This catalogue contains descriptions of the romanized transliterations of manuscripts from Lombok in Javanese and Sasak kept by the Historical Documentation Department of the Koninklijk Instituut voor Taal-, Land- en Volkenkunde in Leiden (Or. 508). The 506 items in this collection were collected between 1932 and 1941 by the Gedong Kirtya, Singaraja, Bali. The collection also includes folk tales and animal fables.

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Catalogue of Javanese and Sasak texts

Geoffrey E. Marrison
CATALOGUE OF JAVANESE AND SASAK TEXTS
(KITLV Or.508)

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Foreword

This book contains the descriptions of all the 506 items in KITLV Or.508, that is the collection of romanized transliterations of manuscripts from Lombok in Javanese and Sasak, the originals of which are in, or were first handled by the Gedong Kirtya, Singaraja, Bali. These were collected between 1932 and 1941. It also includes the descriptions of the folk tales, animal fables and reminiscences collected from many Sasak informants in 1940 and 1941. In some cases there are further copies of the transcripts in the collection of the Leiden University Library noted as L.Or., and in the Brynmer Jones Library, University of Hull (marked as (Hull)).

The general arrangement of KITLV Or. 508 is as follows:

1. Sasak and Sasak-Javanese literary, religious and technical works, mostly in maccat metres, K.5 – K.10,109
2. Folk tales, animal fables and reminiscences of Mamiq Menyam, jurutulis of Suradadi, East Lombok. His work is the most extensive and varied of the oral literature in the collection, and is at K.10,110 – K.10,226
4. Further Sasak and Sasak-Javanese literary works, K.10,300-4, K.10,543, K.10,547-50
5. Summaries, in Sasak, of some of the texts, K.10,551-2.

Copies also deposited in The Brynmer Jones Library, University of Hull are marked: (Hull). Reference to Lombok villages are from A. Teeuw (1958).

The analytical descriptions of the various genres represented in this collection will be found in Sasak and Javanese literature of Lombok (1999), together with lists and indexes, and comparisons with the texts and manuscripts held in other collections. One consequence of recording folk tales from a number of informants, is that the best known ones are given from various sources, thus enabling a corpus of Sasak folk tales to be assembled and compared in
Foreword

Oriental manuscript 508. Since copies of many of the items are also held in the Gedong Kirtya Manuscript Library, Singaraja, Bali, and in the Leiden University Library, and the Brynmor Jones Library, University of Hull. I have provided references in the descriptions where appropriate. I hope that this work will help to make the literature of the Sasak people better known.

detail. Moreover, in the index in Sasak and Javanese literature of Lombok (1999), which is also a glossary, folk tales can be traced by catchwords from their titles or contents.

A proportion of the items in KITLV 508 are duplicated in the collection of the Leiden University Library. Cross references are given in this work. Some items are held in the original Gedong Kirtya collection, but are not represented in Leiden. These are indicated by an asterisk * before the catalogue number. In many cases these are manuscripts of well-known Javanese works, such as the Puspinkarya, Jatisantra and parts of the Amur Hanzaah cycle; but as they were not available for inspection, their exact content could not be noted.

Items in the Kirtya collection and in the Leiden University Library, but not in KITLV 508 are prefixed with a cross ‘+’ before the catalogue number.

In this catalogue, I have endeavoured to give fairly full descriptions of the texts comprised by KITLV 508. This has been possible by the work of those who at all stages have been concerned with the development of the collection. Firstly, Roelof Goris and Christiaan Hooykaas, working through Kirtya Liefdrick – Van der Tuuk (as it then was), in Singaraja Bali from 1952 and 1941, and through visits to Lombok during that period, laid the foundations of the work. A notable co-worker in this enterprise was L.C. Huyting, controleur of Central Lombok during the 1930s, and in 1965 a donor of some manuscripts from Lombok to the Leiden University Library. They were supported by Sasak colleagues, Lalu Darwasih, Lalu Danillah, Lalu Togok, Lalu Aripin and Lalu Sjoekoe, who edited, transliterated and typed materials derived from original manuscripts, or collected from the informants who were dealing with oral literature. They too were responsible for the summaries of important texts, collected together in K.10,551 and especially in K.10,552, the Picéndék Sasak, which have proved of special value, especially in handling the Sasak and Sasak-Javanese poems.

In Leiden, KITLV 508 consists of the personal copies used by Christiaan Hooykaas, which came to the Historical Documentation Department (Hisdoc) of the KITLV by way of bequest. I was given every help by the late Dr. J. Noordhuy and the staff of Hisdoc, in gaining access to the collection, and by having selected items photocopied, and especially from the Inventaristijlijst 508, Transcripties Sasakse handschriften (C. Hooykaas), prepared by Mr. Frans Overvliet of Hisdoc in 1984. The three months which I spent in Leiden working on the collection was made possible by a generous research grant from the British Academy, London.

The typing of the text into computer has been done in Hull by Mrs. Stella Rhind, Secretary of the Centre for South-East Asian Studies, University of Hull. I should like to thank her all for her advice, help and patience in dealing with a long and complex text.

This catalogue was based on my study of the material of the KITLV
The Lombok Javanese and Sasak collection in Leiden

1. Origins of the project

Professor Achadiati Ikram, of the Fakultas Sastra, Universitas Indonesia, Jakarta, had proposed a research project in the field of Javanese literature and culture of Lombok, and a scheme is being considered under the Dutch-Indonesian Cultural Agreement. Professor A. Tjeeuw and Dr. S.O. Robson have been dealing with the proposals in Leiden. In September 1989, Dr. Robson wrote to me about this, as I had given a paper on The Literature of Lombok at the Fifth European Colloquium on Indonesian and Malay Studies at Sintra, Portugal, in March 1985. I applied to the British Academy, and was awarded a research grant which enabled me to spend most of the summer term in Leiden in 1990. During that time, my main concern was to examine the collection of typed transcripts of manuscripts and oral literature from Lombok, which had been made by the Gedong Kirtya, Singaraja, Bali from 1935 to 1941 under the leadership of Dr. R. Goris and later Dr. C. Hooykaas, by a team of Sasak scholars. A set of the copies of most of the transcriptions, numbering 308 items, was deposited as a legacy from Dr. Hooykaas in 1980, where they form KITLV manuscript Or.308, and are described as ‘Transcriptions Sasakse handschriften’. Besides Sasak texts, the collection contains some Javanese texts of Sasak provenance. The greater part, however, consists of Sasak folk tales and other oral texts. I made notes from all these texts, and photocopies of about one third of them. I have now prepared a draft catalogue of this collection, which includes physical details, summaries, and quotations of the beginnings and ends of each transcript.

While I was in Leiden I also examined the Tjeeuw Collection in the Leiden University Library. This consists of romanized transcripts of 13 items, mostly Javanese poems in macapat metres of Sasak provenance, which together form a representative group of some of the most important traditional texts current among the Muslim Sasak. I made a beginning also of examining related material in the other collections in the Leiden University Library. Of these the most important are those of Van der Tuuk, The Lombok Collection,
and those of I.C. Heyting. These are described in existing catalogues, but need further examination from the point of view of their reference to Sasak culture.

2. KITLV Or.508

There are 506 transcripts in this collection. The originals of these manuscripts, together with copies of the transcripts are held by the Gedong Kirya, Singaraja. In the KITLV Or.508, the Kirtya numbers have been retained as sub-numbers. A number of the transcripts are also held in copies in the Leiden University Library. Most of these duplicate the KITLV material, but the University Library holds 12 items not in the KITLV. There are a further 76 manuscripts in the Kirtya collection which have not been transcribed, and so are not represented in the Leiden collections. Nearly all of these are Javanese poems in macapat metres of Sasak provenance; they are mostly parts of the Amir Hamzah romance, Rengganis, Jatiswara, Yiusp, the Islamic-tinged romances Jauarsah and Luhang Kora, and the Hindu romance, Puspakarna.

Included in KITLV Or.508, there are 17 manuscripts containing Javanese poems in macapat metres, as follows:

Hindu romance:
- Puspakarna (K.10,089)

Islamic romances:
- Ahmad Muhammad (K.10,104)
- Banteleg Raja (K.10,107)
- Jauarsah (K.10,096)
- Luhang Kora (K.10,092, K.10,302)
- Ajrangati (Loq Miskin, K.10,097)
- Banglari (Amir Berji, K.10,078, K.10,079)
- Indragiri (K.10,050)
- Rengganis (K.10,010)

Stories of the Prophet:
- Unduk, Paras Nabi (Nabi Cukur) and the Later life of the Prophet (K.10,086)
- Paras Nabi (K.10,045)

Islam in Lombok:
- Nur Sada (K.10,093, K.10,098, K.10,106)
- Pangéru Sangupati (K.10,087)

There are 9 transcripts which are partly in Sasak and partly Javanese. In some cases a Sasak section prefaces a Javanese poem, while in others the reverse is the case. All items of this type are of popular Muslim devotion, the Javanese portions appearing to be of East Javanese Pasisir origin, to which Sasak sections have been added for use in Lombok.

Babad Sasak
(An excerpt from the Jatiswara, with reference to the introduction of Islam into Lombok, Canto 1 in Sasak, cantos 2-5 in Javanese. K.10,547)

Gunung Jati
(Canto 1 in Javanese, 2-3 in Sasak. K.10,065, K.10,549)

Hikayat Abu Bakar
(Introduction in Javanese, 16 cantos Sasak. K.1541)

Kabar Kiyaman and Nabi Cukur
(a. Canto 1, Javanese, cantos 2-3; Sasak; b. Canto 1 begins in Sasak and continues in Javanese; Canto 2, Javanese. K.10,005)

Kayat Nabi K.10,105

Lulis Dantiya
(Cantos 1, and 3-18 Sasak, 2 and 19-22 Javanese. K.1348, K.10,099)

Sehi Ummul Berahim
(Cantos 1-3 and 6, Sasak, cantos 4-5 Javanese) (K.10,083)

There are eleven texts in Javanese prose:

Amir Hamzah
Kalampang Balansu Ambara (Summary of a Wayang story. K.10,548)

Genealogy
Selawisala asal-usul Nyanggi (Leading family of Nyanggi, near Pujut, Central Lombok. K.67, K.10,067)

Law
Kontara Sesal (Origins and laws of Saseit, NW coast, West Lombok. K.10,550)

Village Boundaries
Panutahon desa Polenbiq (Central Lombok. K.70, K.10,070, K.10,100)

Wanawasen pedi Mangkung Kateng (Central Lombok. K.10,041)

Islamic
On the Prophets (Arabic script, from Pujut, Central Lombok. K.10,301)

Primbun (from Sukarara, near Praya, Central Lombok. K.10,300)

There are 30 transcripts containing Sasak poems in macapat metres. These are nearly all confined to the six favourite metres of the Sasak: Asmarandana, Danjung Gula, Durma, Mas Kumbang, Pangoer, and Simoen.

Amir Hamzah
Rengganis (K.10,303; compare Javanese version. K.10,010)
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Babad

Babad Congah Praya (K.10,040)
Babad Congah Sakra (K.10,072, K.10,046)
Babad Mengai (K.1379 - a variant of Babad Congah Praya)

Didactic

Gagak ngaren (K.10,071)

Islamic

Hikayat Siti Patahah (K.10,066)
Kahur Kainat and Nabi Cukur (K.10,180)
Malakat (K.10,054)
Percinah (K.1587 - didactic; not the Amir Hamzah text)

Santri (K.10,091)
Si Miskin Lara (K.1347)
Tutur Jati (K.10,061)

Panji

Cililuia (Datu Daha = Megatsih, K.10,084, K.10,101)
Megantaka (Mantri Melaha, Nusantara, K.10,033, K.10,081)

Monjeh (Tutur Monjeh, K.10,030, K.10,075, K.10,081)

Romances

Anaq Bokah (K.10,044)
Belang Kesementar (K.10,088 - cf. folk tale, K.10,484)
Cupak-Gromutang (K.1343, K.10,090)
Dangkang (K.1345)
Indarija (Syah-i-Mardin, K.10,012, K.10,074, K.10,095)
Raja Umum (K.10,073)
Tamalak Mangun (K.430)

There are nine Sasak prose texts (other than the oral texts):

Adat

Adat Waktu Telo (K.10,011, K.10,103)

Babad

Babad Lombok (fragment, genealogical, K.7)
Bencangah desa Ganti (Central Lombok, K.10,304)
Keluhuran desa Ganti (K.136, K.10,084)
Pengempulan Sekra (K.350)

Genealogy

Summaries

Inhoudsopgave 24 Sasakse geschreven (in Sasak – K.10,551)
Picerdik Sasak (Summaries of 66 texts in Sasak – K.10,552)

Pengempulan Sekra (K.350)

Summaries

Inhoudsopgave 24 Sasakse geschreven (in Sasak – K.10,551)

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Picerdik Sasak (Summaries of 66 texts in Sasak – K.10,552)
Inventarislijst Or.508 (H. Overvliet, 1984, no number)

There are 438 oral pieces, the majority of which are folk tales; but there are a substantial number of reminiscences of people and events, and some short didactic items. The main collecting was done in 1940, and the editing, by five Sasak scholars in 1941. Of the total 317 were collected by 12 contributors, and the remaining 121 by 40 others. In 1941, B. Hooykaas published a selection from this collection – 16 tales, together with his Dutch translations, as Enige Sasakse volksvertelsels (Van Hoeve, The Hague). All but two of these were from Mamuq Merayam, mentioned below. In 1984, a research project, based on Denpasar, published Sasra ibsan Sasak. This contains eleven folk tales, of which eight may be called some of the best-known Sasak stories, though this collection is independent of the KITLV Or.508 collection, and are given also in Indonesian translation. Since this work is concerned with the classification and literary analysis of the tales, it may serve as a useful methodological guide for research into the much larger KITLV collection. The eight representative tales are:

1. Luy Sekaq – The fool.
2. Lehamok tengong kwaw – The leather sandals, a clock tale.
5. Sumpi dalit Macan – The ox and the tiger (probably a Tantri tale).
6. Datu Caca dalit Datu Begang – Datu Caca and the Queen of the Mice.

The folk tales are of linguistic interest in embodying simple and clear Sasak prose, less affected by Javanese than is the artificial poetry. The vocabulary they use includes many terms not recorded in R. Goris: Beknopt Sasakboedenaar Duchess (Singeradja, 1938), and so will be important for lexical studies. Much of the local scene and Sasak custom is reflected in the stories, but the extent to which they are indigenous rather than of universal type needs further investigation. Many of the informants were schoolmasters, and when they are repeating local stories, they often end with a phrase like ling dengan kwaw – so say the old folk. However there are many which appear to be adapted from Tantri tales and the like, which may derive from Malay texts used in the classroom. The schoolmasters are also fond of didactic stories, or at least ending them with a moral tag.
The most characteristic animal fables are those of the civet cat (ujad) and the monkey (gólak). The civet cat is prudent and cunning, but the monkey is mischievous and interfering, and usually gets punished or even killed for his pains. Perhaps these were warning tales told by mothers to naughty boys. There are no mousedeer tales in Sasak. The village stories are full of irony and farce. Many of them concern the foolish boy (Lq Sekék, or other names); others the orphan boy (Lq Iwoq) who by luck and diligence succeeds in life; many are concerned with scandal, some with sexual immendo. The favourite place for all kinds of adventure is the rav (legal, ladang), the clearing in the forest where rice, maize and vegetables are grown by dry cultivation. The best-known stories occur many times in the collection from various informants, with variation of title and presentation: it should be possible to establish a basic canon of traditional Sasak folk tales by a frequency count.

The accounts which are not folk tales, but rather village reminiscences are attributable to a few only of the informants. Foremost is Mamiq Merekam of Suradadi, East Lombok. He produced 177 texts, K.10,110 to K.10,126. Of these, 42 are folk tales and 75 are reminiscences. At the beginning of Log Iyph besaid laranca sanainaps (K.10,141), the story of a marital dispute about inheritance and property which led to divorce, he tells us that he was jarum tulis or village recorder at the time when Heer Kowas (sic = Coolhaas?) was Controller of East Lombok, with his office at Selong. The story reads like the synopsis of a court case, or perhaps a reminiscence of it, and the habit of Mamiq Merekam of giving exact place, sometimes date, and the names of the principals reinforces this view. He appears to have been an enthusiastic observer of the human comedy, a gossip, and one who relished a sally tale; he deserves recognition as a talented Sasak author.

Haji Muhammad Nawawi of Mangkung, Central Lombok, sent in 38 stories. Nine of these (K.10,377 – K.10,386) are a series of tales about the monkey and the civet cat; another 21 (K.10,386 – K.10,406) are stories, some quite short anecdotes, about Amaq Mas, a village fool. Mamiq Singgih of Gerung, West Lombok has 25 stories, many of which are among the best and best known of the genre, including the tales of the monkey and the civet cat stealing ginger, the monkey and the frog dividing a banana tree uprooted in a flood, and adventures of village characters, Amaq Dula, Loq Agaq, and Amaq Bengaq (K.10,227 – K.10,251).

Haji Muhammad Said, headmaster of the school at Mantang, Central Lombok, has 22 stories and other pieces, including the well known tale of the origin of the cucuckos (K.10,342), stories of tree spirits, a Panji tale, Limbar Gegelang (K.10,334) and a yarn about horse-racing (K.10,325 – K.10,347). Lalu Odolq of Praya also has 22 pieces, including eight anecdotes to illustrate Sasak proverbs, and accounts of litigation over ricefields, visits to the tombs of Muslim saints, ceremonies of circumcision, marriage by abduction, and death in childbirth. (K.10,444 – K.10,465). Lalu Baderun of Praya, Central Lombok has 19 stories, several of which are satirical village tales, while others are animal fables of the Tantri type, such as the dog and the heron, the tiger and the ox, and belling the cat (K.10,418 – K.10,436). Haji Muhammad Toha of Krang Pulé, West Lombok has 17 tales, mostly about village characters, (K.10,354 – K.10,369), and also a prose version of the opening of the story of Joseph (K.10,376). Sabar, village schoolmaster of Puyung, Central Lombok, sent in 15 tales, mostly of village characters, (K.10,364 – K.10,366), a Panji tale, Pateri Sarindani (K.10,517) and a tale of a king who ordered puppets of the Amir Hanzah story for the shadow play (K.10,518). Sap’ bin, assistant master of Penéa Gandor school, East Lombok has ten pieces descriptive and didactic, on the house, on planting catch-crops, on trade, on the ceremonies of circumcision, meetings of Muslim officials, perisésan (fighting with staves and shields), visiting tombs at the Lebaran festival, and the duties of pupils to their teachers (K.10,519 – K.10,528).

