Canto 1, Pangkur, pp. 1-10: In Lombok in pre-Muslim times, the earliest village was called Perapat, situated below Mount Rinjani, and the king was Datu Tunggil Nyaka Perukak; his brother, who acted as his minister was Demung Pentung Tumpur. One night, Perapat was destroyed by wind, rain and earthquake, and the inhabitants ran to Batu Dendeng and other villages. The king and his followers fled to the forests in the east of Lombok, and constructed a new village. Demung Laga also came to the forest of Berang Bantun with his people and built a village. His brother, Demung Sandubaya, had a wife, Lala Saruni, the daughter of Demung Bumbang; she was very beautiful. One day Sandubaya and his wife visited Datu Lombok, who saw that Lala Saruni was very beautiful, and fell madly in love with her, and sought some stratagem to possess her. Not long after, Sandubaya went hunting in the woods and was killed. His horse, Geger Mayang, ran home with his body smeared with blood, and Lala Saruni, who saw the horse return with his bloody body fell down in a faint.

Canto 2, Mas Kumanbang, pp. 10-11: When Lala Saruni came too, she cried and followed the horse to where her husband lay. At last she found him dead, and buried him at that place, and had his horse killed there also. Lala Saruni, a lotus flower was floating in from the midst of the sea: it was said that it had the fragrance of Lala Saruni: but the Datu did not agree, saying that it smelt of another person, not Lala Saruni. He went into the sea to smell the lotus flower, but it floated away again, and he slipped as he sat and fell into a faint. Lala Saruni hurried down to the water, and was immediately drawn by the lotus into the midst of the sea.

Canto 3, Dangdang Gula, pp. 11-17: Now the Datu went out with his people to take Saruni with them back to the palace. She requested him that they should first bathe at the bay of Baris, and thereafter she would be willing to follow him. The Datu was very pleased, and they all went to bathe in the bay. On the strand he saw that near Lala Saruni, a lotus flower was floating in from the midst of the sea: it was said that it had the fragrance of Lala Saruni: but the Datu did not agree, saying that it smelt of another person, not Lala Saruni. He went into the sea to smell the lotus flower, but it floated away again, and he slipped as he sat and fell into a faint. Lala Saruni hurried down to the water, and was immediately drawn by the lotus into the midst of the sea.

Canto 4, Sinorn, pp. 17-20: Demung Sandubaya was succeeded by Demung Laga, and challenged the Datu of Lombok to war.

Canto 5, Durma, p. 20-25: In the end, Demung Laga was repulsed, and after his defeat, left his village, and built another on the mountain-side, called Montong Monggok.

Canto 6 and 7, Dangdang Gula and Durma: These tell of Mecca as the base of Islam, and also describe the signs of the day of judgment. (Note: HKS 2388 is a similar manuscript, and has the following incidents: Compare L.Ot.10,242.)

Canto 1, Pangkur, 71 stanzas, begins: Pangkur siq panjam tu tembang / Pulu Lombok, ta kocap dalem tulu.

Canto 2, Mas Kumanbang, 18 stanzas, begins: Satangina Lala Saruni no narung.

Canto 3, Dangdang Gula, 39 stanzas, begins: TariS dateng lawuk bala wargi, binjuk laki.

Canto 4, Sinorn, 21 stanzas, begins: Salapaqua bala Daha.

Canto 5, Durma, 18 stanzas, begins: Demung Pentung Tumpur bala, tur nyembah.

Canto 6, Pangkur, 30 stanzas, begins: Bala Lombok rarut buntah.

Canto 7, Dangdang Gula, begins: Guna Memah Ratu agung lawil.

Canto 8, Durma, 15 stanzas, begins: Nabi Isla lan malekat pitung lakos.

*K.10,077 endah rau, Sarau rau. (See: Pigeaud II, p. 971: no details; but compare K.1463 and K.10,069.)

K.10,078 Bagbahri = Amnu Berji, fragment. Episode from a Ménak Hamzah romance in Javanese in macapat metres. The stanzas are not numbered or set out; the lines are separated by commas. Typescript, 4 folios. The text is described as Bagbahri (Ngapiti Naruri) from Lantek-Pujut. (Pujut, see: Teeuw, 1958, no. 86, p. 175, an important village in southern Central Lombok. (Compare K.10,009 and K.10,079. 3 cantos, 60 stanzas. The story concerns the adventures of Raden Said, grandson of Amir Hamzah.

Canto 1, Mas Kumanbang, 22 stanzas, begins: Kawarnaha ini Diwi Lengkasari/ Aneng pagulungan/ Kasmaran kang pulang rasmi/Said kang cipteng nala.

Canto 2, Pulu pangelen da'dara salah (Pangkur), 20 stanzas, begins: Neng polahé Sang Radhá/ Sira saith Bakikyas kawarna/ Weruh yen sang jah ulangan/ Temah ring Sahid Radháyán/ Gellis unattah maring sira Sing Perabu/ Mewang sira Radén Irman/ Sang Pútrí areping Sahid.

Canto 3, Pulu da'dara banli harja (Dangdang Gula), 16 stanzas, begins: Kawarnaha Radháyan Katawangshê/ Radén Said/ Malbu hing taman/ Pintu kaping ring dên lakomé/ Kadu sëh wont angudu/ Ayu-ayu asirām ring biji/ Raga lir in sampinhu/ Sang Pútrí adulu wont lanang melambang ring taman/ Lintang bages/ Tumungkuk pada bebisku/ Wong saking ngendi baya.

Enda: (16) Pada narik senjata pedang pinedang / Merta wati ngati-ati / Said pinelaywa / Nertasari ayuda / Lawan ni Diwi Lengkasari / Sama Parwisa / Puthi hejim kalinggari / Nane kii tuturan penggitaq penengah / Araq na dada / Bajang bariq belij lagis.
Parallels with K.10,009 are as follows: K.10,078, Canto 1 = K.10,009, Canto 2; 2 = 3; 3 = 5.

K.10,079 Bangbari = Amir Berji, fragment. See no. K.10,078, above. The present text is a typescript of 12 folios, said to be a continuation of the previous item, and is described as Bang-bar (Ki'ayi Narutii) from Lantek-Pujut, Central Lombok. The verses are not separated.

Canto 1, Siman, begins: Stanza 1 and 2 missing.

Stanza 3: Rakeriyané Patih Baktiyar matura / Singijh sadiya ambuh nguratih / Ranten tuan Raden Irman / Angadek bujana kardhi / Hing kariya Bangbari / Ana putrani Sang Perabu / Sang Nata Bujaclangkara / Nama Diwi Lengkarsari / Ginancangan jodone Raden Irman.

Ends (1) Durma variant: Sekoweh hing bala narap nusan ping wana / Samiya Kalaran anangis / Anenga kena kawarnala / Hing Aserak kang ko-cap / Ni Dya'ah Diwi Kuresin / Aturun suwapan / Kage'at anulis tangguya. / (2) Ratna Diwi Kuraesin / Kinakjalakede'ngah Kadudian / Faman Raden Satii reko / Muwah satasai basar / Angeling along Sang Diyah / Faman siscasial sigerah. / habis – inglaj.


K.10,081 Menyih, fragment. The story of a prince who sought for his princess when he was disguised as a monkey. 3 folios, typescript from Praya, Central Lombok. This fragment consists of one canto only, and tells of a bidarabi about to die at the edge of an irrigation inlet (L.10,336).

Canto 1, Mas Kumambang, 31 stanzas, begins: Bajang nagis Neneq Bini sabi bemanik / ‘Oo Ina Rangda / Nengka sida gen ku bilin / Tao-tao sida nadahang.

Ends (3): Melak ngengat Neneq Bini no bemani / ‘Ite taug sida inauq / Mené taug léq mudi / Da sandar ku semenda. (Compare with K.10,030, Canto 16, 20 stanzas, and K.10,075, Canto 28, 39 stanzas, all in Mas Kumambang, and all with the same first line).

*K.10,082 Baginda Amesjah and Calon Arang. (See: Pigoud I, p. 971; no details).

K.10,083 Sihr Unbal Belahir. A poem, partly in Sasak and partly in Javanese, about a Sufi saint and his teaching, in macapat metres, in 6 cantos and 53 stanzas. Typescript, 7 folios, originally lontar; 9 folios, from Momjok, West Lombok (L.Or.10,337 and Hull). There is a summary in the Picidhek Sasak. Sèh Unbal Belahir was an ascetic who dwelt on Gunung Darma. He was very wise, and had many disciples to whom he taught the meaning of the twenty attributes of God (spatallah dua pula). These are listed by Goris, in his Dictionary, p. 284-5 as follows (cf. E. 180, Spat dha pula, and L.Or.3945 (17)):

1. wujud (existence), 2. kidam (steadfastness), 3. baku (eternity), 4. nukhafatulhu luhawid (opposed to the imaginations of man), 5. kiyamulhu binauifhi (restrained), 6. wahdawi (singlemindedness), 7. kudrat (power), 8. iradat (intention), 9. ilmu (knowledge), 10. hayat (life), 11. samq (hearing), 12. basar (seeing), 13. kalam (speech), 14. kadmir (almighty), 15. merkhab (desires), 16. alimun (knowing), 17. hayyan (living), 18. sanagnun (hearing), 19. basarr (seeming), 20. mukâatalunnun (speaking). (Compare L.Or.10,69 = NBS 81 (VI)).

Canto 1, Dangdaq Gula, 13 stanzas, begins: Tenbang Dandang paracobaq penulis / Léq sida mamaco / Siq déq man paham ah / Jari peranganang ganggu / Miturutin dengan si riri / Ngarang miniq carita / Araq kocap guru / Kalivat lebih alimma / Ilmu banyaq / Aran Séh Humbal Berim / Tapa léq Gunung Darma.

Canto 2, Siman, 12 stanzas, begins: Kidam artina juluan / Mustahil aroq enjulini / Déning si jului uah medas / Selapuq pada tapamudiq / Bakaq kekelih lebih / Mustahil gen obah surut / Déning si kekel mulia / Murba si bérubah ginggér / Mulababatuhu hil hawadisian.

Canto 3, Sair (Mas Kamanbun), 10 stanzas, begins: Jari ganggu ngangarang batinbun sair / Nengka tekocapang / Si ’eparan telu jenis / Si paling julua kocap.

(8) Né așalna sipat dua pula jati / ujius sino aroq / kidam paling julu gati / bakaq kekel déqah obah.

Canto 4, Picung, 7 stanzas, begins: Cai cening dingehang pamunyin guru / Besik-besik pasal / Pasal manusiana wiaki / Itungannya tuara lebih tuwara kuwangan.

Canto 5, Siman, 2 stanzas, begins: Tembang simône ngucapang / Neneq uli pat-pat mii / Api angin yèh tana / Atma pesu ulih api / Cayané uli angin / Getil uli di yèhé meta / Buin akàké kocap / Mula pesu uli gumi / Nih skéto cening peragatang di manah.

Canto 6, Mas Kumanbun, 5 stanzas, begins: Lebih ganggu ta cobaq ngangarang sake'diq / Mogo-mogo gamaq / Inia jarih balailintah / Berindit nenéh lan basa.

Ends (9) Lékan laeq mula baperjanian pasti / Dait pada Sasak / Yèn salah sopong aqasá / Dengan lapuq beriuk modar. This canto contains an exposition of the Biśmilah, stanzas 2-5.

K.10,084 Keliururan Neneq Garti. A genealogical account of the nobility of the village of Garti, Central Lombok (See: Tieuw, 1958, no. 101, p. 179. Compare K.136 and K.10,304). Typescript, 21 folios, Sasak prose. There is a long summary in the Picidhek Sasak. An illegitimate child of Batura Guru Pandita was born in the village of Bayan. He was called Mas Panji Komala-jagat. Because of his shame, he was not appointed to Datu, and disappeared from his village. He wanted to
marry a princess called Kendaran, the daughter of Batara Sakti in the palace of heaven (Kayangan). Mas Panji had two children: Mas Hayangin and Natrad. Mas Hayangin had a son who became Datu of Selong; he was called Mas Pada. Mas Pada married Putri Bombongsa and had a son Demung Mangkuyuda; he also married a princess from Langko, by whom he had three children. Putri Bombongsa was sick, so that she nearly died from an ulcer; Demung Mangkuyuda when he heard of this, got Putri Langko to prepare medicine for her. He ordered Mas Pada to be stabbed while hunting; he was severely wounded and died. Putri Langko ran away with her children to Langko, to protect them from Mangkuyuda; but they were all killed. Demung Mangkuyuda desired to kill Nèq Langko to ensure the extinction of his line; he kissed her herself. From his wife, Demung Mangkuyuda knew that if anyone of the Datu of Langko's line were killed, they would straightway agree with Bombongsa to rebel, and to destroy the village of Langko. Langko was defeated, and its Datu disappeared.

Now is related the story of children of Mas Pada, called Mas Aria Sampi and Mas Suria, who left their home at Selong and moved to Ganti. Mas Suria had a son called Kertana. In Ganti they heard of the death of Mas Aria and his brother Mas Suria. Mas Kertana had a son, Mas Nian, who had three children, called Mas Aminah who was the eldest, next Mas Manduraraw, and the youngest, Mas Idrat.

Ends: Nèq Mas Kertana bedù bija laji aran bijana Nèq Laki Mas Nianq/ Ia bedù bija laji aran bijana Nèq Laki Mas Nursian/ Ia bedù bija laji tehn/ Aran bijana saq tekaka Nèq Laki Mas Aminah, saw penenggaj Nèq Laki Mas Manduraraw, saq teradi Nèq Laki Mas Idrat.

K.10,085  Pèn Kenengek. A Sasak folk tale, prose, 1 folio, typescript. No provenance given. Old man Kenengek goes fishing for sinbur (Clarias punctatus), a freshwater fish with barbels. On his way he meets a monkey, who tries to trick him out of his catch; but Kenengek kills him (Compare K.10,147).


Ends: Nylah apina kanooq ngambur, jangka bueq toqon godèk sino; beterus begerapakan terq, maraq buqo kuyuq sitegerik. Demena uah bueq maitè godèk sino, beterus Pen Kenengek lalo tulak manceping leq laqoq sitonq.


Loq Sèkèq, an only son, was commended to his mother by his father when about to die. In this story, there are three incidents, in all of which he behaved foolishly. (i) when his mother sent him to buy salt, (ii) when his wife died, and (iii) when he was sitting all alone on the verandah.

Begins: Araq dakuq cetar kanak, aran Loq Sèkèq; Kocap ndèqna bedù mother; dait amaqa uah matè, araq sawatara pituq jelo.


At folio 1, para 2, the village of Piqot, East Lombok, is mentioned.

K.10,087  Pangèran Sangupati. A poem on the introduction of Islam into Lombok, with Islamic sects and observances, in Javanese in macapat metres. Typescript, 21 folios, originally lontar, 19 folios, acquired by the Gedong Kirtya, Singaraja from Selong, East Lombok in 1940 (LO.10,338, with description by Pigeaud II, p. 629; and Hull). There is a short description in the Picendèk Sasak: This poem tells of men of other lands who followed Islam, and also of the coming of Islam to Lombok: it was said that long ago, a man called Pangèran Sangupati brought it from Java. Pigeaud says: a didactic poem in macapat metres on Muslim theology and mysticism in the beginning mentioning three modalities of Islam: Jawa; Kudus or Kampung; and Arab or Sembawa (apparently referring to the countries from which Islam was introduced into Lombok). Further (p. 5, on salat (ritual prayer), niqat (intention, with an allegory of a bird in a cage), on the twelve menulis dishes, the Prophets, the months, etc.

The poem is in 10 cantos, 149 stanzas:

Canto 1, Dangièng Gula, 7 stanzas, begins: Pasang tabè inggum amarna qurit/ Caritan panembèna/ Ugama inggi bumi kéné/ Pangèran reké ika/ Sangupati ika anenggh/ Pan sinè tu saking Jawa/ Ugama puniku/ dêning ruan Sangupati/ Pan puniku/ Karanè beranggla ing ati/ Ningwang asra nuni.

Canto 2, Sìnum, 9 stanzas, begins: Méngkéè perlunika/ Kang lacon nora neguñin.

Canto 3, Asmarendance, 13 stanzas, begins: Pumiku purwanièrièk Pangèran niti kalu.

Canto 4, Serinata (Sìnum), 37 stanzas, begins: Purwining puntu winarna/ Ambuktaken sat singiig.

Canto 5, Asmarandana, 2 stanzas, begins: Lèh tasira sadayëki/ Dèn sami utama sita.

Canto 6, Dangièng Gula, 5 stanzas, begins: Sakabezèhèh ebenham punjëw/ Katah urang.

