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A CATALOGUE OF THE

Batak Manuscripts

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A CATALOGUE OF THE Batak Manuscripts

including two Javanese Manuscripts and a Balinese Painting

BY

DR P. VOORHOEVE

Adjutor Interpretis Legati Warneriani
in Bibliotheca Academiae Lugduno-Batavae

with 10 plates, 1 in colour, and numerous figures

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INTRODUCTION



Among the treasures in Sir Chester Beatty's collections the Batak manuscripts from the island of Sumatra in Indonesia hold a very modest place. Neither in age nor in artistic quality can they be compared with the documents of Christian and Islamic art and literature that have made this library famous. Still they are by no means without interest. Though probably none of them is older than 150 years, they belong to a very ancient cultural tradition. Magic, divination and medicine are the subjects that occupied the minds of the priests and sorcerers of the Batak people for many centuries. As an aid to memory of their knowledge in these fields they used the magical art of writing.

The Batak alphabet is of Indian origin, like the other pre-Islamic alphabets in Indonesia. A tree indigenous in Sumatra, called *alim* in the Batak language (*Aquilaria malaccensis*), provides a strong and durable bark that can be used to write upon. The bark is taken from the tree in a long strip of even width, flattened, polished and folded accordion-wise. The pages are blind-ruled parallel to the folds and the text is written with good black ink made from logical ingredients. Pens are made from the stiff twigs found in the fibre of the sugar-palm. Illustrations are drawn with the same ink and often coloured with red paint made from a kind of earth, the same that is also used for the decorations on Batak houses. Beginnings of chapters and paragraphs are marked by a large or small vignette (*bindu*) and in carefully written books the borders of the strip of bark are sometimes decorated with a geometrical design.

The 'binding' of a Batak book consists of two wooden covers glued to the ends of the folded strip of bark. One of these covers is sometimes decorated with carvings (see plate 4 and the illustration no. 1 in *Bijdragen tot de taal-, land- en volkenkunde,* 110 (1955) facing p. 340). When folded, the book is held together by one or two plaited rattan bands. The carved cover has holes on both sides, in which is fastened a strap made from fibres of the sugar-palm (*Arenga saccharifera*). By this strap the book can be carried or hung and it prevents the rattan bands from slipping off.

As far as I know, bark books of this peculiar shape are only found in the island of Sumatra. A similar kind of bark, of *Aquilaria agallocha,* is used as writing material in Assam, but there the bark is cut into a number of loose strips of equal size that are assembled into a book just like a palm leaf manuscript. Books folded accordion-wise are also found elsewhere in the Indian cultural area, but made from different materials, e.g. the well-known Siamese manuscripts with golden or yellow writing on a black surface, and a few old Javanese paper manuscripts. But the combination of the use of tree bark and the folded form survives only in Sumatra, in the Batak country as well as in the southern part of the island where Lampung and Malay dialects are spoken. On the whole, Batak manuscripts are of superior workmanship to those of South Sumatra; these also lack the elaborate illustration found in some Batak books.

The Batak live in a mountainous region and during a long period they had only scarce contacts with the outside world. In the centre of their country is the majestic Lake Toba. The first European who reached its shores (in 1853) was the Dutch linguist H. N. van der Tuuk. The Muslim inhabitants of the coastal regions of Sumatra feared the Batak for their cannibalism and sorcery. Economically, Batak society was to a large extent self-sufficient. The main necessities for which it was dependent on import were iron and salt; these were obtained on the coast in exchange for forest produce and carried into the interior by Batak traders. Foreigners seldom had access to the Batak regions, though the '*Dagh-Register*' (Daily records) of the East Indies Company at Batavia makes mention of a Chinese who lived in the Batak country for about ten years (1st March 1701).

As a consequence of this isolation, Batak culture has preserved many old elements that were lost elsewhere in Indonesia. Before the period of comparative — but never absolute — isolation there must have been a time of more intensive contact with the outside world. This is demonstrated most clearly by the remains of Hindu-Buddhist temples in the Batak district of Padang Lawas.

Another consequence of the isolated development of Batak culture is that foreign elements have been thoroughly assimilated and often been re-interpreted in such a way that their original meaning is quite obliterated. A striking example is the Batak interpretation of the signs of the zodiac. These are known in Batak divination literature under their Sanscrit names. The Batak astrologer, like his Indian and Western colleague, firmly believes in the influence of these signs on human fate,

but the character he attributes to this influence is, at least in some cases, quite different. He knows the sign of Sagittarius under its Sanscrit name *dhanu* (bow), Batak *dano,* but apparently he got this knowledge not directly from a Sanscrit source but through the intermediary of old-Malay, and thus he translates *dano* by *aek* (water, river, lake), because Malay *danau* means lake, and he attributes a 'watery' influence to the sign of Sagittarius.

Whereas it is comparatively easy to recognize words of foreign origin in the language of the texts in the bark books, foreign influence on Batak sculptural and decorative art is not easily discerned. Various attempts have been made to indicate Hindu-Buddhist influences on Batak art, but even the most scholarly of these remain highly conjectural in details. According to R. Heine-Geldern's short survey of Batak art (in: *Sumatra,* by E. M. Loeb, 1935), for the present the following strata can be discerned: 1) the megalithic monumental style; 2) the style of the late bronze and early iron age Dông-son Culture; 3) Indian influences, and 4) Mohammedan Malay influences. Concerning the illustrations in the Batak books Heine-Geldern rightly remarks that their style is obviously connected with the indigenous style of the wall-paintings. These, in their turn, show close stylistic connection with those of the Dayak of Borneo, and both probably reach back as far as the Dông-son Culture. As to the significance of the objects represented by the illustrations, Heine-Geldern thinks that it is rooted solely in Indian magic and astrology. In my opinion this is too sweeping a statement. Batak astrology is doubtless of Indian origin, but this has not been proved so far for various other methods of divination and most of the magical methods. Heine-Geldern himself assumes that cannibalism was practised by the Batak before the period of Hindu-Buddhist influence and I see no reason why the same should not hold true for some other magical rites.

The illustrations in Batak books are either diagrams that accompany texts of divination or magical drawings whose inherent force will protect the owner or do harm to his enemies. In some cases a magical drawing may at the same time illustrate the practice described in the text, e.g. the ploughing with a toad and a lizard illustrated on plate 1 of my article "Batak Bark Books" (*Bulletin of the John Rylands Library,* 33 (1951), facing p. 296). But more often the drawings are purely conventional and the text will shed little or no light on their significance. Even the diagrams may have some conventional features without any apparent

connection with the text. Why, for instance, does the Batak soothsayer often give the magic square of the *pormamis* (five auspicious moments bearing the names of Hindu gods) one or two heads and four legs, whereas other peoples use the same square without head and legs? The texts do not answer this question. A student of cultural history may try to find a historical answer by comparative methods. A student of contemporary Batak culture will probably find this kind of answer as irrelevant as the origin of the sign of the cross is irrelevant for its significance in Christian faith. He will try to find out what, if anything, it means to a Batak expert.

This way is barred to us, because this catalogue was not made in the Batak country but in Europe. I must admit that this is a serious drawback, for it should always be remembered that the texts are only aids to memory for teachers and pupils and cannot be fully understood without the oral teaching of the man who wrote them. The most valuable aid towards their understanding is therefore a book by Joh. Winkler, who has studied this literature in the Batak country under the guidance of a competent Batak *datu* (priest, sorcerer and medicine-man). It is entitled: *Die Toba-Batak auf Sumatra in gesunden und kranken Tagen* (1925). Some useful comments may also be found in the publications of H. H. Bartlett, especially "The Labors of the Datoe" (*Papers Michig. Acad. Sci., Arts, and Letters,* XII (1930) and XIV (1931)). Of special value are the data collected more than a century ago by H. N. van der Tuuk and now in the Leiden University Library. In his Batak dictionary (*Bataksch-Nederduitsch woordenboek,* 1861) many technical terms from the magical literature are explained. Though the majority of the Batak people have now become Christians or Muslims, much can still be learned by field-work in the Batak country. This is proved beyond any doubt by Ph. O. L. Tobing's book: *The structure of the Toba-Batak belief in the High God* (1956). Only a few years ago this author could still collect first-hand information about such subjects as divination by means of a cock under a basket and the dance with the staff called *tunggal panaluan.*

By comparing manuscripts which contain the same text or texts treating of the same subject it is often possible to correct scribal errors and to penetrate into the meaning of passages that may already have been more or less unintelligible to the copyists themselves.

In the Batak language there is a great variety of dialects. They may be divided into Northern Batak (comprising Alas, Karo and Dairi), Central Batak (Simalungun or Timur) and Southern Batak (Toba, Angkola, Mandailing etc.). The language of the texts in the bark books is, however, much more uniform. It may be called *poda*-language (language of the *poda,* instructions, written by teachers of magic and medicine for their pupils). This is an archaic Southern Batak dialect. Books from the Central and Northern Batak area are not written in the pure dialect of that area, but in *poda*-language with an admixture of words and forms from the local dialect. In the beginning of a text one often finds a chain of transmission, i.e. an enumeration of the teachers who have handed down the instructions from a more or less remote past until the time of the copy in hand. Here, and still more in the colophons, pure dialect is often used.

Since the second half of the 18th century a large number of Batak manuscripts have found their way into private and public collections, but little serious study has been made of them. The following lists of Batak MSS. have appeared in print:

C. M. Pleyte, Inventaris der Bataksche handschriften van het Batav. Genootschap van Kunsten en Wetenschappen, in: *Notulen Batav. Genootschap,* 47 (1909), Bijl. V, pp. XXI-XXXVI.

C. A. van Ophuijsen made the descriptions of Batak manuscripts for: H. W. Fischer, *Catalogus van 's Rijks Ethnografisch Museum te Leiden,* VII, Bataklanden. (1914, also published in German).

P. Voorhoeve (with the help of Joh. Winkler), Overzicht van de Bataksche handschriftenverzameling van het Volkenkundig Museum, in: *Aanwinsten van de Afdeeling Volkenkunde van het Koloniaal Instituut over 1933* (= Meded. no. 6), Bijl. II, pp. 67—82, Amsterdam 1934, gives descriptions or short notes on 69 MSS. There are now at least 100 more MSS. in this collection, not described in the list.

P. Voorhoeve (mainly from notes by G. K. Niemann and C. M. Pleyte), List of Batak MSS. in the John Rylands Library, in the article "Batak Bark Books", *Bulletin of the John Rylands Library,* Manchester 1951, pp. 283—298.

A catalogue of the Batak MSS. in the National Museum and the Royal Library, Copenhagen, by P. Voorhoeve is ready for publication. It will describe 37 bark books and some other manuscripts.

15 Batak manuscripts are mentioned (but not described) in: A. Cabaton,

Catalogue sommaire des manuscrits indiens, indo-chinois et malayo-polynésiens de la Bibliothèque Nationale, Paris 1912, pp. 212—215. Until 1960 there were 5 new acquisitions.

Very little has been published about what is probably the largest collection: that of Leiden University Library (c. 200 MSS.). An elaborate descriptive catalogue with comparative notes on MSS. in other collections is planned.

A few Batak MSS. are found in nearly every ethnographical collection and in several collections of Oriental manuscripts. In Great Britain the following have come to my notice:

The John Rylands Library, Manchester	26
British Museum, Ethnographical Dept.	19
British Museum, Dept. of Oriental MSS.	17
School of Oriental and African Studies, London	8
India Office Library, London	7
Bodleian Library, Oxford	7
The Welcome Historical Medical Library, London	6
The Horniman Museum, London	6
Cambridge University Library	4
Pitt Rivers Museum, Oxford	3
Shrewsbury School Library	2

The number of Batak manuscripts in this library is 51. In size and importance the collection is about equal to that in Copenhagen and surpasses all other collections outside Indonesia and the Netherlands. There are 45 bark books, 4 inscribed bamboos, 1 bone amulet and a paper MS. Among the bark books 20 are defective and 25 complete; the text of two complete MSS. is however incomplete, being apparently copied from a defective original. 25 manuscripts are in the general *poda*-language; their place of origin is or can be surmised to be the Toba-Batak territory in a very wide sense. 3 manuscripts in the same kind of language are probably from Asahan, the region along the river that is the only outlet of Lake Toba. 2 MSS. in *poda*-language occasionally use the final *-h*; they were probably written in Dairi or Simalungun. Seven bark books are from Simalungun, east of Lake Toba, and 6 are in the Karo-Batak spelling. One MS. is from Mandailing, the

southernmost part of the Batak territory, and one was written by a Pakpak teacher in Dairi for a Toba-Batak pupil. The variety of dialects is thus well represented in the collection.