I have fully catalogued the folk tales and other oral or occasional pieces, from which a detailed classification and analysis should be possible, and with the current interest in this class of literature, and the literary techniques recently developed, the corpus of Sasak folk tales should provide good scope for this approach. Furthermore, the considerable number of reminiscences, descriptive and didactic pieces, some of which introduce technical vocabulary, would be of interest for anthropological and sociological research.

I have in draft a title index of the whole of the KITLV Or.508 collection, as well as a subject index for the oral literature, based upon Sasak catchwords.

3. The collections in the Leiden University Library

The Sasak manuscripts in the Leiden University Library are confined to four collections: those of Van der Tuuk; of the Puri at Cakranegara, known as the Lombok Collection; and the copies of typed manuscripts from the Gedong Kirtya in Singaraja. In each case, the Sasak items are only a small proportion of the collections, the greater numbers being of Javanese and Balinese texts. Finally there is the small Heyting Collection.

The Javanese manuscripts of Lombok provenance from the Sasak community, largely, though not entirely, have an Islamic reference or background; but in many cases their provenance is not stated, or at least has not been included in the published catalogues. Some East Javanese Pasisi texts are known in copies or versions from Madura, Bali and Lombok also, while some Muslim or Muslim-coloured texts composed in Lombok are also known in Bali. Pigraud, in his "Literature of Java" categorizes some manuscripts of these classes as emanating from Bali, others from Lombok: but although the opin-
ions given are often helpful, they need in some cases to be revised. In the case
of palm leaf manuscripts, this could be done with the help of the study of the
palaeography and local variations of the Balinese script. Furthermore, a
comparison of the titles and internal characteristics of manuscripts of known
Lombok-Sasak provenance, such as the Islamic and Islamic-coloured Javan-
ese texts in the Lombok Collection, the Engelenberg Collection in the Na-
tional Library, Jakarta, and the collection of the Gedong Kirtya, Singaraja,
should help to determine the likely provenance of comparable items in the Van der
Tuuk and other collections in the Leiden University Library; in particular,
Pigeaud's classing of many Amir Hamzah tales as 'Javanese-Balinese from
Lombok': such evidence as I have been able to assess suggests rather that
they are Javanese texts of Sasak provenance, and composed in a Sasak milieu.

In the Leiden University Library collections, the manuscripts which are
most important for establishing the provenance of this literature are the palm
leaves, which by their contents, colophons and physical characteristics may
be more precisely categorized than has been done in the published cata-
logues. Moreover, these catalogues are focused on Java and Javanese litera-
ture as a whole, and the association of particular manuscripts with Lombok
and the Sasaks may in some cases have been not recognised, or not recorded.

Much of the preliminary surveying, however, can be done by collation of
the information in the published catalogues, which in many cases describe
the same items from different approaches, and include different details of
information. These are Vrede's catalogue of 1892, continued in Juynboll's
Supplements of 1907 and 1911, and his catalogue of Balinese and Sasak of
1912; these are arranged by different categories of text, and often include
extensive summaries; Brandes's catalogue of the Van der Tuuk Collection (4
vols, 1901-1926), arranged alphabetically by title, and containing extensive
excerpts from the texts, mostly in the Balinese script; and Pigeaud's Litera-
ture of Java (4 vols, 1967-1980), arranged numerically by press marks, with
summary descriptions in English and extensive introductory matter on categor-
ization, as well as full indexes, and references to the earlier catalogues.

The Sasak texts, as well as the Javanese texts of known or probable Sasak
provenance in the Leiden University Library are as follows:

Early Collections: only five certainly or probably from the Sasak milieu,
all Javanese; and all palm-leaf manuscripts.

Ahmad Muhammad (L.Or.1877)
Jatisura – Lombok recension (L.Or.2216)
Javanese (L.Or.2220)
Javanish, fragment (L.Or.3164)
Nabi Paras and Rameka ng wengi (from the Cakranegara Puri, probably
an amulet) (L.Or.3191).

In the Van der Tuuk Collection, the palm-leaf manuscripts occur between the
numbers L.Or.3577 and L.Or.3843. Among these, there are 13 Sasak items:

Babul Saka (L.Or.3596/1, 3807/2)
Cupak-Guntang (L.Or.3754, 3759)
Cilinaga (Datu Daha, L.Or.3593/1, 3765)
Indrarjaya (Sagkh-Marden, L.Or.3706, 3707)
Kabah Kiyunaf (L.Or.3668, 3692)
Panji, fragment (L.Or.3637)
Poem, introduction to Ahmad Muhammad (L.Or.3673)
Uvag Bulileng (L.Or.3664)

There are 24 Javanese manuscripts of the defined categories:

Amir Hamzah
Ajarvati (L.Or.3806)
Amir Beri (L.Or.3689, 3782)
Dulang Mas (fragment – L.Or.3807 [1])
Jaminbon (L.Or.3628)
Kartikh (L.Or.3628)
Kendit Benayang (L.Or.3680)
Prasun (L.Or.3798)
Rengganis – B recension (L.Or.3681)
Wilobang (L.Or.3663)

Hindu Romance
Puspa karma (L.Or.3683)

Islamic Romances
Ahmad Muhammad (L.Or.3673/2, 3719, 3757, 3766, 3804)
Jatisura – Lombok Recension (L.Or.3608)
Javanish, fragment (L.Or.3731)
Laba Darma (L.Or.3665, 3688)
Radun Sayut (L.Or.3676)

Islamic Teaching
Carita Rasa (L.Or.3690)
Nabi Merad (L.Or.3793)
Snajagana Sanggpati, and other devotional poems
(L.Or.3698)

The paper manuscripts in Sasak are mostly copies of the palm leaves; how-
ever the two love poems at L.Or.3837 and 4707 should be noted additionally.
The same is the case with the Javanese manuscripts; however, the following
should be noted:

Jatisura – Lombok recension (L.Or.4204, 4205, 4206)
Keko Murlar (L.Or.4249, 4250)
Suluk — compilation of 17 items, beginning with a fragment from the Yiesup. Two of the items are identified as from Lombok; so if the compilation as a whole came from there, this may represent a selection of popular theology from Lombok (L.Or.3945).

The Lombok Collection consists of over 400 palm-leaf manuscripts which had constituted the palace library at Cakranegara, and were taken when that city was captured by the Dutch in 1894; in 1906 they were deposited in the Leiden University Library, and are numbered L.Or.5012 – 5435. Most of the manuscripts are Old Javanese, Middle Javanese and Balinese, and largely Hindu in content. There are however four Sasak items, small texts containing divination and similar texts (L.Or.5031/2, 5161, 5257, 5434/a-c), and the following Muslim Javanese items:

- **Amir Hanzah**
  - Gajah Druna (L.Or.5331)
  - Kusut (L.Or.5043)

- **Jatiswara**
  - Lombok recension (L.Or.5072)
  - Ali Patmat (L.Or.5069/2)
  - Cosadogy (L.Or.5281)
  - Incantations (L.Or.5205, 5206, 5261, 5315, 5328, 5435/c-d)
  - Mysticism (L.Or.5149, 5163, 5173)
  - Nabi Mihard (L.Or.5039)
  - Prinbun (L.Or.5137)
  - Rumeika ing wangi (L.Or.5060/1)
  - Suluk Mahab Sumirang (L.Or.5353)
  - Suluk compilation, Smarangama Sangupati, etc. (L.Or.5195)

In the later collections, between L.Or.6228 and L.Or.9998, there are a few Islamic Javanese items, some of which may be from Lombok. The following may be noted:

- **Waktu Telu**
  - Malay text in roman script, with illustrations on Waktu Telu customs (L.Or.6235)

- **Bahad Lombok**
  - L.Or.6442 = L.Or.6621, with transcriptions into roman script by Soegiarto at L.Or.10.677; full description in Pigouet, Literature of Java, vol 2, pp. 402-3

- **Theology**
  - Suluk compilation (L.Or.9000)

Kirtiya copies. These are copies of some of the same romanized transcripts as in KITLV Or.508, but are only selectively represented. There are a few in the

Leiden University Library not in the KITLV:

- **Bahad Congah Praya** (K.137 = L.Or.20,298)
- **Rumeika ing wangi** (K.325 = L.Or.9258)
- **Adat Waktu Telu** (K.349 = L.Or.14,837)
- **Bahad Lombok Sandu Baya** (K.427 = L.Or.11,157)
- **Amir Hanzah — Asrak** (K.470 = L.Or.14,890)
- **Faii dua Amor-Amor** (village on north coast of Lombok (K.582 = L.Or.14,839)
- **Bahad Karang Asem Lombok** (K.778 = L.Or.9457)
- **Gajah Kamuda** (K.1008 = L.Or.9568)
- **Rumeika ing wangi** (K.1185 = L.Or.9665)
- **Rereg Karang Asem** (K.1571 = L.Or.9948)
- **Gajah Kamuda** (L.Or.2194 = L.Or.10,169)
- **Jatiswara** (K.2339 = L.Or.?)

Copies of Sasak items in this series held by the Leiden University Library and by the KITLV are described under the latter, with cross references to the former.

A small number of the Soegiarto copies between the numbers L.Or.10,477 and L.Or.11,033 are romanized copies of Javanese texts of Islamic reference from Lombok.

The Heyting Collection contains materials from Lombok:

- **Piyogem Ratu Saji Butu Dendieng** (genealogy, L.Or.1023)
- **Kanaliput** (speculation, L.Or.11024)
- **Jaha Pratuka**, Lombok recension (L.Or.11025)
- **Piyogem Ratu Saji Butu Dendieng**, and other genealogical texts (L.Or.11,075). This manuscript also contains a list of Sasak and other manuscripts in possession of villagers of Central and East Lombok in 1928.

4. Procedures

For proper identification, description, analysis and interpretation, the following considerations apply:

1. The study of the wayang ëndrëng (shadow play) and its repertory mostly drawn from the Amir Hanzah stories, including the Rengganis.
2. The study of the paleography and local variations of the Javanese and Balinese scripts.
3. Consideration of the relationship between the Muslim literature of Lom-
bok of the two sects, Waktu Telu and Waktu Lima. There appears to be
some link between Waktu Telu and Javanese mysticism on the one hand,
and between Waktu Lima and the older Malay literature on the other.
4. Analysis of the folk tales by modern critical techniques, applicable to the
study of oral literature.
5. Comparison of the Leiden collections with those of the National Library
of Indonesia, Jakarta, the Gedong Kirtiya, Singaraja, and the Museum
Negeri Nusa Tenggara Barat, Mataram.
6. Analysis of the macapat metres, as used in the Muslim literature of Eastern
Java, in the Javanese of Lombok and in Sasak.

5. Spelling

1. Sasak

The romanized typed transcripts which constitute the collection of texts in
KITLV Or.508 were recorded in the Dutch system of transliteration as used
for Malay and Javanese. In the present Catalogue, however, the current
Indonesian spelling is used, as slightly modified for Sasak, and represented
in Nazir Thoir, ed., Kamus Sasak-Indonesia (Jakarta, 1985), and Shaleh Saidi,
ed., Sastra Lisan Sasak (Den Pasar, 1984). The main distinctive character
of Sasak phonology is the frequent occurrence of the glottal stop in final pos-
tion, represented by an apostrophe, ’ - in the old script, but now by ’q. In
Sasak this is differentiated from final -k, which occurs in words like anak.
The resultant changes in spelling are as follows (the old forms first): oe = u, tj
= c, dj = j, j = y, ch = k, ’ - = ’q.

2. Javanese

The aim has not been to conform the readings to the standard romanized
spelling of Javanese as used in Java. The Javanese language here represented
follows the Lombok conventions. This means that no distinction is made
between the retroflex dh and d as against the dental l and d in speech; and
both forms of the Javanese letters are used indiscriminately in writing. Fur-
thermore, the writing or omission of the pepet varies, often to accommodate
demands of metre (e.g. krana, krama); similarly such differences as dugya,
dugya. Finally, both standard Javanese and Lombok variants of proper
names are often found. This is specially evident in the texts of the Amir Ham-
zah cycle. For example, the name of the principal wife of Amir Hamzah
occurs both as Dèwi Muninggar and Dèwi Munigaran. As far as possible, the
spelling of Javanese words follows that of Bunga rampai kutipan nasihat lama

Sasak and Javanese texts from Lombok

The Gedong Kirtiya texts are prefixed K. Those held by KITLV are included
in their Or.508. (The prefix is usually omitted from the subjoined list). Those
in the University Library have individual numbers with the prefix L.Or.
Cross references to the Engelenberg Collection (now in the Indonesian Na-
tional Library, Jakarta) are prefixed E. Titles not held in Leiden are prefixed *. 
Titles not in the KITLV, but held by the University Library are prefixed +. All
texts are in Sasak, unless otherwise marked. Cl. = Central Lombok; EL = East
Lombok; WL = West Lombok. copies also held in Hult are suffixed: (Hult).

KITLV Or.508/9 Kâhar Kiamat and Paras Nabi. Transferred to K.10,005, q.v.
(*K.5 is a copy of the OJ kakawin ArjunaWisava).

K.7 Bahad Lombok. Legendary history of Lombok, fragment. Prose 2 folios,
originally 3 folios, lontor, from Praya, CL. The text relates the descent of
Betara Indra Banyusakti, down to Meraja Pati and Meraja Guna. The ear-
era generations of this genealogy are Hindu gods, ekan surga = from
heaven. (L.Ot.10,296). Described in Piènèdek Sasak, with a diagrammatic
family tree.

Beginn: Bismillah! Betara Indra Banyusakti suka bebija, banjur rauh dasi-
da Betara Guru Keresna Sakti.

Ende: Malik Meraja Pati maqo bija sopooq, bapesengan Meraja Pati; Malik
Meraja Guna maqo bija sopooq, bapesengan Meraja Guna.

KITLV Or.508/9 Amir Berji. Transferred to K.10,009, q.v. (*K.9 is a copy of the
text Malahara Barawa, from Bali).

KITLV Or.508/9 Renggaris. Transferred to K.10,010, q.v. (*K.10 is a copy of the
OJ kakawin Tattamujana).

*K.11 Piyagem Marong, Land charter of the village of Marong, CL, south

of Raja Kobat Sjahrias, king of Madain, told his friend Keja Bakhtí Jamal
that evil would befell him within forty days. On the last day but one, Bakhtí
found treasure, and Alkas murdered him to get it. Bakhtí had a
nine year old son, Pêlê Jumur, who interpreted a dream of the king, told
of the pathí's crime, and got him killed. (CI. E.14, Betal Jumur; L.Ot.4023,
K.70  

Pengeling-ling pewayasan dêsa Pelambiq. For description, see K.10,109. Register of the boundaries of the village of Pelambiq, Central Lombok (Teeuw, 1958, no. 79, p. 172). There is a copy at L.O.R.10,297.

K.136.  

Kaluhuran Nêqêq Ganti. A genealogical account of the nobility of the village of Ganti, CL. (See: Teeuw, 1958, no. 101, p. 179). It begins with Betara Guru Pendita of Bayan. A descendant, Nêqêq Laki, was dragged across the sea by a fish to Sêlong Belanak, and on Gunung Batu Dendêng had a daughter by a bidadari. Other descendants are named down to the three sons of Nêq Mas Nursian. 25 folios, Sasak prose.

Beginis: Bismillah irahman irahim. Pulun amba neda bukat, kaluhuran Nêqêq Ganti, ya kapiyagemma.

Endis: Nêqêq Laki Mas Nursian ya buduwe bìja laki-laki telu, aran bijana, sataaka Nêqêq Laki Mas Aminah, sapanengah, Nêqêq Laki Mas Durawai, sataradi, Nêqêq Laki Mas Ilerat. (See also: K.10,084. There is an extended summary of K.136 in Pucindik Sasak).

K.137.  

Bahad Congah Praya. History of the uprising at Praya in AD 1891, following the involvement of Sasak troops as auxiliaries of Karangasem in the war between Mengui and Klungkung in Bali. The present account is abbreviated, and terminates where the Praya rebels confront the Balinese forces. (For a fuller version, see K.10,040). 29 folios, Sasak poem in macapat metres: 13 cantos, 241 stanzas: (L.O.R.10,298). (Summary in Pucindik Sasak). Canto 1: Sinom, 52 stanzas, begins: Tembang sinom basa Sasak/ Pengiket tembang pengawi.

Canto 2, Durma. 13 stanzas, begins: Pada girang angenna gen tanu dêsa/ Ënding samaya was pasti.

Canto 3, Pangkur. 8 stanzas, begins: Dêsa Praya nengka kocap/ Issin dêsin nina-mama pada sepi.

Canto 4, Daruma, 17 stanzas, begins: Surak engger bodol muni betimbulan/ Araq si besumar Bali/ Praya berangan bangga.

Canto 5, Danungang, 17 stanzas, begins: Dêsa Praya nengka kocap malik/ Mamiq Sapian/ bareng Guru Wayah/ Pada mikir dalem atê.

Canto 6, Pangkar, 27 stanzas, begins: Anak Agung Madê ngandikaka:/ Lêq selhapu punggawa si pada nangkik:/ "Ngumbe pikärä seluapu/ Ënding musah endêq man kalah?"

Canto 7, Mas Kamandang, 12 stanzas, begins: Guru Wayah Mamiq Sapian/ Hajj Yasin/ Mamiq Diraja pada/ Senengq leq dalem masjid/ Tan peda- ha, tan pemanaq.

Canto 8, Daruma, 33 stanzas, begins: Endêqna kocap-tekopcap barar/ Poteng pupu kembang was muni.

Canto 9, Pangkur, 8 stanzas, begins: Anak Agung Madê kocap/ Sedeuk ketangkil ito leq pesanggahan malik.

Canto 10, Daruma, 8 stanzas, begins: Enêeqa kocap peteng dêsa banjur barar/ Pemating was lekà tarik/ Pada gêbuk Praya.