Canto 7, Asmarandana, 40 stanzas, begins: Ring sampuning mangkana nèki/ Manira tan warahin basa.
K.10,088 – Balang Kesembir. How the young man, Balang Kesembir gained his bride. A Sasak poem in macapat metres in 6 cantos and 126 stanzas. Typescript, 12 folios (Hull). Acquired by the Gedong Kirtya, Singaraja, from Selong in 1940. There is a summary in the Picëndëk Sasak. There is a Sasak prose version, as a folk tale, entitled Loq Balang Kesumbar (see: K.10,484).

There was a poor widow of Kampung Kopong, who had a son called Balang Kesembir (The sparkling grasshopper), who was bad but clever; and skilled in painting. He painted a picture of a princess on a door of the Datu’s residence. One day, the Datu came out and saw the picture, which resembled his daughter who had disappeared. Balang Kesembir was sent out to find her, which he did in the palace of a Naga. He brought her back to her father, and was given her in marriage, which was celebrated with fitting ceremony. The poem contains stanzas in Malay and Javanese.

Canto 1, Sinem, 28 stanzas, begins: Tabeg tiang nunas nugrah(a) / Pè jero dilang sami / Kiar pengulu pera wangsaga / Lebè ketip guru haji / Raden Mnagak pera buling / Pandé pendita lan memanguku / Juru paca lan bujangga / Titang nunas ampuan beribu kali / Mogà kabul penadanè laið Allah dewèk titianga. (Stanzas 13-16 Malay).

Canto 2, Puh deñara Lènèk daggang guald (Dangdang Gala), 14 stanzas, begins: Datu banjur nada gelis(a) / Mun ku ndéngan / anak turna nina / Eraqèku selamad diri ku bae / Ku ngangkat kertua aung(a) / Sekeno sesangen Datu bini laið / Banjur Datu usan sirom / Kaualone pada kumpul / Muah memanguku nina mama / Nyèmbèqburu / Datu banjur leq konkara. (Stanzas 7-14, concerning the Naga Antaboga, in Javanese).
while hunting had speared a deer, but was succoured by its fawn. This caused the king to think on his childlessness, and he fell sick. No-one could cure him, till the young prince of Puspakarma was sent for. He promised to go and find a remedy; he encountered various wild animals on the way, but he was protected from harm. On the advice of a lion, he stole the clothes of a bidadari while she was bathing, and only when she promised to give him a remedy for the king did he restore them to her. Meanwhile the golden peacock took the prince up to heaven, and here he married the bidadari, and was known as Jayeng Akasa. He helped two princes who were jin Islam, assisting Askeran against dalitgas and Kolanjali against the prince of Besi. He then married the daughters of the two Jön princes, obtaining a half of their riches in a magic box (hikmat), which he had first received with the medicine for the king of Sasiyan. He then returned to earth and cured the king. The king now got two sons and two daughters, and prepared a great feast. The king of Puspakarma was invited and recognized Jayeng Akasa as his son. He returned with his father, and with the help of the magic box, provided himself with a brother and a sister. The golden peacock was forgiven for having abducted the prince. Jayeng Akasa built a residence between Puspakarma and Sasiyan, and populated it with the help of his magic box. The new city was called Samar Katon. Jayeng Akasa married the princess of Sasiyan and takes the name of Adilullah.

This story is well known in Malay under the title Hikmat Inderaputra, and there is an Acehnese version (See: Winstedt, JBSRAS 82, 1920, pp. 145-6). There is also a Cham version (See: Morrison, JMBRAS, vol. 58, pt. 2, 1985, p. 50). A long summary is given in Winstedt in JBSRAS 85, 1922, pp. 46-33. The story has echoes of Kuvera, the Hindu god of wealth, who was the keeper of gold, silver, jewels, pearls and other treasures; and Brahma gave him the great self-moving aerial car called Puspaka, which was later used by Ravana to abduct Sita, and by Rama and Sita to return in triumph to Ayodhya at the end of the Ramayana.

Begin: Ngau subihal iminanassaitan irrajam/ Bismillah irrahanm irrahim.

Canto 1, Asmarandana, 3 stanazas, begins: Sun amimiti amuj/ Anebut namanning Allah/ Kang murah ing dunia reko/ Tembi ash in aherat/ kang pinuji tan pegat/ Maring Haang Allah Anga/ Amba neda sinampuras.

Canto 2, Sinom, 41 stanazas, begins: Wuten carita winarma/ Caritane Seri Bupati/ Ing nagareng Puspakarma/ Amba lega ing budi/ Andel ing bala warji/ Ash ing kaulu duwan/ Gawanina dana darma/ Ash ing wong laro miskin/ Sawadiane lan ana sesel ing manah.

Canto 3, Puh Rupia Kuning (Mas Kumpabang), 9 stanazas, begins: Seri
folios, acquired by the Gedong Kirtya, Singaraja, from Selong, East Lombok in 1940. (L.Ot.10,340). There is a folk-tale prose version at K.10,319.

Begin: Bismillah irrahman irrahim.

Canto 1, Puuh diusen rebah (Damna), 38 stanzas, begins: Tabëq dengan ni aku ngawi tembang Durma / Malah-malah sangga jari / Ling Sasak Rama-putan / Jari kereqen dengan / Si tekocakang Ratu Daha / Lan Ratu Manuseling.


Canto 3, Durma, 36 stanzas, begins: Eh manusia datang itë mësaq-mësaq / Baya déq wedi mati' / Ling Lalù Gerantang / 'Aku utusan Ratu Daha / Gen keteq mateq anta rakusa / Dasamëq bangga / Siq uah bau Raja putri.'

Canto 4, Dangdang Gola, 45 stanzas, begins: Gerantang ures si meta putri / Onyot tampak / Naën rakusa penggitan / Liq Ianas nu buèg / Gerantang ngerasa ibuk / Pasti was telarajang putri / Man tampak rakusa / Cupak tinjot nyekung / Ngeroq maraq tau deq ngaqa / Was telodug / Tingt-tigt ngerong éngkis / Ngasana kesudam-sudam.

Canto 5, Mas Kunaambang, 14 stanzas, begins: Nenèq bini banjurna baca tulis / Besambah sedhih marah / Duh Dëwa masku gusti / Ratu Agung panembah.

Canto 6, Puuh Kubur Bali (Asmaranana), 19 stanzas, begins: Pé Bangkol celëq gelis / Was dateng to loëq laman / Ditna Lalo Gerantang / Banjur bureq tokol pada / Lalù Gerantang beketuan / Ngunbëi inaq maqda tutur? / Pë Bangkol becerita.

Canto 7, Sinom, 32 stanzas, begins: pitaq-pitaq aku gamaq / Menawi laun sangga sili / Cemor putrino sampiq nimbal / Yenna ngeno manik, pëng kaj / Kaulanda seiring / Nanging pëng kajino Ratu / Ngadayang papeletungan / Girang kula moya mamiq / Wasana sino kaj nigirig pengandika. (32) Para mantri, para panca / Perangasa pada nangis / Kelo pada atur sembah / Kapong gading Raden mantri / Aturna pada amuji / Sukur selamatting siu / Tekocakang Datu Daha / Pada kenak siqna mikir / Manuseling pada molah pehayuwan.

Canto 8, Mas Kiambamba, 1 stanza: Subahmala was tutuq sëq tutulis / Was jari sesurut / Munta mauq gamaq gusti / Liwat sukanta lëq dunia.

Canto 9, Sinom, 11 stanzas, begins: Araq ampoq seperekara / Bumiq dinia ndëqku dait / Apa marga araq dunia / Muah araq kursi / Kulaqok Tutur Jati / Dengan alim bacaq aku / Muah lan Kakbeulah / Margana araq ngeno basti / Badaq ita ndëqna tutur dengan. (For Tutur Jati; see K.10,061).

Canto 10, Pangkur, 11 stanzas, begins: Araq ampoq seperekara / Saig aran de- ngan si tao nulis / Dengan alim bacaqaku / Apa si jari kalam / Muah apa jari mangsingen dengan senu / Lawan apa jari papan / Aku denger Tutur Jati. 

Canto 11, Sinom, 13 stanzas, begins: Araq ampoq seperekara / Bumi dunia
ndeńku da'it/ Liwat tegu dęqna obah/ Isq segara lan aqş/ Kulakq Tutur Jati/ Dengan alim badaq aku/ Muah lan anak bintang/ araq belēq araq berīq/ Badaq iła ndeńku tao dengan.

Canto 11, Durma, 15 stanzas, begins: Araq ampoq sepereka petakanon/ Prekera nikaht mera/ Nina lawan mama/ Sarar pira prekera/ Dēne sīno ndeńku da'it/ perluna pira/ Angkunda Tutur Jati.

Canto 12, Sinom, 21 stanzas, begins: Ana dēné petakanon/ Kalawan sida kiai/ pasti tinggal kakarepan/ Muah lawan ilmu ilmi/ Petakanon kiai/ Maraq kunyit lwan apur/ Ndeńqa araq selang manah/ Bareng ngiring manik Nabi/ lawan suka kiai lan petakanon.

Canto 13, Durma, 5 stanzas, begins: Lalū Dunia beketoan dateng kakaq/ para tingkah waras urip/ Separatingkah lara/ Beguru ndeńqa pegat/ Betuturan dateng adiq/ Paratingkah lara/ Lan tingkah waras urip.

(For Lalū Dunia, see: K.1348.)

Canto 14, Sinom, 26 stanzas, begins: Ndeńqa kocap Lalū Dunia/ Lalū Guru kocap malik/ Lakqoq pambah dateng dunia/ Aku genku lalo adiq/ Ìte adiq kubur/ Nīkq išik jari tau/ Lalū Dunia dēq suka/ Lakqoq bareng ilmu ngiring/ Lalū Guru pakeja pambah dateng dunia.

Canto 15, Asmarananda, 12 stanzas, begins: Dēne mūn Pangeran lūh/ pasti nqêndra kekurangan/ Mapan buni langit saboč/ Ana dēné mun kaula/ Nyatana lēq Pangeran/ Pangeran si agung mingku/ Pasti nyata lēq kaula.

Canto 16, Serinata (Sinom), 11 stanzas, begins: Araq tuturan sebabak/ Araq pewarta sekedig/ Turun warta Nabi kita/ Warta kiamatno ngeni/ Lawan nera ka pasti/ Muah petakanon kubur/ Lawan warta suarga/ Nabinta no bemanik/ Adosa belēq araq anak Adam.

(For warta kunat = Kabar Kiumat, see: K.0,005 (1.).)

Canto 17, Mas Kumanbang, 7 stanzas, begins: anek Adam pada liwat umat Nabi/ Mungghah dateng suarga/ Ana dēné kaπt kari/ NdeńQA mulu dateng suarga.

Canto 18, Sinom, 13 stanzas, begins: Kerana Pangeran Suka/ Rakupas dateng umat Nabi/ Desida besode widakara/ Lêq dalem suarga lūh/ Liwat suka Nabi Rasul/ Dēne bareng lan umat/ Petokolan suarga dirig/ Dēne pada dōcè suarga mēśaq-mēśaq.

Ends: (13) Suaran manuk dalem suarga/ Upama maraq sundari/ Kedengaran dateng dunia/ Pengungkungna liwat ngering/ Manuk lēq dunia gelb/ Nullih pada nyaur ngungkung/ Manuk si lēq dalem dunia/ Saat manuk suarga lūh/ Pada rame manuk dunia bekokam.

K.10,092 - Labang Kara = Wina Marita. A romantic poem, in Javanese, in macapat metres. 9 cantos, 516 stanza, about Labang Kara, the son of a widow, who with supernatural assistance, overcome difficulties and strives against kings. Typescript, 63 folios, originally lontar, 50 folios (L.Ot.10,342, see: Pigeon II, pp. 629-30). there is a long summary in the

Picëndek Sasak. The manuscript was acquired from Selong, East Lombok. Labang Kara was sent to earth by the will of God, and had his home at Sukadana, where he lived with his widowed mother, Ni Rangga Rang Sanga. Now in Wanasari (Wanamera), there was a king who one night dreamt that he kept company with the bidadari Suprapha. Because of her great beauty, the Dutu fell in love with her, and commanded his minister to search for her. The Gusi Pathi set out, and at Sukadana, chanced upon Labang Kara, who expressed his willingness to search for the bidadari. The Pathi reported to the king, who commissioned Labang Kara to go on this errand. On the road, he met a naksara who halted him by subtle magic, and gave him instructions as to how to open the gates in heaven. Labang Kara changed his name to Masra kerata Jagat, and ascended to heaven. Following the naksara's instructions, all the gates of heaven swung back, all seven, just enough to allow him to pass. Labang Kara found the bidadari Suprapha, and persuaded her to accompany him back to earth, transported in a golden chest with him. He came to the Dutu, and presented him with the chest; when he opened it, he approached Suprapha gently, but she did not want to marry him. The Dutu was angry, and ordered Labang Kara to return to heaven, with a retinue of two hundred. However when they reached Sukadana, they stopped there. Labang Kara married Suprapha; all the two hundred were loyal to them, who raised him to be Dutu of Sukadana, and he appointed a minister called Laksamana. The Dutu of Wanasari was threatened to kill Labang Kara, and by means of a ring in the mouth of a bird, a tiger, and a red lotus flower from the middle of a lake, directed all his magic powers against Labang Kara. When this did not prevail, he mobilized his army to attack Sukadana; but even with the help of his brothers Dutu Madanda and Dutu Magada, he could not prevail, and was defeated by Labang Kara. Begins: Ngiaq uguibillah imanasaaten irrajim/ Bismillah irrahman irrahim.

Canto 1, Pangkur, 42 stanza, begins: Tabqë dengan samadaya/ Yagku berajah-nilah ngawi/ Sangna kenaq indit tutur/ Jari perajah kanak/ Sastra maraq padas naen manuk/ Bega jari dongeng dengan/ Fanies maraq dengan bangkit. (Sasak).


Canto 3, Durma, 35 stanzas, begins: Yata perapat rakasa amuwhu ange- rak/ Gandaning jadma perapti.

Canto 4, Sinom, 45 stanza, begins: Kocaka Ki Labang Kara/ Perapat sireng lawang cermi.

Canto 5, Asmarananda, 108stanzas, begins: Kocaka Seri Narpati/ Langkung murica ing nala.
Canto 6, Sinom, 23 stanzas, begins: Kaget wong sapaséban/ Perapantirana Radên Manteri.
Canto 7, Daruma, 98 stanzas, begins: Enjang mangê kocap Perabu Wanamerti / Panggarah wadlan iki.
Canto 8, Pangkar, 73 stanzas, begins: Nulîh mangkat punang bala / Para Manteri muah para parajurit.
Canto 9, Duruma, 59 stanzas, begins: Sapamiansanirana mangê Sang Nata / Wadana raka wilis.
End: (59) Yen saloka yên wong agung ratu Narpa / Yuda micantê iki / Aritiné tan ana / Perabu wedi ing yuda / Yen ana peramaning Widi / Nora matia / Ingusun dêning wong kapir.

K.10,093 Nur Sada. A mythical tale in Javanese in macapat metres on the introduction of Islam to Lombok, both Waktu Telu and Waktu Lima, in 6 cantos, 101 stanzas. 15 folios, typescript, originally 13 folios, lonitar (L.OR:10,343, see: Pigeaud II, p. 630, there is a summary in Pigeaud II, p. 360. Compare Vegelesang, 1922, pp. 272-3. The manuscript was acquired by the Gedong Kantysta, Singaraja, from Selong, East Lombok, in 1940. Compare K.10,098 = L.OR:10,349, K.10,106 = L.OR:10,309, K.1347, Teewu 5). The story is of a man called Said Mu'min who had two sons after he had read the Qur'an he named them Nur Cahya and Nur Sada. Nur Cahya followed the Waktu Lima, but never had any happiness; but Nur Sada, who followed the Waktu Telu, never suffered any want and was always blessed. Nur Cahya had inscribed copper plates, which he cast into the sea; after that he approached his younger brother and entered the Waktu Telu. Now the copper plates were picked up by a Malay, who took them to his village. Hence it ensued that the Malays followed the Waktu Lima; but the people of Lombok from the beginning followed the Waktu Telu.

Canto 1, Amanaranana, 2 stanzas, begins: Bismillah hamba mimiti / Anubat ramingan Allah / Kang murah ing dunia reko / Ingkang aslih ing aherat / Kang pinuii tan pegat / Tan ana ratu layan agung / Amung ratu saq Allah.
Canto 2, Sinom, 30 stanzas, begins: Singgah puniak caritania / Wiwitané daktu iki / Ing knga caritania / Duh sina Sukra reké / Padangaduh reké / Sama ing ngawun Allah / Kang turu wuung ing dunia iki / Para samia aneda pacaing Allah.

This canto mentions Nur Cahya, Nur Sada, Waktu Lima, Waktu Tigo, the hours of prayer and the prophets of Islam.