The fact that so many copies are incomplete and that there is a relatively large number of manuscripts from Karo and the neighbouring Simalungun is only natural in a collection made by occasional purchases in the European book and curio trade. Berastagi on the Karo plateau was the main centre where European visitors might obtain objects of Batak art and industry and the dealers there were, like many of their customers, more interested in apparent antiquity than in completeness of text. The most remarkable manuscript in this collection is such an incomplete Karo-Batak book (no. 1101). It is one of the very few manuscripts dealing at length with the Batak magic staff *(tunggal panaluan)*, and the only one, as far as I know, that contains a version of the myth of its origin. This version differs in some main points from those already published. In the appendix this text has been published *in extenso*. No. 1131 also contains some little known texts in Karo dialect; it is complete and well preserved. No. 1102 is also complete and has many fairly good specimens of magical book-illustration, whilst the drawings in no. 1108 are very carefully done and the red colour in this manuscript is particularly well preserved (it often turns to brown so that it spoils the illustrations rather than enhancing their charm). Nos. 1114 and 1115 are large and fairly well preserved MSS. on the divination practised at the buffalo-offering, one of the most important ceremonies in Batak religion. In addition no. 1115 contains an elaborate text on a method of divination not mentioned in Winkler's book, in which omens are taken from signs on the surface of the cut neck of a pig or a dog. This MS. also contains one of the finest illustrations found in Batak books and it has a cover that is a good specimen of Batak wood-carving. The illustrations in no. 1127 are also done with special care.

The three main subjects of Batak literature: magic, divination and medicine, are represented in this collection, with a majority of texts on divination.

The texts in the bark books often mention amulets that may be written on various materials such as potsherds, leaves of plants, pieces of wood or bamboo, paper and bone. A bone amulet with Karo-Batak inscription is no. 1150 in this collection. A modern collection of texts on magic and divination written on paper scrolls in fine Simalungun Batak script is no. 1151.

Though the Batak writing is chiefly used in magic and divination, formerly letters and love-songs were also written in Batak script on bamboo. The four bamboo MSS. in this collection (nos. 1146—1149) are representative modern specimens of the poetic lamentations that are favorite with the Karo-Batak.

The Batak alphabet has only 19 letters: a (originally, and Northern Batak still often, ha), ha (originally and Northern Batak ka), ba, pa, na, wa, ga, dja (Engl. j), da, ra, ma, ta, sa, ja (Engl. y), nga, la, i, u, nja (Engl. ny). A small dash is added like the Sanscrit *virāma* to denote that the letter is spoken without a vowel. Other signs are used to denote syllables with vowels other than a: i, u, e and o. (I shall sometimes use the Toba-Batak names of the signs for o (*sihora*) and u (*haboruan*)). Northern Batak in addition has the vowel ĕ. The special sign denoting this vowel is seldom used in bark books. Here we nearly always find *sihora* to express the vowel ĕ, and this is also the original value of the *sihora*. In the corresponding Central and Southern Batak words we find o, e.g. Karo *mĕdĕm*, to sleep, Simalungun and Toba *modom*, both spelt alike (with two *sihora*) in the bark books. Karo and Simalungun still have a special sign for o (often pronounced as a diphthong ou), but this is no longer used in the other dialects, *sihora* being substituted for it: Karo *ido*, Simal. *idou*, claim (spelt with the special sign for o), Toba *ido* (spelt with *sihora*). A further complication is caused by the fact that Karo-Batak no longer uses *haboruan* to express the vowel u, but has substituted *sihora* for it. Therefore in a Karo-Batak bark book we may find *sihora* to denote: 1) ĕ (its original value); 2) u (its value in ordinary Karo writing); 3) sometimes o (in imitation of books written in *poda*-language). In transcribing Karo-Batak texts in this catalogue I have consistently used o for *sihora* and ou for the special Karo-Batak o, though in the great majority of cases the Karo-Batak pronunciation of *sihora* is not o but either ĕ or u. I had to do this because I have never heard a Karo-Batak reading aloud from a bark book spelt in this way, so that I do not know how he would pronounce words from the *poda*-language that are not used in ordinary Karo-Batak speech, such as *inon* (a special *poda*-language demonstrative pronoun), *do* (an enclitic particle), etc.

There is a special sign for final -ng everywhere, and for final -h in Northern and Central Batak only. The letters i and u are only used for the syllables i and u (in Simalungun and Karo these are sometimes spelt ji and wu); in a closed syllable

the first letter of the alphabet with the vowel-sign for i or u is used. The letter nja (Engl. ny) is only used in Mandailing and in a few words of the *poda*-language; it belongs to the "19 letters" (the Batak name for the alphabet). The tja (Engl. ch) used in Dairi and Karo does not belong to the "19 letters"; it is only a slightly different form of sa.

Different styles of writing are used in the various areas of the Batak country, but in the bark books there is a tendency to conform to models written in *poda*-language. Still, often the local style of writing may be recognized even in these books. There are two quite different forms of ta, one used in the Northern Batak area and the other one in Mandailing; in Toba and Simalungun both forms are found, but one copyist usually keeps to one of the two forms. The use of a 'southern' sa is restricted to Mandailing, (Angkola?) and Simalungun. An older form of na (i.e. a form more like the Indian prototype) does not prove that the copy in which it is used is relatively old.

In the catalogue I have tried to determine the place of origin of the MSS. from the indications in the chain of transmission and the colophon, and from the language and the style of writing. Where nothing is said about the place of origin the MS. is in the general *poda*-language and the writing has no marked local peculiarities.

In describing the manuscripts I have used the word 'leaf' to denote a part of the strip of bark between two folds. The measurements given are those of a leaf (the first one measured along the folds) and they are approximate only, as the leaves in a MS. are not always of exactly the same size.

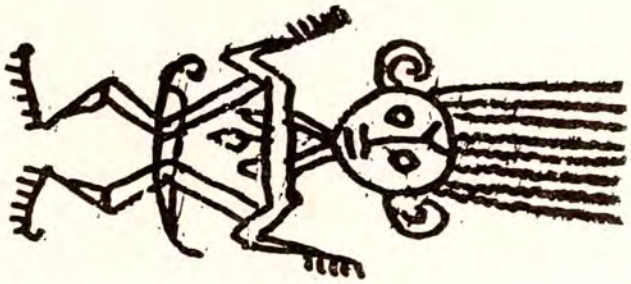
I have not tried to date the manuscripts or even to determine their relative age. No. 1137 is evidently modern; the Tuan Mardjandi Asih who is mentioned at the beginning of its short chain of transmission may have been the father of the man who held this office when I visited the village in 1937—1939. Paleography is no help in determining the age of a Batak manuscript as there has not been a marked evolution in the script during the last two centuries. There is no manuscript in this collection (except perhaps no. 1102) which is likely to have been stored as a precious heirloom during many generations. Most of the manuscripts show signs of having been in constant use until the date they were sold to European collectors. It is therefore not probable that they have been copied before the beginning of the 19th century.

In order to complete the description of the Indonesian collection in the Chester Beatty Library, two Javanese MSS. and a Balinese painting have been included in this catalogue. I have to thank Prof. Dr. Th. P. Galestin, Dr. Th. Pigeaud and Mr. J. Soegiarto for their help in describing these items.

Students of Indonesian literature and collectors of manuscripts will be grateful to Sir Chester Beatty for making known the contents of his collection. The original purpose of my first visit to Dublin was only to collect materials for comparison with the manuscripts in the Leiden University Library. I am grateful to Sir Chester Beatty for his permission to make all the notes necessary for this purpose, for encouraging me to draw them up in the form of a catalogue, and for publishing them as a book. The former Director of Leiden University Library, the late Dr. A. Kessen, enabled me to do this work by permitting me to spend part of my time at the library on it. Mrs. M. T. Mostert-Silitonga, whose mother tongue is Toba-Batak, assisted me in transcribing Batak texts. I remember gratefully the late Mr. J. V. S. Wilkinson, who was librarian of the Chester Beatty Library during my first stay in Dublin. During all my visits everything was always arranged to perfection through the patient care of Miss E. McGilligan. I owe a special debt of thankfulness to the present librarian of the Chester Beatty Library Dr. R. J. Hayes for his steady help and for the care he has given to the correction of my English.



BATAK MANUSCRIPTS



1101

TUNGGAL PANALUAN

Bark book. 56 leaves. 22,5 × 16 cm. 2 wooden covers with carved geometrical pattern on the outside. Bound with a piece of thin plaited rattan string. The bark is broken along the folds into 41 pieces, one of 4 leaves, one of 3 leaves, 10 of 2 leaves and 29 of one leaf only. One leaf is torn along the grain and a fragment of another leaf that was also torn is lost. There are four gaps caused by the loss of leaves.

The text is in the Karo-Batak spelling, with *sihora* for both *u* and *ĕ* (and sometimes *o*), but *haboruan* is used occasionally — especially to save space at the end of a line — for both *u* and *ĕ* (e.g., *buro,* with *haboruan* in the first syllable and *sihora* in the second, for *bĕru*). Initial *u* is sometimes used for *o* of the *poda*-language (*unon* for *onon*). In one instance *u* (*haboruan*) is used for *i* in the middle of a word (*pajuma* for *pajima,* i.e. *paima,* to wait). Plate 1 is a specimen of the writing of this MS.

Apart from the tendency to conform to the general *poda*-language the dialect of this text is also influenced by the fact that it was written by a Karo-Batak scribe who lived in Simalungun. In fact some sentences sound much more natural if they are transliterated as Simalungun-Batak, but many words are specifically Karo.

This is one of the very few manuscripts containing prescriptions for making and using the magic staff called *tunggal panaluan.* Other MSS. on this subject are: Leiden University Library, Cod. Or. 8929, and Paris, Bibliothèque Nationale, mal.-pol. 260. Both these texts are in the Karo-Batak dialect just like ours — though less influenced by Simalungun idiom — and considerable parts of the text

recur in two or three of these MSS. The close connection between these MSS. is also proved by the fact that the name of one of the first teachers mentioned in the chain of transmission is the same in the Leiden MS. and in the Chester Beatty MS., i.e. *Guru Tutar* (or *Tĕtar*, or *Totar*). Some of the gaps in our text can be filled by means of parallel texts in the Leiden and Paris MSS. The Chester Beatty MS. is unique in having an elaborate version of the myth of the origin of the magic staff. This myth is only alluded to in the other two MSS. It differs in some main points from the versions that have so far been published from oral tradition. Unfortunately two gaps occur in the middle of this myth and these cannot be filled from any parallel text.

Other MSS. that may shed some light on the meaning of our text are: Leiden University Library, MS. Royal Academy no. 247, pp. b 46—57, and Amsterdam, Royal Institute for the Tropics, no. 2761/21 pp. a 14—34. These are shorter texts on the *tunggal panaluan* in the general *poda*-language. There is also some resemblance to part of our text in MS. Amsterdam no. 2761/18 pp. a 2—9. This, however, does not treat of the *tunggal panaluan,* but of the stalk of a species of reed called *tolong bobbob* used for the same purpose as the magic staff.

Except in these MSS. the *tunggal panaluan* is scarcely mentioned at all in the bark books; where it is mentioned (as in MSS. Amsterdam A 4152d and 137/560; The Hague, Kon. Instituut no. 1; Ch. B. 1102) little or nothing is said about its origin and use.

A great deal has been written on the *tunggal panaluan,* partly because this staff is one of the most remarkable specimens of Batak art and so naturally attracted the attention of European students and collectors, partly because of its importance in the Batak cult and the high esteem in which it is held by the Batak themselves. Linguists, ethnologists and theologians have speculated on the meaning of its name, its original significance and its place in Batak religion. Various versions of the myth of its origin have been published in Batak, Dutch, German and English. Its main motif is the incestuous union between a twin brother and sister, who go into the jungle, climb a tree and are united with it, so that they become the original model after which all the later staffs are carved.