Canto 11, Danungang, 9 stanzas, begins: Mamiq Sapian Hajj Muhammad Yasin/ Berseremun/ Siq kencana pada/ Teteq leq misigit bae/ Lelah pada si ngamar.

Canto 12, Pangkur, 27 stanzas, begins: Lehbi susah pekayunan/ Anak Agung serta merang gati-pati.

Canto 13, Daruma, 10 stanzas, begins: Preppunggawa tuting raung pada be- ngaq/ seluapu sanggahan bersih.

Endis (10): Kapir Tebango was pada berandangan/ Bersikep siq tuq tarik/ Jemparing opas ancar./ Banjur mara pada gancang/ Nenulingang saling haq/ Cokup slesai/ Praya ngamar bulumbar-ambir.


K.349. Adat Waktu Telu. Customs of the Waktu Telu, the old Islamic sect of Lombok. 2 folios. (L.O.R.14,837, which is a retyping made at the Gedong Kirtiya, Singaraja in 1975 of the same text as K.10,011, but transcribed into the modern Indonesian spelling, except that ‘’ is retained for the final glottal stop, where the current spelling of Sasak uses 4. For details, see under K.10,011).
Mangan became ruler of Sélaparang, and took the name Meraja Kusuma and had a son, Poq Janggii who lived at Pejanggii. Temeng Muiter became chief of Jerowaru and was called Arya Beringin, and had a son, Ratut Langkung who ruled at Langko; Sigan Penyali became chief of Sembulan, and had a son, whose name is not known, as he disappeared, but was later found in a clump of bamboo.

A version of this tale, edited by H. Sumardjo, was published under the title *Duta Jayakusuma* (Suara Karya: Jakarta, 1982); in this *Duta* hero is called at first *Tekayun Nada*. 1.Or.3172, described by Pigeaud II, p. 107 as a Panji romance of Kalana Jayakusuma, conqueror of Bali is perhaps related. This is summarized by Juynboll II, p. 78, who mentions at the beginning Gunung Sari, Bayan and Sanggit, all names associated with Lombok.


*K.467* Pijagan dèsa Tanjung. Land charter of the village of Tanjung. There is more than one of this name, one SE of Selong in East Lombok (Teuew 1958, no. 147, p. 195), and another on the NW coast in West Lombok (Teuew, 1958, no. 158, p. 206). Pigeaud II, p. 295 lists this as Sasaik, but it may be in Javanese.

*K.469* Sang Aji Lepangun. (See: Pigeaud II, p. 925; no details).

*K.470* Asmak. A Ménak Amir Hamzah tale, a romantic poem in macapat metres of 10 cantos, 315 stanza. 37 folios, typescript, originally 33 folios, lontar, Javanese. L.Or.14890: See: Pigeaud IV, p. 229. According to Pigeaud, Asmak or Ngujak is the country of the spirits, mostly called puka or reseau in the text. Iman Sumantri is one of the heroes of the story. Canto 1, Sinom. 15 stanzas, begins: Tabé inggan samadaya, / kang murat wong muda kalin.

Canto 2, Pangkan, 41 stanzas, begins: Kang inguwuh sirga mangkat.

Canto 3, Amaranadan, 24 stanzas, begins: Anga ... sigra humanus/ Mutuk aning Kanyapura.

Canto 5, Megatruh, 18 stanzas, begins: Ajing Satinggil umumbar.

Canto 5, Dangang gula, 45 stanzas, begins: Ajing Satinggil atmaingsin singgil.

Canto 6, Durna, 40 stanzas, begins: Kawarnaha Ajing Satinggil anggana.

Canto 7, Sahir (Mas Kamambah), 12 stanzas, begins: Dang Sang Dewi Nilakusuma miyars.
Canto 8, Dangdang gada, 53 stanzas, begins: Kawarna Raden Iman Sumantri.

Canto 9, Sinom, 33 stanzas: Duh Sang Ratna ring Kusuma.

Canto 10, Pangkur, 24 stanzas: Saking gelisah curia.

Ends (24), Lamon arsa alelelang/Metu manying maring swangka kang leuwih/Tan pegat rahina duja/Ambakti ring Sanghyang Tunggal/Rahadyan tusian kelangkung-langkung/Mari Gili Indra punika.


K.507 Gaguritan Uwag, Rusuk Sasak. History of the war of the Dutch and Sasaks against the Balinese of Lombok in 1894. A Balinese poem in macapat metres, of 13 cantos, 553 stanzas, 47 folios, typescript, originally 54 folios, lontar from Singaraja, acquired by the Gedong Kirija 1930. (L.Or.11,162).

Canto 1, Durma, 69 stanzas, begins: Durmanggalan jagatêalah sapuhang/Antuk keda susandi/Ajil paprentean.

Canto 2, Sinom, 41 stanzas, begins: Sura Amapura budal/Mangojag ka Puyung raris.

Canto 3, Pangkur, 46 stanzas, begins: Eneng tan kocap di Cakra/Mangkin crita sorohan dangan juring.

Canto 4, Durma, 103 stanzas, begins: Bahak kanjung munin tambure mangarkar/Ring Ruma muah Kadiiri.

Canto 5, Pangkur, 37 stanzas, beings: Anuk Agung Madé Karang/Mangkin giting ndawuhin reban sami.

Canto 6, Sinom, 12 stanzas, begins: Kasinoman ring nagara/Sapramenak kadang Aji.

Canto 7, Durma, 45 stanzas, begins: Sri Paduka Tuwan Résiden kalih Jendral/Sahirangan sami/Makadi Punggawa.

Canto 8, Sinom, 14 stanzas, begins: Fampamunget gên sandéya/Osek kayun kaprihian.

Canto 9, Durma, 37 stanzas, begins: Tuan Résiden kalih Jendral mangkin ucap/Rawos sandi mamargi/Ngajat soroh Selam.

Canto 10, Pangkur, 13 stanzas, beings: Nê mangkin malih curia/Baler gunung fanjung mamengan gipih.

Canto 11, Durma, 35 stanzas, begins: Durmimilaning Mataram mangkin karagh/Suradadu ngajun.

Canto 12, Sinom, 7 stanzas, begins: Puspinaning dalam pura/mangkin muwuh semang nangis.

Canto 13, Durma, 30 stanzas, begins: Suradadu sampun bêbas/Ring mérè maling mangranjung.
of a dramatic production in Bayan, the ancient village near the north coast of Lombok. (See S. Cederroth: Some contemporary trends in Lombok theatre, paper given at the Conference on the Asian Puppet Theatre, SOAS, London, 1979). There is an extensive summary in the Picëndèk Sasak. The daughter of the Datu of Daha was abducted by a raksasa and held prisoner in a cave. Granliàng killed the giant and brought the princess out of the cave, but Cupak pelted him with rocks and left him in the cave. Cupak restored the princess to her father having claimed to have rescued her, and she was offered him as his bride. Granliàng managed to get out of the cave by making a ladder of the giant’s bones. He was eventually able to tell the king the truth of the matter, and she married Granliàng.

Canto 1, 38 stanzas, Durma, begins: Tabëq dengan ni aku ngawi tembang durma / Palah-palah sangga jari / Ling Sasak rerampatan.

Canto 2, Pangkur, 51 stanzas, begins: É Pé Bangkol sugihi suka / Ndéang bangket goar lan ndéang sampi.

Canto 3, Durma, 36 stanzas, begins: É manusia dateng ité mésaq-mésaq / Ilaya ndéq wedi pati / Ling Lalu Gerantang.

Canto 4, Dangdang gula, 53 stanzas, begins: Gerantang uros si méla Puteri / Onyot tampak / Naena raksasa penggen.

Canto 5, Sinom, 36 stanzas, begins: Dhu anakku mas mirah / Pati-pati gama unii.


*K.1344
Nabi Cakur. Story of the Prophet’s shaving, also known as Paras Naib. Registered by Pigeaud II, p. 948 as Sasak, but perhaps Javanese. Compare K.10,006 (2) and K.10,045 for details.

K.1345
Dangdang. The love story of Loq Selaka and Laq Sumanding. Sasak poem in macapat metres in 13 cantos, 216 stanzas, from East Lombok. 23 folios, typescript, originally 26 folios (L.Or.10,299 and Hull). There is a summary in Picëndèk Sasak. A youth called Loq Selaka fell in love with a girl Laq Sumanding, also known as Laq Dangkang. She was prepared to marry him with but at the last moment refused, as he was very poor. Because of his shame, Loq Selaka went to be an ascetic, and while meditating and praying, gained the strength to reclaim Laq Sumanding. When he returned, she was madly in love with him, and happy to marry him. (See also E.145)

Canto 1, Sinom, 17 stanzas, begins: Tabëq pada beraya sanak / Premënak muah prebulung.

Canto 2, Dangdang gula, 7 stanzas, begins: Jati mula angen ndéq bap pirik / Luéq tingkak / Nyeliorang awak.
'Inggih kakaq/ Bongoh laloq tiang'.
Canto 7, Sinom, 10 stanzas, begins: Si tekaka molik nimbal/ 'Sangkaq maraq tutur beli'.
Canto 8, Mas Kunambeng, 30 stanzas, begins: Ya Allah, mung dekai Neneq kaji/ Dekai lebih viken.
Canto 9, Asmarandana, 45 stanzas, begins: Si tekaka nimbal malik/ 'Sangkaq sino tepikirang'.
Canto 10, Sinom, 29 stanzas, begins: Si tekaka malik nimbal/ 'Sopoq si ngumbu no adiq'.
Ends. (29) Apa dateng terimaq doang/ Nodiq aroq saringan malik/ Yadinca temah sêda/ Siq siq mula kadang jari/ Ngebo pengêkeona adiq/ Si leparan sôt uhu/ Wasta ba sekarempa/ Neguq isiq barut adiq/ Atawa ranti mangdé ndaqa ba lepas.

K.1348 Lulu Dunia. An Islamic didactic poem: advice to men who follow the religion of Islam so that they shall obtain salvation. The poem is in Sasak and Javanese in macapat metres in 22 cantos and 347 stanzas. The Javanese cantos are nos. 2-19. It deals with the months of the Muslim year and celebrations of the Prophets, meals, and dishes that are specially prepared for festivals, lessons in theology, mystic speculations, Madhâsi, the Night of Power, in Ramadhan, death and the eternal life. 50 folios, typescript, originally 42 folios, lontar from East Lombok (L.Ord,10,301).

Canto 1, 3 stanzas, Sinom, begins: Pangeling-elingen batembang/ Na temu siq kanak mudi/ Tembang Sinom basa Sasak.
Canto 2, Dangdong Gula, 20 stanzas, Javanese, begins: Ulan Muhamam purwa karinh/ Sung adahar/ Reke bubur suara. This canto deals with the months of the Muslim year, and the celebrations of the Prophets.

Canto 3, 12 stanzas, Sinom, Sasak, begins: Tabëq dengan warna sanak/ Aku memaca sekediq.
Canto 4, 6 stanzas, Asmarandana, begins: Tutuq pasaben sekediq/ Aroq cacangkeriman sababak.
Canto 5, Sinom, 8 stanzas, begins: Tutuq cacangkeriman sababak/ Aroq gendelingan sekediq.
Canto 6, Pangkur, 9 stanzas, begins: Coyo lengé dêq ta saaloq/ Paran dêne onya saaloq ta dait.
Canto 7, Sinom, 23 stanzas, begins: Tutug gendelingan sababak.
Canto 8, Mas Kunambeng, 5 stanzas, begins: Nabi Adam turunang sastra sapuluh niq.
Canto 9, Sinom, 17 stanzas, begins: Lamun umat nabi kita.
Canto 10, Dangdong Gula, 9 stanzas, begins: Merga naraj jari dunia sini.
Canto 11, Sinom, 12 stanzas, begins: Aroq ampoq superkara.
Canto 12, Pangkur, 11 stanzas, begins: Aroq ampoq superkara.
Canto 13, Sinom, 13 stanzas, begins: Aroq ampoq superkara.

Canto 14, Durma, 21 stanzas, begins: Aroq ampoq superkara patakan.
Canto 15, Sinom, 21 stanzas, begins: Ama dêne patakan.
Canto 16, Durma, 26 stanzas, begins: Lulu Dunia beketuen dateng kakaq/ Peratingkah waras urip/ Lan peratingkah lara/ Guru deq papeqatan/ Baturan dateng tangkak pasti/ Lan tinakonan/ Liq tangkak waras urip. (Here as elsewhere in the poem, Lulu Dunia, 'the man of the world' and his preceptor are in dialogue over the teachings of Islam).
Canto 17, Asmarandana, 11 stanzas, begins: Dêne mun Pangeran luwu.
Canto 18, Sinom, 3 stanzas, begins: Aroq tuturan sabarak.
Canto 19, Asmarandana, 31 stanzas, Javanese, begins: Wong teki milu angawi/ Caritan eng gama Islam.
Canto 20, Pangkur, 40 stanzas, begins: Sawiwji jantung punika.
Canto 21, Sinom, 42 stanzas, begins: Ama malih kang kocapa. This canto contains definitions introduced by the formula:
Tegesi... punika: (9) saarga, (10) johar, (11) iman, (12) tohit, (14) arenka.
Canto 22, Asmarandana, 3 stanzas, begins: Lan kang amaca iki/ Muah kang anampanina.
Final canto, in an unknown metre (8i, 8o, 8i, 8u, 8a, 8i, 8o): Maleman salâh iki/ Tatkala laun punika/ Ing jeqo gedang têja reko/ Kasëreno pandam iki/ Minangka damar siroku/ Dadi padang rasa tunggal/ Maleman sanga punika/ Sawenteng Rasaqulah.
(For a variant version of this poem, see: K.10,099 = L.Ord,10,347).


Javanese verse, in macapat metres. (For details, see Teneu 4b).

K.1379 Babad Mengui. Chronicle of Mengui, Bali. This tells of the uprising at Mengui, which led to the outbreak of war in Bali, with her neighbours Tabanan and Badung, in which Karangasem was also involved, with supporting Sasak troops. This led to the destruction of Mengui as an independent state in 1891, and troubles in Lombok, involving Praya’s forces’ conduct in Bali. The contents of this account are similar to those as recorded in the Babad Congah Praya, K.10,040. Sasak poem in macapat metres, in 45 cantos and 1,389 stanzas, from West Lombok. 145 folios, typescript, 151 folios, in the original (L.Ord,10,302).

Canto 1, Sinom, 14 stanzas, begins: Pengeling-iling nê betembang/ Na temu si kanak mudi/ Tembang Sinom basa Sasak.
Canto 2, Pangkur, 29 stanzas, begins: Ngéné lamun tetuturan.
Canto 3, Sinom, 18 stanzas, begins: Ladin pasal tetuturan.
Canto 4, Dangdong Gula, 3 stanzas, begins: Nöeqqa sué Tuan Patiwall.
Canto 5, Durma, 13 stanzas, begins: Banjar turun lêkan kapat ñunggang bereqas.
Canto 6, Pangkur, 24 stanzas, begins: Watara araq dauh pisan.
Canto 7, Asmanaran, 9 stanzas, begins: Lain tuturang malik.
Canto 8, Pangkur, 54 stanzas, begins: Neng si léq gumi Sasak / Tekocapang si léq Bali malik.
Canto 9, Sinom, 48 stanzas, begins: Cokorda Dewagung Putra / Melinggih sedek ketangkil / Léq balé betiab sangga.
Canto 10, Durma, 5 stanzas, begins: Cai Agung Gde Putupanak hapa.
Canto 11, Pangkur, 47 stanzas, begins: Anak Agung ngandiakayang / Gusti Kadeq Kelodan membalas tulis.
Canto 12, Durma, 42 stanzas, begins: Dalem désa mengui was pada gewar / Kulkul bekedondang muni.
Canto 13, Pangkur, 44 stanzas, begins: Gusti Patih ndéqna kocap / Tekocapang si léq dalam Mengui.
Canto 14, Mas Kumanbanging, 8 stanzas, begins: Tekocapang selapaq léq dalam puri.
Canto 15, Dangdong Gula, 4 stanzas, begins: Né Gabruk si ngèkga pada ebi.
Canto 16, Durma, 62 stanzas, begins: Bangun surak tambur muni betimbalan, / Aor suaranai bedil.
Canto 17, Pangkur, 135 stanzas, begins: Ratu Bagus Keruk kocap / ‘Si léq gawah kesukaq Allah si luhi / Mula ndéq obah paci.’
Canto 18, Mas Kumanbanging, 28 stanzas, begins: Maskumambang Ratu Auy Alit sedih.
Canto 19, Pangkur, 24 stanzas, begins: Cokorda beterus tama.
Canto 20, Mas Kumanbanging, 36 stanzas, begins: Duh mas mirah Déwata ring tilem sari.
Canto 21, Pangkur, 3 stanzas, begins: Si léq jero ndéqna kocap.
Canto 22, Durma, 10 stanzas, Javanese, begins: Atur titiab ring pelinggih Cokor Idéwa.
Canto 23, Pangkur, 22 stanzas, Sasak, begins: Anak Agung terus ngandiakayang.
Canto 24, Durma, 9 stanzas, Javanese, begins: Atur titiab I Gengsoh I Peta ring bapu.
Canto 26, Sinom, 34 stanzas, begins: Si léq Bali ndéqna kocap / Léq Sasak kocap malik.
Canto 27, Durma, 13 stanzas, begins: Pada girang pengangenna gén tama désa.
Canto 28, Pangkur, 8 stanzas, begins: Désa Praya nengka kocap.
Canto 29, Durma, 16 stanzas, begins: Surak tambur bedil muniq betimbalan.
Canto 30, Dangdong Gula, 17 stanzas, begins: Désa Praya nengka kocap malik.

K.1380 "Smaragana Songgupati." A Javanese erotic poem on the mystical union between Ali and Fatimah, macapat in Sinom metre. Fatimah says to Ali that there is one city he has not yet entered. When Ali asks his father-in-law, the Prophet Muhammad, which city that is, he directs him to an old man, who tells him that Fatimah is herself that city. (Compare L.O.R.3874 (1), in Jyvynboll II, p. 134 = Brandes IV, pp. 41-2). (See further: E 12, E 16).