Canto 3, Pangkar, 14 stanzas, begins: Eneng akata saksana / Kocap wong alul ring wayhikèi / Cinari kawi nuwuwo / Dening alul ring wirayat / Kang kalingan wirayat reh rumuhan / Anapan kina cinaria / Kang agama iman rumihin.

This canto mentions Wong Melayu, Wong Selaparang, Waktu Tiga and Wong Arab.
Indarjaya banjar / Lumbar adeng meserah seka / Apan uah ujut tunggal / Turut patah guru / Jelo malem deqna pegat / Si sembahyang / Waktu Lima ndeqna bilin / Pituk jelo laeqna lumbar.

Canto 6, Durina, 106 stanzas, begins: Indarjaya lumbar belat lendang panas / Jelo beruqna lingir / Banjurna betelah / Léq bawaq bunut tinggang / Angkatna waktu Lohort / Uah baqda salat / Manjak tepekur memuj.

Canto 7, Asmaradana, 93 stanzas, begins: Banjurn dateng tuan kalih / Puteri dengan Indarjaya / Deduaqna pada uah nganggo / Sarwa alus pengangona / Berali ali tekên mas / Uah pada seregap lapuq / Banjurna tetingka-hang.

Ends: (93) Kosuka sanak peng kajil / Yen peng kajj tebu saka / Besanak awor selulut / Sanak peng kajj nenantang / Kéwa peng kajj melagaq / Biri-biri pada tado / Lamun kajj yaq menang.

Some approximate comparisons with K.10,012 and K.10,074 are as follows:
K.10,074, canto 3 = K.10,095, canto 4 = K.10,012, canto 3
K.10,095, canto 5 = K.10,012, canto 4
K.10,095, and K.10,074, cantos 6 and 7 approximately correspond.
K.10,074, cantos 8-10 are not represented in K.10,095.

K.10,096, Jowarsah. A romantic poem of Javanese Pasisir origin, also popular in Lombok, the story of two brothers of the country of Sahalsah in Arabia, the elder Sahat Bhantansaluh ousted his younger brother, Jowarsah from his throne. Jowarsah goes wandering, marries Sinara Wulan, who acquires the bark of the tapasir tree which restores the dead to life; later with her help, Jowarsah overcomes his brother and is restored to his kingdom. The present manuscript is in macapat metres, in 18 cantos, with 282 stanzas. Typescript, 27 folios, originally a lontar of 26 folios (L.O. 10,345, see: Pipert II, p. 630); acquired by the Gedong Kirtya, Singaraja, from Selong, East Lombok in 1940. (Compare *K.10,015, *K.10,019, *K.10,022, E.58, Teew 2). There is a long summary in the Picündék Sasak. King Sadalsah had two sons, who succeeded him, dividing the land between them. The younger Jowarsah wished for the good of his people, but the elder, Bhantan Sahalsah, anxious for power, urged Jowarsah to leave; so he went away, and resided with a widow, whom he helped with her farm, and married her daughter, Sinara Wulan. He went on a visit to his brother, and while he was away, Sinara Wulan was abducted and brought to the court of Maldafah, where the ruler was overcome by her beauty. She wished to remain faithful to Jowarsah, who hearing of her circumstances, gained admittance to her in the guise of a brother. Jowarsah killed the king at a feast while he was drunk. He fled to a place where the dead king's brother was doing penance, with Sinara Wulan; the brother killed Jowarsah, and then rode with her to Maldafah; she borrowed his sword, and slew him, then returned to the body of Jowarsah, with medicine from the tapasir tree, which she had obtained from a naga, she revived him. They went to cross a river, but midstream, the boatman threw Jowarsah overboard and took his wife, to the country of Betalsyah. She was dressed as a man. The king asked for help to revive his dead daughter, which Sinar Wulan did with the tapasir bark, so the princess was given her as a wife, and Sinar Wulan was given half of the kingdom. She now made a picture of her brother, dressed as a woman, and commanded that whoever wept at being shown the picture should be brought to her. Jowarsah, sick from his experience with the boatman, did see the picture and was brought to the palace, where he was looked after and recovered his health. One day, Sinar Wulan summoned him; they exchanged clothes and he recognised his wife, Sinar Wulan. Jowarsah further married the king's daughter who had been revived by Sinar Wulan, and in time he succeeded as the ruler of Betalsyah.

Canto 1, Asmaradana, 23 stanzas, begins: Wenten carita winarni / Caritané Said Ika / Kan kinarya tutur marga / Nagarané bumi Arab / Namané kag nagn / Sadalsah nama éku / Jepulak rajé Sadalsah.

Canto 2, Simun, 19 stanzas, begins: Sampun bugar kag seneba / Sang Naga ngadatoni gelis.


Canto 4, Mas Kumambang, 13 stanzas, begins: Kawarna huminum lumari.

Canto 5, Pangkur, 24 stanzas, begins: Apa jin apa janna / Baya widadari saking suargi.

Canto 6, Mas Kumambang, 13 stanzas, begins: Mogi-mogi asih ira Sang Hiang Widi / Singho amba neda.

Canto 7, Asmaradana, 17 stanzas, begins: Sinar Wulan nula gelis / Timedak saking panggungan.

Canto 8, Pungkarun (Pangkur), 8 stanzas, begins: Juarsah linggara ngucap / Yen Mongkon tabi / Aja webas keyun.

Canto 9, Dungdung Gula, 3 stanzas, begins: Sinara Wulan kaget sira ningal / Nula nangis.

Canto 10, Semarang giring meroes (Asmaradana), 13 stanzas, begins: Radén Serkap angeling aris / Lah mirah sun gawa.

Canto 11, Simun, 16 stanzas, begins: Duh yawi jawitan ingwang / Parau ta polahireké.

Canto 12, Mas Kumambang, 12 stanzas, begins: ngekake sira Sang Sudewi / Kocapa sang berahmana.

Canto 13, Serinata (Simun), 24 stanzas, begins: Ian pegat sira lumampah / Mèh parapara mangkè ing nagari.
Canto 14, Durma, 13 stanzas, begins: Den ajak kanasmin iring Sang Nata/Akatah panyasang iréki.

Canto 15, Dangdang Gula, 16 stanzas, begins: Tan kawarna jumeneng aji/Kawarnaha/

Canto 16, Sinom, 16 stanzas, begins: Wong akèh pada ngucap/'Wong punika sun amnin'.

Canto 17, Asamradana, 23 stanzas, begins: Seng Nata bubar tinangkël/Amantuk ing dalem pura.

Ends: Murah sania den bakti/Rekè aneng/nagara punika/Tan 16 akua ciptanë/Ada pala merta iku/Tan 16 iingkang miskin/Kinenti dèning Jurasa/Jati lami sampun/Wong pariatin dadia sukha/Hina nista/Dadia sukha tur suguh/Anggala ing Sang Nata./

Wus pupakan lontar sinurat, kang anana Takepan Juarsah.


A summary of the story is given in Juynboll II, pp. 28-9 (L.O.R.4036). Ajarwali, king of Kanangan (Canaan) had a daughter, Nila Kusuma, who was desired by the dailyn prince Drawa Kancana for a bride. To resist this demand, Ajarwali recruited the help of Satinggill, with an army of Jinn, and Imam Sumantri (Reputmaja), son of Amir Hamzah. Nabi Khidir (Ilir) gave Imam Sumantri a wand of ivory bamboo (wuluh gading), with which he killed Drawa Kancana. Now Satinggill became jealous, made him invisible; he came to Indragiri on a garuda, whose child he cured of dumbness; as a reward, the garuda abducted Nila Kusuma for him. Satinggill called on the help of Tunggul Malela, ruler of Abyssinia to kill Imam Sumantri, who was meanwhile living as a hermit, while the garuda brings Nila Kusuma to Mecca.

As the result of a dream, Amir Hamzah returned to fight the Abyssinians, but, with Umar Maya, was captured and bound and placed in an iron chest. They were freed by Cakra Kulsum from Ngajerak. Amir Hamzah in his turn took the King of Abyssinia prisoner. Satinggill came into the garden of princess Kédëswara, fell in love with and abducted her. As her father, Imam Sumantri had promised her to whoever should rescue her, Satinggill did this, but she would not marry him until he had found Imam Sumantri. He rescued Imam Sumantri from Mukadam; she now asks for a month's respite, and persuaded Imam Sumantri to fight Satinggill. Meanwhile, the princess Renggans invited to look for Imam Sumantri her husband, and met Umar Maya on the same errand.

Begin: Bismillah irhamn na irham.

Canto 1, Asamradana, 14 stanzas, begins: Taboq pada meme amarii/Mane aku beraja ngarang/Asmaran tembangnaga/Satora ndé karuan tadah/La gua sokna uah tagur/La jasela tenemáeis la/uul Bulan Jamadawal tanga ngalim./

Continues in Javanese (4) Wenten carita winarmi, Carita Dipati Mekah/Kang ninutur sajurah/Tinulinding baginda Amsiah/Darung ana ka ngutera/Sira Amsiah miwah peratu/Alama manuk ing Mekah.

Canto 2, Panugkut, 26 stanzas, begins: Matur Amon Jagat/Seributi Pati kauta neda amit.

Canto 3, Darma, 21 stanzas, begins: Rahadian amit aot sekar/Ametokin ka ngut rayak.

Canto 4, Pult Babala Mas Kuning (Mas Kumunbang), 13 stanzas, begins: Kawarna ha mangkë sang sudwëi/Kagiat manah ira.

Canto 5, Sinom, 38 stanzas, begins: Nulia tidaka Sang Geruda/Manarin malumaris.

Canto 6, Panugkut, 55 stanzas, begins: Ngalayang layang angambara/Sang Garuda ana koca mali.

Canto 7, Durma, 39 stanzas, begins: Dhwi Caka Kusuma ningalai yuda/Wong Arab lan Abesi.

Canto 8, Sinom, 6 stanzas, begins: Baya sapa kang angreusak/Woh-wohon ningsun iki.

Canto 9, Mas Kumunbang, 10 stanzas, Sasak, begins: Salams dhoatut kaj akaj ngausti/Siláq linggih sida pada/Siláq cinggih niki mamiq/Aqoe sida naqo ngat.

Ends: (9) Jelo malem kutindob bebuju ngangis/Tangisku ngaténg awak/Mangan nginem tan pajari/Sarta selauqen endèg naraq.

(10) Kereng khang pasti mala maraq jaring/Goyo sabuku gena aqae/Sapuq doqot ian kulomb/Selauqena ual endèq ara.

Cantos 2-8 correspond approximately with cantos 2-8 of E.24, but the latter has altogether 17 cantos. Teeuw 4b corresponds approximately as follows: Cantos 2, 4 and 5 as in the other two manuscripts, canto 13 as in canto 7 of the other two.

K.10.098 Kayat Nur = Nur Sala. A mythical tale in Javanese in macapat
metres of the introduction of Islam to Lombok, both Waktu Telu and
Waktu Lima, in 7 cantos, 100 stanzas. This manuscript is closely similar to
K.10,093, where a summary is given. Typescript, 12 folios, originally lon-
tar, 14 folios (L.Ot.10,349, see: Pigeaud II, p. 630). It is described in
Péculek Sasak. The manuscript was acquired by the Gedong Kirtya from
Selong, East Lombok in 1940.

Canto 1, Asmaradana, 2 verses, begins: Bisimila amba mimiti/ Anbre
namaning Allah/ Kang murah ing dunia reko/ Kang asih ing abrat/ Kang
pinuji tan peqat/ Tan nana ratu lian agung/ Among Allah ratu
sa’alam.

Canto 2, Sinom, 27 stanzas, begins: Singgih puniko carita nia/ Wivistané
waktu iki.

Canto 3, Pangkur, 14 stanzas, begins: Neng akena saksana/ Kang kocapa
wong alui riwayatéki.

Canto 4, Dungdang Gula, 26 stanzas, begins: Sasih Muharam parua kari-
him/ Sung adahar.

Canto 5, Asmaradana, 12 stanzas, begins: Iki lungenh ing waktu Sububi/
Sasierané lam ahir ika.

Canto 6, Sinom, 17 stanzas, begins: Pangleling-éling Lombok Silaparanag/
Beneré ijerat Nabi.

End: (17) Minta utuk nun balung ika/ Wau lontok wéh waduk kang
agungin/ Lam lip laméba/ Amsa asusu penulis/ Jari putus tasurat niki/
Impung kaeng ta bisaq sakiti/ Urah tombong begeréné kakenyalan.

Canto 7, Mas Kamamhang, 1 stanzas, Sasak: Subhahala lingkoq kaping
taqku mandiq/ Sakediq ndéqku bau rasa/ Tindóq doang ndéqma maq/
Polan sida ndéq ngarasa.

K.10,099 Lalu Dunia. An Islamic didactic poem: advice to men to follow the
religion of Islam so that they shall obtain salvation. The poem is in Sasak
and Javanese in macapat metres in 23 cantos and 356 stanzas. Cantos 1
and 19-23 are in Javanese, the rest in Sasak. This manuscript is closely
similar to K.1348, where a summary is given. Typescript, 47 folios, origi-
nally 34 folios, lontar (L.Ot.10,347, see: Pigeaud II, p. 630). It is described in
the Péculek Sasak. The manuscript was acquired by the Gedong Kirtya,
Singaraja, from Selong, East Lombok in 1940.

Begins: Bismillah!

Canto 1, Dungdang Gula, 20 stanzas, Javanese, begins: Ulan Muharam purwa
kang rihin/ Sung adahar/ Rehe bubur sura/ Asangkép-sangkép war-
nané/ Kang kina mule iku/ Nabi Usen kocapan talis/ Ing tanggal ping
sadasa/ Yon salah winumur/ Sukur ring Allahamulillia/ Tatalah Islam
lunung/ Sekah urrip/ Perlu angoturaném.

