 - b 53-54 *Poda ni portangkaon*, on the ominous meaning of flaws in the evenness of cutting; cf. MS. 1115 p. a 47.
 - b 54-55 A few more omens.
 - b 55-57 On the death of people according to the signs of the zodiac under which they were born.
 - b 58 glued to the cover.

1153

RAMBU SIPORHAS; PANE NA BOLON

Bark book. 37 leaves. 29 × 18½ cm. Two plain wooden covers, one with holes for a carrying string, but the string and the rattan bands have been lost.

This manuscript was written by the same scribe who also wrote MS. Ch. B. 1102: *Guru Sinungsungan ni adji* in Tano (Namora) Sampilulut. The two texts were copied by him for the same person: *Guru Pangarambu ni adji Namora Manurung*.

² It will be clear from the above description that this text on *porbuhitan* is a close parallel to MS. 1114.

A closely related text to MS. Ch. B. 1102 (Pangulubalang Sangapati) is found in the Leiden Ethnographical Museum MS. 3838/1, whereas MS. Ch.B. 1153 is related to MS. Royal Academy 247 in the Leiden University Library (Rambu Siporhas). The chains of transmission of these four MSS. are:

The only difference between the chain of transmission of MS. Ch. B. 1102 (Sangapati) and the last part of the pedigree of this MS. (1153, Rambu Siporhas) is that Guru Morsaong Adji learned the Rambu Siporhas (oracle strings) directly from Guru Mombang Sailan ni adji, and the Pangulubalang Sangapati through the intermediary of another teacher (Datu Pulungan Tuwa). By means of these comparisons it is possible to find a *terminus ad quem* for the date of these MSS.:

MS. Leiden Acad. 247 (Rambu Siporhas) was bought at an auction sale in Holland in 1781; it may be dated before 1760.

Ms. Ch. B. 1153 (Rambu Siporhas)	} two teachers afterwards, i.e. before 1800
MS. Ch. B. 1102 (Sanggapati)	
MS. Leiden Ethn. Mus. 3838/1 (Sanggapati)	

The supposition that Tano Sampilulut, where MSS. Ch. B. 1102 and 1153 were written, was in Asahan is confirmed by the language of this MS.

This MS. is the subject of an article by Dr. Joh. Winkler: "Pane na bolon, ein Kriegsorakel der Toba-Batak auf Sumatra", in: *Bijdragen tot de taal-, land- en volkenkunde*, 112 (1956) pp. 25-40.

a 1 blank.

a 2-21 *Poda ni susuranta di hasuhuton na bolon*, on our (i.e. the soothsayer's) oracle in war, called *rambu siporhas*, a pair of strings, one of which has the name *siporhas*, thunderbolt-string, and the other *sibangke*, corpse-string. Cf. MS. 1117 and Dr. J. Winkler's article cited there. The description of the making of the strings is much more detailed in this MS. than in MS. 1117.

a 21-24 *Poda ni pangarumai ni rambu siporhas*, a list of 'houses', i.e. places on the string with their signification.

a 24-27 *Poda ni pandjahai ni rambu siporhas*, a list of omens occurring while handling the strings, in which every paragraph begins with the word *djaha*, if...

a 27-29 *Poda ni alamatta di rambu siporhas*, omens taken from things that happen whilst the soothsayer consults the oracle.

a 29-30 *Poda ni alamat ni rambu siporhas*, on signs in the sky, with drawings showing the shapes of these signs.

a 30-36 and b 2 *Poda ni pamusatan ni rambu siporhas*, on the various positions of the strings, with diagrams.

a 37 glued to the cover.

b 1 blank.

b 2-6 *Poda ni porbisihan ni rambu siporhas*, omens taken from the position of grains of rice.

b 6-8 *Poda ni pandjaha ni napuran ni rambu siporhas*, omens taken from the position of betel-leaves, with diagrams.

b 8-11 *Poda ni panggorda na uwalu*, an oracle with 8 points (with drawings).

b 11-17 *Poda ni pormesa ni bulan na sampulu duwa*, signs of the zodiac, with drawings.