K.1382 "Bahad Mataram. History of Mataram in Lombok." This is summarized in the Piéndék Sasak. It tells of the bad character and behaviour of the
Dewa Cokorda of Karang Asem, who caused a war to break out against Mataram, in which Karang Asem was defeated. It further relates how Mengwi in Bali was attacked by Klungkung and several other states.

Sasak. (Compare Babad Mengwi, K.1379 and Rereg Karang Asem, +K.1571.)

*K.1463 Sasa-ran. Not described; but compare Goris, Dictionary, pp. 252-3, sasra-ma; however it may be, good or bad; hence perhaps a text on fate and fortune. (See: Pigeaud I, p. 950, where it is given as Sasak, but with no details. Compare: *K.10089, +K.10077.)

*K.1538 Sema'un. (See: Pigeaud II, p. 952; given as Sasak, but no details). (Compare Winstedt, History of Malay Literature, pp. 76-7, 213-5.)

*K.1539 Bungo batak. The bald heron. (See: Pigeaud II, p. 952; given as Sasak; but no details).

*K.1540 Patimah Sami. (See: Pigeaud II, p. 952, where it is described as Sasak; but it is probably Javanese. Compare Pigeaud II, p. 870, BrKMA 6644). A Javanese poem in macapat verse, of the legendary life of Abdullah, father of the Prophet Muhammad and the Syrian princess Fatimah, also known as Siti Salamah, who promoted by a dream, tried to become his wife and mother of the Prophet, but in vain. (See further: K.10017, Siti Salamah, E 16 Kertanah, and the long description of this text by Poerbaatjara, pp. 63-8)

K.1541 Hikayat Abu Bakar. The story of Abu Bakar. Described in the Picendek Sasak. The Prophet Muhammad gave advice to his daughter, Siti Fatimah, that she should be humble in religious observance, and faithful to her husband, Ali, Fourth Caliph or Successor of the Prophet, because she was to be followed by all the women of Islam. All Muslims were to strive humbly after knowledge of the final judgment, so that they would achieve salvation. Sasak poem in 16 cantos, 189 stanzas; with an introduction in Javanese. This is an extended version of the text Hikayat Siti Patimah (See: K.10066), 25 folios, typescript, original manuscript 19 folios, from East Lombok.

Introduction, Asmarandana, 4 stanzas, Javanese, begins: Bismillah amba mimik / Aneh bui namaning Allah / Rahmat murah ing dunia reko.
Canto 1, Sinom, 14 stanzas, begins: Astagfirullah tobat / La illaha illalahi / Subhannah gamaq awak / Ndèq tao lagi ngerasanin.
Canto 2, Mas Kunambang, 12 stanzas, begins: Né malik caritane Patimah Sahri / Si köcap lèq dalem surat.
Canto 3, Asmarandana, 3 stanzas, begins: Abu Bakar ngiring Nabi.
Canto 4, Mas Kunambang, 15 stanzas, begins: Panëmonin araq kubur saiq.
Canto 5, Asmarandana, 16 cantos, begins: manik Nabi Allah luhwih.
Canto 6, Durma, 18 stanzas, begins: Lamun pikir tao si ndèq gave sembhanyang.
Canto 7, Sinom, 9 stanzas begins: Duh inten mas kembang mala.

Canto 8, Dangdang gula, 4 stanzas, begins: Duh anakku Patimah Sahri.
Canto 9, Pangkur, 2 stanzas, begins: Munna araq tau mina.
Canto 10, Sinom, 13 stanzas, begins: Lèq Allah mui si mima.
Canto 11, Pangkur, 13 stanzas, begins: Dateng sebotol melé segelas.
Canto 12, Sinom, 5 stanzas, begins: Sai-sai ndeq man tobat.
Canto 13, Durma, 13 stanzas, begins: Pahalana lamunta ngaji kuat.
Canto 14, Sinom, 8 stanzas, begins: Pitu ulama sembhanyang.
Canto 15, Dangdang gula, 6 stanzas, begins: Sai-sai kamu pada simi?
Canto 16, 28 stanzas, Mas Kunambang, begins: Sekatuhu sembhanyang lawan bakli.

Ends: (28) Sangkaq nengka tepada sembhanyang tarik / Sampuna masih menga lawang tobat / Agung alit bini laki / Sampung masih awal waktu no kakaq.


Canto 1, Sinom, 52 stanzas begins: Né kupinaq jeggaritan / Tembang sinom sangna ini / Basa Sasak reramputan / Palah sangna inq jari / Pera tungkin umat nabi / Ila Sela muq bingung / Lupaq lèq gama Islam/Sekapet buke diri / Apan mula ndeq naraq periñet dengen.
Canto 2, Dangdang Gula, 12 stanzas, begins: Yadin sanggup masih nakenneng / Gingsi / Wastu teka / Payuna ngegelanjat.
Canto 3, Mas Kunambang, 7 stanzas, begins: Subhannah lani karitana malik / Kacaritan lèq dunia.
Canto 4, Asmarandana, 5 stanzas, begins: Sayan nané, sayan lain / Usman bumi uah tooq.

Ends: (5) Tarik pada baqo diri / Ilo lèq kauq tinggeng / Araq nganjeng, araq tokol / Angin saq tokol lan saq nganjeng / Padan naq penyakit selapuqna / Ndèq naraq singo-singo selapuqna / Tarik pada matimbangan.
(Canto 1, stanzas 33-52 are the same as K.10.543, Canto 2, stanzas 1-20.)

+K.2194 Gajah Kunuda: A Romance from Lombok in Javanese macapat metres. (L.O.R:10.169). 43 folios, typescript; originally lontar, 33 folios. (For content see K.1.008).
+K.2339 Jatiswara. Fragment of the story of the wandering student. Javanese text, prose and verse, 12 folios, typescript; lontar, 15 folios, with subject headings in the text.
1. Pangaksana = The author's apology, begins: Sadian tityang yus ait, di patju nampenkin anak lingepir.
4. Kenep – The will, intentions, begins f.4: Awanan nyidayang manusane malakana jelé melah, katuduh baahun keneh, keto krana kenehad madewék wisése.
5. Karnapata – Moral action, begins, f.5: Keto adan laksananan kenehad tur adasa bacakané.
7. Manusinga – Reincarnation, begins, f.5: Keto adanina sarwa mahurip dimarina leka (memikir, tumbah).
8. Dharma – Religious law, begins, f.7: Keto adan laksananan ane anggon nga-lhid karahayang nepukin swarga.
Ends: (8) Budha putusing ajnyaya/ Wage Pancawara pati/ Wartiagian lanusing wara/ Ping tri laking asuji/ Dina ketah mamargi/ Sawawédana kagihut/ Sirikaning wiwaha/ Candra sangkalining waris/ Tunggal uha/ Kasaning sangqa jatinyan.
Notwithstanding its title Jatiswara, so important in the Waktu Telu tradition in Lombok, this text appears to deal with Hindu mysticism from Bali, and is apparently self-contained, so the choice of title is a mystery.
*K.10.003 Puspakarma. A romantic poem in Javanese in macapati metres from Lombok. (For details, see K.10.089).
*K.10.004 Datu Daha. Also called Cilimata and Mejorish. A romantic Panji tale in Sasak in macapati metres, 12 cantos, 380 stanzas, there is an extensive summary in Picendék Sasak. The king of Daha had a daughter who was carried away by the west wind. She landed in a garden, where she was found by Inaq Bangkol, who called her La Kencil. The son of the king of Keling dreamt that the moon had fallen into his lap. He went hunting, and found La Kencil, and brought her home. The king did not know her identity and was not happy with his son’s choice. La Kencil had a son. The king fell sick, and ordered his son to catch a white deer as a remedy. While he was away, the king ordered Den Dipati and Pé Tuwek to get rid of the princess at Tanjung Menangis. When the prince returned and heard that his wife was dead, he went to Tanjung Menangis and threw himself on her corpse, and he adopted the name of Raden Megatsih. He placed his wife’s body in a coffin and cast it away into the sea. He stayed by the shore, praying to Batara Guru to restore his wife to life. The king of Daha, grieving for his lost daughter, saw a white crow alight on the coffin bobbing in the waves. When he opened it, he found his lost daughter alive. He arranged a feast and invited all the kings and his relations; even the king of Keling came and said he wanted the princess to be married to his son, and made all the arrangements for the wedding to be performed again. After the feast, the bride and groom returned with him to the country of Keling. 53 folios, typescript, originally lontar, 87 folios (L.Ot.10,350). The manuscript was acquired from the Office of the Controller of East Lombok, Selong in 1936.
Begins: Tangko anurunsqueeze/ ing dina punika/ tageng siwah dopoq/ Kebu kabaisng siniga.
Canto 1, Dengdong Gula, II stanzas, begins: Ana ta kocapang datu si léq Keling, / Datu Daha, endépna bekkang bija.
Canto 2, Panjaq, 27 stanzas, begins: Jari lumbar datuno pada / Ngojok dcosa bareng si pengiring.
Canto 3, Sinom, 47 stanzas, begins: Pë Bangkol belatur sembaq / Duh Nénéj kai mas Gusti.
Canto 4, Dengdong Gula, 45 stanzas, begins: Eneng datu si susah bapikir / To Panji / Sabiniqqa babosang.
Canto 5, Asmarandana, 35 stanzas, begins: Kocapang Nénéj Laki / si ngiwa layon rabina.
Canto 6, Sinom, 39 stanzas, begins: Jari éneng ceritaa / Datu no bejauvé malik.
Canto 7, Asmarandana, 33 stanzas, begins: Megatsih belatur gels / 'Meranian mamiq dateng biaq'.
Canto 8, Sinom, 45 stanzas, begins: Nénéq Laki endéqna kocap/ Tekocapang Nénéq Bini.
Canto 9, Pangkur, 20 stanzas, begins: Datu no banjur ngandika/ 'Duh den Nuna Mas Mirahku Gusting'.
Canto 10, Amsaranada, 19 stanzas, begins: Datu no bemanik gelis/ 'Duh Pangéraniku dendara'.
Canto 11, Sinom, 21 stanzas, begins: Nengka génna tekontaqang cerita/ 'Tan datu si leq Keling'.
Canto 12, Dangdang Gula, 35 stanzas, begins: Kacarita wasna benar désa gelis/ Kaula no/ Us pakabesang.

K.10,005 (1) Kabar Kiymat. An Islamic poem on the end of the world, in three cantos, 87 stanzas. The first canto is in Javanese and the last two in Sasak. The poem describes the Day of Judgment, when the punishment of impious men will be declared. It tells of the gathering place, called Padang Mubhar, where all the dead will be judged on the Last Day, and will then meet the Prophet Muhammad. Typescript, 18 folios, originally lontar, 43 folios (including the following item). The text runs to L.350a of the original manuscript, from East Lombok (L.O.:10,351).
Canto 1, Amsaranada, 12 stanzas, Javanese, begins: Ingan amimit amui/ Anebut namanan Hiang Suksuma.
Canto 2, Sinom, 61 stanzas, begins: Tabq Kuminqera cerita/ Temberang Sinom sangna iniq/ Uning Sasak rerumupat.
Canto 3, Durma, 14 stanzas, begins: Kacarita laeqta leq pemondokan/ Si pada begeling.
Ends: (14) Araq kene ta bereq pada nerima/ mikirang manik Nabi/ Si turnum leq umat/ 'Endeqna perimaq mesaq/ Beguru serta siq jahil/ si leken keroqan/ sion ta bereq pada pikir.

works of approximately the same content, known as Hikayat hari kiymat, Kitab al-kiymat, Surat al-kiymat. These manuscripts of the Sasak Kabar kiymat are quoted with excerpts by Brandes II, nos. 455-9, pp. 39-41).
K.10,005 (2) Nabi Cikak = Paras Nabi. The story of the Prophet's shaving. The archangel Jibrail was sent to Muhammad, ordering him to be shaved. As each hair fell, the houris caught each hair and they became protective amulets. A poem in two cantos, 41 stanzas. The first canto begins with five stanzas in Sasak, followed by 30 in Javanese; the second canto is also in Javanese. This text forms the second part of the lontar including the previous item, and begins on L.350a. (Hull)
Canto 1, 35 stanzas, Sinom, begins in Sasak: Tepeqontéri cerita/ Kacarit genep siw wersu/ Uah nata leq pekumpulan.
Canto 2, continues in Javanese: Tan kawarna lamirina/ Aneng pekumpulan iki/ Tan pegat samia neneda.
Canto 2, 6 stanzas, Dangdang Gula, begins: Dadia werent malégé kata prapti/ Asung surat/ Mering saking manusa.
Ends: Anenggh Birdinda Ambiash/ neng winara teritan puniki/ Ambiash puniku/ enenggh putrasire/ Abdul Mustabir binanag maun/ Tunnga di Patih Mekah/ Ampianing desa Medain. (Imperfect stanzas, lacking lines 1, 2, 6, 10, 12).
K.10,006 Life of the Prophet Muhammad. Three texts are included in this manuscript and described below: (1) Unduk. (2) Parish Nabi. (3) Later life of the Prophet and his death. There is a short description in Picenèke Sasak. Typescript, 67 folios, originally lontar 85 folios, from East Lombok, acquired by the Gedong Kirtya, Singaraja in 1936. (L.O.:10,332: see: Pigeaud II, p. 630. For a general discussion about the life and traditional episodes in the life of the Prophet, see: Pigeaud I, pp. 132-3, and compare the account by Winstedt, Tales of the Prophet in his History of Malay Literature, JMBRAS, vol. 17, pt. 3, 1939, pp. 69-72).
K.10,006 (1) Unduk. The story of the Prophet Muhammad's war with king Unduk. Raja Unduk, the son of Suleman and his son Badar, both infidels, attacked Mecca. They were both killed by Ali. Later, Raja Unduk's daughter, Putri Duldul of Jabal Kap, led infidel jinn against the believers, but they were conquered with the help of the Muslim jinn, Kobat Sahung. A poem in Javanese in macapat metres, with an introduction in Sasak. 11 cantos, 418 stanzas (L.O.:10,332).
Begins: Bismillah irragham irragham.
Canto 1, Sinom, stanzas 1-9 in Sasak, begins: Goyo gente endEq saleg/ Sangka gaya gati-gati.
Stanza 4: Mekah, Singgapura, Surabaya/ Kalingke gén dateng Mekah/...
Singgapura dèq ta dait/ Apan dengan pèta Mekah/ Belayar lég lu aiq/ Lamun belayar lég laut aqi/ Surabaya taqqua tutuq/ Anggona jaq métà
Mekah/ Anging jati siqna biliin/ Apan langan ndéqna ia langan dengan.
Stanzas 10-34, In javanes, begins: Raja Unduk anjeneng Nala/ Kesah saking panegerí/ Mering nagareng Bador mangko/ Irika jumeneng aji/ Aninggolin gama ramají/ Manut siréng gama ibu/ Kénn Ratu anut neng sirà/ Lan Ratu jin sakél/ Lawan sakèh paranataa.
Canto 2, Asmaranadana, 14 stanzas, begins: Sraprapnira angebakti.
Canto 3, Durma, 37 stanzas, begins: Nulia petak ping kateri.
Canto 4, Pasukar, 32 stanzas, begins: Èh Ali amung sirà dawak.
Canto 5, Sinom, 34 stanzas, begins: Aturé jin utusan.
Canto 6, Asmaranadana, 30 stanzas, begins: Ia iku tinggleli Widi.
Canto 7, Durma, 39 stanzas, begins: Amedang ayuh tengen lan kiwa.
Canto 8, Asmaranadana, 43 stanzas, begins: Nabi angadék ring téga unin.
Canto 9, Dangdang Gala, 23 stanzas, begins: Sapasenfin tuan iki sudí.
Canto 10, Durma, 30 stanzas, begins: Dan kaqingsir Raja Iprit ika.
Canto 11, Sinom, 22 stanzas, last three imperfect, begins: Nulia prapta sadaya.
Ends: (20) nabi andika ari/ Èh Ali sirà den enggat/ Miwah ring pararatu/ Ajana antuna/ Agung ika.
(21) Wong bâk panda sugih/ Wong sugih imbûha/ Lintang suta atinêkí/ Laning upa subaya iku/ Norana nambunêka/ Lamine kasunêki/ Amangan anginem sirà.
(22) Pitung dina, pitung wêngia/ Nora pepat rahina wêngi/ Ambukti usan pada mantuka.
K.10,006 (2) Paras Nabi. The Prophet’s shaying. For content, see: K.10,005 (2), above. Poem in Javanese macapat metres, 6 cantos, 53 stanzas.
Begins: Bismillah irranchan irrachim.
Canto 1, Sinom, 5 stanzas, begins: Pasang tabê amba nunurat/ Miring sang amiséa bumi.
Canto 2, Pasukar, 14 stanzas, begins: Weton genitining carita.
Canto 3, Sinom, 10 stanzas, begins: Mangké maring librail.
Canto 4, Asmaranadana, 6 stanzas, begins: Sun luptè akning penyakit.
Canto 5, Mas Kumambang, 9 stanzas, begins: Lawan mahi carita puniki.
Canto 6, Asmaranadana, 7 stanzas, begins: Miwah rinaksa puniki.
K.10,006 (3) The later life of the Prophet Muhammad, and his death. Poem in Javanese, in macapat metres, in 7 cantos, 92 stanzas.
Canto 1, Dangdang Gala, 12 stanzas, begins: Sakathâhe penembuhan lan pujî.
Canto 2, Mas Kumambang, 20 stanzas, begins: Kang minangkatan dadi palinggian gati.
Canto 3, Dangdang Gala, 11 stanzas, begins: Salunganâ Si Bilal dên tuturin.
Canto 4, Mas Kumambang, 11 stanzas, begins: Ayumin umarak ing kekash.
Canto 5, Mijil, 5 stanzas, begins: Sakathâhe nor alawamin/ Ipanutan reko/
duu wong adus/ Ayu-ayu lumabeting wari/ Ragane hir sinampuhan/ Sang Putri andulu/ Wong lanang malebang taman/ Lintang bagus/ Twinung sarwi babasis: "Tong saking endi iku bayu?"

Canto 6, Durma, 6 stanzas, begins: Lengkasari oih nyanjak Rahadian/ Mertawati lan Mertasari/ Brahmanitian kakahilina/ Sareng pada rebuta/ Lengkasari kinamabilin/ Mertawati angrebubut mulih.