Canto 2, Sinom, 12 stanzas, Sasak, begins: Tabéq dengan sekediq/ Araq
cecapkeriman sekediq.
Canto 23, Asmarandana, 4 stanzas, Japanese, begins: Lang kaam amaca iki/ Muaah kaang amapi nana.
Ends: (4) Maleman selač iki/ Tatkala tuan punika/ Ing jero gedong teja reko/ Kasëerëan pandam ika/ Rasa käng suci ika/ Minangka damar sieren/ Dadi padang rasa tunggal.
Cantos 2-18 appear to be a self-contained poem in Sasak, where a canto in Sinom alternates with a canto in another metre. Does this imply the presence of two singers?
K.10,100 (1)
Kabur Kiamat. An Islamic poem on the end of the world, in two cantos and 72 stanzas, Sasak. For content, see: K.10,005 (1). Compare Juynboll, pp. 197-8, where several manuscripts of the Van der Tuuk collection are described. Juynboll also compares this poem with various Malay works of similar title or content.
The present manuscript, including K.10,100 (2), described below, is a typescript of 15 folios, originally a lontar of 21 folios. It was acquired by the Gedung Kirtya, Singaraja, from Selong, East Lombok in 1940.
Begins: Bismillah irrahman irrahim.
Canto 1, Sinom, 57 stanzas, begins: Nengka kumiaq geguardan/ Tembang Sinom sanga jinj/ Basa Sasak rerampuht/ Si tegurit saman laeq/ Maraqa tingkah umat Nabi/ Ta keluap bingung/ Lupaq leq gama mesaq/ Sekarena bekeq diri/ Deq na aqur perentah gen nyalahang ia.
K.10,100 (2)
Nabi Cukur = Parsi Nabi. The story of the Prophet’s shaving.
For a summary, see: K.10,005 (2). The present text is a continuation of the previous item.
Canto 1, 54 stanzas, Sinom, begins: Tepekointeq ling cerita/ Wah genap siu warsi.
Canto 2, Denglang Gula, 11 stanzas, begins: Jari araqa malik adiengin/ Iauq surat/ Leq lupuq manusia.
Ends: (1) Nyerek takk desida Nabi leq aras/ Nyerek tetuwa sap/ Enjengang umat si laeq/ Bawac aras poqua sudud/ Mapan Nabi tekasih/ Siq pengiran si kuasa/ Si tunas paati kabul/ Aras begeraq cirina/ Maraqa lindiur/ Injok selapuq bumi/ Ala yung ngandika.
K.10,101 Megatish = Datu Dala = Ciliapaga. A romantic Panji tale in Sasak, in macapat mettres, in 16 cantos, 363 stanzas. For a summary of the story, see: K.10,004. There is a summary in the Picëndëk Sasak. Typescript, 43 folios (Lo.R.10,304). The manuscript was acquired by the Gedung Kirtya, Singaraja, from Selong, East Lombok in 1940.
Canto 1, Asmarandana, 3 stanzas: Bismillah amba mimiti/ Anebutna maning Allah/ Kang murah ing dema reko/ Ingkang ngasih ing acherat/ Kang pinuji tan peqat/ Tan ana ratu larin agung/ amung Allah Ratu Sahalam. (Japanese)
Canto 2, Denglang pengiling-dling dasan Kopong (Danglang Gula), 14 stanzas, Sasak, begins: Tekocapang Datu Keling/ Datu Daha/ Deqna ndèying bija/ Seseñakanna banggol baq/ Jari Datu na banjur/ Pada budal leq dësa gelis/ Wasna si besemaya/ Pada tunggal gugut/ Gen lelangon leq kayangan/ Gen nedá/ Leq Betara Guru sakti/ Deqna kocap banjur lambar.
Canto 3, Pangkor, 28 stanzas, begins: Jari lumbar Datunpo pada/ Ojok dësa bareng siq kancan pengeiring.
Canto 4, Puh Behalu si Sinomara cara Bali (Sinom), 21 stanzas, begins: Pè Bangkol belatar sembahi/ ‘Duh Nénëq kaji Gusti’.
Canto 5, Puh Masku denu (Mas Kumanum), 25 stanzas, begins: Nénëq bini belatar gelis/ ‘Munna ngeno sukunda Dèwa’.
Canto 6, Sinom, 16 stanzas, begins: Bèko yennu tekocapang/ jari lumbar nénëq lagi.
Canto 7, Puh Dedara Lênëk Dëngang Gula (Danglang Gula), 46 stanzas, begins: Eneng Datu si susah bepikik/ Kocap Panji/ Si bini bebosang.
Canto 8, Mas Kumanum, 7 stanzas, begins: Mogò-mogana kabul padang- ku Gusti/ Leq Allah si kuwasa.
Canto 9, Danglang Gula, 2 stanzas, begins: Nénëq laki ito leq Tanjug Memangisi/ Ina meta sebiniqna/ Teseda dengun.
Canto 10, Puh Masku Dendang (Mas Kumanum), 9 stanzas, begins: ‘Duh mas miraj kejarian siad masku Gusti/ Salaq laqoq penemuna mirahi.
Canto 11, Asmarandana, 36 stanzas, begins: Tekocapang Nénëq Laki/ Si ngiwa layon rabin.
Canto 12, Sinom, 39 stanzas, begins: Jari engen ceritana/ Datu no gen bagewé malik.
Canto 13, Puh Kidur Bali (Asmarandana), 34 stanzas, begins: Megatish belatar gelis/ ‘Mera mamig dateng bian’.
Canto 14, Puh Dendara Sepinom cara jaw (Sinom), 46 stanzas, begins: Nénëq laki néeq kocap/ Tekocapang Nénëq bini.
Canto 15, Puh Pupaq Pangkor Dasan Lekong (Pangkor), 21 stanzas, begins: Datu no banjur nangidika/ ‘Duh dën nuna masku Gusti’.
Canto 16, Asmarandana, 18 stanzas, begins: Datu no banjur bemakik/ ‘Duh anakku man pangérêan’.
Ends: (18) Loq Kacang banjur bepermit/ Ndëçpa kocap si leq langan/ Wasna dateng leq peken no/ Bedait tangket Loq Kicang/ Banjurna berarasa/ ‘Silaq aqid tebeterus/ Temakitan isiq pemban’.
The names given to the various metres in this manuscript, referring to Bali and Java, and to villages in Lombok, suggest that they may be the names of particular tunes.
The following approximate correspondences with K.10,004, may be noted:
K.10,101, cantos 2-4 = K.10,004, cantos 1-3.
K.10,102  Si Miskin Lara. A didactic poem in Sasak, in macapat metres, in 10 cantos, 24 stanzas. The story of two poor brothers, who recount how they strove after knowledge of the end of the world, so that they might achieve salvation. The present manuscript is closely similar to K.1347. From Selong, East Lombok. Type script, 31 folios, originally lontar, 29 folios. (L.O.r.10,305). Briefly described in the Picëndék Sasak. (Compare K.1347).

Canto 1, Sinom, 19 stanzas, begins: Pengëng-ëngëng betembang / Na temu siq kanak muti / Tembang Sinom basa Sasak / Palah sang juma kegen-ding / Isengku berajah ngawi / Sangka nenaq indit tutur / Jari pelajaran kanak / Sangna iniq pada mikir / Cobaq minangka jari pengajah.

Canto 2, Mas Kunambang, 24 stanzas, begins: Ia Allah, ia Tuhanku, ia Rabbi / Tuhan muga luhi wikan / Ring polahé hamba iki / Saireng lawan da sih Tuhan.

Canto 3, Asmarandana, 16 stanzas, begins: ‘Duh anakku gati-gati / Sampung masi pada kanak’.

Canto 4, Dangdang Gula, 11 stanzas, begins: ‘Turut baé pada sino anak jari / Pengajarón / Sara insa’allah.’

Canto 5, Sinom, 36 stanzas, begins: ‘Kakanno malik nimbal / Sangka inget-inget adig’.

Canto 6, Dangdang Gula, 24 stanzas, begins: ‘Alamat nimbal malik si teradi / Inggin kakaq / Bongoh lafoq tiang’.

Canto 7, Sinom, 10 stanzas, begins: ‘Si tekaka malik nimbal / Sangkaoq sangkaoq mura tutur beliq’.

Canto 8, Mas Kunambang, 30 stanzas, begins: ‘Ia Allah mung dekaji Nenêq lagi / Dekaji si lebih wikan.

Canto 9, Asmarandana, 45 stanzas, begins: ‘Si tekaka nimbal malik / Sangkaoq sino topikiran’.

Canto 10, Sinom, 28 stanzas, begins: ‘Si tekaka malik nimbal ‘Sopoq si ngembéno adig’.

Ends: (28) Apa dateng terimaq doang / Ndêq aqaoq saringan malik / Yadiq metemah seda / Siq si mula kadang jari / Ngeno pengkepena adiq / Si teparan sot bulu / Uasla bau sekarepna / Nguangq siq berut adiq / Atawa ranti mangde nêaqta bau lepas.

K.10,103  Adat Gama Telu. Customs and religion of the Waktu Telu. A Sasak prose text. Compare K.349 – K.10,011; but this is a different text. Type script, 5 folios, originally lontar, 10 folios. (L.O.r.10,306). Briefly described in the Picëndék Sasak. Acquired from Selong, East Lombok in 1940 by the Gedong Kirtya, Singaraja.


(f.3, middle): Lamun perbangga 49 tyu dosana, siq cara dulu datu laeq malik kaula si endeq aqaoq anakna, mama mesti campur.

(f.3, below): Malik pasal gawaq adat julu, mekeker sebad adêqna butuh kayuq, kedua maying mekeranum mum aroq karim Datu.

(f.4, above): Malik kariq sepasal, adat dengan nina mama, cara laeq ampoqna kango meriqr, adêqna uah entun siq inem, kedua adêqna too resek misoh.

(f.4, middle): Bangsa permadèn, nyorong satu iu, kewajibann mepotong lima olas iu, si lima olas iu, tebat limang tali, perl jari keraman desa, leq perkanggo siq merentah.

(f.4, middle 2): Malik pelekekan dengan beranaq / Lamunna ndeq man akil balik, sertu ndeq man merangkat pegawéan ina aunaqa, endeqna kanggo meriqr.

(f.4, ends): Malik pasal pegawéan, siq teparan kai, perlu bejumat leq mesiqi desa, bekumpulan semuaq kai, siq teparan Waktu Tiga, wajibna bilang jumat, peliharaqang kesedayan mesegit.

(f.5, above): Malik isiqna kurangan adil gama, penyoronq bau tegemang, isiq keri keléwung, tegadâqng sejol duua, ampoqna tebe-bus.

(f.5, below): Malik pasal perbangga, adepana memaek leq Datu, mesubakan adepana.

(f.6, ends): Malik kariq sepasal, pasal aturan siq cara julu, leq antara saraq cara julu saraq Jawa, serta langgan duntan, siq cara julu.

K.10,104  Ki Ûh = Ahmad Muhammad. A romantic poem in Javanese in macapat metres, in 14 cantos, 442 stanzas. This manuscript is defective at the beginning, folios 1-16 of the original lontar being missing. The story of Ahmad and Siti Baghad: the two brothers Ahmad and Muhammad eat the head and heart of a magic bird. Ahmad becomes a great traveller and warrior, and has adventures with Siti Baghad, who uses her own magic to counter his. He had the help of the Jinn and married their princess, Putri Soja. Siti Baghad was abduced, but then rescued by Ahmad, who married her too. His brother, Muhammad, had become the king of Egypt. Ahmad went there and the two shared the kingdom. Type script, 35 folios, originally lontar, 65 folios. (L.O.r.10,307, see: Pigoud II, p. 628). There is a long description in the Picëndék Sasak. The story is well known through the Javanese region and in other parts of Indonesia. Compare E-8; various lontars in Jakarta are described in Poerbatjaraka, Voorhoeve and
Ahmad kapinggih ika/ Dawek aliunggah tareko/ Kalih lawan Sumeke/ Rabiné menggeng ara/ Ibu Sumeke arauh/ Wong kakaliho roanpin.

Canto 2, Pangkur, 2 verses, begins: Ki Ahmad ngucap sira/ 'Ingsun adus sak- ing ilangling teki.

Canto 3, Durna, 20 stanzas, begins: Mara-mara amunduta punung ken- cana/ Leng aluran sami/ Lan pebunnaka.

Canto 4, Asmaranadana, 51 verses, begins: Kadi ati timpun mangan/ Kada wong saka wira.

Canto 5, Durna, 17 stanzas, begins: Ki Ahmad garjiingg ati sarwi ngucap/ ’Apa sakthehi/ Ngendong aran ika.

Canto 6, Sinum, 17 stanzas, begins: Tumurun Siti Bagdat/ Auraken pun agi.

Canto 7, Durma, 31 stanzas, begins: Ajenengé awasta ilurah Peria/ Wong seket kang angiring.

Canto 8, Sinum, 26 stanzas, begins: Ni Rangda mangké amapag/ Ing malepa mangké alinggh.

Canto 9, pangkur, 79 stanzas, begins: Sang dihah mulukung ambara/ Aor lamat-lanal lan megat putih.

Canto 10, Durma, 18 stanzas, begins: Enjéng-enjéng wenten utusan perapta/ Saking Asepnen ekéki/ Kang rauh punika.

Canto 11, Asmaranadana, 71 stanzas, begins: Ki Ahmad tumurun aglis/ Anjuyu maring jero pura.

Canto 12, Sinum, 35 stanzas, begins: Gumbel wong sanagara/ Ing Mosir liwat caratayin.

Canto 13, Durma, 44 stanzas, begins: Wenten carita ditta Kalah ayuda/ Saking Jabalakum.

Canto 14, Dangdang Gula, 24 stanzas, begins: Ratu Bandara gerjiing ati/ Milir sira/ Sang pamarekan.

Ende: (24) Lan malih nunun/ Liwat lebit sasaring dina ika/ Diné mangké nununun/ Dina alara punika/ Tanggal tehu olas mantra annurun/ Ring ulan Sapar punika/ Ingkak saton mantra.

L.Orr4016 (see above) appears to be a complete copy of this story, in 38 cantos. There are some approximate correspondences with K.10.104 as follows:

K.10.104, cantos 5-11 = L.Orr4016, cantos 10-16

K.10.105 Kayat Nabi = Hikayat Nabi. Three Islamic tracts, the first in Sassek prose on the Prophets, the second is in Javanese macapat verse on Nur Cahya and the coming of Islam to Lombok, and the third a Javanese prose commentary on the Bismillah. Typescript, 9 folios, originally lost, 19 + 8 folios. (L.Orr.3088, see: Piegoud II, pp. 629-30 and Hull). Acquired by the Gedong Kirtya, Singaraja, from Selong, East Lombok in 1940.

(1) Hikayat Nabi, also entitled Kitab Hud, a short prose treatise in Sassek
on the lives of the Islamic prophets, Hf. (folios 1a-3b of the original).

 Begins: Wojit ta taq luq Nabi sekti dua laksam empat tu. (6 lines) ... Leq dalem Kur'an, nem likur Nabi Nuh, Nabi Adam, Nabi Salih, Nabi Berahim, Nabi Semai ... 

 Ends: Umurna tandé ta si Ahl ta'aa, karanq wajib tetaq siq taq Ibm, nina mana. Tanat Kitab Hudî sita besurahang.

(2) Nur al-Din, poem in Javanese in macapat metres, 2 cantos, 60 stanzas.
The story of the coming of Islam to Lombok, and the origins of the Waktu Telu and Waktu Lima, folios 1-7 (folios 3b-19b of the original manuscript).

Canto 1, 27 stanzas, Simom, begins: Kocap mangkeling kitab / Masalaha ing angbbakiti / Anembalha ing Hiyan mangko / Dadawan sami nauruhi / Ing tingkahe ngabakiti / Ayua batal salatipun / Niscaya ti narima / Dénira sira Hiyan Widi / Yen tan urhu ikang uhu salat nia.

Canto 2, 33 stanzas, Pangkar, begins: Nanga kana sakana / Kocapa wong alul riwayat iki / Cinaritaken kauwas / Cinaritaken awahi / Dening wong alul / Riwayat kung kaitung / Wonten uning carita / Ciniilar ing yang hilupi.

 Ends: (33) Puniki wong mati kang kinenu sakih kubur iki / Arap haléti tigang perkara karining pati / Lan kapung dua susah / Lan kapung tiga alus utawi / Anganulak peteng iku amaca koruan / Lan nulak paratin iku amacos doa / Anulak lapar iku usidékan dén alièh.

(3) A Javanese prose commentary on the Bismillah, folios 7-9 (originally folios 1a-8a of the second lontar).

 Begins: Bis tuturan babat / Bismila hirahman niruhim / Turunan aran besi mas rara kuning aran waju mas mirah bapaning to sisi ... (end of 2b on p.7): Puniki doa sakati arane gawena katéguhun. Ikilah ile mani.

(p.8): Bismillah irhamnirahim / Sira Alah ingsun, Alah ruju ruhub aran / ing sira, iné kataku tuka mulu taka mulu mati ati katigu sakati maki sorah toei, apwana pitung dina.

(p.9): Punika doa siu, anelah tumurun, waas semah hu tu pulasa mati.


K.10.106 Nur Sada. A mythical tale in Javanese in macapat metres on the introduction of Islam to Lombok, both Waktu Telu and Waktu Lima, in three cantos, 70 stanzas, followed by two Muslim tracts, also in Javanese. 
For the story of Nur Sada, see: K.10.093. Cantos 1-3 of the present text correspond approximately to Cantos 2-4 of K.10.093. Typescript, 10 folios, originally lontar, 26 folios. (LoR:10,309, see: Piggoud II, p.629 and Hud). Acquired by the Gedong Kirtya, Singaraja, from Selong, East Lombok in 1940.

(1) Nur Sada

Canto 1, Simom, 30 stanzas, begins: Punika caritania / Wewitaning waktu iki / Ing kina carita nia / Dukari sukra kékki / Pula anggaduh reckki / Ing waktu reké pumiku / Sama ing um Allah / Kang tumuwehu ing dunia iki / Para samia aneka paicinging Allah.

Canto 2, Pangkar, 14 stanzas, begins: Nengkera sakasana / Kang kocapa wong alul ring waya iki.

(At the end of stanza 14, a note): Puniki surat luruk saking pustaka Babat Lombok.

Canto 3, Dananggal Guha, 26 stanzas, begins: Ulam Muhamar paruwa kari- hin / Sung adahar / Reke bubur sura.

(2) A Javanese prose tract on Islamic mysticism.

 Begins: Bismillah irrahman irrahim / Iki lunggahi waktu subuh satra lam achiir rupané putih tuduhel lor suci ... 

 Ends: Tatkala Nabi ujyot mulané tertip, tatkala Nabi angising anggyuh mulané anaju, tatkala Nabi kumurup.

(3) A Javanese prose tract, described by Piggoud II, p.629, as follows: 'Lombok historical legend of Nabi Muhammad and Sunan Budané in the district of Bayan, in Mamenang, west of mount Banjar Anjani (Rinjani), mentioning Sang Hyang Mumbul, who remained an unbeliever, while Sugiyani and Lombok became Muslim'.

 Begins: (middle of p. 9) Bismillah irrahman irrahim / Pangéling-ding palampo, manglingang hujer Sunan budané metu ring désa Bayan, kalih Nabi kita Muhammad duk ia metu ring taun apil, dina Achat, bun Lombok tanggah pat belas ...

 Ends: Punikä sastera tigang puluh aná ing Nabi Allah sakabeh ... Agni irung kiwa pe' pusor kap buatan beté, kap agung kulit, lam nyiwa min utik, nun balung, wau lembok, wé éwa dukang agung, lam aip alambe, amas a awah.