The latest contribution to this literature is a long paragraph in Ph. L. Tobing's book *The structure of the Toba-Batak belief in the High God* (Amsterdam 1956, pp. 155—174). It gives a good survey of the previous literature. Tobing's own

conclusion is 'that the *tunggal panaluan* actually symbolizes the High God'. We may add that, according to Van der Tuuk's Batak dictionary (s.v. *tunggal*), in the language of divination the magic staff is called 'the only God' (*debata tunggal*). But I doubt whether this is the final solution of all the problems connected with the *tunggal panaluan* and I think that some fresh material may be valuable and that an authentic text on the making and the use of the staff is important in this respect. The text is therefore published *in extenso* in an appendix to this catalogue, and a full analysis of its contents is given hereafter. I regret that it is not possible for me to give a translation. Comparison of the three Karo-Batak texts in the Leiden, Paris and Chester Beatty MSS. reveals a number of corrupt readings, and though the Chester Beatty MS. appears to have the best text, this is still far from perfect. But even where the text is apparently correct, its meaning may remain obscure because some crucial word is not explained in the dictionaries. The greatest handicap is, however, that these texts were not written for outsiders, but for adepts who had already a detailed practical knowledge of the ceremonies performed with the magic staff. I have myself seen the dance with the *tunggal panaluan* performed at a fancy fair. This may not have been quite authentic, and I can remember only a few details. I may therefore be permitted to quote Tobing's description of such a dance, which he witnessed himself. As far as possible I shall only quote the description of what he actually saw and leave out his interpretation.

On the village square a large *bindu matoga,* a double-square with loops on the eight corners, was drawn in black, red and white lines. In the centre was a figure representing a *naga,* dragon. Inside this figure were an egg, an axe and an adze. At the eight corners of the *bindu matoga* were perpendicular lines, each provided with three crosslines. (These are called *tangga omas,* golden staircase, in some Batak texts, a name not mentioned by Tobing). On Tobing's photographs we see (outside the *bindu matoga*) a square altar, its edges decorated with palm-leaves. On this altar rice, meat cooked in different ways, fish, various sorts of vegetables, palm-wine, etc. are placed. Over this altar three flags, coloured black, red and white are waving.

'Close to the altar we see the *tunggal panaluan,* standing in a basket full of rice, decorated at the top with three-coloured thread and with leaves of trees. Under the staff (i.e. on the ground, near the basket) we see a *ulos* (woven scarf) of the ordinary kind, a *pustaha* (bark book) and a lance; the *porhalaan* (calendar drawn

on a bamboo tube); a *sahan* (drinking-horn) with beautifully carved lid, and a bunch of fruit' (of the sugar-palm? Such fruit, *halto,* is mentioned in our text).

'For the dance three *datu* were wanted. The ceremony began with a communal dance for the *tunggal panaluan,* by the sound of the gongs and the kettledrums. Then the first *datu* made his appearance. He wrapped a *ulos ragidup* (a kind of woven scarf) round the lower part of his body. He wore a three-coloured cloth (black, red and white) as a head-cloth. He began with the invocation of the spirits and deities of the upper-, middle- and underworld. After each invocation the musicians played another tune. Then he danced right in front of the *tunggal panaluan* to the sound of the gongs; he pretended to seize it, but withdrew again from it. This was repeated several times, then he seized the *tunggal panaluan.* He went with it to the east, marked in the octagon, then to the south-east, etc. When, dancing all the time, he had visited all the points of the compass, he began to caress the staff, as if it were his child, he wrapped it in the *ragidup* and went to the *naga* in the centre of the octagon. There he acted like a woman in childbirth and asked for fire, which was given him on a plate. Then he rose again, moved, staff in hand, to the corner symbolizing the east, went on dancing in all directions and then he replaced the *tunggal panaluan* in the basket filled with rice. Here ended the first dance.'

'Another *datu* appeared, also wearing a three-coloured head-cloth. By the sound of the kettledrums and the gongs he invoked the spirits and deities of upper-, middle- and underworld. He fetched a plate, full of rice from the altar and held it in such a way as to let it rest on the *ragidup.* With a formula of prayer he consecrated the altar and everything on it to the *Pangulubalang.* Then he handed the plate to an assistant and wrapped the *ragidup* under his armpits and round his chest, so that the waist was entirely covered. Like the first *datu* he made dancing movements to the sound of the gongs and drums. Then a bowl of palm-wine was handed to him, of which he gave something to drink to the top figure of the *tunggal panaluan.* Then he withdrew, dancing all the time and drinking a good deal of palm-wine. At last he seized the *tunggal panaluan.* He, too, performed a circular course round the octagon, crying loudly: "*Musu, musu, musu*" (enemy). Then he kept silent just a moment. Thereupon he forced the *tunggal panaluan* to answer his question: "do not lie, but tell the truth, is there imminent danger from the side of the enemy?" Then he pressed it against his ear and pretended to hear something whispered in

his ear. Thereupon he announced the message, followed by loud cheers of the bystanders. The message was favourable . . . In an imperative, yet imploring voice he now urged the staff to guard the fields in the new year, etc.' At last the *datu* replaced the staff in the basket.

'Let us now watch the third *datu,* the performer of the last dance but one. His head covered with the three-coloured head-cloth, the *ragidup* thrown over the right shoulder and fastened just under the left armpit, he began the dance, invoking the spirits of the upper-, middle- and underworld. Then to the sound of the gongs and the drums he made a few dexterous movements, accompanied by all sorts of facial expressions, right in front of the *tunggal panaluan.* An assistant handed him a jug of water and the *datu* poured the water on the staff. Then he seized it and, hopping along, casting glances in the direction of the upperworld now and then, and moving the staff up and down he performed the circular course, uttering loud cries. He continued to do so for some time, then he replaced the staff in its former place.'

'Again, after the third dance the kettledrums and the gongs were resounding, but now in a quicker tempo. The *datu* who had performed the first dance appeared again, this time with an ordinary cloth round the lower part of his body, while the *ragidup* was thrown over his shoulder. After the customary invocations he let the *tunggal panaluan* drink palm-wine, rubbed fish, meat, etc. on it, poured water on it and then he moved away from it, dancing and hopping all the time. Then he seized it, moved it to and fro, and then up and down, performing the circular course. Then he caressed it like a child, pressed it against his ear and uttered a loud cry: "*Musu, musu, musu*". Palm-wine was drunk, fish and meat were eagerly eaten. At last he fixed his eyes on the egg in the centre of the octagon, aimed the staff at it several times and then ran to the centre and pierced the egg with it. Then he moved away, this time without the staff, whereupon his assistants killed the dog and the hen. With these dead animals, the fruits, etc. the lines of the octagon and the *naga*-drawing were wiped out, while the altar, the *pustaha,* the lance, the *porhalaan,* etc. were taken away. Thus the ceremony ended.'

The dance witnessed by Tobing was performed at the ceremony of *mangase taon,* the beginning of the new agricultural year. It was in the Toba-Batak region. There may be considerable differences if compared with the Karo-Batak *ngulak*-ceremony, but as we have no detailed description of this ceremony the Toba-Batak

dance may help us to visualize at least some aspects of the ceremonies to which our text alludes in what is all too often cryptic language.

In our description we shall use the following symbols to refer to the MSS.:

Ch. B. — Chester Beatty MS. 1101.
L — Leiden, Univ. Libr. Cod. Or. 8929.
P — Paris, Bibl. Nat. mal.-pol. 260.
A — Leiden, Royal Acad. no. 247.
B — Amsterdam, no. 2761/21.
C — Amsterdam, no. 2761/18.

a 1 blank.

a 2—4 *Poda ni panaja ni tonggal panalowan,* instructions for the waving of the magic staff: 4 incantations in which the *pangulubalang* of the staff is incited to destroy the enemy's life. The word *diding-diding* used in these incantations sounds like a lullaby (cf. Karo *didung-didung,* Toba *dideng,* both meaning lullaby). Perhaps this text belongs to the dance in which the *datu* 'caresses the *tunggal panaluan* like a child' (Tobing p. 172).

a 4 *Tabas ni koting,* incantation over the *koting,* i.e. probably Toba *hoting,* Karo *kětjing,* a kind of nut or acorn used by children as a toy. It is incited to make the enemy's breath (the vital principle) 'revolve restlessly'. The use of such a nut in the ceremonies performed with the magic staff is not mentioned elsewhere.

a 4 *Poda ni pamangka ni tonggal panalowan.* These short instructions say only that the *tunggal panaluan* should be favourably disposed if one goes travelling, etc. The meaning of the word *pamangka* is not clear (Karo *pěmangka,* smearing with the blood of a sacrificial animal?).

a 4—7 *Poda ni ipot(?) ni tonggal panalowan.* The correct reading of the word *ipot* is uncertain. This paragraph teaches a method of doing harm to one's enemies by writing their names on certain leaves and burying these in a landslide.

Batak scribes seldom correct what they have written, but here we find an instance of a scribe who made a mistake (by writing: *dompak mata ni ari,* towards the sun) adding the correct reading (*dompak desa na mate,* towards a 'dead' point of the compass) followed by the words: *pipot do ako,* 'I was wrong'.

At the end of this paragraph (p. a 6) we find the following colophon: this is an application of the *tunggal panaluan,* whose name is si Tunggal Newason si Tapi Radja, owner of the hounds si Darih (Viper), si Porkas (Lightning) and si Mordahup (Snapper). This was taught by Datu Lanse ni adji, i.e. Guru Tutar; through the intermediary of four teachers, mentioned by name, the instructions came to the owner of this book, whose name was Gĕnggam. The scribe was called Bapa ni Panggilan.

After these special applications of the *tunggal panaluan* we come at last to the proper beginning of the text: the title, followed by the chain of transmission and the myth of the origin of the staff; the manufacture of the staff and its animation by the *pangulubalang.* In L the corresponding text begins on p. a 18, the preceding pages being filled with incantations that should follow much further on. In P the title etc. is in its proper place at the beginning of the text, but not, as we might expect, on p. a 2, but on p. a 4. Some extraneous matter was added afterwards on the preceding blank pages.

It seems to me that this unusual arrangement is intentional. As the first and last pages of a book are more liable to get damaged or lost, the scribes avoided these leaves in recording the names and the origin of the *tunggal panaluan,* which they held in great reverence.

a 7—36 *Poda ni pangolakta di adji ni kalak ... na morgorankon tonggal panalowan,* instructions on our averter of people's sorcery, that is named *tunggal panaluan.* The same title is found in L, P and A. It shows that, to the Batak *datu,* the principal function of the magic staff is to act as a *pangulak,* to ward off evil sorcery, to 'make it return (*mulak*)' to its place of origin. As far as I know this point of view is not mentioned, or at least not stressed, in the literature on the *tunggal panaluan.* It is, however, mentioned in the Karo-Batak dictionary *s.v. oelak: ngulak,* a ceremony, mostly performed at night, to detect sorcery and make it ineffective, in which the magic staff is used. Van der Tuuk alludes to it in his Batak dictionary *s.v. subut,* where he quotes the phrase: *na so tarulak tunggal panaluan,* which cannot be removed by a magic staff. There is also an allusion to this function of the staff in Winkler's book *Die Toba-Batak.* In describing a ceremony called *panduduon,* a sacrificial feast with music and dancing, Winkler mentions the dance of the *datu* in which he aims at an egg with the *tunggal panaluan.* 'If the staff hits the egg, this is considered an

auspicious sign, proving that the angry spirits have returned ("heimgekehrt") to their abode in the regions of the dead.' The word "heimgekehrt" (Winkler's quotation-marks) is a translation of Batak *mulak*.

The *tunggal panaluan* is not the only *pangulak* used by the *datu*. There are other methods. In MS. C the use of a stalk of *tolong bobbob* reed for the same purpose is described, and I remember having once seen a stick of soft wood with a human face rudely carved near the top stuck into the earth in a deserted Simalungun village; this, my informants told me, had been used as a *pangulak*.

A quite different kind of *pangulak* is decribed in MS. Leiden, Ethn. Mus. no. 464/55. This text, written in the Purba dialect of Simalungun, does not mention the use of a staff, stick or reed in the ceremony. Two more texts about *pangulak* are in MSS. Amsterdam 137/570 and Delft 166/152.