Ende: (6) Enyeng esuk sun lamur ta Dua/ Eman warnanara yayi/ Ayu-ayu labah/ Sun wus sira semaya/ Aja sita amalen llin/ Lah yayi mas ucul hina mas yayi.

The manuscript was imperfect at the end, with parts of verses in Dangdang Gula: Ingkang ta maca tulis/
Tan sah sira sambobil karuma/ Kalingkung penangansane/ Kocap pitulisipun/ Kapindo ingkang anebut/ Maring Nabi Muhammad/ Moga asung sepa at Hiang Agung/ Tubé ingkus aman/ Riwayat Nabi wali// Anenggil Bagind a Amsiah/ Neng winama ceritané puniki/ Amsiah puniku/ Anenggil putrantra/ Abdul Muta'ib binemang mau/ Tungasi di Patih Mekah/ Ampaning Désa Medain.

K.10.010 Renggani, a Menak Hamzah romance in Javanese in macapat metres, in 36 cantos, 1,035 stanzas. This relates the adventures of the beautiful princess, Déwi Rengganis, and Imun Swangsa, king of Kelan, son of Amir Hamzah, whom she marries. It includes the episode of the Chinese princesses, Widaninggar and Adaninggar. Typescript, 130 folios, originally loantar, 252 folios. The story is incomplete at the end, and there are some gaps and displacements in the text. The manuscript was acquired by the Gedong Kirtya, Singaraja from Jerowaru, East Lombok, in 1936. (L.Ot.10,354, see: Pigeaud II, p. 631).

There is a summary in Pièce du Sekac:
There was a king, who was a pandita and ascetic, who lived on Gumung Argapura. He had a beautiful daughter, Déwi Rengganis, who refrained from eating rice, and lived on the nectar of flowers. She gained mysterious power (sakti) and familiarity with the spirits (kainum). Amir Hamzah, known as Jayengrena, had a son, Repatmaja (Imun Swangsa), who possessed a beautiful garden with a bathing place. One day, Déwi Rengganis went to bathe there; soon afterwards, Repatmaja came into the garden, and fell madly in love with her.

When Amir Hamzah heard of this, he sent Radén Maktal to recall his son, but he did not come. Rengganis would only consent to become Repatmaja's wife; if he first married Kadar Manik, princess of Mukadam, who was betrothed against her will to Radén Irman, son of Nusyirwan. Rengganis accompanied Repatmaja to Mukadam, and he met Kadar Manik. Meanwhile, Amir Hamzah sent Umar Maya to look for Repatmaja; when he reached Mukadam, the king, Datu Mukaji, ordered him to be bound and taken to a poisoned pit. Amir Hamzah then set out to attack Mukadam and rescue Umar Maya. King Mukaji, however, through his magic powers, was able to produce a thousand helmeted soldiers, and at first managed to resist Amir Hamzah.

Now Adaninggar, princess of China, had dreamt of Amir Hamzah, but he rejected her and she was put to death. Her sister, Widaninggar, with her path, Widaningsih, now came to Mukadam, with forty catapults to assist king Mukaji. Meanwhile, Repatmaja, who was in the palace of Mukadam, heard of the plight of Umar Maya, and went with Dèwi Rengganis to rescue him from the poisoned pit, and there was further fighting with Mukadam. Then Dèwi Rengganis hurried back to Argapura, and her father advised her to enlist the help of Dèwi Kurasin, the princess of Ajerak, the land of the Jinn, so as to conquer Mukadam.

Begins: Bismillah irrahman irrahirham.

Canto 1, Asmarananda, 31 stanzas, begins: Tembèn ingkus nurun ıki/ Cerita Rengganis punika.

Canto 2, Sinom, 20 stanzas (stanzas 16-18 missing, but partly supplied at pp. 128-30 of the transcript), begins: Dadi sang Raja pinutura.

Canto 3, Dangdang Gula, 3 stanzas (p. 128 of the transcript, f.39 of the lontar), begins: Raja putera angadinda aris.

Canto 4, Sinom, 1 stanza, incomplete, p. 128, begins in the 2nd line: ... kil karang sun wastani.


Stanzas 16-20, at f.7 of the transcript, begins: (16) Angelir ulam bang serabatan wusti.

Canto 6, Asmarananda, 19 stanzas, begins: Ughtah ing nimugah angellih.

Canto 7, Pangkur, 30 stanzas, begins: Tan kawarna berangtata raras.

Canto 8, Asmarananda, 37 stanzas, begins: Ingkang malabat jro puri.

Canto 9, Ginantli, 11 stanzas, begins: Lamon manira lumahu.

Canto 10, Sinom, 26 stanzas, begins: Ucapan ingkang ngumbaré.

Canto 11, Ginantli, 10 stanzas, begins: Raja pinutura wus katur.

Canto 12, Pangkur, 5 stanzas, begins: Kocapa Ki Umar Maya.

Canto 13, Durma, 46 stanzas, begins: Kadija tenah suarané kaderanwina.

Canto 14, Dangdang Gula, 37 stanzas, begins: Ki Umar Maya kaya wonong matri.

Canto 15, Asmarananda, 29 stanzas, begins: Matur Dèwi Kadar Manik.

Canto 16, Serinata = Sinom, 36 stanzas, begins: Kumenyut sangdiah tumingal/ Ratua Dèwi Kadar Manik.

Canto 17, pangkur, 36 stanzas, begins: Apetak kacia-cia.

Canto 18, Dangdang Gula, 24 stanzas, begins: Yala tumurun Ni Kadar Manik.
Canto 19, Asmarandana, 39 stanzas, begins: Enenengna datan kawarni.
Canto 20, Serina = Simom, 35 stanzas, begins: Matur Perahui ing Mukadam.
Canto 21, Durma, 46 stanzas, begins: Woten ratu awasta Sang Raja Komar.
Canto 22, Asmarandana, 48 stanzas, begins: Langung dimia kawelas asih.
Canto 23, Serina = simon = 42 stanzas, begins, imperfectly: ... Repatnaja.
Canto 24, Pangkur, 27 stanzas, begins: Jayengnana angandika.
Canto 25, Durma, 54 stanzas, begins: Enjung muni tengeran miyos ing ayuda.
Canto 26, Asmarandana, 45 stanzas, begins: Nengena datan kawarni.
Canto 27, Serina = Simon = 42 stanzas, begins: Datan weten kang soran.
Canto 28, Pangkur, 47 stanzas, begins: Ingkang mungguu ng ing ajangan.
Canto 29, Durma, 25 stanzas, begins: Enjung muni tengaran ing Wong Ayuh.
Canto 30, Mas Kamanbang, 16 stanzas, begins: Sang Suputeri ing Cina ingkang kawarni.
Canto 32, Simom, 28 stanzas, begins: Dwe Rengganis angandika.
Canto 33, Durma, 7 stanzas, begins: Karane isining jagat.
Canto 34, Simom, 29 stanzas, begins: la asagapanrullah.
Canto 35, Dangdang Gula, 37 stanzas, begins: Smai kundur wahi kung ajutrit.
Canto 36, Pangkur, 3 stanzas, begins: Mios saking jeroning pura.
Ends: (2) Sarang minat Nateng Adam / Puteri Cina pinarek Seri Bupati / Asoan dateng Sang Ayu / Alinggih ing wiyahan / Wadha bala surane aniteri gumuruh / Sesabane Wong Mukadam / Uar sagara tan patepi.

Begins: Bismillah irrahman irrahim.
Canto 1, Dangdang Gula, 14 stanzas, begins: Said Merdan banjur bedaik / Dengan Sih baruq baqda salawat / Shih ngerasa dalam ate / Mapan rumah bagus.
Canto 2, Sinom, 42 stanzas, begins: Ualma isi sembemahayang / Banjurna lumbar malik. Lukman ul-Haim is mentioned at 2.2 and the Waktu Lima at 2.9: Olii sugul Waktu Lima / Waktu Lohor urup alip / Waktu Asar urup lam / E urup Waktu Subuh. (This canto approximates to Canto 9 of K.10,074 and Canto 4 of K.10,095).
Canto 4, Mas Kamambenga, 2 stanzas: (1) Kukus gunung toya mijil sakking lengk / Kinaraya telemba / Wong esan lara sedhi / Sedelbe tan painingan-an / (2) Tunjung bang mapan itu leq tamar sari / Beloet leq lolen puspita / Kembang tepus jari sandik / Èbek kembang sakur ganda.

Kitab pemesanan. 3a. Datu Teleka putih, Raja putih, Tunusat wanaesah. 3b. Nursadi-Nursada; Janaudal, janesadah; paqo kuning, paqo lomboq, pengkalagh tanaq. 4a. Pengulu Haju dail Saleh, Datu Alegka Putih, Raja Rutih, dwa Majappat. 6a. Ménák Prawangsa; kiai-santiri, pengulu pendita; ketip, mudin lan merebot.

K.10,072 Indarjaya, fragment inomplete at beginning and end. The story of Said Merdan, later in the poem called Indarjaya, who understood the langu-
ge of the birds, and rescued the princess Komala Ratna from a rakasa, and who turned him into a parakeletal. He was later restored to human form, first meeting the ascetic Salamudin, and later the philosopher Lukman. (Quran, Surah, 33.11-19), by whom he is instructed in Islamic mysteries. For a full description, see K.10,074 and compare K.10,095. The story follows closely the Malay romance Hikayat Syah-i Mardan (See: Winstedt: History of Malay Literature, JMBRS, 17, pt. 3, 1939, pp. 55-6, with extensive summary at pp. 195-9); and some episodes parallel the Javanese Angling Dormu (LOr.10,356).

Sasak poem in macapat metres, 4 cantos, 84 stanzas. Typescript, 11 folios, originally lontar, 19 folios (LOr.10,354). There is a summary in Pincélaq Sasak, in which this fragment is described as follows: Said Merdan met Sheikh Salamudin, and stayed with him for three months to learn the correct rules of Islam. He took the name Indarjaya, and met Sheikh Lukman ul-Hakim for further instruction, and then went on to a mosque on a mountain. After worshipping, he met a man who said that he was the soul, who further related the sublimity of God.

The original manuscript was acquired by the Gedong Kirtya, Singaraja in 1936, from the office of the Controller of East Lombok, Selong. Begins: Bismillah irrahman irrahim.
This manuscript, with its abrupt beginning, purged of its romantic opening story, but retaining its content of Islamic teaching, perhaps reflects an adaptation to the requirements of the Waktu Lima.


*K.10.017 Siti Salanah. A poem about Patimah Sami, in love with Abdullah, father of the Prophet Muhammad. (see: K.1540).


*K.10.021 Yosup. A poem on the life of Joseph, in macapat metres, Javanese. (For details, see: Tteuw 3).


*K.10.024 Jattisama. A romance of a wandering scholar, in macapat metres, Javanese. (For details, see: L.Ot.2216).

*K.10.025 Yosup. A poem on the life of Joseph, in macapat metres, Javanese. (For details, see: Tteuw 3).


*K.10.027 Amir. (Continuation of K.10.026).

*K.10.028 Jattisama. A romance of a wandering scholar, in macapat metres, Javanese. (For details, see: L.Ot.2216).


*K.10.030 Mengieth. A romantic poem, in Sasak in macapat metres, by Jero Mihram, village headman in the nineteenth century of Pencor, (Tteuw 158, no. 151), in East Lombok, near Selong. This is said to be the best loved poem in Sasak, and is the tale of a prince who sought for his princess while disguised as a monkey. The theme is a variant of the Cinderella story, and is closely related to the Panji tales. In later life, Jero Mihram became a pious man, who was ashamed to have allowed himself to be the cause of leading his compatriots astray by reading this romance. This change may reflect the fact that Pencor became an important Muslim centre. The story is summarized by van Eerde in BKI 59, 1906: The king of Indrapandita had nine daughters, of whom the youngest was the most beautiful, but hated by her sisters and kept in cages. She drew a picture of herself as a memorial should she die; but the west wind caught it up and carried it to the garden of Raden Mas Witasari, prince of Layan Sari, who fell in love with her portrait and set out by ship with his brother to find her. On the shore of Indrapandita, the brother sent word to the king, who came to the shore with his daughters to feast and trade, but the young princess Winang Siya or Dinda Widadarini was too poor and ragged to go, so she borrowed money from her nurse to buy a monkey. Prince Witasari, observing her opportunity, with the help of a magic waistcoat, took the guise of a monkey and was brought to the princess. He called himself Loq Monyeth, and declared that he was an ordinary monkey, only that he could talk. The sisters of the princess became jealous, and engineered her exile. Loq Monyeth accompanied her, but did not reveal his true form. Meanwhile the king, her father, fell sick: his daughters said that if he recovered, they would celebrate this with a dance; and this came to pass. The sisters sent word to Winang Siya, only she would have to provide her own ball dress. She pleaded inability to come: but having refused the royal command, orders were given for her to be put to death. Loq Monyeth came upon her executioners, who gave her till morning to comply with the command. He fetched fine clothes for her from his ship, and next morning she prepared herself and set out in procession to the capital. Loq Monyeth followed, and in the palace garden resumed his form as a handsome prince, and was invited to the ball: but no-one knew who he was. The same happened the next night; but when the princess returned to her place, she could not find the monkey, only the magic waistcoat, which she folded and put away. Loq Monyeth came back later in his princely form, revealed his identity to the princess, and asked her to marry him. Preparations were made for the marriage. The princess threw the magic waistcoat into the fire, and in its place a beautiful palace appeared, and the betrothal was made amid great celebrations. They then proceeded to her father's capital, and the royal wedding was solemnized with great pomp. The bridal pair were supremely happy: but her sisters were consumed with envy.

*Typecript, 78 folios, originally lontar, 121 folios, acquired by the Gedong Kirti, Singaraja, 1936 from East Lombok (L.Ot.10.324). there is an extensive summary in the Pičerelok Sasak. Compare K.10.075, which is in 62 can-
tos, 625 stanzas, and Rotterdam, Museum voor Volkenkunde, Ms. 6971, in 55 cantos, 732 stanzas. The present manuscript, K.10,030 has 36 cantos and 573 stanzas.

K.10,030 begins:

Canto 1, Sinom, 14 stanzas, beginning: (1) Tabeq pada warga Sasan / Wayah anom bini laki / Ta cobaq berajah njarang / Jari pahadekan brawih / Poro nganggur aganti nasiq / To leq pondok Karang-surung / Sedeq turun leq karya / Gusi nom lebonang mani / Leq Selasa pelebon daneg Gusi Nyo-

man. / (2) Jelo Rebo pangirimah / Ujul uku nano uki / Nemorin leq bulan Sapor / Kauli itungun Bili / Tanggal kem plebokan Gusi / Pangirimah tanggal pitaq / Tegek vindu ora tiga / Isakan sia bangsit / Dait sino rah telu peromboqna.

Canto 2, Mas Kunambang, 4 stanzas, begins: Miki lempot kaji gusti aqaq saiq.

Canto 3, Asmarandana, 8 stanzas, begins: Neneq Bini bemanik sampierna nagis / Dha iasq Rangda Sayoman / Alur jji pangilin-ding / Sang ku matu laun jemauq.

Canto 4, Danqqang Gala, 23 stanzas, begins: Nenga kocap Raden Mas Witasari.

Canto 5, Sinom, 16 stanzas, begins: Banjur taek Kitap Muncar.

Canto 6, Pangkur, 26 stanzas, begins: Malik kii perivekas.

Canto 7, Puh atas cara Bili = Durma, 14 stanzas, begins: Banjur majur ia Raden Kitap Muncar / 'Aduh Gusti Raden Mantri / Idat rasam jaq aqur / Mraaq gambar si leq taman / Pan jati mantiq pengkajij / Luwéq deang bia / Laqiu kocap bini-bini.

Canto 9, Sinom, 6 stanzas, begins: Orta sino sendéangna.

Canto 10, Mas Kunambang, 13 stanzas, begins: 'Aduh iaq mené gamaq juluaq aming.

Canto 11, Pangkur, 8 stanzas, begins: Takocapan uas benar.

Canto 12, Puh atas cara Bili = Durma, 12 stanzas, begins: Coreng nina suaran tambar lekan kapal.

Canto 13, Sinom, 30 stanzas, begins: Banjur gélis Pangulu Jamul.

Canto 14, Asmarandana, 32 stanzas, begins: Tokol bawaq Neneq Bini.

Canto 15, Sinom, 20 stanzas, begins: Leq Monyéh gélis matura.

Canto 16, Mas Kunambang, 20 stanzas, begins: Banjur nangis Neneq Bini na bamanik.

Canto 17, Danqang Gala, 5 stanzas, begins: Yata matur Rangda Sayomas gélis.

Canto 18, Sair = Mas Kunambang, 4 stanzas, begins: Subhanala belaq manggis tempo.

Canto 19, Danqang Gala, 10 stanzas, begins: Banjur cemor kusuma ayu bemanik.

Canto 20, Sair = Mas Kunambang, 2 stanzas, begins: Subhanala tanaq teriq buawé nyediq.

Canto 21, Danqang Gala, 4 stanzas, begins: Endah rarah pada réréq tarik.

Canto 22, Mas Kunambang, 2 stanzas, begins: Subhanala udang gala baun pancing.

Canto 23, Danqang Gala, 2 stanzas, begins: Endah rarah réréqno pada tarik.

Canto 24, Sair = Mas Kunambang, 8 stanzas, begins: Subhanala embé kaq, embé sampi.

Canto 25, Danqang Gala, 3 stanzas, begins: Sayan bagus sierp Neneq Bini.

Canto 26, Sinom, 23 stanzas, begins: Sayan seket sugil ia.

Canto 27, Asmarandana, 11 stanzas, begins: La Kelo banjaran gelis.

Canto 28, Manuk, Sangkur = Pangkur, 21 stanzas, begins: Gonda wangging ngandika.

Canto 29, Mas Kunambang, 39 stanzas, begins: Banjur nangis Neneq Bini no bamanik.

Canto 30, Danqang Gala, 21 stanzas, begins: Banjur ngengat Ratna Ayu Widadorin.

Canto 31, Sinom, 47 stanzas, begins: Meni cahyén Dén Taruna.