K.10.107 Banteng Raga, Mong Raga. A romantic poem in Javanese in macapat metres. Mong Raga, the son of a tigeress, and Banteng Raga, the son of a cow, eat their mothers, and have many adventures. The story has some relationship to the Panji romances, but also shows Muslim influences. Typescript, 67 folios, originally a lontar, 63 folios. (LoR:10,310, see: Piggoud II, p.629). The poem is in 8 cantos, 529 stanzas. There is a summary in the Pictédik Sasak. There is a Sasak folk-tale version at K.10.146. 
Kì Mong Raga was the son of a tigeress, and his younger friend, Banteng Raga was the son of a cow, who had conceived by drinking white water from a mountain. They eat their mothers and have many adventures, and reach the magic realms of Aserak and Merak. Through their patience and skill, and because of their mutual cooperation while sharing in various misfortunes, Kì Mong Raga becomes king of Daha and Banteng Raga...
becomes king of Keling, adopting the name of Datuk Balang Kesembar. (He does not appear to be the same as the Balang Kesembar of the Sasak poem, K.10,888 and prose tale, K.10,484). The story also contains some Muslim didactic passages. The manuscript was acquired by the Gedong Kirdiya, Singaraja, from Soloeng in 1940.

Canto 1, Amnaranadana, 35 stanzas, begins: Ingusun amnimili mujji / Anebut namamung Allah / Kang marah ing dunia rëko / Kang asih siring achërat / Kang pinuji tan pegah / Kang rumahseng alam ikú / Kang asi Nabi Muhammad.

Canto 2, Dangdang Gala, 69 stanzas, begins: Nulua ni macan kapanggih / Lawan sampi / Nia macan punika.

Canto 3, Pangkur, 91 stanzas, begins: Neng kana sakseña / Kaucapang mangkë Siri Narapati.

Canto 4, Sitom dengan nulis, 23 stanzas, begins: Sang Nata anêng pešeban / Pinaëki manca mantri.

Canto 5, Durma, 75 stanzas, begins: Yenna rusak kukuta nira akaria / Balumbang ing nagari.

Canto 6, Amnaranadana, 88 stanzas, begins: Neng akena sirehi / Raja Aarak ta punika.

Canto 7, Pangkur, 133 stanzas, begins: Wus medal jawanig gua / Lumairis lampah ira ing margi.

Canto 8, Sitom, 64 stanzas, begins: Mong Râga mangkë kocap / Ana ing Daha negeri.

Ends: (64) Sang Putri aris anembah / Luh sandihakah bapa Aji / Aria sira Raden Dëwa / angsturi raka nêki / Sarvwa budal anâ geüs / Adan Ki Mong Râga ikus / Angandika kaliâ anêda / Pun Kakang mantukuq puri / Raden Dëwi amunant astamen.

K.10,108 Piagem Batu Talis. An historical text in Javanese prose, relating to the history of Lombok. Typescript, 10 folios, compare "K.428. The provenance is given in notes in manuscript (1) at the beginning of the text, "Bijlage van brief, Praja, 3 Juni '30', no. 1464/48; (2) at the end, f.10, 'Praja, den 28 Maart 1930. Jang ambl safinar, Djoeroetoeils Agoeng.' (Signature illegible).

The following calendar indicates the most important topics:

Begin: (f.1) Ili teraksi Susuhunan Ratu ring Giri Gajah, wekaré Susuhunan Ratu, Susuhunan Dalem, wekaré Susuhunan Dalem, Susuhunan Perapen, Susuhunan Karawigawa, Susuhunan Babaléq, Susuhunan Babaléq, iya iku kang anélami won susè Bayan bisawabi allahu allam.

(f.1, para 2) Titi, tata, kesukuran Berekat Putu Nabi Adam saking kang doraka, sang Ratu Lenggangkerang arane, kesaire saking Gunung Purwa, maring Deha, maka kerama Deha Putra Ratu Galuh Medang kamulyan petong peraras ...

(f.1, para 3) Ili péneg putrané Berè ring Koripan kango jumengen ratu ring nusa Bayan, kang biesa sira Betara Susuhunan Bayan, Beré ring Koripan iku, putraing Berè Pandan Salas, kang jumengen ratu ring Tumapel anuli Prubu Isaka 1388 (AD 1166), Prubu rong tahu, tumah sah saking kadaton, putrani sang sinagara, Berè Koripan, Berè Matarum, Berè Panottan, mampungu Berè Kertabumi, kapernan paman, Berè Prubu Sangmokta ring kadaton, isaka, sunyia, noru yugungwong. Tumuli guntur inawetu gunung isaka, kayam cara segaran, 1403 (AD 1481). Betara Susuhunan ring Bayan apatra titiga ... (Note: Berè = O Jhbr., a king. Saka dates, beginning AD 78, are given in this passage in "Candraangkada form.

(f.4) Ana pun Batara Susuhunan ring Bayan ambedini punrané muah patrakane bumi, kang kinos dénira angedumi, kebo putih lanang, kintung talining buntute.

(f.5, para 1) Anapan terahing Betara Susuhunan ring Silo ika, kang putra, miwah putu, bynut, iku kang gumaniti genti sumadi, jumengen ratu ring Silo ... (f.6, para 1) Anapan putrané Perabu Anom kangiariya alit, wus sira diwasa, kabiniku'ka sira Panembahan Maharaja Pohjanggi, kang dadi pepatih ira anak ira Dipating Langka, aran ira Raden Adipati Wiracondra, arané Raden Jurur, rabiné Raden Jurur Kapirugul sira dèning Panembahan Maharaja Pohjanggi.

(f.6, para 2) Anapan putranira Panembahan Maharaja Pohjanggi cotor kang lanang-lanang, siji wadon, pada asehu ira, anaking rabi paminggi, arané putrané, Raden Sadé, adtuwe sanak tunggal ibunei sawi irané Raden Wangsa Ragi, kang sawi irané Raden Tinduk ...

(f.7) (1) Anapan Panembahan Ratnasukusma ... ring Langko ... (2) Anapan Panembahan Maharaja Silo ... (3) Anapan anaké kang pembarap, angalap rabi mimisan ira ring Langko ... (4) Anapan putra paminggi Panembahan Ratnasukusma ... (5) Anapan putrané paminggi Panembahan Maharaja Anom ... (6) Anapan putrané Raden Sadé ... (f.8) (1) Anapan Raden Mancanevara, lan Raden Wiranevara ... (2) Ariné Raden Dabub wadon, pinalakenan lan Raden Bantak ring Pujet ... Raden Tamundaq ring Langko ... (3) Anapan sanahira Raden Mancanevara.

Ends: (f.10) Telas tinedun pabencangah iki, daweg ring dina Raditaya, pon, wara Julungwangi, titi Sasi ke-8, tangal ping 6, rah 3, tangkep 0, telas. /.../ Dok pucet siniurat ring dina Sukra, klion, wara telu, titi tanggal 1, sasi ke-5, rah 2, tungsuk 5, Isaka 1852 (AD 1930), paskarini Bepaq Sueb, Abiyantubuh, sundik désa Draya. /.../ Praya, den 28 Maart, 1930, yang ambl safinar, Jurutulis Sederhana Agung. /.../
K.10,109  *Wawatesau Désa Pelambék*. Land register and boundaries of the village of Palembég, Central Lombok (Teeuw 1958, no. 79, p. 172). Typescript, 2 folios, Javanese prose with a Malay translation in parallel columns. Compare K.70 (L.OR:10,287). The document is described in the Picëndék Sasak, and sets out the boundaries of land donated by the Anak Agung, the Balinese ruler of Lombok during his reign. The copy was certified at Praya on 30 May 1929.

**F1. Javanese, begins, on the left hand side:** Pangéling-éling wawatesan payar druwan Ida Anaké Agung, né kegamel antuk ikaula Plambék, watas ipuné kaler kangin mawasté Babidéy, ke Babidéy ...

**Malay, on the right hand side:** Katrangan tentang batasnya tanah kepun-yaan Anak Agung, yang di hakkan untuk ra’yat désa Pelambék: batas yang sebelah timur laut, bernama Babidéy ke Babidéy ...

**F2. Javanese, ends:** Kahatur ring Ida Anaké Agung, ingan pakahiyan, angelahang, muah yen ana kersak-rusakan surat wawatesan payar, tan kawaéyi angetesin ring pinggir keni kauwuwig ring hatur ring Ida Anaké Agung.

The Malay ends: Diaturkan pada Anak Agung tersilah Anak Agung memutuskan, jika ada kerosakan surat-batas tanah titi diubahkan membuat dipinggir (membuat sendiri) hal mana supaya diaturkan pada Anak Agung. //

Praya, 30 Mei 1929, yang ambi turunan (W:9) I Gdé Dawi, Jurnutulis seda-han Agung.

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**Folk tales and other oral literature**

The remaining items in the Gedong Kirtya Lombok Collection, as represented by the copies in the Koninklijk Instituut voor Taal-, Land- en Volkenkunde, Leiden, Or.508/K.10,110 - K.10,552, are all representative of Sasak oral literature, collected in 1940, and transcribed in 1941, with the exception of K.10,300 - K.10,304, and K.10,543, K.10,547 - K.10,552, which are longer traditional items, some in Javanese, while the last two are summaries in Sasak of some of the texts in the collection.

There are 438 oral texts, of which 317 were collected by 12 contributors, mostly schoolmasters, and a further 121 by 40 informants. Of all of these, 37 were collected in Gerring (West Lombok), 42 in Praya and 36 in Mangkung (Central Lombok), and 117 in Suradadi (East Lombok). These last all come from a single informant, Mamiq Meréyam of Suradadi, near Terara. According to his own account in KitLV Or.508/K.10,141, he was Juru uulu Suradadi, that is town clerk or recorder. Many of the tales he recorded were of the expected type of village stories and animal fables, some of which are represented by other versions from other informants in the collection. In addition, however, Mamiq Meréyam gave many short accounts in the form of reminiscences of people he had known, or of whom stories were told. Some of his information appears to have come from court cases, or from village gossip. Mamiq Meréyam is of special importance as a diligent collector, whose time, place and circumstances are known, but especially as the recorder of the local scene, and hence as the provider of a corpus of materials for the social study of a part of Eastern Lombok during the first half of the present century. The description of Mamiq Meréyam's collection follows here, K.10,110 - K.10,226.


A pair of slippers had the power to talk. They prayed to become in turn mice, cats, dogs, villagers, headmen, princes and then God: but this last
false friends. Other monkeys come to revenge their brother, but the frog persuades them to drink water till they burst. There are marginal notes by Hooykaas in ink.

Begin: Araq soqoq cerita, Tuntel bebaturan kanca Godek.
End: Payu selapuq godek sino pada nginem, banjur kembesuhan isiq aiq beterus maté. Sino sangkaqna keser ongkat Tuntel jangka něka.

K.10,115 Godek dat Ujt. The monkey and the civet cat. From Mamiq Meréyam, Suradadi, 2 folios (Hull) For other versions, see K.10,245, 10,306, 10,377, 10,472. The monkey and the civet cat were friends, and one day went out to steal ginger. The civet was captured, but wanted to marry the daughter of his captor. He cheated the monkey by pretending that he had the tub, the comb and the wife of the king, and in the end the monkey died.

Begin: Tetuturang Loq Godek bebaturan kanca Loq Ujat, těnaqna Loq Ujat lalu paling jë.
End: Perabot Loq Godek beterus det kemepitam, jangkana maté Loq Godek.

K.10,116 Lalu Udin Suradadi. A report about a thief in 1940. 1 folio (Hull). He was a man of Suradadi, who was caught stealing in Kopang, arrested and imprisoned at Praya. From Mamiq Meréyam.

Begin: Malik kuinger leq angku Lalu Udin si leq atas, lěkan Suradadi baret, si uah memaling leq Kopang, tama buiqu leq Praya.
End: Sedatengna leq balenä, tarik pada ndeqna toa mangan isiq sakitina. (See also K.10,173.)

K.10,117 Tingkah tadah dengan Sasan. Manners and customs of the Sasak - with reference to an abolition. From Mamiq Meréyam, Suradadi, 1 folio, with marginal glosses in ink by Hooykaas. (Hull)

Begin: Leq tingkah tadah manusia leq gumi Sasan. Maraq araq aran Mamiq Dirasim leq dasan Uma, Suika (see: Teuir, 1998, no. 103, p. 180, East Lombok). ... (2) Minyaka sino ndeq naraq baun babarna, baui döong dedara isiqna ... (3) Sekali leq bulan Mululid, Mamiq Dirasim ngokusng (offering incense) leq kubur legong sedin langan, leq makam Pongguling leq dësa Sukadana.
End: La Kuncit taget, beterusna berari tetéh bandana, dedauqna pada berari, reboq urus isiq takatina. Payu Mamiq Dirasim tuwik ngakkan jaja, lagiq minyakno burung jar isiq Mamiq Derasim ndeqna tahen leq penyob.

K.10,118 Amaq Tempalut negerau. Tempalut goes to prepare a dry maize field and there encounters a young woman gathering mushrooms. From Mamiq Meréyam, Suradadi. 1 folio, with marginal glosses in ink by Hooykaas.

Begin: Malik araq tuturan dengan aran Amaq Tempalut. Amaq Tempalut
suruq seninaqa nakilang ia nasiq, genna lalo ngerau aning gawah, talez jagung ... (2) Jari ngoneq-ngoneq wayan dengan bau jagung, suruqna seninaqa lalu bau jagung ... (3) Sedatengna lêq deket jagung ... léqna alurangga sanggitan ... (4) Jari kocap dengan nina si léq rau, genna meta tengkonq ... jari daitna lesîq Amaq Tempalut beterusna embot.

Ends: Amaq Tempalut ... datengna léq balêna, tuwuk pada ngoken jagung kanka seninaqna.

K.10,119 Loq Ceringah lalo ngerau. Ceringah went to the forest to prepare a dry ricefield, taking his young bitch with him. He died later from the mischance which befell him there. From Mammig Merêyam, Suradadi, 2 folios (Hull)

Begins: Araq tuturan dengan aran Loq Ceringah, ia girang laloq aning gawah gén ngerau, bedewé lasong ninan mendara sopoaq ... (2) Jari kesuakaq Nênêq, Lo Ciringah kican pikir: Yên ku tetauq isiq dengan angkunku sesinéq sitei seninaq lasong, ngoumbê jaga tiangku sangku tase-maitêq ... (3) Banjar sekelem-kelem, Lo Ceringah nêdêna pedem ... (4) Jari maraq jemaqna dateng dengan nyaran lekan tinaq batur.

Ends: Nimbal Loq Ceringah sambil ngêngêqt: "Uhuq seninaq lasong, araq sekali." Endéqna araq antara, beterusna tetumbak, Lo Ceringah no maté.

K.10,120 Dengan bebaturan dengan dua. Two friends went fishing: Mr. Straight fished with a bent hook, Mr. Crooked with a straight hook. When they got home, they had magical adventures, but in the end Straight got killed. From Mammig MerÊyam, Suradadi, 2 folios (Hull). Text and Dutch translation in Hooyskaas, 1948, pp. 8-15, of a different version.

Begins: Araq tuturan dengan bebaturan dengan dua; sopoaq arana Loq Lomboq, si sopoaq arana Loq Bengkok. (They went fishing for simbar = barbel) ... (2) Sedatengna pada balêna, beterusna pada mangan ... (3) Jari Loq Lomboq loba gedekna banjar semaitê kolo sino ... (4) Loq Bengkok nêdêna mumi belo, beterusna pëta bangkën kolono (kolo = turtle dove) ... (5) Jari Kampung Bagis, Mandar, Mengkasar si luq gitaqna lolon petung jongkor ... (6) Jari petung sino, léq uahna penoq, tegantung bangat.

Ends: Nengo dakaq tuturanna, Loq Lomboq maté, Loq Bengkok sayan beromboq kesugianna.

K.10,121 Amaq Alaqa lêkan Kalijiga. The story of Alaqa from Kalijiga, East Lombok (Teeuw 1958, no. 156, p. 199). He was a widower who, during the Balinese time, wanted to marry a girl, but did not have money for a dowry. He thought of getting coconuts to sell to achieve his end, but met his death in the attempt. From Mammig Merêyam, Suradadi, 1 folio.

Begins: Loq sasan Bâli, araq sopoaq tuturan dengan araq Amaq. Alaqa lêkan Kalijiga, distrik Maskusaq, Amaq Alaqa sîno bebâlu, beranginna gen merariq, laguq ndênaq araq kepingna isiq gén nyoronq ... (3) Sedatengna lêq balêna, beterus cambu motmot banjur dateng pikirna.

‘Neka bagus kulahé métê upaqaq bau nyiur.

Ends: Selung-selung kekepos isîqna tegel pelapaq nyiur si taqona betegel, banjur teriq terus maté.

K.10,122 Loq Sesêkêq. The great fool. He kills his grandmother to cook her. He gets dunq instead of chillies for a feast (kanûrì). He makes a feast for men betting on a cock-fight. He goes to the market to buy salt, and on the way home puts salt on all the plants. From Mammig MerÊyam, Suradadi, 3 folios (Hull). Summary in ink on cover by Hooyskaas, who also supplies marginal glosses in ink.