The occasions on which the *pangulak* should be used are, according to our text (p. a 7): against sorcery; against insatiable ghosts; against an epidemic; when people come to us on an inauspicious day, in an inauspicious month; if we have to measure our strength against a mighty *datu*; as a *pangulak* to be carried when we go travelling. The name of the *pangulak* is further specified (p. a 8) as: *tunggal panaluan* si Tapi Radja Newasan (name of the heroine of the myth), si Porkas Djuangan ('Lightning to be withstood'), si Darih Pangajak Pangalele ('Pursuing Chasing Viper'), Panikop ('Catcher'), Panokak ('Strangler'), son af a Master-sculptor, the 'Lightning to be withstood' of our teacher si Adji Donda Katakutan, whose sister was si Dajang Nala di Bontajan, whose first lady was Puang ('Dame') si Tapi Radja, whose dogs were si Porkas Mandumpang ('Striking Lightning') and si Mordahup ('Snapper'), and Pursuer Chaser, Catcher, Strangler. Then follows (pp. a 9—10) the chain of transmission from Guru Tutar to the scribe Bapa ni Panggilan, who calls himself a perfect poisoner (*datu parulas*), and who lived in Kariahan on the river Bah Kilang (i.e. in the district of Raja, Simalungun). Gĕnggam, one of those for whom the book was written, belonged to the Karo-Batak clan of Kĕmbarĕn, whilst the name of Bapa ni Panggilan's clan is mentioned on p. a 36 as Barus Sintĕrĕm.

The corresponding passages in L (a 18—19) and P (a 4—8) are of course not exact parallels; each has its own chain of transmission and there are many other differences between the texts. One of them is that where our text has *anak ni urang porgana-gana di portibi,* son of a Sculptor on the Earth, P and

L both have: *naga-naga di portibi,* a Dragon-like being on the Earth. This is a very common name for the *tunggal panaluan* in the incantations, where it is often followed by *ijang-ijang di ahasa,* a Spirit-like being in the Air. Extremely obscure is the relation between the persons in the myth. Our text does not say that si Tapi Radja was the sister of si Adji Donda Katakutan, unless we are to assume that si Dajang Nala di Bontajan is only another name for si Tapi Radja. This seems to be meant in L, whereas P calls si Tapi Radja the sister of si Adji Donda Katakutan, si Dajang Nala (di) Bontajan his first lady. P mentions still another person, Datu Rinsan di Toba, said to be Adji Donda Katakutan's sister, but this is of course impossible, as Datu Rinsan di Toba is a male name.

Our text continues with an invocation of the deities of the upper-, middle- and underworld and of the *datu's* Teacher, *pangulubalang* of his Teacher, his own *pangulubalang,* the *pangulubalang* of the myth (*turi-turian*) of the magic staff, called si Tapi Radja. I have remarked elsewhere (BKI 114 p. 242) that myths are never told by themselves in the bark books, but always as part of an invocation or litany. Here, however, the myth is so long that at the end the scribe no longer keeps to the form of an invocation but ends the story with the colophon (a 36): this is the exposition of the story of the magic staff, oh! student in later days, written by a man of the clan Barus Sintĕrĕm who lives in Timur (i.e. Simalungun). The story is as follows:

Puang si Tapi Radja was the child of Grandfather Batara Guru in the East. She is the one who (afterwards, as the hearer of the tale is supposed to know) disappeared in the hunting-ground. When she was in her mother's womb she hankered for raw blood, for raw spiced meat and other dishes that would later on be given as offerings to the *tunggal panaluan.* She was a long time in her mother's womb. At last she was born at noon on the 12th day of the 8th month of the year. When the daughter of the god in the East grew up she gave herself the name si Tapi Radja, though her parents tried to persuade her not to do so. She did not know that Debata Tunggal ('The Only God') had destined her to remain childless until old age, so that she would only bring forth 'a single sprout of bamboo' and '*abang-abang*' (name of a tree whose winged seeds are very light; these expressions apparently refer to abortion).

Si Adji Donda Katakutan, the son of Grandfather Batara Guru Dang Botari in the West, grew up, and was told by his sister si Dajang Nala di Bontajan to

go hunting. He went to the woods of Batara Guru in the East and married his daughter si Tapi Radja, though his father and his mother Puang si Dajang Runtingan Bunga warned him that she was doomed to remain childless. He gave his hounds in payment for her. When after years she was still childless, si Tapi Radja asked a female medium to cure her, but she could give her no hope. After the first grey hairs had appeared on her head si Tapi Radja asked a wandering Teacher to cast her horoscope. He told her that she was born under the sign of the Lion and would never have a child. Still she kept hoping and made her husband buy hounds (so that he might go hunting to find the venison the child in her womb would be hankering for). Here the text breaks off in the middle of the description of a certain kind of hound. By comparing the text on the other side of the bark with the parellel texts in L and P we can calculate that four leaves are missing between pp. a 27 and a 28 (b 29 and b 30).

The following fragment describes si Adji Donda Katakutan's hunt: he finds a wild boar, who escapes and changes himself into a viper; the viper becomes a deer, the deer a bear, the bear a tiger. The tiger hides in a turbid stream and becomes a viper again. It bites the dog Pursuing Chasing Viper to death. At this point there is a lacuna of three leaves, between pp. a 30 and a 31 (b 26 and b 27).

Si Adji Donda Katakutan comes back from his hunt (we may surmise: without any success) and does not find his wife at home. Whilst he is looking for her in the rice-field an old woman hears her voice in the house, without seeing her. When si Adji Donda Katakutan comes home again he also hears her voice. She announces that she will become a *pangulubalang*. He asks her: Why will you become the *tunggal panaluan?* She answers that it is because she is now quite sure that she will never have a child, and she teaches her husband how he should prepare offerings for her. Then she goes to the jungle and becomes a *tĕnggolan*-tree, i.e. the tree from the wood of which the *tunggal panaluan* is made.

The difference between this myth and the versions recorded by Tobing and earlier authors is obvious. In our version the hero and heroine of the story are not twins, and the reason why she (alone, in this version) becomes the *tunggal panaluan* is not their incestuous love but the infertility of their marriage. It seems probable though, that in our version also their marriage is regarded as inces-

tuous. The fact that their fathers in East and West bore the same name may indicate this, and the parallel texts L and P clearly call them brother and sister.

In L there are only short allusions to this story. It agrees with our text in making si Tapi Radja alone the origin of the *tunggal panaluan*. She was a great expert in the knowledge of the incantations to be used when hunting with hounds. She took her husband with her into the jungle to hunt wild boars; there she vanished; she called her husband, and became *raksa*. This word is not in the dictionaries; it may be a corruption of Sanskrit *vṛkṣa*, a tree. Then si Adji Donda Katakutan went after si Tapi Radja; she became the *tunggal panaluan*, and this he used as his magic (*diparadji*) and made it his *pangulak*.

Still shorter are the allusions in P: si Tapi Radja knew the incantations for hunting; she took her brother with her into the jungle, where she became *orsam* (Karo *ĕrsam*, a fern-plant). Si Adji Donda Katakutan brought offerings to her and then she became the *tunggal panaluan*. In A there is also a reference to a female *pangulubalang* of the magic staff: *poda ni pangulakta ... na morgoar tunggal panaluwan datu donda hatahutan naga-naga di portibi ijang-ijang di ahasa na uwalu desa indak so indak lahi-lahi na morpangulubalangkon si boru sopang panaluwan ma goarni*, our *pangulak* is named *tunggal panaluan* Datu Donda Hatahutan ... and its (female) *pangulubalang* is called si Boru Sopang Panaluan.

a 37—40 *Poda ni pangkabai ni tonggal panalowan ma inon pangkabai ni tanggolan.* The word *mangkabai* is the name of a ceremony in which a bamboo with water in it is broken on a *pangulubalang*-image to cause rain and storm (*kaba-kaba*) in a time of drought. Here *pangkabai* (the substantive form of the verb *mangkabai*) is used to denote the ceremonies at the felling of a *tĕnggolan*-tree because *ajok porkabah* and *bagot di tanduk porkabah*, water (in a bamboo) and palm-wine in a horn to be broken at the foot of the tree, are used in them. There is again a gap of four pages in our text between pp. a 38 and 39. This gap can be filled from MS. L which has a closely parallel text (pp. a 19—23). It does not have the title *poda ni pangkabai* but mentions the water and palm-wine (*ajok porkabah* and *bagot porkabah*). The text in P (a 11) begins in the same way as Ch. B. and L, but further on it is different.

Our text, as completed from L, first mentions the offerings and implements that should be brought to a *tĕnggolan*-tree in the wood. Then follows the text

of an invocation of Datu Donda Katakutan, si Tapi Radja, Tuan Nala di Bontajan and all the spirits of the woods, and an incantation uttered by the *datu* whilst he shakes his lance at the foot of the tree. The *datu* cuts a sliver of wood from the stem of the tree; from the way it falls he sees whether this tree will yield a mighty *pangulak* or not. If the omen is good, the tree is felled and cut into pieces. The piece that will become the *tunggal panaluan* is buried seven times in various ominous places, always a little nearer to the village, and at last, during the seventh night, under the rice-mortar. Then the staff is carved in human form; blood of a red fowl is smeared on it; the *datu* eats to satiety and drinks to drunkenness. The *sikat,* the magical substance that gives it strength, is put into the staff, and is it left one night in the open air near the abode of a *pangulubalang.* If on the next morning we find it in good condition (i.e. having auspicious signs) then we may take it home, smear it with blood again and we may take it everywhere to destroy our enemies.

Here we shall mention only one detail from the other texts, because it seems to explain a passage in our MS. In A we find that the upper part of the tree is made into the *tunggal panaluan* and the lower part into *rautan.* This means, according to Van der Tuuk's dictionary: a small knife with a hilt in the form of a human figure, worn by the *datu* as a token of his dignity; or: small carved figures, used for magical purposes and usually kept in a box made from a bear's claw. This last meaning is most appropriate here, for in the last part of A we find a *poda ni pandjahai ni rautan na tolu,* instructions on the cases occurring in (divination with) the three *rautan,* in which every paragraph begins with: *djaha gana dabuwang* ... if the images are thrown ... So it seems that small images were made from the lower part of the *tĕnggolan*-tree and these were thrown like a kind of dice.

a 40—41 *Poda ni panikat ni tonggal panalowan,* instructions on the adding of magical substance to the *tunggal panaluan.* The main component of this substance is a human embryo and embryos of tame and wild animals. The supply of this substance is kept in a buffalo's or a cow's horn inscribed with a drawing pictured on p. a 52 of our MS. The invocations of the spirits of the embryos follow on pp. b 49—54. L has a similar *poda ni panikat* on pp. a 24—25.

a 41—49 *Poda ni pangalakou ni tonggal panalowan,* instructions on an application of the *tunggal panaluan.* There is a gap between pp. a 42 and 43 (b 14 and 15)

but as no exactly parallel texts are available it is impossible to calculate the number of missing leaves. It must have been an even number, probably four. The purpose of this application of the magic staff is to do the enemy harm by means of leaves on which his name has been written, together with drawings representing the persons named in the myth. These drawings with the texts that accompany them fill pp. a 43—49. The translation of the first complete text is: I am the deity (*debata*) of Datu Rinsan di Toba, whose first lady is si Dajang Nala di Bontajan. This figure should be drawn on a *birah-* or an *ampuspus*-leaf, together with the name of our enemy.

The same set of drawings is found in P pp. b 15—22. Only the first five of these have texts; they are: si Porkas Mandumpang, Sorigala Porburu ('Hunting Jackal'), Adji Donda Katakutan, si Dajang Nala di Bontajan, and si Tapi Radja, 'sister of si Adji Donda Katakutan and first lady of Datu Rinsan di Toba'. We may surmise that the first mentioned four figures were on the lost pages of our MS. The drawings in our MS. represent si Tapi Radja, Datu Rinsan di Toba, the hounds of si Adji Donda Katakutan: si Baruang Manalit, si Darih Pangajak Pangalele, si Mordumpang di Portibi, si Mordahup, and a special application of the *tunggal panaluan* called Antuara Sumindor, to be used as a *pangulubalang* with the name *na gara di langit* (Flaming in the Sky). This *pangulubalang* is mentioned in connection with the *tunggal panaluan* in MS. The Hague, Kon. Instituut no. 1.

a 49—51 *Poda ni pandompang ni tonggal panalowan di barukan,* on the hitting of a foul egg with the *tunggal panaluan.* The figure shown on p. a 51 is drawn on a sterile egg of a black hen; the egg is placed on a footprint of one's opponent; two incantations are uttered over it, and the *datu* aims at the egg with his staff. If the egg is not broken it is buried at a cross-roads.

There is some uncertainty in the dictionaries about the meaning of the word *barukan.* Van der Tuuk translates the Toba-Batak *bojuhan* as wind-egg, and other dictionaries have followed him. I think Van der Tuuk did not take the Dutch word "windei" in the sense it now generally has: an egg with a soft shell, but in the sense of English wind-egg: an imperfect or unproductive egg, esp. one with a soft shell (Oxf. Dict.). In the Karo and Simalungun dictionaries *barukĕn* (Karo), *bajukan* (Sim.) is explained as a sterile egg, and the Simalungun dictionary adds: 'as the smell of a *bajukan,* said of a most horrible stench'.