Canto 32, Sair = Mas Kunambang, 22 stanzas, begins: Nulia bubar Ratna Ayu Widadorin.

Canto 33, Sinom, 17 stanzas, begins: Kocap nengka si leq désa.

Canto 34, Gunuda, 7 stanzas, begins: Uas serege banjur lumbar / Famanjén ngelah tangkis / Sugul lekan tataman / Kadang asmara turun / Bagusé Rahadén Putera / Basumpyang / Cempaka jiwa enggitan.

Canto 35, Sinom, 19 stanzas, begins: Uas dateng Loq Padupan.

Canto 36, Pangkur, 16 stanzas, begins: Peteng benar takocapan.

Ends: (16) Raden manteri no ngandika / Leq gulungan teper foqna Gusti / Neneq Bini nimbil banjur / Sampiipsa maworan ilaq / Misi iki Kulambinda bagilung / Angin tiung bakatuan / Ijati jati siaq saq.

There are some evidences of Balinese influence in this version of the Tutil Manqelah.

*K.10,01 Amr. A Ménak Amr Hamzah romance, in macapat metres, Javanese (For details, see L.Oc.3594).


K.10,033 Méganatula. A Panji romance, also known as Meneri Melaka and Nasuntara, in Sasan in macapat metres, in 17 cantos, 576 stanzas. There is a well-known Balinese version, edited by Van Eck, 1875, who thought that the source was a Muslim Malay story, or, as the introduction to that version suggests, one brought by Bugis seafarers. In Van der Tuuk's view, however (Brandeis II, p. 171), the Balinese version was composed in Amponan, Lombok, under Muslim influence, and contains several Arabic
words. The evidence for the Sasak version, however is later. The present manuscript was acquired for the Gedong Kirtya, Singaraja, by Dr. Roelof Goris on a visit to Selong, East Lombok in 1936. Typescript, 80 folios, originally lontar 147 folios, imperfect at the beginning. (L.Or.10,325). There is an extensive summary in Picerînlêk Sasak:

Datu Nusantra had twins: a son Panji Mas Tilarnegara and a daughter, Puteri Mas Ambarasari. The birth of twins was a misfortune which brought sickness to the land, so the princess was exiled to the island of Gili Ratna. The son of Datu Ambaramadya was Panji Mas Ambarapati. He went sailing with friends and came to Gili Ratna, met the princess and took her with him. However, their ship was wrecked in a storm; both survived, but they were separated, landing on different parts of the coast of Melaka. The princess was found by Mêgantaka, prince of Melaka: he wanted to marry her, but she refused, hoping that Ambarapati had survived. Ambarapati reached the court of Melaka and was befriended by Mêgantaka; but when he heard that the princess was there, they arranged to slip away, and sailed to Ambaramadya. His father was glad to see him, but had already arranged a marriage for him with princess Denda Gurpung, who compassed the death of Puteri Mas Ambarapati. Mêgantaka, having heard of the abduction of the princess, attacked Nusantra. Panji Mas Ambarasari was captured and held in a pit. Panji Mas Tilarnegara now came to the rescue. He was helped by the princess of the Jinm of Jabal Kap, called Lalu Sekar Kencana. In the end, Panji Mas Ambarapati, with the help of his brother-in-law, defeated Mêgantaka. Puteri Mas Ambaramasari in heaven was brought back to earth and reunited with Panji Mas Ambarapati.

Compare Nusantra (K.10,048 = L.Or.10,327). In the present manuscript, folio 1 and part of folio 2 are missing. The poem begins:

Canto 1, Sinara, 23 stanzas, begins: ‘(1st line missing) Bangké sampal begerinting! Endénaq araq pelengq dengn.’

Canto 2, Mas Kurnambang, 16 stanzas, begins: ‘Uah idiq apa siåq kaula mamiq.’

Canto 3, Asmarandana, 26 stanzas, begins: ‘Sangkaqna gemes semeni.’

Canto 4, Mas Kurnambang, 10 stanzas, begins: ‘Duh mas mirah, pomgeranku Nenèq Bini.’

Canto 5, Durma, 41 stanzas, begins: ‘Tekocapang Panji leq Ambaramadia.

Canto 6, Punqkra, 3 stanzas, begins: ‘Tipaq leq bumi Melaka.’

Canto 7, Mas Kurnambang, 8 stanzas, begins: ‘Nènèq Bini sayaqna beromboq periatin.’

Canto 8, Punqkra, 89 stanzas, begins: ‘Yén Dewa upaman dunal.’

Canto 9, Dangdang Gula, 57 stanzas, begins: ‘Saking gampang tekocapang si Kawi/ Kecertita/ si leq tengaq segara.’

Canto 10, Sinara, 74 stanzas, begins: ‘Karem leq laut si guar.’

Canto 11, Asmarandana, 34 stanzas, begins: ‘Si dedengar pada nangis/ Nèq Wayah lan Rasadibian.

Canto 12, Durma, 76 stanzas, begins: ‘Araq têteh belatur leq Mêgantaka/ Panji Ambarapati.

Canto 13, Sinim, 9 stanzas, begins: ‘Laen begentiq cerita.

Canto 14, Dangdang Gula, 15 stanzas, begins: ‘Banjar dateng bawa gunung si têngg.’

Canto 15, Mas Kurnambang, 6 stanzas, begins: ‘Subahna la pacu unghak lambur simi.’


Enda: (21) Pathinno serengen nimal/ ‘Anta Sentul taw apa/ Sangkãq mèq kelebih/ Tétu oo si kailah/ Antakêq ngalatangan iat/ la siiq têpan ak harap mallaq/ Ngumbe ruuna/ Apan ata endèq taoq jati.’

*K.10,034 Puspaqarma, A romantic poem in Javanese in macapat metres, from Lombok. (For details, see: K.10,088).


K.10,036 Tepaqen Tapiris. A commentary on the Qur’an. (takepan = lontar, palm-leaf manuscript; tapiris (Ar.) = commentary).

K.10,037 Amir. A Mênak Amir Hamzah romance, in macapat metres, Javanese. (For details, see: L.Or.3594).

K.10,038 Puspaqarma. A romantic poem in Javanese in macapat metres. (For details, see: K.10,089).

K.10,039 Amir. A Mênak Hamzah romance, in macapat metres, Javanese. (For details, see: L.Or.3594).

K.10,040 Babad Congah Praya. History of the uprising at Praya in ad 1891, following the involvement of Sasak troops as auxiliaries in the war between Klungkung and Mengwi in Bali. This text, both in content, and to some degree in wording, is close to the Babad Mengwi, K.1379 (L.Or.10,302). A shorter version of the Babad Congah Praya is registered at +K.137 (L.Or.10,298). The present manuscript is typescript, 121 folios, originally 346 folios, lontar, from Praya. There is a long summary in Picerînlêk Sasak. The text is in Sasak macapat verse, in 41 cantos, 1043 stanzas. This babad describes the outbreak of the war between Mengwi and Klungkung. The chiefs (puri punggawa) of Mengwi were about to rise against their overlord (penedeb), Ratu Gedé Ngurah, Raja of Mengwi. He then set out to see the Cokorda Dewa Rai, Raja of Klungkung to ask for
help. However, the Raja of Klungkung was jealous at heart and hoped that he might crush Mengwi. As soon as he had heard of the intention of the Mengwi chiefs to rebel, he enticed the Raja of Bangli, Gianyar, Tabanan and Badung to rise and accompany the chiefs in an invasion of Mengwi. The Raja of Karangasem took the part of Mengwi. In the end, Mengwi's cause was lost and they surrendered: they had fought against the odds and had been plundered by several states. The Raja of Mengwi was killed.

As to the part played by the Sasek army, who came to Bali to assist the Raja of Karangasem, this chronicle is silent. Meanwhile, in Lombok, the Balinese ruler, Anak Agung Madé Jelantik was put to death by his son who wanted to rule in his stead, but he mistreated his subjects and misappropriated their possessions. The Sasek soldiers wanted to return from Bali, in particular the men of Praya, Guru Semail, also known as Guru Bangkol, and Mamiq Sapian, who plotted to rebel against the Balinese Raja. Not long after this, war broke out between Praya and the Balinese Raja. Up to the end of this babad, the result of this war had not been decided, so its composition probably belongs to about AD 1892.

Canto 1, Sinom, 18 stanzas, begins: Tembang Sinom, basa Sasek/ pengiket tembang pengawi.
Canto 2, Pangkur, 29 stanzas, begins: Lucu lalaq yén tetuturarg.
Canto 3, Sinom, 18 stanzas, begins: Lain pasal tekocapang.
Canto 4, Dangdang Gula, 3 stanzas, begins: Ndênga suwé Tuan Patiwal.
Canto 5, Durma, 13 stanzas, begins: Banjur turun besekuci lékan kapal.
Canto 6, Pangkur, 27 stanzas, begins: Watara araq dauh pisan.
Canto 7, Asmaranahana, 9 stanzas, begins: Lain teteturang malik.
Canto 8, Pangkur, 54 stanzas, begins: Neng si léq gumi Sasek.
Canto 9, Sinom, 46 stanzas, begins: Déwa Cokorda Agung Putra.
Canto 10, Durma, 4 stanzas, begins: 'Cai Agung Gê Putu'.
Canto 11, Pangkur, 45 stanzas, begins: Anak Agung ngandika.
Canto 12, Durma, 42 stanzas, begins: Dalem désa Mengwi pada gêwar.
Canto 13, Pangkur, 44 stanzas, begins: Gusi patih ndéqna kocap.
Canto 14, Dangdang Gula, 7 stanzas, begins: Tekocapang si léq dalem p Bír.
Canto 15, Durma, 60 stanzas, begins: Bangun surak tambur muni batimbalan.
Canto 16, Pangkur, 132 stanzas, begins: Ratu Buquis Keruk kocap.
Canto 17, Mas Kumambang, 29 stanzas, begins: Nengka kocap Ratu Ayu sedih.
Canto 18, Pangkur, 24 stanzas, begins: Cokorda terus tama jero parek.
Canto 19, Mas Kumambang, 37 stanzas, begins: 'Duh Mas Mirah Dêwata ing tilem sari'.
Canto 20, Pangkur, 3 stanzas, begins: Si léq jero ndéqna kocap.
no. 83, p. 175), both in the southern part of Central Lombok. Typescripts, carbon copies, 6 folios, from the Controller’s Office, Praya. (L. Or. 10, 326).
(1) Mangkung, 2 folios. Main text 62 lines.

Begins: Pengeling-2 wewatasan padı Kateng iwatın paeır Mangkung, kegamel antuk perbekel ring Kateng, mangeduli passi, panjava te sileled kagun ring skapassibilities, tanastu Gunung Pangolong ...

Ends: ... rarıs mangeduli membelaë eat eonlang soga, ika iupiyon bunut agedɛ rarıs tka kagunung Sambang, nuwud unias tedun kebɛyal Tong-
ker, rarıs ngelodang tka kagunung Telok Manah, tiba Tanjung kag-

(2) Begins: Pengeling-2 sawusɛ kapandikayang ngaraksa gahaw antuk Datu Medayen. Gahaw ika kamas mahawa ring gahaw. Sedaw wu kant-
ten wowedelan. (Note: gahaw; Sasak = wood, forest).


(3) 1 folio, 28 lines, begins: Pengeling-eling surat padu I Dewa Wayan Subali, ring Sindu kagaduh ohéh Né warwata Pemecari ring Sepakal ... (Sepakal, see: Teew, 1958, no. 72).

Ends: ... ring arep mengdé tan kabuki oleh Pemecari memargi gelis. Pawiwangginipun duk hangadol rarıs kakarinyaang surat ıkı ring dina ce pahing; variga dian tti pinglong ping nem sashi karo rah 9 tenggel 6, Isaka 1769 (AD 1847). // Voor eensluidend afschrift / De Controleur van Midden Lombok.

(4) 1 folio, 20 lines, begins: Pengeling-2 palinggih Ida Anak Kiayang Agung Nyoman Karangasem mepaica surat piyagam ring De Alas ring Sedaw ... 

Ends: ... ing tuka Sesawat tiba nengkag kagunung Rinjani, Pë Alas angga-
duh surat piyagam ika nemung binenun dën Manggih ngraksa puré kading arep. // Kasurang ring dina Anggaré, umanis waré pahing, tanggal ping 2, sashi 3. // Voor eensluidend afschrift / De Controleur van Midden Lombok.

(5) 1 folio, 19 lines, begins: Pengeling-2 pë bëen ring Sedaw, kapandikayang antuk Anak Agung Ngurah Karangasem ikë pë sëna kalupra kalepitas ngraksa paeır Sedaw wu kantën wowedelan.

Ends: ... tiba otak Lendang Pemangkat tiba ring aik Sembë ngadulung saelahluhing aik Sembë tiba ring Gunung Rinjani. // Surat piyagam ika kagaduh ring Pë sëen Salami lamì kasurang ring dina Buda pon waré tolu ponglong ping 3 sashi rah 2 tenggek 3 Isaka 1332. (sic = AD 1410). //
Begins: Bismillah hirrahman nirrahim. Then in Javanese:
Canto 1, Asmaramdana, 7 stanza(s), begins: Bismillah amba amimiti. / Anambut ing ngalalah/ Rachmat murah duniya reko / Rachim asih ing acherat / Kang pinuwa tan peyaga / Nan ratu liyan agung / Ya Allah ratu sehalam.
Canto 2, Sinom, begins: Dening rowang ngapus gita / Cerita andika Nabi / Paksa langkung insangkaot / Maha duh hing tulah sari / Pinatut basa jawi / Kayat pan milani dangn / Mangke ledah engkon ika / Dadi malipur batun / singemaca / Muka duh bali hing duniya.

The last four stanza(s) are as follows:
Danglang Gula: Gumeter pada niratan sinipi / Datan kena / Beredim bawa / Maq-mum panamunrun / Tinaran lampahê reki / Tan ayu aneng marga / Bilal angetu-kueti / Sampun ning i solat sunat / Mulih kenen sira alingih / Tembang Mas Kumambang.
Mas Kumambang, 3 stanza(s): (1) Kang ritangka dari galihi / Mulih ambca hotebah / Saruwi mangke alingih / Datan kena lieneng ika. / (2) Kasakitan susaranâe ayula manis / Supenuh cahiya nira / Hanelahê jeroning masjed / Sampun tuitep sira ambca. / (3) Sampun kamat si Bilal Nabi tumulî / Ambca salat ika / Cahiya medal anelahê / Medal saking badan ika / Habis. / K.10,046 Balad Congah Sakra. The uprising in Sakra, against the Balinese rulers of Lombok. This account appears to differ from others known from the Van der Tuuk collection (see: Brandes 1, nos. 170-1818, pp. 139-44 = Juynboll 3, pp. 198-201, as well as those described by Teeuw in Bijdragen KITLV 109, 1953, pp. 193-26, including K.10,072, which is described below). Typescript, 11 folios. There is an extensive summary in the Pičněk Sesaik.

During the rule of the Balinese in Lombok, there came a karang from Macasair, who came to Sakra and married Nri Ranggit, the daughter of the Datu of Pejanggig. He settled in Sakra, and succeeded his father-in-law as Datu. He soon called upon the nobles and people to go to war against the Balinese Raja. This was to be a holy war, and the Datu cited the examples of Umar, Usman, Abu Bakar and Ali, saying those who died in the war would be fighting for God; but those who were frightened or fearful would certainly go to hell; and he stressed the obligation to follow Islam. He then invited the people to share in the burbur or gruel on the feast of 10 Muharram. After this proclamation, he sent word to his ministers and army officers, and they entered on a war with the Balinese. The Karang of this story is evidently the father of Komaladewa Mas Panji, the leader of the 1826 rebellion, described in K.10,072.

The present poem is in three cantos, the first two in Sasak and the last in Javanese. There are 77 stanza(s).
Canto 1, Sinom, 36 stanza(s), begins: Alam datu Radén pada / Para bekel kali-
Canto 9, Sinom, 9 stanzas, begins: Lain begentiq cerita.
Canto 10, Dangdang, 77 stanzas, begins: Banjur dateng bawaq gunung tinggi.
Canto 11, Durma, 38 stanzas, begins: Tulus sukan Dēwa angken kaula panjak.
Canto 12, Sinom, 22 stanzas, begins: Panji banjur beketuan.
Ex. 1: (21) Mapan cinir penjilangan / Panji Mas Ambarapat / Nunduk lila tokēk tanaq / Bemānok sambil besermin / 'Inaq Rangda lan adiq / Rasa dibian pasit akul / Si lakoq sinampura / Ping siu leq sida adiq / Miwha inaq jati akul lintang salaq. //
(22) Endēqqa kocap leq kebonan / Kecorita Ratu laki / Lan si bini nilin dēsa / Taqēna leq gunung tinggi / Dateng Sentul ngaturin / Ratu aning dēsa mantuk / Nengka banjurun lumbar / Nina-mama kodēq-beriqu / Si uah runut pada ulen aning dēsa. //
Approximate correspondences between K.10,033 and K.10,048 are as follows:
K.10,033, canto 5 = K.10,048, canto 3.
K.10,033, canto 17 = K.10,048, canto 11.
Typescript 93 folios, but the copy in the KITLV is lacking folios 43-84. The greater part of the transcript does not have the verses set out; but the verse forms and numbers have been added, some in green ink, some in black. The original numbering of the folios is not given. As it stands, the first part has 19 cantos, 413 stanzas, and the latter part 6 cantos, 97 stanzas. (An estimate from these figures would suggest that the whole text should contain about 45 cantos with 930 stanzas). The poem was written by Kiyai Sajek of Kawo-Pujut, in the southern part of Central Lombok. (See: Teww, 1958, no. 86, p. 175). There is an extensive summary in the Perćutik Sasak.
Princess Dēwi Manik Sari, daughter of Raja Salasaban of Indragiri, dreamt of Radēn Reptâmaja, the son of Baginda Amir Hamzah, and fell in love with him; but there was war between Arabia and Indragiri, in which the latter was defeated through the will of Dēwi Kuratsin, the daughter of Amir Hamzah. During this war, Amir Hamzah was short of support, and was seized by his enemies, but he escaped and came into the garden of Raja Kemat Jabah, in the land of Murbakalam, where he met two of the Raja’s daughters. War was resumed between Arabia and Kemat Jabah; the latter was defeated and handed over to Baginda Amir. Shortly afterwards.