- b 17-24 Various substitutes (*porsili*) for the life of our warriors. With drawings.
- b 24-25 *Poda ni pangalaho ni pane na bolon*, on the motion of the Great Dragon. Cf. MS. 1118. Published by J. Winkler, BKI 112 pp. 28-30.
- b 25-28 *Poda ni pangulubalang si moga-oga* and *pangulubalang si bonggar-banggir*, on two pangulubalangs; prescriptions on how to make them, and incantations. At the end there is a chain of transmission: from Guru ni Arimo to Guru Mulija Debata to Guru Mombang Sailan ni adji to Guru Morsaong Adji to Guru Panaehan ni adji to Datu Pangarambu ni adji.
- b 28-30 *Poda ni panuruni ni pane na bolon*, a kind of aggressive magic.
- b 30 *Poda ni panindi-nindi ni sibiangsa na bolon*, a means to turn the enemy's magic against him; it may also be used to 'weigh down' the chopped-off head of the enemy. Cf. MS. 1133 a 8-9.
- b 30 *Poda ni sipatondik*, to make the enemy shiver.
- b 31-34 *Poda ni pandjudjur ni pane na bolon*, on the Great Dragon's oracle, with two large drawings of *pane na bolon* (the Great Dragon) and *pane lumajang* (the Hovering Dragon). Published by J. Winkler, BKI 112 pp. 31-35.
- b 34-36 *Poda ni sipatondik*, another device to make the enemy shiver, by means of a pangulubalang called *pangulubalang sorigongga*. The last part of this text has become illegible.
- b 37 glued to the cover.

This MS. is remarkable because of its close connexion with the Sanggapati MS. (1102) and because the age of these two MSS. can now be ascertained by comparison with the MS. in the collection of the Royal Dutch Academy. It has a complete drawing of Pane na Bolon (reproduced in Winkler's article BKI 112 facing p. 26), and thus supplements MS. 1127, where only a fragment of this drawing is preserved (page a 32, partly reproduced on p. 65 of the catalogue). It gives a very detailed description of the making of the oracle strings, much more detailed than e.g. in Winkler's article in BKI 110 and also more detailed than the parallel text in the MS. Royal Academy 247. The copying was not done very carefully; dittographies and small omissions occur abundantly, but many of these can be corrected by comparing the parallel passage in the Leiden MS.

There is a complete romanized transcription of this MS. in the library.

1154

PANAMPUHI ADJI NANGKA PIRING

Bark book. 37 leaves. c. 12×14 cm. 2 wooden covers, one with an unfinished carved pattern. 1 plaited rattan band and a string strap fastened in holes in the plain cover. This cover is split into two pieces. The strip of bark is broken along the folds into 15 pieces, one of 8 leaves, 2 of 4 leaves, 2 of 3 leaves, 5 of 2 leaves, and 5 of one leaf.

This MS. and Ch. B. 1155 and 1156 were acquired together in 1966. They are in the Karo-Batak spelling, with *sihora* for both *u* and *ě*, but *haboruan* is used occasionally, just as in Ch. B. 1101. The language is the Karo-Batak variety of the *Poda* language, less influenced by Simalungun Batak than in Ch. B. 1101.

The subject of the text of Ch. B. 1154 is the lemon oracle, *panampuhi* in *Poda* language, Karo-Batak pronunciation *pěnampuki*, in my literal transcription made according to the system set forth on p.10 of the catalogue *panampoki*. In this oracle the top and the bottom of a lemon-fruit are sliced off and omens are taken from the way these pieces fall. The lemon-fruit is used to make water for ritual purification. There are two methods of operating the oracle. In the summary method the pieces of lemon are dropped on the surface of the water and the *datu* observes how they float on it. This is described in Winkler's book *Die Toba-Batak* p. 189-190. There is a short text on this oracle in MS. Ch. B. 1127 (p. 64 of the catalogue). In the elaborate lemon oracle the slices of lemon are dropped on a figure of the points of the compass drawn on the surface of a winnowing basket (Winkler, *Toba-Batak* p. 203-207). The two methods are comparable to the *manuk gantung* (oracle with hanging cock) and *manuk di ampang* (oracle with a cock under a basket) in divination with a fowl. The cock under a basket also falls on a figure of the points of the compass drawn on a winnowing basket. The name of the cock is *adji nangka piring* and the same name is used for the lemon oracle in our text (and in MS. Amsterdam A 4173). Another lemon oracle is called *panampuhi adji pajung* and is apparently related to the oracle in which the neck of a pig or a dog is cut (cf. Ch. B. 1115 and 1116).