It is well known that stench is used in magic to chase away evil ghosts and spirits.

At the end of the ceremony described by Tobing, the *datu* pierces an egg placed in the centre of the *bindu matoga,* with his staff. This is not the same ceremony as the one described here in our MS., but in MS. P (p. a 23) a *barukan* is mentioned as being used in a ceremony similar to that seen by Tobing. If the egg in Tobing's ceremony was also a wind-egg, his explanation of it as a symbol of new life can scarcely be correct.

a 51 *Radjah ni sakan ma inon beja di asahan ponggol,* a figure to be drawn on a drinking-horn or a broken whetstone, used as a *pangulak.*

a 51—52 *Radjah ni tandok,* a figure to be drawn on the horn in which the *sikat* is kept.

a 53—55 *Poda ni pandjakaji ni tandok pangolakta,* list of omens to be derived from the position of the horn after it has been thrown down.

a 56 blank.

b 1 was glued to the cover (now loose).

b 2—3 blank.

b 4—7 *Poda ni pangarkari ni tonggal panalowan,* to 'loosen' the influence of inauspicious omens (i.e. to make them inefficient). With a drawing on p. b 7.

b 8—12 *Tabas,* incantations, for the implements used in the ceremony of the *tunggal panaluan.* These implements are:

tangke, an axe. This tool is mentioned by Tobing.

tungkil, a chisel. Cf. L a 10, C a 7. I think this tool, and not an adze, is shown in the drawing in Tobing's book.

tanduk, a horn. Cf. C a 7.

koltou na rurus, fruits of the sugar-palm that have fallen from the tree. Cf. L a 11. On one of Tobing's photographs there is a bunch of these fruits but in our text loose fruits, that always lie in great numbers under the trees (as they are useless to man), are meant.

lian, a small whetstone.

basir, sharpened pieces of split bamboo, and *pandur,* a bamboo container for water. Cf. C a 6.

latong, large nettle leaves. Cf. L a 11.

birah and *langge,* other large leaves. Cf. L a 11, 12.

tompor, Karo *tĕmpĕr,* a small drill.

b 12—18 *Podah ni tabas di tonggal panalowan.* There is a gap (perhaps four pages) between pp. b 14 and 15, and another gap after p. 18 (four pages missing). The end of the paragraph was on one of the lost pages. It contains the invocation of spirits and deities and the incantations uttered over the *tunggal panaluan.* Some parallel texts are found in the first part of L (pp. a 2—9).

b 19—21 *Poda ni pangarumai ni tunggal panaluan.* This title is taken from L, which has an exactly parellel text on pp. a 25—27; in our copy the title only is missing. A list of the 'houses' of various kinds of persons, e.g.: The 'house' of a blind man is in its eye. I supposed at first that these 'houses' were spots on the carvings of the *tunggal panaluan,* until I found in L: The 'house' of a pregnant woman is on the belly of the drawing (*radjah*), etc. If this is correct, we must assume that a human figure was drawn somewhere, probably inside the *bindu matoga* on the village square. Drawings of a *bindu matoga* with a human figure in the centre instead of a *naga* are found in some bark books, though as far as I know, not in connection with a text on the *tunggal panaluan.* In the divination with strings (*rambu siporhas*) the 'houses' are on the instrument of divination itself, and but for the explicit mention of the *radjah* in L and P it would be natural to suppose that the same was true for the *tunggal panaluan.* The text of *pangarumai* in P pp. b 8—12 is different from those in Ch. B. and L; it mentions the *gana* (carved figure) as well as the *radjah* (drawing) as the place of the 'houses'. An elaborate *poda ni pangarumai ni tunggal panaluan* is found in B pp. a 25—34. There is no mention of *gana* or *radjah* in it.

b 21—22 *Poda ni kalapatan ni tonggal panalowan,* states the inauspicious consequences of a *datu's* hitting the wrong spot (instead of the egg) with his staff. L has almost the same text on pp. a 27—28 but without the title, as the last part of the *pangarumai.*

b 22—24 *Poda ni lijat-lijat(an) ni tonggal panalowan,* on ominous signs observed during the ceremony with the staff, e.g. if during the *mangulak* ceremony a skull falls in a neighbouring house, somebody will die in that house. Cf. L a 28—31.

b 25—29 *Poda ni pandjakai ni tonggal panalowan,* a similar list of ominous signs, divided into paragraphs beginning with *djaka* . . ., if . . . L (a 31—38) and P

(b 1—8) have the same text without a new title. In our text there is a gap of 3 pages between pp. b 26 and 27, and the last part of the text is missing because there is another gap between pp. b 29 and 30. In the transcription both gaps have been filled from the Paris MS.

b 30—31. The last part of another *poda ni pangarumai ni tunggal panaluan*. In the transcription the title and the first part of the text have been supplied from P. L (a 38—41) and P (b 8—12) have the same text.

b 31—31 *Poda ni porbatakkon ni tonggal panalowan*. The same text is in L (a 41—42) and P (b 12—13). I do not know the meaning of the word *porbatakkon*; in L it is spelt *pabatakon*, in P *porbatakan*. Some ominous signs that may occur during the *morkabah* (the breaking of a bamboo filled with water at the foot of the tree) are mentioned in this paragraph.

b 32—37 *Poda ni panabari ni tonggal panalowan*. The ceremony called *manabari* is performed to make all evil influences ineffectual (*tabar*). Instructions about three ceremonies belonging to this class are given here. L has a parallel text (a 42—45), P has only the first part of this text (b 13—15).

b 37—49 *Podah ni pangalako ni tonggal panalowan*, instructions on an application of the *tunggal panaluan*. This title is repeated several times in the course of this part of the text. Various magical devices are described; the connection with the *tunggal panaluan* is not always clearly stated. The first part of the text, until p. b 43, is also found in L (a 45—46, continued on b 3—5). Some other titles of paragraphs in our text are: (b 43) *poda ni pangidahanta di mata ni ari*, on observation of signs in the sun (if it becomes darkened our enemy will die, etc.); (b 44) *podah ni pangijoga ni tonggal panalowan*, a ceremony in which the *datu* paints his body with stripes like a tiger's (I do not know what exactly the Batak *datu* means by the word *mangijoga*; it is certainly derived from Sanskrit *yoga*); (b 45) *poda ni songsong ni t.p.*; *poda ni pamoksa ni t.p.*; (b 46) *poda ni pangarkari* (the 'loosening' of bad influences) *ni t.p.* The drawings on p. 49 probably belong to the preceding paragraphs.

b 49—54 *Podah ni mangmang ni tonggal panalowan mangmang ni anak badjang*, the invocation of the (spirits of the) embryos (used in making the *sikat*) of the *tunggal panaluan*. First there is a long invocation of the human embryo, and then all the embryos are called by name and reminded that there is a place fit for them to retire to (when they are not wanted to help the *datu* against his enemies). These names and places of retirement are:

	Name:	Place of retirement:
Human embryo	*si Andajang*	a deserted village or house
Embryo of buffalo	*Batara Silakar padang*	deserted kraal
E. of cow	*Batara Sisongkor Banowa*	stable under a deserted house
E. of horse	*Batara Simondas-ondas Portibi*	the wide prairie
E. of goat	*Batara Simortondong-tondong*	deserted *kopoh* (?)
E. of pig	*Batara Sigigi banowa*	deserted *ukar* (?)
E. of dog	*Batara Simorngin-ngin Portibi*	deserted *ukar* (?)
E. of fowl	*Batara Simakajis-kajis di Alam*	deserted *lipou* (l. *lopou*, galery)
E. of cat	*Batara Simonggop Portibi*	rack above the fireplace of a deserted house
E. of ant-eater	*Batara Silongon Dolok*	the jungle
E. of monkey	(no name)	the woods
E. of bat	*Batara Sisinggalong Modom*	a deep hole
E. of *s . . gi* (?)	(no name)	a deserted nest
E. of mouse	(no name)	a deserted hole

There is a parallel text in P (a 29—42) but some of the animals and many names and places of retirement are different.

b 55—56 blank.

In the text supplied from P to fill the lacuna between pp. b 30 and 31 we find several paragraphs beginning: *djaka gana dabuang . . .*, if the image (or images) is (are) thrown . . . At first sight one would think that this refers to the carved images on the staff, but as no mention is made anywhere of the magic staff being thrown for divination, it seems more likely that these paragraphs refer to the *rautan*, the images specially made for divination that are mentioned in MS. A. Also the last page of B, before the text breaks off abruptly, is filled with paragraphs beginning: *djaha gana dabuang . . .*

There are complete Romanized transcriptions of MSS. L, P, A and B in the library.



1102
PANGULUBALANG SANGGAPATI

Bark book. 52 leaves. 22,5 × 13 cm. Glued to 2 wooden covers.

Double string strap. 2 plaited rattan bands. See plate 61 (*b*) in *Some Oriental Bindings in the Chester Beatty Library* by Berthe Van Regemorter.

Mostly well preserved, but the leaves a 5—6/b 48—47 are somewhat damaged with some loss of text. a 28/b 25 is a double leaf; here the ends of two strips of bark have been glued together. The ink is rubbed off in a few places. The same handwriting throughout. Many illustrations in black and red.

a 1 blank.

a 2—51 *Poda ni hatotoganta ... na morgoar pangulubalang sanggapati,* instructions on our stand-by called *pangulubalang sanggapati,* i.e. a kind of agressive magic. The chain of transmission ends (a 3) in Radja Indar Bongsu Namora Manurung in tano Sampilulut. This is the same place from which the manuscript described by Joh. Winkler in BKI 112 (1956) pp. 25 et sqq. came and is probably in Asahan. Magical drawings on pp. a 8, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 24, 25, 27, 29, 30, 32, 34, 38, 46, 47, 48, 49, 50, 51.

Concerning *pangulubalang* in general one may consult Winkler, *Toba-Batak* p. 176 et sqq. and Tobing, *High God,* p. 167 et sq. Sanggapati is the name of a very dangerous *pangulubalang.* In MS. Paris, Bibl. Nat. mal.-pol. 254 it is identified with *sibiangsa panaluan* and in MS. The Hague, Kon. Inst. no. 1 it is a special application of *sibiangsa panaluan.* It is also mentioned in the MSS.: Copenhagen K.B. 14; Leiden Ethn. Mus. 741/7; Leiden Univ. Libr. Or. 3400 pp. 249—256 and Or. 3436.

a 52 blank.

b 1 glued to the cover.

b 2—30 continuation of a. Magical drawings on pp. 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16 (a curious drawing of a whirlwind, see plate 2 (*a*)), 17, 18, 19, 20, 21, 22, 28, 29.

b 30—34 with the drawing on p. 35. *Poda ni panongtonginta di datu na apas di hita ija ma inon na morgoar tunggal panaluwan sibijangsa panaluwan,* instructions on our secret damage causing magic against a sorcerer who despises us, which is named *tunggal panaluan sibiangsa panaluan.* This is a special appli-

cation of the *pangulubalang sanggapati.* The intimate connection between *pangulubalang* and magic staff is demonstrated by the use of the word *tunggal panaluan,* magic staff, in this context. The incantation is very similar to one of the incantations in MS. 1101.

b 35—50 continuation. Magical drawings on pp. 37, 38, 40, 43. Pp. 43—50: *poda ni portonggo ni pangulubalang sanggapati,* i.e. the invocation.

b 51 blank.

b 52 glued to the cover.



1103
ADJI GURANGSANG; PAGAR; TAOAR

Bark book. 49 leaves. 14 × 10,5 cm. One wooden cover.

The writing on both sides of the bark runs in the same direction, contrary to use. Both texts, on the obverse and the reverse, begin on the second leaf, and both are headed by a large *bindu.* It is not easy to decide which side should be called 'a' and which 'b'. As it seems to me that the title *Adji gurangsang* covers the contents of the whole book, I have chosen the side beginning with this title as 'a'.

The language is the ordinary Toba-Batak variety of the *poda*-language, but the spelling is peculiar. Final nasals are often omitted, e.g. nearly always *du* for *dung, bahe* for *bahen,* and final *-k* is also omitted occasionally: *ee* or *ae* for *aek.* Quite unusual is the occasional use of *e* for *i,* e.g. *belangan* for *bilangan, mese* for *mise.* In the chain of transmission the places Urat (on Samosir) and Hutabarat (in Silindung?) are mentioned, but the dwelling-place of Guru Sabungan ni adji, for whom the book was written, is not named.