Raja Kemat Jabah and his two daughters, now pregnant, were allowed to return to their own country. The two princesses bore sons, but as the Raja did not want to have Amir Hamzah as a son-in-law, he proposed that they should be taken to the forest and be killed. However, they were found and rescued by Radēn Bandar Uṣen, the son of Raja Selandir, and Radēn Reptâmaja. As soon as Amir Hamzah heard of this, he went with Reptâmaja to Murbakalam. Raja Kemat Jabah was captured and brought before Amir Hamzah in Arabia. At the end, Raja Kemat Jabah was put to death. The two sons of Amir Hamzah were ordered to go to Murbakalam, and to command the army and rule over the people.

Begins: Bismillah hirahman irrahim.
Canto 1, Asmarandana, 22 stanzas, begins: Ingsun amimiti amuji / Anebut namaning Allah / Kang murah hing dunia reko / Inkgang asih hing ahērat / Kang pinui jat pegat / Kang rumakseng alam iku / Kang sinueh hing kalaran.
Canto 2, Sinom, 14 stanzas, begins: Kocapa mangêk Sang Nata.
Canto 3, Pangkur, 98 stanzas, begins: Sang Nata mangêk negandika.
Canto 4, Mas Kumambang, 8 stanzas, begins: Sasambatē ni Dēwi manik sariq.
Canto 5, Asmarandana, 13 stanzas, begins: Karian lan nIKAK nika.
Canto 6, Durma, 18 stanzas, begins: Radēn karo wus amapit.
Canto 7, Sinom, 7 stanzas, begins: Umar Maya asuwapna.
Canto 8, Durma, 34 stanzas, begins: Patih kalih asrū dēna angucap.
Canto 9, Sinom, 16 stanzas, begins: Dukalanē Baginda Amisayah.
Canto 10, Mas Kumambang, 18 stanzas, begins: Ya ta siro Ni Dēwi Manisakari.
Canto 11, Asmarandana, 7 stanzas, begins: Asiba ing panca niti.
Canto 12, Durma, 39 stanzas, begins: Dan gurnuruh suaraning bedil atimba.
Canto 13, Pangkur, 50 stanzas, begins: Alamdaur asrū ngucap.
Canto 14, Mas Kumambang, 8 stanzas, begins: Nengakena polahē siro Ki Patih.
Canto 15, Dangdang Gula, 10 stanzas, begins: Sang Dītiya Prasejhang angling alic.
Canto 16, Mas Kumambang, 24 stanzas, begins: Sapā siro perapta anyi ngkē.
Canto 17, Asmarandana, 39 stanzas, begins: Dadi ya prayuritī sami.
Canto 18, Mas Kumambang, 17 stanzas, begins: Mas Kumambang Sang riya ametik sari.
Canto 19, Durma, 39 stanzas, begins: Den sumuar Ni mas Ayu Cakra Kembang.
Folios 43-84 of the typescript were missing from the KITLV copy when inspected on 27 April 1990. The binding of the copy is broken at this point.
The remaining cantos B.1-6 begin as follows:
Canto B.1, f.85, begins in the middle of the canto:
Durma, 16 stanzen: Gelis mangkè påibënra Ki Puku Waj.
Canto B.2, Asmarandana, 15 stanzen, begins: Wus perapra ana hing sìti.
Canto B.3, Mas Kumanbang, 15 stanzen, begins: Yata mangkè sąngs putri maha kalih.
Canto B.4, Durma, 3 stanzen, begins: Pan kocapa Umar Maya ameringèng towang.
Canto B.6, Mas Kumanbang, 9 stanzen, begins: Ah ta paman payu mangkè kang lumaris.
Ends: (9) Ni Asnaya lintang suka amiyariw/ Yen mangkana anak king wapang/ Tusta mana hingsuns niku/ Angungu tutur rira.


*K.10.053 Tidal balak. Prayers to repell the fears of sickness, and accompanying setting out of offerings to appease the spirits of sickness (sajin). *(See: Pigeaud II, p. 970; cf.E.61)*

K.10.054 Malékåt. *A* poem on the angels who guard the tombs, and on questions and answers from the grave, Sasak in macapat metres, in 5 cantos, 114 stanzen. *Typescript, 11 folios, originally lentar, 20 folios, from Praya, Central Lombok (L.Or.10.328 and Hull).*

*Begins with a vivatian section in mixed metres, mostly Danggang Gula. (1) unknown metre: Teic muna banjir/ Iserapi ia nunas malik/ Si entusa le Allah/ Lain tetrang malik/ Kocap puq awakna/ Kakutan angin nu/ Banjarnia ika kaisiq siq Allah./ (2) Danggang Gula: Léq bawao lampakna hina gati/ dateng atas/ Léq putaka/ biwima luwéq/ dait elanga luwéq na nu/ Maca tasbèh muij Allah/ Siu basana/ tejarang siq Allah luh/ måla bisan siq Malékåt. // 16 stanzen in all.*

Canto 2, Durma, 24 stanzen, begins: Banjar bebukaq lapuq tebèhng nu pada/ Bemanik Allah Ta’ala si luwih/ Léq selapuq Malékåt/ ‘Noreb taq saga pada/ Sino ia aran mètê./ Selapuq pagitong/ Banjar palang ia tarik/ Canto 3, Asmarandana, 33 stanzen, begins: Allah Ta’ala jariang aku sini/ Èndéqga araq akal lu ngengka/ Ngumbi akal ku sugul kani/ Si Èndéq araq amank Allah/ Banjar lèqaa ia gancang/ Malékåt-a-maut parek banjir/ Allah Ta’ala kuasa.

Canto 4, Mas Kumanbang, 30 stanzen, begins: Banjar Malékåt dateng malik/ Malékåt araq dua/ Sino iari furu-tulis/ mulisang selapuq gawècn.


Canto 1, Pungkat, pp. 1-6: One day the Archangel Gabriel descended upon a woman (râtâ) at the edge of a bathing-place, so that through the eternal God (Bakay Tunu) she became pregnant. *She looked to the right and left, up and down, but could see no-one; she was angry and cried out: ‘How could I not see the man that was with me, and yet immediately I became pregnant?’* Thereupon, the Archangel Gabriel returned to heaven. The woman had a son, who was born with only one hand and one foot, so he was called Sesigar, the Half-one. *As soon as he was born, he was able to walk and talk with his mother. He wanted to play with his friends, but when he came out, they ran away. When they did this, he felt ashamed, and determined to do away with himself; his mother did not know how to help, and ceased to love him. One night, when it was quite quiet, Sesigar came out from his home, and was taken high up into the heavens. After this, he was taken down to hell, and saw how men were punished there, with various kinds of torments.*

*Canto 2, Sinom, pp. 6-9: The people in hell who were being punished asked Sesigar to help them, to beg forgiveness from God; Sesigar expressed his willingness to petition their behalf.*

*Canto 3, Pungkat, pp. 9-12: Sesigar went to heaven, and was amazed with what he saw. God commanded Gabriel to summon Sesigar to his presence; when he came, he was silent, and could not say anything.*

*Canto 4, Durma, pp. 12-16: When God was apprised of Sesigar’s request, he was bountifully and kindly received. Sesigar recounted how he could not help being amazed at all he had seen, both bad and good, which God had created. Then God said: ‘Explain the sins of every man who is being punished in hell, how they transgressed the divine law while they were still in the world.’ Sesigar’s name was then changed to Jayengsura. He was commanded to return to earth, to be restored to a natural form, and to show devotion to his mother and his foster-father.*


*K.10.058 Pasupakarma. *A* romantic tale in Javanese in macapat metres. *(For details, see: under K.10.092).*
details, see under K.20,089).

*K.10,059 *Jatisvara: The story of a wandering scholar: a Javanese poem in macapat metres. (For details, see L.Or.2216).

*K.10,060 *Yusep. A poem on the life of Joseph: a Javanese poem in macapat metres. (For details, see Tcue 3).

K.10,061 Tutur Jati. A poem of religious instruction in Islam, with maxims on morals, in Sasak in macapat metres. Typescript, 10 folios. There is a description in the Pitcndrak Sasak. The poem is in 8 cantos and 109 stanzas.

Begin: Bisminallah irrahman irrahim.

Canto 1, Puh Sina Gungun Benara = Siron, 25 stanzas, begins: Ia né benarj memaca / Endaq ta katungkulan ayit tum / Pedas salaq ta payung / Satera salin en tanta puniq / Bapar bagaru malik / Liq dangan wahn tutuq tuputus / Berajah lèq ana cara / Sino te gurawang ati / Palah sang nini araq kasukaq.

Canto 2, Pangkur, 9 stanzas, begins: Goyon ta lengé endeq ta salaq / Peran dénya anyaq salaq sakediq / Mapan mula baun ukum / Mapan uwah sukaq pangérar / Dêning ita kaliwati siq ta bingung / Parabawah ta idoq mangan / Peteng menah sugih ati.

Canto 3, Siron, 14 stanzas, begins: Araq sanepa sababak / Araq tuturunang sakediq / Turun léman cacakriman / Minangka pagurung kamgi / Ku lakoq Tutur Jati / Para tingkaq ta lèq duniya / Apan sino endeq ku dait / Goyo éraq paretingkah hé dalam kiyamat.

Canto 4, Mas Kumambang, 8 stanzas, begins: Subahhal aumun tuwa deq bu siq ku ilj / Katena sida déq telang / Sapala tingkaq da ariq / Sediq ta si bedwayan.

Canto 5, Sinom, 15 stanzas, begins: Tutuq tuturan sebabak / Araq gendong sekediq / Turunan nusul tarékat / Aku lakoq Tutur Jati / Apan sino endeq ku dait / Dengan alim badoq aku / Laman ta bajawaban / Mun kélép maraq angin / Aqiq gamaq dengan alim Badoq ita.

Canto 6, Pucung, 3 stanzas: (1) Nabi Adam turunan sastera boluq / Nabi Musa muwah turun sastera sèket bâ / Nabi Ideris telu pada teesaa. (cf. sapat, K.10,091, canto 51).

(2) Dengan alim kajawaw suwal ulung / Ita lampahi mapan ita anak Adam sauré / Dosa siq nekané ika. / (3) Mapan ita anak Adam mangké / Atawa karepotan ta dukun siq Nèenq luwih / Tuturanang léman swangg dateng diviwa. / (4) Abu Awa bapa Adam ta bencana sino / Isiq bîlis punika margina duka pangérar bapu bapane / Duwaq kóli mapan laranjum punika. / (5) Apan pesty buwaq kóli empat sompoq / Kaboq padudduwa baubu bapu buwaq kóli maké / Pada mangaan babu lawan bapa Adam. / (6) Canto 7, Serintah = Sinom, 22 stanzas, begins: Laman umat Nabi muwah / Lampahang angabakti / Suwal tabisaq ima duwa / Serta hakumumuh

bersih / Apan sino sunat pasti / bisuq idung / Kalawan ta bisuq talinga / Jangka empat pelekara pasti / Muhwa perlu luwéq na empat perkara. Canto 8, Mas Kumambang, 11 stanzas, begins: Subahhal papaip nylene nyle- lili / Emmun biloq baleka / Mun ta baidat dalam impi / Mula sida bengku seda. Ends: (Mas Kumambang varianti: 8, 8a, 8b).

(10) Sastera bahuq ola pasti / Minaq-minaq jari pagurun / Pikir taat déq ariq jari / Dèq ta gitaq awak mésaq.

(11) Akur diriq kasia jari / Kangen anak salaq tiba / Endéq naraq anak jari / Tindoq ngurung mésaq-mésaq.

The content is described in the Pitcndrak Sasak as follows:

Canto 1: Remember if you are ignorant, you should go to a wise man for instruction: if you follow your own innermost heart you will become increasingly jealous. Whatever is living is destined to die, and at death will certainly be destined either to heaven or to hell. Those who do good or ill in the world will be recorded by the angel, and in the world to come will be rewarded or punished accordingly. May the Prophet and the angels be pleased to take us up to the door of heaven!

Canto 2: Although a man may be rich on earth, at his death, whether now or later, he will be wrapped or swathed in a white cloth as a shroud. In spite of his riches, these will become an inheritance for the living: one should remember and think on this.

Canto 3: Remember the way which hints at the purpose of the will: if it is good, it will receive good; if ill, then ill. You should repent of your misdeeds towards others.

Canto 4: Remember every young man who takes a wife should dwell with her in quietness; otherwise he will get divorced. The bridgroom should restrain himself in his conduct to his bride, like a man who enjoys fishing, surrendering bit by bit, like one letting out a line.

Canto 5: If you ask questions concerning the law of Islam from an expert, then he will straightforward give a clear answer.

Canto 6: (not described).

Canto 7: It is explained that when you go to worship, you must first make the ritual ablation (uduq or wuduq). Many other matters relating to the law of Islam are also declared by the wise men.

Canto 8: This canto contains qatubials about a young man who was so mad on the girls that he dreamt about them every night. He was sick with love for a girl, that if he gained her for his wife, he would give a feast, (nuaq) a feast when the Qur'an is read: see Goris, Dictionary, p. 256), on a tray.


(See K.10,089).
K.10,065 Gunung Jati. A poem in Javanese and Sasak, in macapat metres, 
telling how, if men follow the religion of Islam, they will attain salvation. 
Pigeont says, at II, p. 629: 'Javanese-Sasak didactic poem in macapat 
metres on Muslim theology, in the beginning mentioning Gunung Jati, 
Gunung Bang, and Gunung Bentar. The text is corrupt. At p. 5 there is a 
Sasak poem on Islam'. Typecript, 6 folios, originally lontar, 10 folios, 
from Pujut, Central Lombok. (L.0r.10,329).

BEGINs: Bismihal hirahman nirahim.
Canto 1, Dayang Gula, 23 stanzas, in Javanese, begins: Ana lantun
gunung jati/ Tunjung Abang/ Abentar kang arga/ Panunia raméne/
Ana juma'ah épun sowung/ Sunia raméne un/ Aksara uga tininingal/
Sanua uni kakung/ Saluhuring Gunung Bentar/ Bang bang kerah/
Katon sorahing un/ Pako empulining aksara.
Canto 2, Sion, 10 stanzas, in Javanese, begins: Eki araq tuturan sebabak/
Ceratan ia araq Sis Ali/ Désané aran Layang Samar/ Léq lauh nind-
ing/ Arapné Sis Ihni Ayuti/ Tirun lémah Sis Ihni Ayúni/ Leq desa/
Layang Samar/ Masiqit leq liqak Gunung Jati/ Jemacq uii qah para wati 
ulumaq waraq.
Canto 3, Mas Kumambang, 3 stanzas, in Sasak: (1) Subahahala mun tebolaq 
kudung wangi/ Keméq simbong jari rawaq/ Poroq onyaq onyaq tanda 
ngangi/ Daq rimong teparan saraq.
(2) Mula pasti bauq dangaq léq taq/ Petung belah léq segara/ Boyaqku 
Allah déq dait/ Payu ku sembah aksara.
(3) Mula pasti rerekengumah jari/ Pagital déqna araq/ Apa lagi si aran
un/ Lantong épina bënuq ilang.
K.10,066 Hikayat Siti Patimah. A poem on the daughter of 
the Prophet Muhammad, and wife of Ali, in Sasak in macapat metres. T.P.
Hughes in the Dictionary of Islam, 1885, p. 125, says: 'Fatimah was a 
doughter of Muhammad by his first wife, Khadijah. She married Ali, the 
cousin of Muhammad, by whom she had three sons: al-Hasan, al-Husain 
and al-Muhsin; the last died in infancy. From the two former are descend-
ed the posterity of the Prophet, known as Saiyids. Fatimah died six 
months after her father. She is spoken of by the Prophet as one of the four 
perfect women, and is called al-Batil, or 'the virgin', by which is meant 
one who had renounced the world; also Fatimatu'z-Zuhra, or 'the beaut-
iful Fatimah.' There is a summary of the present poem in the Pienndak 
Sasak: 'Abu Bakar, the Companion of the Prophet, departed to witness to 
the dead, who had been judged and had had the experience of the grave. 
Further, this poem tells how Siti Fatimah had been charged by her father, 
The Apostle of God, that she should be faithful, and should not ill-treat her

husband, because she would be followed by all women’. (Compare RAS 
Raffles Malay, Ms.62.V. Hikayat Fatimah kawin: a trade about the duties 
of married women, expounded by the Prophet to his daughter). Typecript, 
7 folios (L.0r.10,330); and Hull, in 6 cantos, 87 stanzas.

BEGINs: Bismihal hirahman nirahim.
Canto 1, Mus Kumanbang, 46 stanzas, begins: Ini sini binekayat mula sidik/
Kayat Siti Patimah/ Taktila pitturutin/ Siq desa1 Rasa'ah.
Canto 2, Asunaranaha, 15 stanzas, begins: Makik Nabi Allah luhi/ 'Tai 
méq alo tama/ Léq dalem kuburda alo'/ Tai si méq nangis bejanjam/ 
Kaji nunaq ampun gamaq/ Kaji ngireng Nabi Rasul/ Tur kaji gati sem-
bahyang.
Canto 3, Sinom, 10 stanzas, begins: Duh anakku kembang mata/ Denda 
Ayú Patima Sari/ Da pati pelljaranka mirah/ Sida mirah gen teriring/
Siq selapuq dengan bini/ Si mula bakti tentu-tenutu/ Léq selakidu mas
mirah/ Lamun tuq nina n syakqin/ Angen semama kepepesan laíq 
leméq.
Canto 4, Mus Kumanbang, 3 stanzas, begins: Mekera'qan dalem kubur mula 
jati/ Maka jari inaq aqam/ Muah lan semeton jari/ Pasti endeqnq araq 
alain.
Canto 5, Sinom 2 stanzas, begins: Duh semeton jaringku pada/ Endaq ta 
girang gaw效 dengki/ Keranaq ia langan ta salaq/ Banjaran ta sempang-
in/ Apan larangan Allah luhi/ Keranq ia langan ta kebedua/ Tedukan 
siq pangérén/ Erq bangsuna ta dait/ Nemu pati dateng itu tenq paqas. 
Canto 6, Mas Kumanbang, 10 stanzas, begins: Subahahala jéruq manis qeq 
Kediri/ Genjah lambah Surabaya/ Ku nangis asèqng diriaq/ Ta nyembah 
leq Allah kuasa.