The beginning and the end of the text are on the piece of 8 leaves. It was comparatively easy to restore the order of the first 18 leaves by joining the pieces of text on the back side. I have numbered these leaves with pencil on the front side a 1 - a 18. As the remaining 19 leaves contain only lists of omens I have not tried to arrange these

in the correct order. The MS. is not quite complete; there is no final leaf and there may be one or two lacunae in the second half.

a 1 Some scribbling.

a 2 After a large *bindu*: *Poda ni panampokita [di] ma inon di sakit na madora*, instructions about our lemon-oracle to be consulted in case of serious illness. (*di* is a writing error; the scribe had forgotten the words *ma inon*, 'this is', and begun to write *di sakit*). Several other circumstances in which the oracle may be consulted are enumerated.

a 5 ... *asa dabotoh ma roka ni kalak di panampokita inon na mor-gurankon panampoki adji nangka piring*, so that one may know people's thought by means of the lemon-oracle whose name is *panampoki adji nangka piring*. The chain of transmission is (in my literal transcription; I have not restored the original pronunciation of the names):

1. Dato Simaringkoning	in Sobok Nangga Radja
/	
2. Dato Tumanggo Toba	in Kota Namora
/	
3. Ompo Radja Limogo	in Kombang na Bolak
/	
4. Datu So Kalausani adji, a wandering <i>datu</i>	
/	
5. Dato Rondang ni adji, younger brother of 4	
/	
6. Goro Mangebang ni adji	in Paropo (isle of Samosir)
/	
7. Dato Badora ni adji anak na di Kaiton	in Djandi Matogoh
/	
8. Bapa Panawar Kinopanopan	
/	
9. Dato Panawar Salah or Dato Salah ni adji, son of 8, who wrote his manuscript.	

a 7 Here we find the first of a long series of paragraphs beginning with *djaka pangir*, if the lemon... This list fills the remainder of side a and b 1-22.

b 22 *Poda ni panggontor ni panampoki adji nangka piring*, on an offering to be brought at the beginning of the lemon-oracle.

b 23 A drawing of the points of the compass surrounded by a dragon with two heads. It has the superscription: *ija ma inon radjah ni panampoki adji nangka piring*, this is the figure used in the lemon-oracle *adji nangka piring*, followed by some short *tabas* (incantations).

b 24 *tabas ni tintin ma inon*, this is the incantation over the ring.

- A ring is also used in the oracle with a cock under a basket.
tabas piso, incantation over the knife (used to cut the slices of lemon).
 b 25 *tabas ni daupa*, incantation of the incense.
 b 26 *tabas ni boras*, incantation of the rice.
 b 27 another *tabas ni boras*.
 b 28 another incantation beginning *turon ma kamu debata di atas*, 'come down, ye gods in the upperworld...'
 b 31-33 *toron debata di atas*, etc. . . . *ninta manabas pagijan ale dato na mamasa lapihannami ulang lopa podah ni panampoki adji nangka piring ale dato na masa di lapihan*, 'this incantation we shall utter in the future, oh *datu* who reads this book; do not forget the instructions about the lemon-oracle.' The second half of b 33 and b 34-37 are blank.

1155

DIVINATION: ARI RODJANG, etc.

Bark book. 29 leaves. $16 \times 14\frac{1}{2}$ cm. No covers. The bark is broken along the fold between a 15 and 16 (b 14 and 13) and the beginning is missing. Karo-Batak spelling and language as in Ch. B. 1154 and 1156.