Adji is a magical substance used to do harm to one's enemies, but part of the substance is used in making various protective devices. This description of *adji* by Dr. Winkler (*Die Toba-Batak,* p. 182 et sq.) agrees well with the contents of our text.

Gurangsang means 'wild, fiery, militant' in Achehnese, and Malay *gĕrangsang* is 'to stimulate, to urge on'. In our text the word is spelt *gurangsa* except in one place, where the spelling *gurangsang* is used.

In the Leiden University Library there are two bark books (Cod. Or. 3483, 3564) treating of *adji gurangsang* in a much more prolific way than our text. One of these also uses the spelling *adji gurangsa*. The drawings in the Leiden MSS. are somewhat similar to the illustrations of our text; like these, they have a number of meaningless letters surrounding pictures of animals, etc.

a 1 Drawing of *desa na ualu* (the points of the compass) with unfinished inscription.

a 2—4 (Large *bindu*) *Poda ni hatotoganta di halak na mapas di hita . . . asa dapasang ma adjinta inon na morgoarhon adji gurangsa na bolon,* instructions on our stand-by against people who despise us . . . (against these) we should use our magic called the Great Fiery Magic. Chain of transmission: Ompu Radja Panusur ni adji, Ompu Radja Hasongtian, Ompu ni Pagar Debata, Radja Pagar Debata, Guru Sabungan ni adji.

a 4—11 Prescription for making the magic substance (*pormasak ni adji*), the main ingredients being human eyes, tiger's eyes, etc. A carved human figure is also used. The substance is divided into three portions, called *si tapi sindar, sihapotangan* and *adji gurangsa(ng) na bolon.* (An image called *si tapi sindar* is portrayed in E. Modigliani, *Fra i Batacchi independenti,* p. 99).

a 11—48 Fourteen different applications of this magic, each with its own name; ten paragraphs have drawings at the end.

a 49 Glued to the cover.

b 49 (i.e. the reverse of a 1) blank.

b 48—47 (Large *bindu*) *Poda ni pagar ta* (or *sa*?) *subutan na bolo(n) . . .* Instructions on the protective magic called Great Spell . . . These pages are so dirty that most of the text is illegible. There is a chain of transmission beginning with Ompu Radja Hasongtian and ending with Guru Sabungan ni adji.

b 47—43 Prescription for making this magic substance. This substance is called *pagaran,* perhaps to distinguish it from *pagar,* the protecting spirit.

b 43—42 *Ija pordalan ni pagarta inon,* how this *pagar* works. There is a drawing at the end.

b 42—40 *Poda ni pagar . . . uhum na bolo(n).* Cf. *pagar uhum na lima* in MS.

Amsterdam 2761/2; *pagar subutan mula djadi nai uhum na bolon* in MS. Munich, Cod. or. mixt. 99.

b 39—33 Seven different applications of this *pagar,* five of them with drawings.

b 32—30 (Large *bindu*) *Poda ni taoar di rasun ni halak,* instructions on a medicine against the enemy's poison. The chain of transmission begins with a female sorcerer called Si Boru Suranti in Tano Haro-haro. Further on the name of the medicine is mentioned as *taoar si mutiha.*

b 30—27 Prescription for making this medicine.

b 26—23 *Ija pangi(n)dikta di rasun ni halak,* how to use this medicine against the enemy's poison.

b 23—20 An application of 'our magic' (*adjinta,* apparently *adji gurangsang*) in the shape of a buffalo, with a drawing representing a buffalo at the end.

b 19—17 The same in the form of a *hambing badjar,* a he-goat, with a drawing.

b 17—15 The same in the form of a *huting saleham,* a (*saleham*?) cat, with a drawing.

b 14—11 The same in the form of a *gadja rumbak,* an 'overturned' elephant, but more probably meaning a certain variety of elephant. The text of this paragraph is:

Ija hita djumadihon gadja rumbak asa dapaluhut ma porsiranggutan dohot tano porsigira-giraan dohot tano malonglong dohot saring-saringngan dolok tolu hali pitu do dabuwat dongan tano marusur (l. *marurus*) *dongan tano balisa dohot porsiranggutan ni asu dohot portubijan ni manuk ija du(ng) do luhut asa daduda ma di lusung* (l. *losung*) *na tarulang ija du(ng) do daduda asa darupa ma rupa gadja rumbak ija du(ng) do darupa asa dapa(m)bahe(n) ma tu bagas dohot babi dohot asu dohot manuk dongan ulok dohot huting dohot sa(n)tuwa dalnga dohot mindoran dohot ilik dohot linta dohot hatioran dohot sese dohot sipaut ija dung do luhut haseja inon asa daporsada ma tubagas gadja inon ale datu na mamasa e o asa daduduhon ma pitu borngin ija du(ng) do daduduhon asa dataruhon ma tu huta ni musunta ahu radja ni gadja rumbak ma inon ale,* i.e. If we make the *gadja rumbak,* one should collect (earth from) an arena and from a race-course(?), fallen earth, thrice seven meteoric stones (? Warneck's dictionary: *saringsaring mandolok*), earth from a landslip, earth from a place where one has felt uneasy, from a place where dogs have fought and from a cockpit. When all these ingredients are complete, they should be pounded in an

abandoned rice-mortar. When it is pounded, one should make it into a figure in the shape of an 'overturned elephant' and one should put into that elephant: a pig, a dog, a fowl, a snake, a cat, a male rat, a chameleon, a lizard, a leech, a phosphorescent centipede, a cicada, and a *sipaut* (= *sipauk,* an owl?). When all this is complete, it should be put together into the elephant, oh *datu* who reads this. During seven nights the drums should be beaten over it, and then it should be brought to our enemy's village. This is the drawing of the *gadja rumbak*. See plate 2 (*c*).

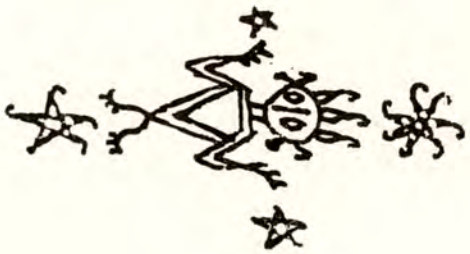
b 10—6 How to make a *simoga-moga* (not in the dictionaries; the drawing shows an animal with horns like a buffalo).

b 5—4 *Ija tabas ni adjinta inon,* incantation of our magic, in which *adji na gurangsang* in invoked. The text contains many Malay words.

b 3 Some drawings, one of them representing a tiger (*babiat*).

b 2 Some unfinished lines written by another hand.

b 1 Blank.



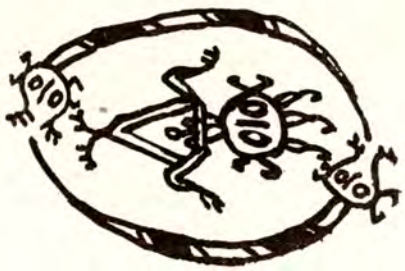
1104
PAGAR NAI BANGUN BARITA

Bark book. 56 leaves. 16 × 13 cm. Broken into 7 pieces. 2 loose wooden covers. 1 plaited rattan band.

Title on p. a 4: *Poda ni pagarta,* etc., i.e. on the protective magic called *Pagar Nai Bangun Barita* (a 6). It seems that this title covers the whole text. The chain of transmission ends in Namora Manurung in Sibatunanggar, who got this science from Sipanganbolon (the part of Simalungun south of Parapat on Lake Toba). There are a number of magical drawings (in black only) including

a series of (mostly) animals each inscribed with a letter of the Batak alphabet several times repeated and accompanied by a short text such as: *radja ni djolma hidjang ma inon, di palak ni patni ma sahitni,* this is the drawing for a barking-deer man (i.e. one born on the day called "barking-deer" in the series of 30 days called *ari rodjang*), his illness (will be) in the soles of his feet. The drawing apparently is meant to represent a barking-deer. Most of the animals are of the same pattern, but those representing a bird, a turtle and a millipede are different.

In MS. Leiden Univ. Libr. Or. 3435 the oracle strings are called *susuran ni Nai Bangun Barita* instead of the usual *susuran Batara Guru*. Van der Tuuk's dictionary gives Nai Bangun Pangisi as the name of one of Batara Guru's wives. So we may surmise that Nai Bangun Barita is another goddess in the upper-world.



1105
PAGAR SURAT NA SAMPULU SIA

Bark book. 26 leaves. 20 × 13,5 cm. Broken into several pieces. 2 wooden covers and the remainder of a string with a new piece added. One cover is loose; a piece of bark of 2 leaves is glued to the other one. Though somewhat different in appearance all the leaves belong together, as the name of the pupil for whom the book was written (Guru Tinumpahan) is the same throughout. The correct order of the leaves has not been ascertained. The book is probably incomplete. Toba-Batak style of writing and spelling.

Mostly about *pagar* (protective magic), especially the alphabet (*surat na sampulu sia,* the 19 letters) used as a charm. Another subject is *sibijangsa manumpur,* a kind of aggressive magic. There are several magical drawings, in

red and black, mostly human figures, and an elaborate drawing of the letters of the alphabet.

The text on *pagar surat na sampulu sia* is found in many MSS., e.g. Amsterdam, Kon. Inst. v. d. Tr. A 4170 d; Berlin Or. qu. 800 (edited by J. Winkler, BKI 110 (1954) pp. 356 et sqq.); Copenhagen K.B. 3 and 6, Nat. Mus. 250 I; Leiden Ethn. Mus. 985/30, Univ. Libr. Or. 3426 and 3479.



1106

PAGAR DORMA SIBIANGSA

Bark book. 61 leaves. 13 × 11,5 cm. No covers. Though the writing is more or less similar to the Mandailing (southern) style, the language is Toba-Batak. The name of the copyist of the first part is Humot; he does not mention where he lived.

a 1 Tentative drawing of a chapter-heading *(bindu)*.

a 2—49 *Poda ni pagarta . . . na morgoar Pagar dorma sibiangsa,* instructions on our protective magic called Pagar dorma sibiangsa. There are drawings for protective charms (in black only) on pp. 36, 41, 45, 47, 48, 49. Another MS. on this subject is Leiden Univ. Libr. Or. 3501.

a 50—57 an additional *poda* (instruction) poorly written by a beginner.

a 58—59 blank.

a 60 some scribbling.

a 61 the outside, blackened by smoke.

b blank.



1107
PAGAR and TAWAR

Bark books. 39 leaves. 15 × 9,5 cm. Two loose wooden covers decorated with carvings. One has five, the other six strips of geometrical patterns and arabesques. See plate 61 (a), where the MS. is numbered 1106, in *Some Oriental Bindings in the Chester Beatty Library* by Berthe Van Regemorter. String made of goat's hide. The strip of bark is broken into 4 pieces. The MS. in incomplete and some of the leaves are damaged, but the writing on most pages is very clear and carefully done. An old form of the letter *n* is used. There are two magical drawings.

As the beginning and the end are missing, no general title is found, but most of the text is about *pagar* (protective magic) and there is also a chapter about *tawar* (magic medicine, see Winkler index s.v. *taoar*). The place of origin and the order of the pieces have not been ascertained.