Begins: Araq ceritan sopoaq dengan aran Loq Sesêkêq, amana dail papuk mamana uah pada maté.

Ends: Selaoq-taoqna Loq Sesêkêq sino ngene baè lelampañna, apa juaq taqona tesuruq isiq maqua, nurut doang ndênaq long saiq lêq seperentah ianênaq, seumurma. (Compare K.10,086).

K.10,123 Loq Sagaq beranger. Young Listless cheats. He causes his parents to marry one another. From Mammig Merêyam, Suradadi, 2 folios (Hull). With manuscript notes on the cover and marginal glosses by Hooyskaas.

Begins: Araq sopoaq ceritan dengan aran Loq Sagaq. Amana girang ngerau, nalèt padé ...

Ends: Maraq jemajq beterusna aturangq lêq Datu, Loq Sagaq beterus jari jero kurong manuk.

K.10,14 Anak toong pasang sônet. The orphan boy sets snares. A set of 7 stories, from Mammig MerÊyam, Suradadi, 5 folios (LOr.10,313 and Hull). Text and Dutch translation in Hooyskaas, 1948, pp. 14-27. The orphan boy lived with his grandmother. She fell sick and had a longing to eat meat, so he set a snare. In turn he caught a shrimp (udang), a pig (bawi), a deer (mayang), a monkey (godek), a civet cat (masat) and a green fly (traguling), but at their pleas he let them go. In the sequel they all helped him. His grandmother died. He left home with his friends, and eventually came to the park of king Buraham. The king gave a feast (toria) with cock-fights (goecan manuk). The civet cat turned himself into a cock for the orphan boy, and won every fight against the king's cocks, with increasing wagers. Then the king challenged him to horse racing, and the deer changed himself into a horse and won; next he challenged him to a diving contest, and the orphan boy won with the help of the shrimp. Next he required a champion to eat a field full of yams (domaj), which the pig achieved; finally the king challenged him to recognise his queen when she mingled with the young women in the market next day. The green fly went to the palace the night before and settled on the queen's hair coil. When she came to the market in the morning, the orphan boy saw the fly and picked out the queen. So the king gave the orphan boy his queen and made him king in his place.

K.10,125: Amaq Balang Tamaq. Mr. Grasshoop - a Trail Eulogiespigel Story. How Amaq Balang Tamaq gained wealth and then lost it all again. From Mamiq Merėyam. 2 folios (Hull). This character is known in Balinese folk tales.


K.10,126: Papiq Rinaiji beli gula nō. Grandfather Rinaiji buys palm sugar. From Mamiq Merėyam, Suradadi, 1. (Hull)

Begins: Né araq sopqoq tuturan, dengen aran Papiq Rinaiji, lēkan dasan Gunung Bali, Suradadi Baret, district Karang West, Papiq Rinaiji sino lalo beli gula nō, aning Lendangara, district Kopang, lēg dälem taun 1345, atawa taun 1940. (2) Sedatangna lēq Lendangara, masuqna beli gula aji 600 kepeng ... (3) Isiq kesukaq Nenēq sedatengna lēq tenten Janggiq ... (4) Luq dateng dengen nepet si tindoq nguriling ... (5) Lēq uah teleng lelahna, beterusna mundak ulēq aning Gunung Bali.

Begins: Bēgaq ngonēqna ampoqna tao nuturang undulna si uat lalo beling gula aning Lendangara.

K.10,127: Māmnia dēngennia siwaq kurēn. The experiences of a family of nine in 1935. From Mamiq Merėyam, Suradadi, 1 folio (Hull)

Begins: Né araq sopqoq tuturan dengen karana siwaq kurēn: dengen sino selanguma jeqin julo bēqag suqina, bangkota na goar-goar, galung kebun, taqo sampi jaranina, pada arag ... Taqo balēna dengen sino lēq dasan Embung, dēsa Suradadi Baret, district Karang West ... (4) Jari lēq uahna pada telelangē kebun bangkota ... (they auctioned their ricefields and orchards).

Ends: Kula si lainan pada luq masi si ndēq maq mangan, laquq ndēq-na maraq sebeng dengen si siwaq kurēn sino. (They were ostracized by their neighbours after this transaction).

K.10,128: Lōlon kayaq adēng. Fruit of the Java plum: how the birds got possession of it despite the monkey. From Mamiq Merėyam, Suradadi, 1 folio (Hull)

Begins: Né araq sopqoq tuturan lōlon kayaq, aran kayaq adēng ... (2) Dateng dakuq dawo (woodpigeon) ... (3) Sing dateng kemanukan si lain-

laiinan ... La Telsek (kingfisher) ... (5) Muni Loq Godēk ...


K.10,129: Loq Gunangsa jari tua nina. Young Gunangsa becomes a woman. From Mamiq Merėyam, Suradadi, 1 folio (Hull)

Begins: Né araq sopqoq tuturan dengen aran Loq Gunangsa, lēkan dasan Perēn, dēsa district Sakra. Loq Gunangsa sino pinaq diriŋa jari nina ... (3) Banjur arag Loq Mati lēkan dasan Salameken, dēsa Suradadi Baret ... (5) Uah sino piaq diriŋa sakit tian ... Ends: Banjur Loq Mati pinaq diriŋ melē sesuruh diriŋa teđengan; lēq uahna sugul beterusna berari, tepaleq isiŋ Loq Gunangsa, begerusuk lēq bebebes. Loq Mati beterus teleng ndēqna bau dait si SQ Loq Gunangsa.

K.10,130: Ratu Wayan Kaler Punggawa. The story of Ratu Wayan Kaler, a Balinese district chief, of Pameutan near Cakranegara, who was quick tempered and cruel, and how he met his fate. From Mamiq Merėyam, Suradadi, 4 folios (Hull)


Danawa Kembar had a daughter who practiced magic; her father sent her to practice asceticism in a trunk which he cast into the sea. Roja Panjī Anom found her while fishing, and she became his wife. He had nine other wives who were barren, but as a result of prayer became pregnant. The princess from the sea was jealous, and persuaded her husband to shut them up underground. When they gave birth, she hid their eyes put out, but one princess escaped with her son and presented herself to the king. The king asked the help of Danawa Kembar. The young prince Nuna was taught by him to fly; and to change himself into an animal. He returned home, and demonstrated with and then fought with his stepmother. He rescued the other princesses and their children, then tormented the
princess from the sea till she died.

**Beginns:** Né araq sopox tuturan Datun Raksasa, aran Danawa Kembar, desana léq Gunung Kembar; ia bedoe anak nina sopox aran Danawé-swari, berutqa belœq.

**Ends:** Radên Nuna beterus gentosin mamiq desida, keranaq desida Datu uah liiqir. Radên Nuna si teák jari Datu, beterus angkat keria selamat dirin, dat inaq tereq desida si bagus matik maraq bengen.

K.10,132 **Bëkk bëlinos:** The duck goes fishing. From Mamiq Merêyam, Suradadi, 2 folios (L.Or.10,316 and Hull). Text and Dutch translation in Hooykaas, 1948, pp. 38-43. The duck fished for small creatures in a pool. A civet passing by taunted him on the quality of his food, boasting of eating meat roasted and spiced. A quail came, and on his advice, the duck challenged the civet: 'Who eats chicken, head, feathers, bones and all?'. 'Who said that?'. 'The quail'. The civet was angry, and determined to kill the quail. The quail put a stone where he was wont to sleep. The civet came and tried to eat the stone, which broke his teeth. The quail sought the help of the python, who arranged to give a feast; but they had no gamelan. 'Instead, the guests must all laugh heartily', he said, which they did, all except the civet, who slunk away ashamed.

**Beginns:** Araq sopox ceritan bëkk nenëmpari (belimasi) léq erat, mëta impan, asing daîna maraq sisos, bedang, gëkangac...

**Ends:** Toketuan Jawak (civet) kumbëxa sagaqanu ndeq enggakak. Pengakuan ndeqa keran, banjurna tekeriah isiq baturna selapuqan, dat tehukum tesurux lalo péta tain mayung aning gawah.

K.10,133 **Loq Balang-keserë:** Young Mr. Grasshopper, who was sick. From Mamiq Merêyam, Suradadi, 3 folios (Hull). How the headman tried to cheat him.

**Beginns:** Né araq sopox cerita, dengan aran Loq Balang-keserë. Loq Balang-keserë sino ia teksakant lanox... (2) Jari keliangna Amaq Pintera, mëta ikal adëqna bau salaq Loq Balang-keserë, banjurn ba tebujatin kebonna... (13) Dateng Amaq Pintera, suruqna ia tekologiek, keranaq lamuuna ndeq tekologiek.

**Ends:** Loq Balang-keserë matur loq Datu, aturna: 'Meran kaj isiq keliang kaj Amaq Pintera, sedaq kurin doen palungengh dékaj. Yen ndeq ngeno ndeq kaj bami'. Beterus Amaq Pintera tebui, tekelehek, jangku matë.

K.10,134 **Apan loq girang ngerau.** The orphan boy wants to prepare a dry field to grow millet, rice and other crops. When monkeys interfere, the orphan boy sets his dog on them, and throws the juice of a jackfruit into their eyes. The monkeys run away blinded and meet their death. From Mamiq Merêyam, Suradadi, 2 folios (Hull; and compare K.10,323).

**Beginns:** Araq sopox ceritan Anak Iwoq. Anak Iwoq sino ndeqaq araq inaq amaqa. Ia girang lalo ngaeru léq gawah, endah-endah ruan tetaletanna. (He sowed pudé (rice), réket (glutinous rice), jagen (maize), geten (millet), betor (pulses), etc.).

**Ends:** Jari Loq Gedëk no selapuqa si dengah ongkat rerambangan, pada kejepp meleng selapuqa lain getaq nangka no, uah ladah léq matana. Banjur Loq Tiwok-ixoq demak geppik, sambilia keleek basongca meme-sut sambilia ngempakuan pérbasu gedëk sino gedëk sindi ndeqa araq tao berari, keranaq matana uah tedeksit isiq getaq nangka, payu selapuqa na buiq matë.

K.10,135 **Amaq Walu kanka anekua:** Mr. Pumpkin and his children. From Mamiq Merêyam, Suradadi, 3 folios (L.Or.10,285). Text and Dutch translation in Hooykaas, 1948, pp. 42-9. Amaq Walu had a son and a daughter; their mother had died, and the father remarried. He used to go for days to his togal (garden plot) in the forest. The stepmother abused the children, so they crept away to seek their father. They found a hani tree (Antidesma bunius) in fruit, but as most was out of reach, they prayed to become birds. The boy became a kekúu (cuckoo), and the girl a kekëk (night cuckoo). Through a dream, the father found them, and they told him their story, but could not resume their human form. So Amaq Walu returned home, wounding his wife with a knife, and rubbing in salt and tamarind, so that she died.

Other versions of this story are given at K.10,345, K.10,469 and K.10,536.

**Beginns:** Amaq ceritan dengan aran Amaq Walu, beruqna bedoe anak dua, nina saiq, mama saiq, banjurna tebelin matë isiq senina.

**Ends:** Nangkerah seniaqna ngetuwaang salaqa, tetimbal, 'Ngené idap anakku, siq sikisaqui, malik uqungbi aku'. Seniaqna beterusina rebuq, banjurn matë.


**Beginns:** Araq sopox ceritan dengan aran Inaq Cibang-cibang, ia dengan miskin, mangan sejik ndeq sejumat... (2) Maraq kekelamaa maling sino beterus marën balen Inaq Cibang-cibang... (6) Jari metua Pijot léq uahna kirë-kirë jaoq aning Inaq Cibang-cibang ibu sik leka... (10) Jari ling Inaq Cibang-cibang: 'Lamonda sanggup pada berari selapuqa, ndeqa keruin tipaq ampuuna, Inaq Cibang-cibang ulëq aning baléna.'


**Beginns:** Araq sopox ceritan, sedek desida Sayidina Umar masih jari Datu
lèq Mekah, araq pepath désida.

Ends: Ndeqna araq antara Loq Gambar kanca Puterino, beterus pada tebau, tetalé idup-idupan entah belongna, lèq sedin langan si telanganan isiq dengan lurèq keto-keto, banjur tegeronkan onti jiran, adèqna teqipt, jangka matè.

K.10,138 Ulamaq Muhammad lèq Mekah. The learned Muhammad, in Mecca, had a son, Ahmad, a handsome young man who had many adventures. In the end he was made ruler of Bavghad! Hooykaaas says: ‘A brave young man is rewarded for his piety. A Muslim importand legend!’ From Mamiq Meréyam, Suradali, 3 folios (Lo.or,10,317).

Begins: Araq soopoq ceritama Ulamaq lèq Mekah, aran Ulamaq Muhammad. Ia bedué anak arokoq sama, aran Ahmad. Kesugihan si aran Ulamaq Muhammad léq gumi Mekah ndéqna arokoq kancna pada .... (5) Tetuturanq Loq Ahmad si léq dalem gawah .... (8) Beketuan Ahmad léq Sian, lingna: ‘Permata ngumbé sino kakaq?’ .... (14) Lèq uahna bekawin Ahmad, Sian beterus pesaja lèq Ahmad ...

Ends: Sian beterus lèqaq ning kuburna, Ahmad beterus tetaakang jari Datu isiq mentoaqna lèq désa Baghhad.

K.10,139 Amag Tong kudan Datu. Mr. Tong of the Datu’s family. Hooykaaas on a cover note says this is the story of a perpetrating of unseemly jests at court, in three episodes. It ends with the death of the jester and of the king. From Mamiq Meréyam, Suradali, 3 folios With marginal glosses in ink by Hooykaaas.

Begins: Araq ceritama Datu soopoq, bedué parekan saiq aran Amag Tong .... (4) Ndeqna ngonèq uah soqino, lèq watku magerb achir, Amag Tong lalóq timpoh punching lèq tibu .... (12) Jari Datu léq sermaining desida bangkèn basong sino, beterus lunar mantuk .... (15) Jari kebongen seteloq sino ngengon baé léq dalem bumbung, pedas maraq ongkat manusia muni .... (18) Beterus suqinoq jari kebongen seteloq sino ngengon baé lèq dalem bumbung, pedas maraq ongkat manusia muni ....

Ends: Bemunik Datu: ‘Racun apa aranma si juluan ndéqna uah ngené, neka Amag Tong ndéqna bau matè isiqna. Mëq ketéqang racun sino, kocobaq ia’. Banjur teaturin, beterus desida aijingang; Datu beterus desida aijingang; Datu beterus séda.

K.10,140 Tiwoq-tiwoq kanka sampi. The orphan boy and the ox. He lived with his widowed mother, who had inherited an ox, which he took to the market with calamitous consequences. From Mamiq Meréyam, Suradali, 4 folios


Ends: Muni Tiwoq-tiwoq: ‘Na neka, Ama! sida inget, sampi si jari bëmbëq maraq lingda si piran, ne uah pembales Néeq lég sida’. Beterusna tim-

puh tipaq kokoq, banjur teteluqna pada matè.

K.10,141 Loq Iyah besul banka seningawa. Mr. Iyah quarrels with his wife, about her inheritance, which led to her divorce. This is an account of a case, which the author tells us, occurred while he was juratulis of Suradali, at the time that Heer Kowsis (sic) was Controleur of East Lombok and had his office at Selong. From Mamiq Meréyam, Suradali, 2 folios, with marginal glosses in ink by Hooykaaas. (Hull).

Begins: Sedekeba masih enjeng kangieng Tuan Controleur Kowsis melling-gih léq Selong, lalo tingo bateg kula ngayahaning léq runung Pagendang, wates dèsa Saka, lawan Suradali, district Ragang, sadek sino, liang jari juru-tulis dèsa Suradali, aran tianq Mamiq Meréyam .... (5) Ngonèq Loq Iyah peribasaqina senina léq dalem balé ampoqna bau berari senina sugul aning lelèh.

Ends: Lèq uahna pada tau muni, semama beterus muni séang sening, banjurna atong aning inaq arokoq. Uah sino nina muma, pada jari bebulu.

K.10,142 Guru Ilah ngamarin. Guru Ilah approaches. An account of Ilah, of the village of Dasan Rajaq, in the district of Saka, East Lombok, who dressed as a wise man, and went from village to village, carrying a drum, and made speeches. From Mamiq Meréyam, Suradali, 1 folio, with marginal glosses in ink by Hooykaaas. (Hull).


Ends: Teketuan anak Arokoq Siana si betian sino, akuqna Guru Ilah, beterusna pada niyéq lekawin Guru Ilah, beterus engkahana tesaduq léq kenaot, kenaot ia bedal embung, bau sinoq.

K.10,143 Pengantena Siwan kebud. The village Don Juan, Siwan, had an eye for the girls, but was put to shame. From Mamiq Meréyam, 1 folio (Hull).