- a 1 *Poda ni porkalawon pangalowari mesa podowa bolan ena*. The meaning of this title is not clear. The text gives a short list of the days on which *empung kala*, the Venerable Scorpion, 'eats'. Perhaps on the missing pages preceding p. a 1 there was a diagram of the divination calendar (*Poda* language *porhalaan*).
 a 2 *Poda ni kata-kata ni pangalowari rabo matogah dokot sibalangit* (l. *siboulangit*?) *dokot sipagigit*, instructions about the text on divination for marching out (*pangaluwari*) against the enemy by means of the signs *rambu matogah*, *siboulangit*(??) and *sipagigit*. The short chain of transmission is not very clear; it seems that it states that the copyist, a man of the clan Tarigan, got these instructions from his maternal uncle (*mama*), who had them from a *guru* (teacher) in Bale Gondang, who had them from a teacher called Bapa Rawa.
 a 2-7 are filled with divination tables called *pangarambui*, probably on the motion of *rambu matogah* through the points of the compass. This may be compared with MS. Ch. B. 1140 p. b 17-21.
 a 8-18 In the middle of the strip of bark there is a long divination diagram with inscriptions: *mate*, dead, and *bo* for *bonoh* = *bunuh*, kill. To the right there is an inscription: *bona-bona ni rabo sipagigit*, this is the beginning of the *rambu sipagigit*. Under these words are 12 small figures for the signs of the zodiac with only the word

mesa = Aries at the beginning, and 8 for the *panggorda* with the words *panggordaha na uwaloh*; under these the Batak alphabet ha ka ba pa na wa ga dja da ra ma ta sa ja nga la i u nja; the five times of the day, and some more small drawings of the points of the compass. To the left of the *rambu sipagigit*: first the letters with their numerical values expressed by small circles; 9-15 *poda ni rasijan monang-monang*, usually called *simonang-monang*, to compute good and ill luck in combinations of letters (cf. Ch. B. 1134 a 29-34); *poda ni asarisipi*, probably: *ari* . . . , on the 7 days of the week, with mention of the kind of person (a *datu*, etc.) that should not go out in war on such and such a day; a few more divination tables, one of which is the diagram with human figures with and without heads that is also found in Ch. B. 1130 b 9 and 1151 text A p. 35 or 36. In Malay this is called *kětika Djohor*.

- a 19-26 *poda ni djaka* . . . *ni ari na pito pamilii ni paranganta*, on choosing our warriors on the seven days of the week, who should not go on such and such a day, as above.
- a 27-28 who will be wounded (*bugang*) on the first, 2nd, etc. till the 13th day of the month.
- a 29 was blank; a figure of the points of the compass has been drawn on it in pencil.
- b 1 shows vestiges of glue with which it was glued to a cover.
- b 2 diagrams: 5 × 5 squares (*pormamis*) and 7 × 8 squares.
- b 3-4 Continuation of a 27-28: 14th-30th days of the month.
- b 4-7 *Poda ni pandjakai ni rambo matogah* with a diagram on b 5. Cf. above, a 2-7.
- b 8 Another *poda* on *rambu matogah* with a diagram of 7 × 7 squares.
- b 8-9 The signs of the zodiac (*pormesa*) with figures.
- b 10 The eight *panggordaha* with figures.
Poda ni porpanejan na bolon, on the motions of the Dragon, with a drawing of *pane* on b 12.
- b 13 *Poda ni pandjakai di mamis*, on the 5 *pormamis*.
- b 14 The title is not clear, but it is the text that is usually called *Poda ni ari rodjang na tolu pulu*, on the series of 30 days with names of (mostly) animals, called *hari rēdjang* in Malay. We have briefly mentioned this kind of divination on p. 37 of the catalogue.
- b 27 *Poda ni pamangpangan ari rodjang*, the succinct text on 7 *ari rodjang*, without names of animals.
Poda ni ari ni pako, on 7 days "so tongka paralongan" i.e. one may not "fetch" (Karo *alēng*) on such a day (either fetching the soul of

a person stricken by illness back to its owner, or perhaps reaping rice). Perhaps these are the Toba-Batak *ari pehu*; cf. Winkler, *Toba-Batak* pp. 218-220, 222.

- b 28 On 5 days "*so tongka panganan*", on which one may not take a (ritual) meal.