1108
PAGAR TAHAN TUNGGAL, etc.

Bark book. 25 leaves. 24 × 14 cm. The beginning is missing, probably a large part of the MS. The text runs in the same direction on both sides of the bark (contrary to use). Glued to two wooden covers which seem to be of later date than the MS. itself. String strap; one plaited rattan band.

a 1 has been glued to the cover with modern glue, so that the text on it can no longer be read.

a 2 Here the first part of the text ends with the colophon:
i ma hata-hata ni pagar tahan tunggal ija ma inon na toding gurunta timan tano sibalungon di banuwa tondang borhung namora sinurat ma inon asa ro ma di ho

simatuwa na po(so) guru sata ni adji ulang ma ho lupa di poda ni amangborumu i ma minangsihon ni radja humala timan tano sampilulut ma inon ale na sada ina guru sata ni adji. This tells us that the subject of the first part was protective magic called *Pagar tahan tunggal* and that the MS. was copied by Radja Humala in tano Sampilulut (probably in Asahan, cf. no. 1102) for his brother Guru Sa(ha)ta ni adji.

a 2—5 *Poda ni tambarta,* on medicine.

a 6—8 *Poda ni pagar pangalulu di adji ni halak,* on protective magic that avenges the enemy's sorcery, with magical drawings on p. 8.

a 8—11 *Poda ni pagar sipai(m)bar,* on protective magic that averts evil from us to another person, with a fine drawing of a *bindu matoga* (two squares, one of them placed aslant inside the other, with loops at the corners) at the beginning and some small drawings on p. 11.

a 12—21 *Poda ni pangulubalang ni pagarta pagar bona ni ari,* the 'champion' (see Winkler, pp. 121 et sqq.)of our protective magic called *pagar bona ni ari* (see below), with another *bindu matoga* at the end and a colophon in which the name of the pupil is more correctly spelt Guru Sahata ni adji.

a 22—23 *Poda ni pagarta . . . na morgoar pindjutan na bolon,* on protective magic called the Great Pindjutan (lit.: 'that which is carefully kept'), with a line of circular ornaments at the end.

a 24 blank.

a 25 some scribbling.

b 25—24 the last part of a table of divination divided into paragraphs. The first words of each paragraph are: *djaha ro tanduk ni halak di* (followed by the names of the 4th - 8th day of the month). This seems to refer to an oracle in which a horn (*tanduk*) is used.

b 23—20 *Poda ni porsili ni bulan na sampulu duwa,* on offerings to the spirits of the 12 months, with drawings of some letters of the alphabet and a decorated lower border on p. 20.

b 19—18 *Poda ni tahan tunggal,* cf. p. a 2, with a line of small magical drawings at the end. Colophon: *i ma pangulubalang tahan tunggal timan amangboru anak ni opu ni uhit namora ni sinurat timan tano sitopa hudon ingot poda ni pamunu tandukta inon ale amang simatuwa na poso guru sahata ni adji timan tano simadihon anak ni na di rait.* From this colophon it would appear that the main

subject of the book was *pamunu tanduk,* a kind of magical preparation kept in a buffalo's horn (cf. MS. Manchester no. 5).

b 17—14 (Here begins a larger handwriting, apparently that of Radja Humala, whereas the preceding part of this side may have been written by Guru Sahata's teacher.) *Radja ni pagar bona ni ari ma inon ale datunami i ma na toding Radja Humala ni adji morhuta di tano Sampilulut anak ni Sirait asa ro ma di Guru Debata ni adji,* a series of protective magical drawings for the 30 days of the month and three more to be drawn on the hilt of a sword, its sheath, and on a skull used as a vessel for ritual purification. (Cf. MS. 1109). Guru Debata's village is called *tano sibadihas* (last letter doubtful; perhaps the same as *simadihon* on p. 8). I have used the drawings from this chapter as vignettes in the catalogue and shall give a list of them at the end of the book.

b 14—3 *Poda ni tambarta di rasun,* on an antidote against poison.

b 2 some scribbling.

b 1 glued to the cover with modern glue.



1109
PAGAR BONA NI ARI

Bark book. 41 leaves. 14 × 10 cm. Two wooden covers, with carrying string and one plaited rattan band. The bark is broken in several places, but the MS. is complete. Toba-Batak language and writing. According to the chain of transmission, the text goes back to the grandfather of the man for whom this MS. was written, who lived at Balige on the southern shore of Lake Toba.

a 1 blank.

a 2—28 *Poda ni pagar bona ni ari,* protective magic called *Pagar bona ni ari,* with chain of transmission and instructions for making the *pagar.* On p. 9 begins the same series of figures for each of the 30 days of the month that is also found in MS. 1108, including the 3 additional drawings. See the colour plate.

a 28—38 *Radja ni bulan sipahasada . . .*, drawings for the first (— 12th) month. These figures are composed of letters of the alphabet, just as those of the *pagar surat na sampulu sia* (MS. 1105), with two additional drawings that should be used as *porsili* (substitute to be given to the spirits) for a person who gets ill in wartime.

a 39—40 A list of 13 days with their offerings (*pinangan ni ari*).

a 41 glued to the cover.

b 1 A small divination table for the days of the week.

b 2—13 *Poda ni panggaroda ni pagar bona ni ari,* the usual list of the 8 *panggorda* with drawings.

b 13—15 The figures of the 5 *pormamis.*

b 16—23 Various instructions for divination by means of the signs of the zodiac (*pormesa*), etc.

b 23—25 *Poda ni panggaroda sionom-onom,* a series of six (instead of the usual eight) *panggorda* with their figures.

b 26—35 *Poda ni muni-munian,* on auspicious and inauspicious events and signs.

b 35—37 *Poda ni tambar naboru balluk,* medicine. Images of Naboru balluk are reproduced in *Fra i Batacchi independenti* by E. Modigliani, fig. 23.

b 37—40 *Poda ni tabas ni pagar panungkun na sahit,* an incantation asking the spirit of illness to reveal its identity.

b 41 glued to the cover.

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



1110
PAGAR PANUTUPI

Bark book. 30 leaves. 6 × 4 cm. 2 wooden covers; no rattan band. Simalungun-Batak style of writing. This is a small booklet made to be worn as an amulet.

a 1 glued to the cover.

a 2—3 tables of divination.

a 4—29 blank.

a 30 glued to the cover.

b 30—19 *Pagar panutupi,* incantations against the enemy's weapons. A *pagar panutup* is mentioned in MS. Amsterdam 137/572, probably also a Simalungun-Batak text.

b 18—1 blank.

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



1111
PAMODILON

Bark book. 40 leaves (the last two incomplete). 11 × 7 cm. No covers. Most of the text is effaced and illegible. From the black illustrations it appears that the subject was *pamodilon,* the magic art of shooting with a gun (*bodil*), also called *tembak*. Not marksmanship, but knowledge of the appropriate incantations and postures was considered important in an adept of this art. Texts on *pamodilon* or *tembak* are numerous in Van der Tuuk's collection in Leiden Univ. Library: Cod. Or. 3402 p. 145, 3421 pp. 211—215; 3467, 3470, 3526, 3540, 3557. Other copies are Or. 8473 and 8536 in the same library; Amsterdam 153/9, 781/2, 1326/1; Djakarta D 84; Copenhagen K.B. 6; Manchester 22; Rotterdam Ethn. Mus. 1031.



1112
PORSIMBORAON TAHAN NI ADJI; TAMBAR

Bark book. 49 leaves. 8,5 × 6,5 cm. No covers. A 'palimpsest'; the old writing is faintly visible between the lines and partly legible on the blank pages at the end. Toba-Batak language and writing.

a 1 outside, polished by use.

a 2—33 *Poda ni parmasak ni porsimboraonta na morgoarhon tahan ni adji,* instructions on the preparation of an amulet (in which a piece of lead, *simbora,* is used) called *tahan ni adji* ('sorcery-proof'). The magical drawing to be used (*bindu matoga* with letters of the alphabet, in red and black) extends over pp. 10—12; the incantations (*mintora*) begin on p. 15.

Other texts on *porsimboraon* are found in MSS. Copenhagen K.B. 6; Leiden Univ. Libr. Or. 3402 p. 146 and Or. 8473; and a MS. in Museum Princessehof at Leeuwarden.

a 33—48 *Poda ni tambar,* medicine.

a 49 blank.

b 1 outside, polished by use.

b 2—27 continuation of the *poda ni tambar.*

b 27—41 show faint traces of old writing with figures belonging to *pangarambui,* a table of divination from signs in the sky. The motion of these signs is pictured in diagrams representing the points of the compass.

b 42—49 are entirely blank.



1113
SONGON

Bark book. 25 leaves. 15,1 × 11,7 cm. Incomplete, and broken into many pieces. There is one wooden cover glued to the end of the strip of bark, with remains of a string strap, and a crudely designed human figure incised on the outside. Karo-Batak spelling (*sihora* denotes both *u* and *ĕ*). A 'palimpsest'; the old text was also in Karo-Batak spelling.

The beginning of the text is missing. Considerable parts of the text treat of *songon* (Karo-Batak pronunciation *sĕngĕn*), magic used against thieves. One of these *songon* is called *pilok-pilok si adji toma* (cf. Neumann, Karo-Batak dict. *piluk-piluk*: a kind of protective magic placed in a garden, and made of human figures carved from the stem of a tree-fern, a basket plaited from the split top of a bamboo, a new cooking-pot and feathers of a red hen; it is said to make a thief blind; *tuma,* louse). The MS. contains a few drawings of human figures, rather carelessly done.

Texts on *songon* are found in MSS.: Copenhagen K.B. 16 and Nat. Mus. C 6735; Manchester 12; Paris mal.-pol. 8; on *piluk-piluk:* Amsterdam 2761/48.



1114
PORBUHITAN

Bark book. 46 leaves. 29,5 × 15 cm. No covers. One or two leaves are lost at the beginning, and a strip of bark is torn off from one side of the first five leaves. Otherwise the MS. is fairly well preserved. Toba-Batak text, from Tamba on the west coast of Lake Toba.

The subject of this book is the buffalo-oracle called *porbuhitan*. The offering of a buffalo, bound to a slaughter-pole (*borotan*) is one of the most important

ceremonies in Batak religious and social life. It was described by Korn (BKI 109, 1953, pp. 32—51, 97—127), Winkler (*Toba-Batak,* pp. 138 et sqq.) and Tobing (*High God,* pp. 152 et sqq.). During the preparations for the ceremony and the festival itself omens are constantly observed by the *datu.* The main omen is taken from the direction in which the buffalo falls when it is killed by a single stab of a lance. Our MS. and other books of *porbuhitan* contain several lists of omens with their explanation, and a number of prayers and incantations that are used in the ceremonies. I have published some particulars from some of these books in an article entitled *Batakse buffelwichelarij* (The Batak buffalo-oracle) in BKI 114, 1958, pp. 238—248.

a 1—20 The beginning of the MS. containing the title of the text and the chain of transmission is lost. The title was: *poda ni porbuhitan.* The 8 main points of the compass and the intervening spaces are enumerated in one consecutive series. The names of the lucky or unlucky signs for these 16 directions are:

East (lost)

between E and SE: *buhit . . . ting* (a piece of bark is broken off); unlucky.

SE *buhit radja sinanti,* lucky.

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

S *buhit radja lingga tulijan,* lucky.

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

SW *buhit . . . gara* (text damaged), unlucky.

between SW and W: *buhit tala gonting,* unlucky.

W *buhit . . .* (illegible).

between W and NW: *buhit bunga meru,* lucky (I suppose *bunga meru* to be a corruption of Sanskr. Mahāmeru, and *buhit* the Malay *bukit,* mountain).

NW *buhit tulijan na togu,* unlucky.

between NW and N: *buhit bunga meru,* unlucky.

N *buhit bunga meru,* ?

between N and NE: no name.

NE *buhit lingga malo,* unlucky and lucky.

between NE and E: name doubtful; unlucky.

a 21—27 *Poda ni hita morhorbo tu borotan,* signs observed before and during the killing of the buffalo.

a 27—28 *Poda ni suhat ni borotan,* on the height of the slaughter-pole.

a 28—29 *Poda ni sulangonkonta di horbo santi,* what one should feed to a buffalo that will be killed at a *santi*-feast.

a 29—30 *Poda ni pangintejanta di halalaho ni horbo,* signs to be observed in the buffalo.

a 30—31 *Poda ni portonggonta di horbo bujus,* how we should pray over the buffalo offered at the *bujus*-festival. (*Bujus* or *bius* is the name of the largest community that co-operates in the celebration of the annual festival). The text of the prayer is not given here, but only some instructions for the playing of the orchestra: the kind of wood from which the drumsticks for each of the kettle-drums (*gordang*) should be made, etc. This is followed by a list of ominous happenings observed during the ceremony.

a 31—35 *Poda ni pangintejanta laho tu antaran,* omens observed during the leading of the buffalo towards the place of offering.

a 35—37 *Poda ni portonggonta,* text of the prayers.

a 37—38 *Poda ni panginte-intejan di indahan,* omens to be observed in the food that is being offered.

a 38—39 *Poda ni mintora pinulungta,* the formula with which ingredients are offered to the deities of the points of the compass.

a 39—40 *Poda ni panggujang-gujangngon ni padiruma tondi,* the litany used by the *datu* whilst shaking a bag of husked rice to call back the soul.

a 40—43 *Poda ni lapik borotan ni horbo,* magical drawings (in black only) to be put under the slaughter-pole, with incantations. Both the drawings and the incantations are of the type usually found in texts on *pangulubalang.*

a 43—45 *Poda ni pangarambui,* divination by means of signs in the sky, with diagrams.

a 46 blank.

b 1 blank.

b 2—9 continuation of *pangarambui* with diagrams.

b 10 *Poda ni pandompak ni pane na bolon,* what happens if we face the head, the tail, etc. of Pane na Bolon (the Great Dragon). With a black drawing of Pane na Bolon, surrounded by 12 stars, which extends over pp. 11 and 12. See plate 3.

b 11—18 *Poda ni hita laho mangalap ahar tu harangan,* on fetching creepers from the wood. It seems that these creepers were worn by people who took part in the festival. At the same time the slaughter-pole was fetched from the wood; this

becomes clear if we examine other texts on the same subject. Cf. BKI 114, pp. 240 et sqq.

b 18—19 *Poda ni panarai alaman ni suhut,* on sweeping the ground before the house of the principal of the feast.

b 19—20 *Poda ni pangkali borotan,* and *poda ni panggujang-gujangta di borotan,* on erecting the slaughter-pole.

b 20—26 *Poda ni panaja surik,* on waving the knife (*surik*).

b 26—27 *Poda ni pangaringkar di ajok,* an invocation of the spirits of the waters.

b 28—37 *Poda ni pormuni-munijanta,* on ominous events and signs, ending with a *panabari* to neutralize the influence of some of the signs; with a black drawing on pp. 37 and 38.

b 37—44 An extremely corrupt and lacunose text on *pangulubalang odjin* (a corruption of Arabic *djinn*), to be used against thieves, etc. The incantations are partly in corrupted Malay with some Arabic words. At the end is a drawing of a human figure attacked by dragon-like creatures from every side.

b 45—46 blank.