ENDs: (10) Subahahala bauq susuk beqegulqiac/ anak ngaq liq tebelah/ Uah 
putus unun tulis/ sintung araq jì perajah.
K.10,067 Sulasah alas-asul Song Prabo Tunggu Ametung. The genealogy of 
a family of Nyanggi, from a descendant of Sang Prabu Tunggal Ametung 
of Majapahit, who is said to have emigrated to Lombok and was for a 
time path in the service of the Datu of Selandar before he settled in 
Nyanggi Javanese prose, 2 folios, originally lontar 3 folios (K.67 = 
L.0r.14,815, see Pigeont IV, p. 223 = Teew 10).

BEGINs: Puniki sala-salaq alas-asul, tegesing alas-asul saking purusa, 
andikaning Sang Prabu Tunggal Ametung, purwáne kang kaéleng, duk 
wontoning tanáh Jawa Majapahit.

ENDs: Malih Raden Nuna Ruhuq ngambil raqbari ring Pujut, okane Raden 
Putra, maduwé oka mapasengan Raden Nuna Kinyuq, malih Raden 
Nuna Kinyuq ngambil raqbari ring Mambalan, okane Datu Ilang Mokah, 
malih Raden Nuna Kinyuq meduwé semeton penaping mapasengan Lalu 
Tinggal.
The text mentions the following places in Lombok: Kopang, Lengko, Mambalan, Nyanggi, Pujut, Selaparang.


K.10.070 Panggil-eling praua au Désa Pelambéª. Register of the lands and boundaries of the village of Pelambéª in the southern part of Central Lombok (Teeuw, 1958, no. 142, p. 194). In Javanese prose, 2 folios, typescript, originally 2 folios, lontar.


Ends: Yan ana karusakan surat wawatasa payar, tan kawasa ya anggetosin ring pingga, keni kapingwating ärur ring Ida Anake Agung.

Endung, Sasak = a reservoir for water for the ricefields = Javanese wuluk. See: Goris, Dictionary, p. 91. (See also K.70, K.10.109)

K.10.071 Gagak ngaram. The Crow hatches. A didactic poem in Sasak in macapat metres, in 5 cantos and 132 stanzas. It begins by giving the advice that one should not think too highly of oneself. Then follow two episodes: first, how the crow was embroiled in a quarrel with a tiger over a cemara (casuarina tree); and secondly how a village elder was unjust in his administration (L.Or.10.331). Typescript, 20 folios, from a manuscript formerly in the Regional Library, Singaraja; acquired by the Gedong Kirtya.

Canto 1, Simom, 38 stanzas, begins: Temoèêku piaggegarîn / Tembang Simom sangna jari / Basa Sasak teramputan / Palah sang jumaka gen-ding / Sagnet kuranq lebh / Satria sona tur kurup / Pasang sasra endeqn naqen / Unduk basa endeq berindit / Kawi gurit ngratuarq pesemodana.

Canto 2, Pangkur, 25 stanzas, begins: Gaqak banjur ngatagh-ath / Piag kesuuvu, endeqna suwe / Banjur jari / Katekan beteloq dua banjur / Léq puncak kayuq cemara / Tekocapang gagak uah ngaram daqauq / Dateng wayana tees banjurun / Anakna aqua dau lgji.


Canto 4, Asmarandana, 24 stanzas, begins: Meno kocap dalem tulis / Sipat begawan sarialam / Endeqa kango ngaeraq lekong / sino aran seken-nang / ia teparan ukum akal / Atawa kina pemgumbuk / Masih endeq Tekanggoang doang.

Canto 5, Dangdang Gula, 22 stanzas, begins: Keceriita mula sugih Amaq Cungqiq / Kelépé samah / Suka beraya sanak / Beripuk bilang jelo baé / Lema njina gen tedun / Mesukan pada mangan maiq / Wатаra lebh sakat / Tedun pisaq sempu / Bilang désa pedasan / Bih tebadiq / Kemalaq ngèkket tarik / Wadaq bokor selaka.

Ends: (22) Inggas doa banjur pada ngangkit / Banjur mara / Ramé mesukan / Minum ngiün pada ramé / Klaí no malik bejunjung / Bedoa isiq selame melik / Amaq Lingot nina mana / Takaq doa selapuq / Rasa kebul Penunas / Amaq Lingot / Sí meneng prakara rubin / No sangkana beterus roah.

K.10.072 Babad Congah Sakra. This is an account of a rebellion in Sakra, East Lombok, against the Balinese Raja of Lombok, which lasted from 16 July to 4 November 1826. There are several manuscripts of this text in the Van der Tuk collection in the Leiden University Library, among which L.Or.4083 (2) was copied in Saka 1780 = AD 1838. K.10.072 is a Sasak poem in macapat metres in 6 cantos, 282 stanzas, from the collection of the District Library, Singaraja. This Babad refers to a different incident from that described in K.10.046 (K.10.072 = L.Or.10.332). Typescript, 33 folios, originally lontar, 92 folios.

Canto 1, Simom, 31 stanzas, begins: Kédikung pesemudana / Singi suka memaca tulis / Endeqna saru puniq satra / Telinga muah kulon gurit / Nyecok ngungkarka pasti / Wisa tarung, endeqna sari / Si bekania bekasaw / Rambat tembang gebuk murih / Endeqna sara si memaca puniq satra.

Canto 2, Pangkur, 58 stanzas, begins: Sikutna suka semendaq / Jati mula tuduh endeq keqen gingir / Kecari mula semenu / Janji endeq keqen oah / Sariyajaya mésaqa paling tesaduq / Kanggo rakasa désa Sakra / Baya apa taqta perih.

Canto 3, Dangdang Gula, 32 stanzas, begins: Kaji lièt sadiá parek mamiq / Apa suka / Mamiq angken anak / Angen kají mamiq nane / Congah leq / Anak Agung / Ngingir Néneq Laki Mas Pana / Malem si lemaq bian / Tangget manàq na / Lumbar lièt tama Sakra / Datu panji si endeq se ning / Gen tematèq gen tejarah.

Canto 4, Durna, 66 stanzas, begins: Tekocapang Manajahi endeq terung-uang / Dakaq semeno masih / Teras nasangken anak / Banjur ulêq leq désa / Kancan Suradadi ngingir / Angin endeqna tama / Léq luah désa nganith.

Canto 5, Asmarandana, 46 stanzas, begins: Kacurita Manajahi / Banjur lampaq ngereghah / Gubuk kancan Dasaq Lekong / Pengiringina araq
satak / Sakra i Surabayâ / Nanging Sakra sepuh milu / Sede nino Radên Lungiâ.

Canto 6, Sinom, 49 stanzas, begins: Jele malen bekesukan / Ketangkil siq bala wargi / Dewawang lan Surilajaya / Lan نَّعَمَ لَاكِي مَسَّي / Gâduh sengakalan urip / Besemuh lan Anak Agung / Maraq andên kuku-

*Ende: (49) Waktun Sakra banjar kalâh / Mapan iaki Laki Mas Panji / Berutang léq dêsa Sakra / Nanei jalu nyairin / Hutang yugia tetagih / Mula pasti gena nyair / Dekuwaq tehadâq / Tungkem nua pada nangis / Siqna kangen Datu Mas Panji Kamala.

Among places mentioned in this bharad are Batu-keliang, Mataram and Pagutan in West Lombok, Ganti, Kopang, Pelambiq and Sukarara in Central Lombok, and Jerowaru, Pancor, Pringgarata, Sakra, Sêlaparang, Surabaya and Suradadi in East Lombok.

From the beginnings of the cantos cited by Brandes I, p. 142, no. 174 (L.Ör.3949 (I), a lontar), that manuscript appears to correspond closely to K.10,072. See further, Jynboll III, p. 199.

K.10,073 Raja Ulum. The romance of four clever brothers and a lost princess. A poem in Sasak in macapat metres, in 6 cantos, 131 stanzas. Typescript 19 folios, originally lontar, 18 folios. There is a long description in the Pićêndik Sasak. (L.Ör.10,333).

In Palembang there was a wise man called Pandita Ayat, who had four sons. One learned astrology, another theft, a third bowmanship and the fourth pilotage. The four young men departed for another country, where they met the king's minister, who told them that the king's daughter, a virgin princess, was lost. The minister reported to the king that the young men were ready to go in search of the princess, whose hand in marriage was offered to whoever could find her. They set sail, and came to an island where they found the princess, and brought her back to the king. The astrologer had divined where the princess was, the thief sought her place of concealment, the archer shot the guruda who had seized her, and the pilot saved the canoe when it was tossed about on the sea. When they came into the king's presence, each of the four brothers wanted to claim the princess for a bride, and each put his case at wearisome length. In the end, she was awarded to the thief, because he had been the first actually to rescue her.

Canto 1, sinom, 10 stanzas, begins: Sapuon tokocapang / Betimpal siq uku malâk / Sede nisa uku dungsulan / Serta bulaan Rajap pasti / Têkocapang nengka meni / Baruq tanggai telu likur / Taun iki lan hijrât Stu telung atus pasti / (A.H 1300 – AD 1883) / Tur metanggu ariâq telung dasa simâq.

Canto 2, Asmarananâ, 22 stanzas, begins: Endôpâ cara engat mudi / Fada léqâq mena-saâq / Yêna peteng pada mondok / Menah dêsa pada

lêqâq / Tekonteqâng ceritana / Uas pada maq beguru / Bilang dêsa si taoqâna.

Canto 3, Dungkang Gula, 22 stanzas, begins: Banjar lêqâq si empât no gelis / Beterus ojok / Langan si bagusan / Terus tipaq runung belégq / Banjar lam-

paq turut runung / Tama dalam dêsa no sepi / Tekocapang si léq desa / Mekarana si suweung / Datuno sedekan susuh / Memo kokap / Kelangan bijana bini / Bijana no engqaq mungngal.

Canto 4, Pangkur, 31 stanzas, begins: Adiq beteras taek mangka / Aning darat mumpungna kengka sepi / Bai / Iadêm Galah / Lalingo gelis banjurun / Taek darat banjur tepet bawaq kayuq / Maraq pesuruh kakaq-

na / Putrino banjur tedat.

Canto 5, Durma, 35 stanzas, begins: Datu ngengat ngandika banjur léq Jaka / 'Cebâq engka ketuunin! / Jaksano beketuan / Silaq Lalu saiq mula / Ngêpê bau mula putriq / Si empât no nimbal / Pagah payuh doong tarik.

Canto 6, 11 stanzas, Bajang (Sinom), begins: Kocâp bumaq gen bujul / Banjur ariâq matur malâk / Ariâq sopè punggawa boaq / Taoqâna tokol jaq muni / Fekakasa sarwa dekiq / Mula endeq tareng pacn / Tangenqoq baq bilangan / Anging mula kembulan rihiq / Sino matur léq Datu kokap atumara.

K.10,074 Indariya. The story of Said Merdan, later called Indariya, who understood the language of the birds, and rescued the princess Komala Ratna from a raksasa, and who turned him into a parakeet. Later restored to human form, he met the philosopher Salamudin and the philosopher Lukman (Quran, Surah 33. vv. 11-19), by whom he was instructed in Islamic mysteries. The present manuscript is the longest of the three in the KITLV/Gedong Kirtya collections, having 10 cantos and 585 stanzas. (For comparisons with K.10,012, and K.10,095, see below). Typescript, 76 folios, the original manuscript having 74 folios (L.Ör.10,334). There is a long summary in Pićêndik Sasak. The manuscript contains a colophon dated 7 Rajab 1338 = AD 1920, and was acquired by the Gedong Kirtya from the District Libary, Singaraja.

The story as given in the Pićêndik Sasak is as follows:

In Arabia, there was a ruler, Ratu Wijaya, who had a son, Said Merdan, whom he sent for instruction to a great pandit. One day, Said Merdan, while wandering in a forest met the princess Komala, the daughter of Daruljim. She had been abducted by a raksasa. Said Merdan and the princess made themselves into parakeets as Indariya and Siti Dewi. She became pregnant and had a son Indardewa, and then a daughter. Indar-

jaya climbed a mountain and found the abode of Sêh Salamudin, who gave him instructions on the ways of Islam. Later he met Sêh Lukman ul-

Hakim for further study. On the way home, he came upon a palace on a
mountain top, and worshipped there. When he finished praying, an angel came with four jinn, who later came to help Indarjaya whenever he was in trouble.

Indarjaya came to a lonely village, where he found a big gong. He and the princess hid under it because they were frightened by a garuda. He called upon the jinn to kill the garuda, then he married the princess. Then they went and appeared before Brahmana Sakiti; on the way they were seized by another garuda and were carried off to the land of Darulkiam, whose ruler had a beautiful daughter; when she disliked a suitor she pretended to be dumb. The Datu, her father, promised that whoever could make her talk should have her to wife. Indarjaya gained admittance to her, and by means of a spell, caused her to speak, and she asked him all sorts of questions, and he married her.

Indarjaya went home to his father, taking his new wife with him, and assisted by Brahmana Sakiti. On the way, they came upon a jujuhe tree. Indarjaya, seeing a garuda fall dead from the sky, breathed life into the bird, who flew into the branches of the tree and shook down the fruit for the princess to eat. Now Brahmana Sakiti, by evil thought, seduced the princess from Indarjaya. She however spoke to the minister of Indarjaya’s father, explaining her situation. She challenged Brahmana Sakiti to fight with rams. Her ram won; Brahmana Sakiti himself became a ram, and Indarjaya reappeared. Then he was attacked by enemies, and was almost defeated, when his son Indardeva came to help him, and the enemy overcame. Then all the people came out to welcome Said Merdan Indarjaya, and his wife, the princess Komala, and all the elders supported him.

Begin: Bismillah irrahma ni iraalam.
Canto 1, Asmarandana, 58 stanzas, begins: Tabeg ni ku nurun gurut/ Basa Sasak reramputan/ Songk kiri sedih nganggur/ Simo Sasar nganggen akw/ Urup salah tan jaang/ Mapan atu bha ku punu/ Pikit kenaq jari salah.
Canto 2, Dangdang Gula, 43 stanzas, begins: Saking gampong tekochapter leq kawi/ Siaq neker/ Uah dateng leq desa/ Darulkiam nerpaq adeng/ Datu Darulkiam sugul/ Beduwe buja mung sopong bini/ siti Diwi arama/ Cahyana tenang tandur/ Marag bukan si purnama/ Pamuluna/ Maraq mas ihe tsagling/ Batangga jegeg rembang.
Canto 3, Sinom, 45 stanzas, begins: Jari uha su sambahyang/ Banjuranna lumbur malik/ Kocah sedekna sqi lumbur/ Serminangan pedet api/ Indarjaya no gelis/ Lububar nepet pedetna/ Banjur serminannga danan/ Kocap epen danan so Seh Pandita.
Canto 4, Mas Kumanbang, 5 stanzas, begins: Indarjaya asung salam banjur pamit/ Tuan Seh manis nibal/ ‘Duh anakku mirah guski/ Indarjaya jerah serembat’.
Canto 30, Asmarandana, 2 stanzas, begins: Loq Monyêhno matur bakti.
Canto 31, Mas Kumambang, 4 stanzas, begins: Subahmala bau sisoq pipit sedi.
Canto 32, Simon, 34 stanzas, begins: Loq Monyêhno banjur gencang.
Canto 33, Mas Kumambang, 9 stanzas, begins: Nulis bubar Ratna Ayu Wendaradin.
Canto 34, Simon, 22 stanzas, begins: Was dateng sedin dêsa.
Canto 35, Mas Kumambang, 7 stanzas, begins: Sampun sûro apayas Rabahênd Mantri.
Canto 36, Simon, 30 stanzas, begins: Rapat uah sedin dêsa.
Canto 37, Mas Kumambang, 6 stanzas, begins: Banjur uras Nêeq Bining Sampie nangis.
Canto 38, Simon, 9 stanzas, begins: 'Bagus ku seboq ia'.
Canto 39, Mas Kumambang, 3 stanzas, begins: Daq bæ Gusti melik beku-lami.
Canto 40, Dungdang Gala, 3 stanzas, begins: Kelem sinê mulu umur Kaji Gusti.
Canto 41, Pangkur, 16 stanzas, begins: Dên Nur banjur ngandika.
Canto 42, Simon, 8 stanzas, begins: Radênd Mantri ngandika.
Canto 43, Mas Kumambang, 6 stanzas, begins: Was buêq jurang tembêng ku liwatil.
Canto 44, Simon, 12 stanzas, begins: Nêeq Bini no ngandika.
Canto 45, Pangkur, 9 stanzas, begins: Datu no bemanik gancang.
Canto 46, Simon, 9 stanzas, begins: Radênd mantri no ngandika.
Canto 47, Asmarandana, 4 stanzas, begins: Kocap si leq teman malik.
Canto 48, Durma, 14 stanzas, begins: Kitapmuncar banjur ngandikayang.
Canto 49, Simon, 6 stanzas, begins: Tekocapang banjur bener.
Canto 50, Pangkur, 50 stanzas, begins: Loq Nyambultung bektuwan.
Canto 51, Mas Kumambang, 11 stanzas, begins: Pan Sahu huu panganggenira Sang Dëwë.
Canto 52, Simon, 17 stanzas, begins: Was segerp si pada gên lékaq.
Canto 53, Mas Kumambang, 6 stanzas, begins: Subahmala mun Kenyamên buêq aiq.
Canto 54, Simon, 6 stanzas, begins: Banjur araq dengan nina.
Canto 55, Asmarandana, 6 stanzas, begins: Nêeq Bini no beserrin.
Canto 56, Simon, 8 stanzas, begins: Banjur sugul Dên Teruna.
Canto 57, Mas Kumambang, 7 stanzas, begins: Yata kocap Kî Jayêng Asmara ing unu.
Canto 58, Simon, 6 stanzas, begins: Ehek sesek ring dedalem.
Canto 59, Mas Kumambang, 5 stanzas, Javanese, begins: Aduh pasang tabeq hamba iki.
Canto 60, Simon, 6 stanzas, Javanese, begins: Sarauhé Jayêng Asmara.