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The meaning of Nampek

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domestic life — cooking, clothing, furniture and the house. Several items (viz. 1, 4, 7, 8, 9, 10, 11, 15, 17, 23, 24 and 33) also occur in Malay, not always with the same phonological shape. In both Malay and Papia Kristang the frequency of Dutch-derived words seems to be declining.

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THE MEANING OF NAMPĚK

In the recent publication of the *Śiwarātrikalpa* (Bibliotheca Indonesica, Vol. 3, The Hague, 1969) there is given a translation of the Balinese captions found on illustration 2b. In these captions the word *nampĚk* occurs thrice, viz. in scenes 6, 8 and 12 (pp. 287, 288 and 293). In the two first occurrences it has been rendered by "we see", probably under the influence of Indonesian *tampak* "visible"; in the third occurrence it has been left untranslated.

When I saw the draft translation I accepted this rendering, certainly because of the same association. Only when reading (with relish!) the published book I realized (with regret!) that this association was wrong. The meaning which *nampĚk* (or, *tampĚk*) usually has in Balinese is "(to be) near"; it is the High-Balinese equivalent of *paĚk*. In Balinese I have never come across the word with the meaning "visible".

This usual meaning of *nampĚk* fits the three occurrences well: "close to the place where Ludaka is hunting there is a lake", etc. (scene 6); "near (the place where) L. is sleeping in the bael tree there is the Lord Siwa" etc. (scene 8); and, "the place where L. is buried in the grave,

with a fence and a shrine on a pole, near the *rajapati*", etc. (scene 12). Moreover, in scene 8, it solves the difficulty that the rendering "we see" is not in accordance with the illustration, where Lubdhaka is invisible; and in scene 12 it makes unnecessary the supposition about the meaning of *nampĕk* expressed on p. 294, lines 28-30.

In closing this note I offer my apologies to the authors for not having noticed this point when they asked my advice on the draft translation of the captions.

Oegstgeest, Sept. 10, 1970.

J. L. SWELLENGREBEL

ADDENDA ET CORRIGENDA DL 126, Afl. 2

Prins, In Memoriam Korn:

Bij de Geschriften van V. E. Korn dient nog toegevoegd te worden: *Het Damarbedrijf in het Sultanaat van Batjan*, TBB 51 (1917), p. 277-294.

Boekbespreking van A. J. de Lorm en G. L. Tichelman, *Verdwijnend cultuurbezit. Beeldende Kunst der Bataks*, in *Cultureel Indië III* (1941), p. 47-50.

Verder komt op p. 202, rgl. 4 v.o. een storende fout voor, waarvoor de Redactie haar verontschuldiging aanbiedt: i.p.v. *De vrouwelijke mama*³ in de *Minangkabausche familie* leze men *Balische Priesterwijding*, *Ong awrya prana masameh*.

Aveling, Sitti Nurbaja:

Notes 42 and 44 are to be read as follows:

⁴² Although I would not insist on this, the *pantun* seems to provide the element of "musical accompaniment" of Rahill's definition.

⁴⁴ My thinking here is guided by W. K. Wimsatt and Monroe C. Beardsley's essay: "The Intentional Fallacy", *The Verbal Icon*, Kentucky, 1954.

On p. 238 a complete line between lines 2 and 3 from the top has fallen out.

Read: (It is arguable that) these two chapters could be dropped from the novel with no apparent (loss . . . etc.).

Needham, Endeh II:

p. 252: The upper eight lines and the lower eight lines have been transposed. A loose page with the correct text has been inserted in this issue.