Poda ni topa balata, perhaps *Poda* language *tompa ni balanta*, the outward appearance of our warriors.

- b 29 The beginning of a text with some small figures of the points of the compass above it. At least one page of text is missing.

1156

PAGAR AND OTHER MAGIC AND MEDICINE

Bark book. 33 leaves. $19\frac{1}{2} \times 12\frac{1}{2}$ cm. No covers. One plaited rattan band. Beginning and end missing. Between a 23 and a 24 (b 11 and b 10) an uneven number of leaves is missing, probably only one. The two pieces of the strip of bark had been wrongly joined by sewing but they are now loose. Part of the last leaf is torn off.

Karo-Batak spelling and language, as Ch. B. 1154 and 1155.

Most of the titles have been intentionally rubbed with water to make them illegible, probably by the man who sold the book but did not want to divulge his professional secrets.

Most of the text is devoted to *pagar*, protective magic, but some aggressive magic is mentioned too, e.g. (a 8, 10) *panongtongi si api monggop*, a secretly damaging magic called 'smouldering fire'. On p. a 22 the title *podah n(i) pangambangi usir tonggal barang di alom-alom barang di baroh*, on a medicine against carbuncles (Karo *alum-alum*) and boils (Karo *barəh*) has not been erased. This is the first of a series of texts on medicine, that is not yet finished on the last page (a 33).

The other side of the bark has texts on magic, e.g. b 18 *Podah ni siborong-borong* in which a carpenter-bee on a piece of string is used against a recalcitrant maiden. The name of the writer (or his teacher) is mentioned as Datu Gënggam ni adji. Another text (b 23) is entitled *Podah ni si i(m)bou. tomobong*, a magic preparation in which the bladder of a gibbon is used. If it bursts when heated after it has been carefully prepared our enemy will die. The last title (b 31) is *Podah ni ... sakala djahe*; I do not know what this means.

Additional manuscripts in other Indonesian languages:

1171

SI DAJANG RINDU

Bark book from the Lampung Districts in South Sumatra. Unlike the Batak bark books these books seldom have wooden covers. Often, as in this copy, the end of the strip of bark is folded back as a flap. The MS. has 16 leaves and a flap, c. 18×18 cm. Only one side of the bark has been polished; the outer side is rough. The text begins 3 cm from the top of p. 1 and ends $4\frac{1}{2}$ cm from the bottom of p. 13; pp. 14-16 are blank. It is written in Lampung characters and dated at Tarabanggi (in the District of Telukbetung; official but erroneous spelling Tarabangi) 28th October, 1847. The language is South Sumatran literary Malay, i.e. Malay with many Javanese and some Lampung words. On the cover there is an inscription in English in which the manuscript is said to be in a peculiar dialect of Javanese, and a label with the number 224 printed on it. The MS. is accompanied by a short letter from Professor Ch. A. van Ophuijsen, Leiden, dated 6th May 1912, to an unnamed former owner, in which the text is identified as a Lampung *tětimbaj*, i.e. a romantic tale in blank verse. It is the *Tětimbaj Si Dajang Rindu*. There are MSS. of this text in the School of Oriental and African Studies, London, No. 41516 (from the Marsden collection) and in the University Library, Leiden, Or. 3387a, 3387b, 3387c and 3391g (all from Van der Tuuk's collection). It is mentioned, and moreover the first few lines are published in Van der Tuuk's "Brieven betreffende het Lampongsch" (TBG 19, 1870).

The Chester Beatty MS. contains only the last part of the text. In the Leiden MS. Or. 3387a the first part, not found in our MS., fills pp. 1-88, whilst pp. 89-148 agree more or less closely with our text.