Begins: Né arokoq soopoq tuturan dengan, aran Pengantena Siwan, léq Suradali Bare, district Ragang, Pengantena Siwan sino masih bading kodé, kebui isiq dedara .... (2) October 1940, Pengantena Siwan lalo kokok naq, léq iwaq lingko siq taq dengan baiq aig inein. Léq keyekena sa iai, dateng dengan gen baiq aig, kancna lima dedara-dari, Pengantena Siwan nyerek berari.


K.10,144 Arokoq Bikan pasaq setinjuk. Mr. Bikan sets a trap and catches his wife. An account from Suradali in the time of Bulinese rule. From Mamiq
K.10.145  Guru Mahar bu isiq setinjak. Guru Mahar of Sakra, was caught in a trap during the time of Balinese rule. From Mamiq Meréyam, 1 folio.


Ends: Nyerek na telek talin setinjak baterusa opong senin maraq kanak jauz ulièq, dateng balè anakura pada begersaan nangis, keranaq inana uah matè.

K.10.146  Iinan Makan dait Iinan Kaoq. Mrs. Tiger and Mrs. Buffalo, were friends, and both bore sons, and then died. In the end these two became Datu and Patih. From Mamiq Meréyam, Suradadi, 3 folios (Hulu). This is a version of the story Bantèng Raga, Mong Raga (a Javanese poem in macapat metres, see: K.10.107).

Begins: Né araq sopq ceritan, Iinan Macan dait Iinan Kaoq bebaturan ... (2) Iisq kesuqak Nènèq, Iinan Kaoq dait Iinan Macan sino pada betin dakuq ia; ngawen-ngeq pada ngarek, anakana pada maha ... (4) Beroqna gitaq anak Macan kancan anak Kaoq sino ...

Ends: Datu banjur bekeria bèlèg ngawen bijn desida kancan Ketapang-bulu-bulang; Denggelumpang tekwino kancan anak patih. Ketapang-bulu-bulang teserahan kaula, jari Datu; Denggelampung Patih Mangkumbi, banjur pada ènàk ènàk merentha kaula.

K.10.147  Papuq Tengék-ngék giring mancing. Grandfather Tengék-ngék likes to go fishing at a pool in the river, for simbur (barbel) and bèkèt (a small river fish). A troop of monkeys come and try to steal his catch and climb a tree, but Grandfather Tengék-ngék smokes them out and they die. From Mamiq Meréyam, 1 folio (compare K.10.083).

Begins: Né araq sopq ceritan dengan giring mancing simbur bèkèt, aran Papuq Tengék-ngék. Jari lèq sopq jelo, Papuq Tengék-ngék laku mancing aning embunq lèq gawah ... dateng dakuq godèk bèlèg.

Ends: Beterusa jeraq tekeren, jawaquina godèk si luèq aning lolon asem no; sedatengna beterus godèk no pada bèlète selapuqna. Lèq uah a buèq bèlète selapuqna. Lèq uah a buèq bèlète godèk sino, beterusa sedut rèsí no, isiq Pun Tengék-ngék, banjur godèk sino selapuqna beterus buèq matè isiq api.

K.10.148  Amaq Rat melèj jari pemekel. Mr. Rat wishes to become village headman, but fails in his ambition. From Mamiq Meréyam, Suradadi, 2 folios.

Begins: Né araq sopq tuturan araq dengan aran Amaq Rat, dasan Kalitawanja, Suradadi district. Amaq Rat sino, mélèna laqoq taq, isip dengan si jari pemekel, kaliang, juro-lulis, juro-arah.

Ends: Jembung piringa buèq belèq basong manuk buèq gawar isiq Amaq Rat si bepentulan si dait Inaq Rat. Amaq Rat dait Inaq Rat banjur pada paleng, bowes isiq tuak, ndéqna asa tai peneqka sugil.


K.10.150  Mamiq Nurasissi beter. Father Moonlight prepares a feast. Mamiq Nurasissi was the headman of Suradadi. He prepared a feast to celebrate both a circumcision and a wedding, over three days and three nights, with musicians from neighbouring villages; but in the opinion of the author, he became too worldly, and forgot his duties to God. From Mamiq Meréyam, Suradadi, 1 folio (Hulu).


Ends: Lèq hali sènò pemasan tiang, ia pada riq, lujaq lèq Nènèq, pada hali dengan uah pada dateng Mekah, ndéqna unggu dengan si ndèq tqq basa (peteng), ngeno angkunna ngigel èndah ketemamà.

**Begin**s: Né araq sopqoq tuturan dengan, ananna Loq Bokah, léq désa Suradadi-Baret, district Ranar West. Loq Bokah sino, bira nina léq dasan Batu-langgaq, Suradadi-Timuaq, district Ranar West jua. Jari léq sopqoq kelem, lalo Loq Bokah aning seninaqna léq Batu-langgaq ...

**Ends**: Sedatengna léq balén seninaqna, beterus rehaq ndéqna tao muni. Bega ngoméqna ampoqna tao muni, beterus nuturang halna tepaléq isiq tau selaq. (telaq = vampire; selaq = werewolf).

K.10,157  _Bapaq Dipa ngakalang batarua_. Father Dipa deceives his friends. From Mamiq Meréyam, Suradadi, 1 folio.

**Begin**s: Bapaq Dipa Suradadi-Direq mupakat kanca Amaq Asim daite Loq Wata gen patakut dengan sini ndéq noq ran noq ndéq dasan Suradadi. Léq sopqoq kelem lékna kanca telu, katir beduk Suradadi-Direq, pinaqna jari tambur, jari tawaq-tawaqna, saredong, daite bedel jaqna sopqoq.

**Ends**: Jari Bapaq Dipa, Amaq Asim daite Loq Wala, léq sede koe info. (teloq dëq ban dan en ino pema ban dan en ci kalaka).

K.10,158  _Mamiq Iah demen ngaraung_. Father Iah's relations with his friends lead to unfortunate consequences for him. From Mamiq Meréyam, Suradadi, 1 folio.

**Begin**s: Araq sopqoq dengan anan Mamiq Iah léq désa Suradadi-Bongkot. la seroro ngaraung batarua, araq anan Amaq Iah, lékna Gunung Selamekan, daite Amaq Adi lékna dasan Gunung Angas.

**Ends**: Léq araqna isim ivong sino. dakaqna maraq belék kelanték beterus an kanan toeq bengen kataq-kataq. Léq kenyeka sino, aget lacun, separo selamet ndéqna saki separo perjam manol, tagit tianna. (He had frightful stomach pains and diarrhhea).

K.10,159  _Kelaqo lanu Lede_. The behaviour of Lulu Gedé. He was away when he was ten years old. From Mamiq Meréyam, Suradadi, 1 folio.


K.10,160  _Loq Bikun woneq blang boraq_. Young Bikun ran away and when he was hungry baked the seeds of the coral tree (Erythrina, sp.) = boraq. From Mamiq Meréyam, Suradadi, 1 folio (Hull).

Ends: Tetuturang Loq Bikan léq uahna si tesiqi, betersusna lalu telang aning Lombok pehehédeng diriáqa léq Kamping Bagus. Sislag ngeno, ruan keresian dengan sunguq siq bau teosedut désa na isiq pemating Bali.

K.10,161  Amaq Alip girang memeling. Amaq was a brutal man, who liked to go thieving. From Mamiq Meréyam, Suradadi, 1 folio (Hull).

Begins: Amaq sopooq dengan Amaq Alip lekran dasan karong, Suradadi-Timoq, district Ranarg, ia manusia seroro gati, kereng maling, megal, kenjelo atawa kekelem, aroq doang isiqna akalang dengan.

Ends: Sino taqqa si Cukul laqoq Amaq Alip geroh kacq atawa sampin dengan, lès kenyekana si paleng épéna Amaq Alip demen laqoq bejul aning Kelayu Pancor. (After he had stolen buffaloes or oxen, while leaving the owners senseless, he would drive them to Kelayu (East Lombok, Tentev, 1958, 149, p. 196, to sell them there).

K.10,162  La Gosoq bua nina waman. Miss Gosoq was a brave young woman, who helped fugitives in war between the Sasaks and Balinese, but was apprehended by the government. From Mamiq Meréyam, Suradadi, 1 folio (Hull).

Begins: Amaq sopooq dengan nina aran La Gosoq, bebadléq dasan Gunung Liming, Suradadi-Baret, district Ranarg. La Gosoq sino mulana wanen. Laqéq sedek dengan pada ranut bilin balé ia doang mésaqna ndéqna mélé nyedi bilin dasan.


K.10,163  Hajj Ahmad ngeduk lindung. Hajj Ahmad scoops us eels from the ricefield. From Mamiq Meréyam, 1 folio (Hull).

Begins: Aroq dengan aran Hajj Ahamd lekran Suradadi-Baret, district Ranarg, girang laqoq keduq lindung. Ia demen laqoq kaken beberaq, lès uahna polé roman, léq sopooq jelo tengari-ngari, lalo Hajj Ahmad keduq lindung léq olléh béq léq orong Montonggara.

Ends: Kenyekana si berari memaléq sino, selqng-selqng paqer, Hajj Ahmad kelenggqag, banjur rebaq, nündeq tao malik memaléq kerana naqta salut beterus baraq.

K.10,164  Amaq Denceng salah serta buku. Mr. Denceng is patient and far-sighted, but his wife’s extravagance drives him to drink. From Mamiq Meréyam, Suradadi, 2folios.

Begins: Amaq sopooq dengan aran Amaq Denceng, léq dasan Pelabuhan, désa Jerowaru, district Sakra. Amaq Denceng sino langsoq miskinna, laguq

Ends: Lamun senina mélé belanja araq baq képempqué, entak sataq semas. 

K.10,165  Lalù Langalù. The story of a good-looking young man of 18 who was seduced and resisted to cheating and lying, but got his dues. From Mamiq Meréyam, Suradadi, 2folios.

Begins: Araq sopooq dengan aran Lalù Langalù, bebadléq Suradadi-Buret, district Ranarg, Lalù Langalù sino inges, bajang bagus, kita-kita beraqna berumur 18 taun, ia bikas gati, pekakasna ndéq lau kurang...

Ends: Laq uah máté mamiqna... (3) Tetuturang Lalù Langalù mériqan lessaqadang bangket isiqna nyorong. (Mentions Kepala Kiliang, Radèn Anji, Dasiq Lekong, Batu Kembang).

Ends: Sedaqenq léq baléna, banjur pada tuuvuk bekaken, juh perah, juh manuk. Ngeno wyan likcín si ara mamiq Badri, ndéqna ilu léq bangsana.

K.10,166  Amaq Liarsa ngorangan. Mr. Liarsa, a Balinese of Sukarara, causes a disturbance. From Mamiq Meréyam, Suradadi, 1 folio (Hull).


K.10,167  Loq Cimbé nyedeq jaranra. How young Cimbé handed over his horse, and later sought to recover it. From Mamiq Meréyam, 1 folio (Hull).

Begins: Araq sopooq dengan Loq Cimbé, léq dasan Reban, Sukadana, district Ranarg; ia bedeq jaran nina sopooq. Jaranan sino genna lalo sodoq léq pisana léq Pepao, district Kopang. (2) Sedatenga léq paqer Suradadi...

Ends: Malikna tuluk pèla jaranana, jaranana ngeno mési bah telang. Loq Cimbé ndéqna tao genna pèta, selapugna uah telang, payuna sino nomot maraq dengan tepeséang.

K.10,168  Amaq Tamin girang memitra. Amaq Tamin wants to look for a mistress. From Mamiq Meréyam, Suradadi, 2folios (L.Ot.10,318; and Hull) with marginal glosses in ink by Hooykaas.

Begins: Araq sopooq dengan, aranna Amaq Tamin léqan Suradadi-Diréq, district Ranarg. Amaq Tamin sino, bilang kelem bilinna baoq senina lalo memitra. (He was caught naked, embracing his mistress).

Ends: Jari Amaq Tamin si besaq, masih baiqéq beptuliquan léq lehlah no ndéqna araq pada mélé ngalanghe, banjur daleng menteraqna nina-mama belas ia. No ampoqna engkoh pada besaq, beterus bagus malik maraq
bengan.
K.10,169  Daeng Adam bareng seniapa. Daeng Adam, a Mandarese, ran away with a girl, but his wife returned to him later. From Mamiq Merêyam, 1 folio (Hull).

Begin: Araq sopaq dengan bangsa Kampong Mandar aran Daeng Adam; ia merari buri dedara Teros, dêsä Tanjung, district Karang, beterus bebele lêq Teros.

Ends: Selenapuna dengan si itu pada réréq ndengah ongkat Daeng Adam: Perkarana musuh senina banjur tesapihan, seniapa uleq maraq bêng-
an aning semama.

K.10,170  Bapaq Isna bebele dua. Father Isna had two homes, which led to trouble. From Mamiq Merêyam, Suradadi, 2 folios (Hull).

Begin: Tetutarung Bapaq Isna, kepala dêsä Suradadi-Bare, district Karang West, bedóe bale dua. Saiq baléna lêq Suradadi-Bare, saiq lêq Suwangi, district Karang Oost ... (4) Kebén-daran lêq kemail Jumat tanggal 1 bulan Sa'ban taun 1358, atawa tanggal 5 September 1938, lêq uah ongkap dengan sembahyang isá, Mamiq Wiranom banjur ngjelang jógetina.

Ends: Berapa gen tebedil, nyerena demak Pél sino isiq lang-langno, samblan bebadaq: 'Ndaj bêdil ia siné pemekel tjang, Banjur burungna tebedil, yéma ndeq nyerek lang-langno bebadaq, menusa payuna tebedil Bapaq Bakiti.

K.10,171  Amaq Cenur giring lêq jangger. Mr. Cenur likes to go dancing. He danced with a pretty girl called La Rumasi, and afterwards made love to her by a stream. She became pregnant, and the matter came to the notice of the village headman. The maturity of her child was in dispute, as she had freely distributed her favours. Eventually another young man, Loq Cebot took responsibility and married her, while her other lovers contributed to her dowry. From Mamiq Merêyam, Suradadi, 2 folios (Hull).


Ends: Jari matur Loq Cebot ia mële betikah, banjur beterus tetikah. Dengan si lainan parah nyajulang këpêng jari penyormong.

K.10,172  Papuq Jenah giring mikt. Grandfather Jenah liked to snare birds. He caught doves, but lost them to thorns and generally had a bad time, and when he came home cursed his luck. From Mamiq Merêyam, Suradadi, 1 folio (Hull).

Begin: Loq lêq sedek Kangjeng Tuan Controleur Kowas njeneng lêq Solong, araq sopaq dengan aran Papuq Jenah lêkkan dasan Anja dêsä
Agung Ketut Mentaram, kecan suku-suku mas araq limolas, gen jari cecopak manganari (a box decorated with golden flowers) se pasang ... (4) Sengonge Amaq Sinarah leq Sembawaq kita-kira dua tahun ...
Ends: Mas si uah sedaqa, ndeqna tegentiq, sekowala, senuqo pande mase Sekorbelata atawa Kamasan, lamanuna araq temanikang mande, ndeqna araq kecan mande leq balena, adeqna leq dalam jero ba.
K.10,176 Senega Haji besengkaro. A wife found naked when her husband returned from the Hajj. In Darmaji, near Kopang, Central Lombok, a Haji had just returned from the pilgrimage to Mecca, when his wife happened to be bathing in the river. Her children shouted for her to come; and in her excitement, she stood up in the water, grabbed her bucket, but forgot to put on her clothes and ran home. Just then her husband entered her house, and she fainted, but was laughed at by all her neighbours. From Mamiq Mereryam, Suradadi, 1 folio, with note on cover and glosses in margin in ink by Hooykaas. (Hull).

Begin: Araq tuturan dengan lalo haji aning Mekah, lekan desa Darmaji, district Kopang.
Ends: Leq uabna enggas ngupi semama, beraqna inget dirigna si besengkaro, baterusna berari tama balé, banjar paleng lekerekén isiq dengan loq.
K.10,177 Addi agama Selam Sasak. Sasak Muslim custom. This is an autobiographical picture by Mamiq Meréyam of Suradadi, written in November 1940, describing visits to Tenara, Korlako and Tanjung in East Lombok, and observing the differences in the way modern Muslims conduct themselves from what they did formerly. Then the Waktu Telu were influenced by Balinese fashions, and sat loosely to Muslim religious duties. At p. 3 there are two verses, Sinom, reflecting the views of the old folk. (Hull).