According to the Leiden MS. Or. 3391g in the first part of the story Karija Niru brings the news to Pangiran Rija in Palembang that there is a beautiful maiden called Si Dajang Rindu in Tandjung Iran. Pangiran Rija gives orders to Tumënggung Itam to go and fetch her for him. He is authorized to offer an enormous bride-price. Tumënggung Itam sails upstream with a heavily armoured fleet. They ascend the river Ogan and reach Niru where Karija Niru joins them. After three more days of sailing they come to Tandjung Iran. There they are informed that Si Dajang Rindu is already betrothed to Baji Radin. Her old grandfather Rija Tjarang advises to give in. She takes leave from the bridegroom and goes to the riverside. There she is received by the Palembang nobleman Baji Mëtig. He laughs at the people of Tandjung Iran because they let her go without resistance. At this insult the people of Tandjung Iran fly into a rage and attack the Palembang army.

Here our text begins. It describes the fight at great length. Si Dajang Rindu's bridegroom and many other heroes on both sides are killed. At last the Palembang army gains the victory and the fleet returns to Palembang with Si Dajang Rindu on board. When Pangiran Rija comes to meet her she flies away to the sky, where her parents and bridegroom are. The text ends with Pangiran Rija's lamentations.

The story may be based on a historical event. Apart from Si Dajang Rindu's flying away there is nothing supernatural in it, and it certainly reflects the relations between the Palembang court and the people of the interior. The name Tandjung Iran can be identified as Tandjung Héran in the subdistrict Kuta Agung of the district Telukbetung, though one cannot reach this place from Palembang by ascending the river Ogan.

The spelling of the MS. is defective. It nearly always omits the nasal before a muta or a media (e.g. Dajang Ridu for Rindu) and has many erroneous readings. The writing is clear and regular. Probably the copy was made for a Dutch official. It shows no signs of having been used by Lampung readers.

There is a preliminary transliteration of the text in the library. To make a good transcription comparison with other copies would be necessary.

1183

SUTASOMA

3 lontar leaves, numbered 2, 4 and 7. They contain fragments from the text of the Old Javanese poem Sutasoma with interlineary glosses in Balinese. The MS. is accompanied by two letters from Dr. N. Adriani, the Netherlands Bible Society linguist in Central Celebes, dated The Hague 22-7-1907 and 15-1-1908. At that time Dr. Adriani was on leave in the Netherlands (See H. Kraemer, *Dr. N. Adriani. Schets van zijn leven en arbeid*. 2nd ed. Amsterdam 1935. p. 36-41). The letters are addressed to the owner of the lontar leaves, an unnamed lady. They tell about a visit to Dr. H. H. Juynboll in Leiden who identified the text for Dr. Adriani. Professor J. Ensink of Groningen University is now preparing an edition of the Old Javanese Sutasoma text.

1192

LAMPAHAN SALYA

5 lontar leaves with Balinese illustrations without text. On one side of each leaf two scenes from a story are illustrated. On the back of the first leaf are the words: Lampahan Salya, the wayang-play story of Salya (one of the heroes from the Mahābhārata).

ERRATA

in *A Catalogue of the Batak Manuscripts*, Dublin 1961.

- p. 3 line 15 'logical' read: 'local'
- p. 7 line 20 'VII' read: 'VIII'
- p. 26 line 11 'is it' read: 'it is'
- p. 30 line 8 'b 31-31' read: 'b 31-32'
- p. 51 line 16 'pp. 1-20' read: 'pp. a 1-20'
- p. 71 line 23 '8 days' read: '7 days'
- p. 77 last line but one 'somonang-monang' read: 'simonang-monang'
- p. 79 line 22 'Djambi' add a note: see *Indonesië. Tijdschrift gewijd aan het Indonesisch cultuurgebied*, vol. 10 p. 18
- p. 92 line 7 'GIORMAGNANI' read: 'GIOR°. MAGNANI'
- p. 109 line 8 'partion' read: 'partition'
- p. 119 line 20 'sapi' read: 'tapi'
- p. 123 line 21 'he' read: 'the'
- p. 153 the entry 'si Adji Donda Hatahutan' should be between *adji* and *adji gurangsang*; last line '77' read: '71, 77'
- p. 158 line 14 'pangulubalan' read: 'pangulubalang'
- p. 163 last line but one 'van' read: 'von'
- p. 165 at the end of line 27 after 'simogang pe ahu ra' add: 'sipalijas pe ahu ra'
- p. 167 line 39 'p. 75' read: 'p. 95'

P. VOORHOEVE