Begin: Siné tiang nyeriayang, ankgun adat gama leq dalam gumi Sasak. Si mengka lain gati, ndeqna maraq si juluan, pada tindih leq adat gama (observation of religious custom). (6) Si mula Waktu Telu, ndeqna kanggo sembhayang leq lendang, gawah, keben, bangket, keraqan leq onos deng-on si sembhayang leq lendang, gawah, panuna panasan jagat, jari balila leq manusia, attawa sesato, dait tindih leq sarat sembhanyang si baluq pekara ... (8) Sino sangkaq tiang bengak, Waktu Telu cara nengka, ndeqna pada maraq si jelfu.
Ends: Teruna sino, besandel putèh, besèw sparkling, betonkongkang jas bukaan, bekacama, besapu cara jawa, selengkaq anduk, negerokoq sambil kaken kacang tanaq, leqak nurut dedari si barenqna. (The young men wear white sandals, no longer put on a sarong, slouch around with their jackets undone, wearing glasses and Javanese style headgear, with scarves loose, smoking and chewing peanuts, and the girls do the same).
K.10,178 Amaq Delot nusang setinja. Mr. Delot sets a trap. In 1904 Amaq Delot of Jurang Gadung, Central Lombok, was growing maize on his ground, and set a trap there as a precaution. A thief called Loq Awit got caught in the trap; when Amaq Delot found him, he released him, provided he would help with firing the clearing to prepare for the crop; but when he did so, he was wounded in the thigh and had trouble in moving around, which he did like a stalking civet cat. From Mamiq Meréyam, Suradadi, 1 folio, with note on cover and marginal glosses in ink by Hooykaas. (Hull).

Begin: Sedeèk leq tahun 1322 (1904-5 A.D.), aro sopooq dengan aran Amaq Delot lekan dèusana Curing Jurang Gadung, dèus Suwangi, district Rarang-Oost. La nalet jagung leq ruu kira-kira bebaun 6 daut, attawa 120 cekel. (2) Jari araq aran Loq Awit, mula pemalingan laloq, lekan, reopez Turun-angis, dèus Suwangi, maren jagung Amaq Delot.
Ends: Makaq-makaqna tao pirik dirigna leqak cara jawak ngampang beears-oros.
K.10,179 La Kelansi daí teruna. Miss Kelansi and the young man. She had various admirers, including Loq Semai, whom she did not like. Once when she met another youth, Loq Telg, she told him that Loq Ismail was like a monkey. Loq Telg repeated this to Loq Ismail. The latter was angry, and interrupted La Kelansi coming from the river, and told her she had a snout like a pig and a belly like a buffalo. She responded by making up quarrels on this insult. Loq Ismail replied with insulting verses in the Simom metre. He left her to go home; she did likewise, and cried herself to sleep out of anger from what she had heard from Loq Ismail. From Mamiq Meréyam, Suradadi, 2 folios (Hull).

Begin: Aro sopooq dedara aran La Kelansi leq dasan Lengalu, Suradadi, district Rarang West. La Kelansi sino, loba kebutnahan jari dedara, bilang kelem araq daoq teruna dateng midang leq balena jangka poenq sesanggokina. Aroq sopooq teruna, arana Loq Semai, bareng beqobak kanca La Kelansi ...
Ends: Banjar Loq Semai budal uleq, datengna balé beterusna tindooq. La Kelansi sekonoan juaq uleq lekan kokoq, datengna leq balé, beterus tindooq sambil nangis, isiq gedeka, siq uah dengah ongkat Loq Semai bewada.
K.10,180 Guru Besar daí salababatna. Guru Besar and his friend. Guru Besar lived at Batu Sambak, and had a friend from Mamben come to stay; but this was rested by the wife, and the friend hastened back home. From Mamiq Meréyam, Suradadi, 2 folios (Hull).

Ends: Ling tuturan, sejelo sekelem ngonéqna leq dalam gawah semeleq, ampoqna bani sugul langan tinuq, beterus uleq aning dèus Mamben.
K.10,181 Guru Usên Altn. Guru Usên, the learned man, a Muslim religious teacher; he had a beautiful daughter, and among his students, Loq Belang Tampil, a poor orphan, was the most stupid. Guru Usên sent him to find the prophet Khidir (Nabi Ilir), who explained the many wonders he had seen on the way. When he returned his teacher was impressed with his wisdom, and gave him his daughter in marriage, and he became guru himself. From Mamîq Merêyam, Suradadi, 2 folios (L.Or.10,320; and Hull). Text and Dutch translation in Hooijkaas, 1948, pp. 48-53.


K.10,182 Mamiq Candra kundangan. Mr. Candra receives an invitation, to a feast at Lekong given by the village headman, but misunderstandings due to differences of dialect led to laughter and embarrassment. From Mamîq Merêyam, Suradadi, 2 folios 1 folio (Hull).


Ends: Payu biiru dalem paon, pada saling kererên, keranaq pada ndëqna taqk kena basa Dasan-Lekong, lamunana kena lëngkëh (rikên) isîq dengan si berdang kenana, sino paranna lënggian.

K.10,183 Amaq Cala dait Amaq Topat. A story about two men who had trouble over pasturing cattle, and about fishing. From Mamîq Merêyam, Suradadi, 2 folios.

Begin: Nê araq sopôq tuturan dengan aran Amaq Cala lekan dansan Peñeh, Suradadi Timuq, district Randar West, Amaq Cala sinon, lalo awisang sampina rebu, leq pondokañ bangket Embur. (2) Malik araq aran Amaq Topat, lekan dansan Jorong, dësa Sikur, district Randar West, dateng leq bangket Embur ngawisang sampina leq pondokañ.

Ends: Maraq jemaqna tegitaq onos (track, spoor) Amaq Cala si berari, pedas maraq onos kaqo, sing babarna lowong, ontor buqeu Amaq Cala, beterus dingin siq tagetna, bêgaq belian si Ngowatin ia ampochna seger. Maraq jemaqna épôn bebandeng selungnna embu simbar, ndëqna lelah beli-nan, keranaq uah talimasang isîq maling babangi enggana.

K.10,184 Bapay Wiraya taq memaling. Father Wiraya goes thieving. From Mamîq Merêyam, Suradadi, 1 folio (Hull).


Begin: Nê araq sopôq tuturan, luqeu leq sedekna masih enjeneng Raja Bali, gumi Saksi, uahna tedatengin isîq bahla molang. Anak Agung medelatuan bilang dësa dasan ... (3) Araq aran Amaq Mangin, balena leq Semauq. Suradadi-Baret, lalo jangqoq semetonan, aning dason Gunung Ulur.

Ends: Uah sino Amaq Mangin banjurna lêkaq ulêq aning balena leq Sambuq. Sedatengna leq balena, Amaq Mangin wëwëh si lelahna si berari rebaq, jenjengkuna buqeu bilur, si nakutang pemanjun antap boror.


Ends: Malik sopôq griaq tiang, dengan mama bekêrêng endeh, betangkong jas, besapuq cara jawa, bedasi, bekacamatu, besepatu, ngelun- ing besepeda, lagaq leq balena uyt isîq tangis, lantaran mesiaan kaka- nan, atau karêng lëmpot.

K.10,187 Luq Rangkan kuat merariaq. Loq Rangkun was keen on marriage, and had acquired four wives; but in the end they all left him. From Mamîq Merêyam, Suradadi, 1 folio (Hull).

Begin: Nê sopôq tuturan dengan aran Loq Rangkun, lekan dansan Kandang, dêsë Karang, district Randar West, bedeu bangket bebuahan 800 celêk. Loq Rangkan sino kereng gati meraràq.

Ends: Senina payu selapuñna pada bilin ia berari, ulêq aning balen inaq amaqna. Genna tutur sinana ndëqna semel, payuna momot kapong jejęngku, keranqal akalna uah puret.

K.10,188 Amaq Inggaña dañt sineninga. Mr. Inggana and his wife were at first happy and successful, but later lost their wealth. From Mamîq Merêyam, Suradadi, 2 folios.

Begin: Nê araq sopôq tuturan dengan aran Loq Inggana, bedœo sinena aran Inaq Cinne, bebâle leq Suradadi West, district Randar West. Amaq Inggana kanca sinena, pada kemau isiq mekelnna laki-bîni ... (4) Malik se- nina ngeño nasi demen nyëbo, pekakan dait gedèng.

Ends: Jari kepengna sino ndëqna kerañan arum, jalar isiq papaqna, payu Amaq Inggaña momot. Nunas ia leq pemekkela, adeqna kicen enggan kerañna uah tewikançacatna, jeraq ia terpecyaq isiq pemekkela selapuaq.
K.10,189  

Inaq Rai selaq. Mother Rai, the vampire. She had a lawsuit with her nephew, Amaq Ajā, regarding an heirloom ring, but lost the case. She was so angry she got her husband to accompany her one night to the ricefield where Amaq Ajā was sleeping in his tree-hut, dragged him out and killed him. When his relations found Amaq Ajā dead, they employed a medium, who identified the culprit; they were brought to justice and put to death. From Mamliq Meréyam, Suradadi, 2 folios (L.Oc.10,321; and Hull). Text and Dutch translation in Hooykaas, 1948, pp. 52-9.

Begin: Né araq sopox tuturan dangan aran Inaq Rai, lékan dasan Gen-teng, désa Suradadi-Timuoq, district Ranarg West. Inaq Rai sino laeq lóq saman Raja Bali, ia pesualang tékken kanca pisaqa aran Amaq Ajā ...


K.10,190  

Amaq Kiluk dai senina. Mr. Kiluk and his wife. He quarrelled with her over her cooking, and they both kept silent, but after some time began speaking to one another again. From Mamliq Meréyam, Suradadi, 1 folio (L.Oc.10,322; and Hull). Text and Dutch translation in Hooykaas, 1948, p. 58-61.

Begin: Né araq sopox tuturan dangan aran Amaq Kiluk lékan dasan Sangkeré, désa dasan Koping, Amaq Kiluk sino, ndeqna muni kanca senina, lantarnd nädqna araq jangdanangan mana.

Ends: Muni senina: 'Iken péntanda, ni léq děktéđa'. Payuna pada rapah járaqna pada saling tedeqgang.

K.10,191  

Loq Kasim tesebaa kiséqna. Young Mr. Kasim has a chilli for a penis. From Mamliq Meréyam, Suradadi, 1 folio (L.Oc.10,323; and Hull).


Ends: Cobaqna medo isiq médon senina nädqna isiq. Payuna pada ngerép nina mamá, begilir seling ampéngam, maraq dangan ampéj jagung.

K.10,192  

Amaq Kitok dai bebalu. Mr. Kitok and the widow. When he went to pasture his cow, a young widow came by to bathe in the stream. He approached her, but she repelled him. He ran away leaving his cow. On her complaint, he was fined 5,500 képeng. From Mamliq Meréyam, Suradadi, 1 folio (Hull).


Ends: Amaq Kitok nyérek berari bilin sampina, payuna nädqna bau kendaqan, lagaq sampina bau tagisi siq kadang, bebalu sino. Puput pengeraos, Amaq Kitok kena denda 5,500 képeng.

K.10,193  

Loq Kangkung kendaqan. Young Kangkung has an encounter with a girl, whom he spied on bathing but she chased him away. From Mamliq Meréyam, Suradadi, 1 folio (Hull).


K.10,194  

Amaq Bilalan tau betenung. Mr. Bilalan practiced black magic. He frightened thieves, and was admired for this by the Datu. From Mamliq Meréyam, Suradadi, 4 folios (Hull; and compare K.10,272).

Begin: Né araq sopox tuturan dangan aran Amaq Bilalan. Amaq Bilalan sino pinaq diriqa tau tefenung ...

Jari épen bëbëk nyérek uèq bai képeng benang, beteru lalo aning Amaq Bilalan ...

Ndéqna araq antaranara, Amaq Bilalan beteru keséngan isiq Datu ...

(5) Maling sino dedeqnaqna sayan pada taktu.

Ends: Banjur kesuroh gati Amaq Bilalan ceket betenung, ndeqna araq de-

gan bani memaling, Amaq Bilalan sayan tokeman gati isiq Datu, dait
tetakut isiq sorot maling.

K.10,195  

Inaq Rinaqin beseñamaq luqeq. Mrs. Rinaqin marries many times. From Mamliq Meréyam, Suradadi, 1 folio (Hull).

Begin: Araq sopox dangan aran Inaq Rinaqin, bebáleq leq Suradadi-Baret, district Ranarg West. Ruan manusia sino, bidenq sìq nyéliko perawakanna pepatutain, sebawa, bulana sohsolo belona pepatutain.

Ends: Semamaq Inaq Rinaqin, atawa semena si bekawin, ngeno doang ledeqnaqna ndésqna ini nyalin.

K.10,196  

Amaq Mandut meléq bebalu. Mr. Mandut wants to marry a widow, but she preferred a younger man, Amaq Sulah. This took place during the time of Controller Engenberg. From Mamliq Meréyam, Suradadi, 2 folios (Hull).

Begin: Araq sopox dangan aran Amaq Mandut, lékan dasan Karong, désa Suradadi Timuoq, district Ranarg West. Laeq léq sedek désida Kanjeng Tuan Controller Ingelangel melinggiq léq sisiq. Amaq Mandut meléq bebalu leq dasan Karon.

Ends: Tetakénin si nina, si embé genna payuqang. Matur si nina, si payuqang Amaq Sulah. Payu Amaq Sulah maup, laeq doén Amaq Mandut terimandina isiq bebalu sino, gendiqa isiq Amaq Sulah.

K.10,197  

Loq Limin dái La Lembain. Young Limin and Miss Lembain. He had woed her for seven years, but in the end his courting failed and he was chased away. From Mamliq Meréyam, Suradadi, 2 folios (Hull).

Endis: Loq Limin beterans lepas Inaq Lembaín, beteransna berari, begerusuk léq gawah duri. Lega gedek, Loq Limin si buçu jangka tatu isiq duri isiq péneg, banjurna dedara burungna maq.

K.10.198  *Amaq Munasihs dai La Cempé*. Mr. Munasisi and Miss Cempé. She was a good-looking divorcée, but he went to her at night, she hit him, and the complaint was referred to the village headman. From Mamiq Meréyam, Suradadi, 1 folio.


K.10.199  *Amaq Kasian, bebulu mana*. Mr. Kasian, the widower. When his wife died, he was left with two daughters. He himself wanted to marry a girl called La Pathu. From Mamiq Meréyam, Suradadi, 2 folios.


Endis: Amaq Kasian payu sili léq mana, isiqna si beng menantum jaq pemongkaq, kerana menantuma, bertuqa loloq dateng, ndoqna man kasoh. Léq uahna maté senina, Amaq Kasian monot, karing géng ngajang isiqna kangu seménaq.


Endis: Sayanna dengah ongkat dengan bekuhi, sayanna rebaq ures Cina no berari, jangka dateng Sakra. Sedatenga Sakra, beterans rebaq, ndoqna tao muni, selapuq awakna buég métatu isiq duri, selama tangkongna buég robék, songkoqna telang, beterans sakit. Ia telu jelo ngonéna sakit, beterus

mate.

K.10.201  *Kiái Bonong tapaletq isiq lani*. The Muslim religious official, Kiái Bonong, is stung by a bee. From Mamiq Meréyam, Suradadi, 2 folios (Hull).


Endis: Payuna tebadangq leng anaq jarina, banjur tetutut, ampoqna bau dateng balé. Bandana si jaqna lékan Pipot, tenguq kelema taoqna araq de-

gen bani baiq ia, keranaa takut léq lani sino. Ngeno daqak tuturana.


Beginis: Né araq sopooq tuturan dengan aran Lalu Jumaq, dasan Selamekan, désa Suradadi-Baret, district Karang West. Laéq léq sedeng Kangéng Tuam Controleur Agerbeek jemenjéq léq Selong, araq lani bebalé lolan bunut, atas lingkoq, si tepanran Lingkoq Duna.


K.10.203  *Amaq Tani dai Loq Bikan*. Mr. Tani and young Bikan: Tani was deaf, and Bikan was mad. They went fishing together. From Mamiq Meréyam, Suradadi, 2 folios (Hull.).


Endis: Amaq Tani, behuwanna telang, ndèqna taoq dengan genna paran embait ia, keranaa manusia luoq, lékan bilang dasan, pada koto kenda-
han. Payu Amaq Tani, Loq Bikan, pada pocol ndèqna araq maquna apap.

K.10.204  *Teruna lioi dadi*. The young man and the young woman. They herded goats together, and when she became pregnant they got married. From Mamiq Meréyam, Suradadi, 1 folio (Hull).

Beginis: Né araq sopooq ceritan teruna kanca dadi pada girang anat bóm-
béq léq gawah. Luéq béméqna, pada dua pullu. Teruna dadi sino, pada taat ibadah, laguq ia pada bareng baé ngarag bilang jelo.

Endis: Yen ndéqku méngi gén teniasaipan, pedas gen ku bareng kokoq jari ndèqna araq ninggu béméqna. Muni inana: ‘Apa taoq bai jauj pénéq-

K.10.205  *Araq Ivaq tao nyulig*. The Orphan Boy plays the flute, but was