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



1115
ADJI PAJUNG and PORBUHITAN

Bark book. 59 leaves. 29,5 × 19,5 cm .Two wooden covers, one of them with nicely carved arabesques on the outside. (See plate 4). There is a carrying string of later date than the MS., but no rattan bands. Three folds are broken, and at the end a piece of bark is lost, but there was probably no writing on it, so that the text may be complete. Toba-Batak text from Pangururan on the Isle of Samosir in Lake Toba. A small *bindu* from this MS. is reproduced as a vignette on pp. 12, 31 and 85 of the catalogue.

a 1 blank.

a 2—35 *Poda ni gorak-gorahan ni adji pajung,* instructions on ominous signs of Adji Pajung, i.e. signs to be observed on the surface of the cut-off neck of a pig. Though there are other titles further on, all the text on this side of the bark and pp. 1—13 on the reverse belongs to this oracle, altogether 71 large and closely written pages. The names given to the signs apparently hint at some cosmological system represented by the surface of the pig's neck. It would need a specialist both in the butcher's trade and in mythology to go into the details of this text.

Leiden University Library has several texts on *adji pajung,* most of them from Van der Tuuk's collection. It appears from these texts, that the name *adji pajung* is not restricted to divination from a pig's or a dog's neck, but may also be applied to some kind of divination with a hen or with a lemon. In our text, however, divination with the severed head of a pig is clearly meant. On p. a 36 it is said that the omens are observed *di sajatan ni babi di tampulan ni asu,* on the cut-off neck of a pig or the chopped-off neck of a dog. A dog's head had to be chopped off in one stroke; a pig's head should be severed by a nice, even cut.

After a chain of transmission ending with Radja Pane in Pangururan and an enumeration of the occasions on which a pig may be slaughtered and the omens be observed, the text first mentions the ideal conditions for a pig's neck. These are:

ningon tumindang do debata panaluwan djati, explained as: *ija ma paro-paro so magandjang so matoruk,* the windpipe should stick out a little, not too long and not too short;

ningon manumpak do dang botari, ija ma tolonan hae ihut di paro-paro, the gullet should follow the windpipe;

ningon morhata do gordang na tolu, ija ma utok-utok songon songka hinorot, the marrow should be like a well-cut fishbone coral;

ningon djumodjak do basiha raja tuminsuk do bungkulan ni ruma, ija ma daro tonong di pangarumai na uli, the blood should be smooth in an auspicious house;

ningon dumatang do pasang marumbak-umbak, ija ma huling-huling sangkop tu paro-paro, a piece of skin should cover the windpipe; etc.

The first part of the text, pp. a 3—35, is an elaborate *pangarumai,* a list of

'houses'; every kind of person in the village has his 'house' on the pig's neck. We find the same kind of *pangarumai* in the first part of the Adji Pajung MSS. in the Leiden University Library Or. 3428 and Or. 8776. In some MSS. there is a diagram illustrating the surface of the pig's neck (see plate 2 (*b*), which is taken from MS. Leiden, Ethn. Mus. 2929/21, and see MS. Copenhagen, Nat. Mus. C. a. 90). I once saw in the Batak country a carved wooden pig's head with labels attached to it showing the positions and names of the principal houses.

We shall pass over most of the titles of minor chapters in this handbook of pig's neck science. On p. a 47 there is a chapter on flaws in the evenness of the cutting, revealed to mankind by the god Panaluan Djati. Such a flaw may predict ruin and death. On p. a 52 we find indications about the knife (*surik*), such as the ingredients — a little bear's liver, etc. — that should be added to the resin with which it is fastened into its handle.

a 59 The text ends with an invocation of a deity (*debata*).

b 1 begins with a similar invocation. Though the last lines of a and the beginning of b are not clearly legible it seems that there is no lacuna.

b 3—9 *Poda ni portimusan ni adji pajung,* on divination from the forms of the smoke of Adji Pajung. This may be the smoke of the fire on which the pig's meat is cooked, or perhaps any smoke connected by the *datu* with the oracle of Adji Pajung.

Oracles from the shapes of clouds are frequently described in the bark books under the title *parombunan.* Usually these texts are illustrated by drawings representing the shapes that the clouds assume to the *datu's* eye. Here we have a similar oracle, where the signs are taken from the forms seen by the *datu* in clouds of smoke (*timus*). The text is illustrated by four drawings, three in black, the last one in black and red. This last drawing is one of the most remarkable pictures I have seen in a Batak book. (See plate 5). It represents a tree. At the top of the stem is a human figure, from whose head and arms grow three branches that make the crown of the tree. The tree bears a mass of fruits (or leaves?). 14 birds sit on it and hover around it. 6 men are beneath the tree. They, and the man in the tree, have knives in their girdles. It looks as if they were wearing short trousers, but this probably means that they have their loin-cloths tucked up. Two of the men on the ground are shooting with blow-pipes; two have carrying-poles on their shoulders, on which they carry a number of objects resembling the

fruit (?) of the tree; two hold lances or sticks. The drawing is at the end of a paragraph entitled *poda ni si suwasa di langit*. The name *si suwasa di langit* is used several times in this chapter; it seems to me that it is the ceremonial name of the divination smoke (meaning: pinchbeck in the sky). If this is true, there is no special name for the tree in this paragraph of the text. The sign discussed in the first paragraph of the *portimusan* does have a name: *harijara sundung di langit*, the slanting fig-tree in the sky. This heavenly tree is well-known in Batak and Malay mythology (Mal. *bĕringin tjondong*). The picture that belongs to the first paragraph does not show a tree. We may surmise that our picture is meant to represent the *hariara sundung* or some other heavenly tree, perhaps even the cosmic tree of life (cf. Tobing, *High God*, p. 60).

b 9—13 some additional methods of divination connected with Adji Pajung; the last one is a *poda ni pandabu harahar*, on the falling of *harahar* (a word frequently used in the bark books but still unexplained).

b 13—22 *Poda ni porbuhitan*, the buffalo oracle, to be compared with MS. 1114 pp. 1—20. The names of the signs are:

East *buhit radja debata*, lucky.

between E and SE: *sangkalan gonting*, unlucky.

SE *buhit radja sinanti*, lucky. In the cryptic mythological allusions that follow the name of the sign, the *tangga omas* (golden staircase, see above p. 17) and *si Dajang Taralohi* (see MS. 1136) are mentioned.

between SE and S: *buhit radja-radja di morga*, lucky.

S *buhit lingga radja tusijan*, lucky.

between S and SW: *radja debata*, lucky.

SW *ama ni lingga radja saragi*, unlucky.

between SW and W: *mutora*, unlucky.

W *buhit lingga pormana-mana*, lucky.

between W and NW: *buhit bunga (?) dja*, lucky.

NW *buhit tala debata*, lucky.

between NW and N: *buhit haraparan*, unlucky.

N *buhit lingga meru*, lucky.

between N and NE: *buhit lingga suwasa*, unlucky.

NE *buhit lingga tula (?)*, unlucky.

between NE and E: *buhit putus talinga*, unlucky.

b 22—27 *Poda ni pangalebatan ni horbo bus,* special signs to be observed in the buffalo. At the end of this paragraph the scribe mentions his name: Guru Morlapik ni adji.

b 27—32 *Poda ni mangmang ni pordiruma tondi,* an invocation to call the soul back, containing lists of varieties of earth, stone, trees, stars, etc.

b 32—39 various short instructions on *pangulubalang* (destructive magic, called *p. tumpat huala* and *p. si mutahon daro*), *porpangiron* (ceremonial purification), etc. Two small drawings of human figures belong to this part of the text.

b 40—57 blank.

b 58 some scribbling.

b 59 glued to the cover.

There is an elaborate Romanized abstract from this MS. in the library.



1116
ADJI PAJUNG; DORMA

Fragment of a large book.10 leaves. 30 × 16,8 cm. No covers. Two folds were broken and have been sewn. It seems probable that pp. a 7—10 belong before a 1—6 and b 1—4 after b 5—10. There are at least two different handwritings. The text on side *a* and on pp. b 5—9 is in the first handwriting, which is very neat and regular. The second handwriting begins on b 9 and extends over b 10 and b 1—4. The alphabet does not differ from that of the first hand, but the writing is coarser and larger. On b 2 there are a few lines of thinner letters of the same size. Final *-h* is used once at least (in the word *daroh,* blood) by the second copyist (b 9). This may point to Simalungun or Dairi as the place of origin of the MS. The language is the general *poda*-language. As the beginning and the end are missing, there is no general title, no chain of transmission and no colophon. At

the end of the text by the first hand (b 9) Datu Somalajing ni adji is addressed as the pupil for whom the book was written.

The subject of the text in the first handwriting is *adji pajung*. The whole of side *a* is filled with part of the *pangarumai*, the list of 'houses', corresponding with part of MS. 1115 pp. a 2—35. The last part of the text on the pig's oracle is found on the reverse, b 5—9. There we find such details as: what kind of pig should be used in the first, the second, etc. month, and what kind of person should kill it; how the knife (*surik*) used to cut the pig's neck should be made (cf. 1115 a 52). The rest of b 9—10 contains the beginning of a text on *dorma*, alluring magic. This is probably continued on b 1—4, where prescriptions are given for the making of some magic preparation called *sisoro sangkar*, 'snatching the male'. I am not sure whether this is the name of the *dorma* mentioned on p. b 9.



1117
RAMBU SIPAMOTUNG

Bark book. 36 leaves. 17,2 × 15,2 cm. No covers. Weak in the joints (one joint is broken). The beginning is missing, probably two or three leaves. The general title and the chain of transmission were in the lost part, but we may surmise from the text that the title was *Poda ni rambu sipamotung*. The word *sipamotung* is not in the dictionaries. It is used in this text as the name of a special kind of *rambu siporhas*. This is a well-known oracle, mainly used in war, in which omens are derived from the various positions of a double string. One of the two strings is named *rambu siporhas*, lightning-string; this is the string of one's own party. The enemy's string is named *rambu sibangke*, corpse-string. In this text *rambu sipamotung* is sometimes used as the name of the string of the soothsayer's party. The word *sipamotung* is found in the text on p. a 6 in the following enumeration of ingredients of the *panihat* (the substance that gives

magic force to the strings): *dongan hosap ni parau odjung dongan tali samberang ni parau odjung dohot tali ni sipamotung dongan baringbing ni solu na dung mangarigop,* i.e. and gold-thread from a sailing-prow, and a clothes-line from a sailing-prow, and a cord from a *sipamotung,* and the (decoration in the shape of a) comb from a dug-out that had success in war. Here it would seem that *tali ni sipamotung* should be derived from Malay *tali batung,* a (Bugis) bandolier of silk interwoven with gold thread for carrying a kris. In any case this special *rambu siporhas* is named *rambu sipamotung* after one of the ingredients used in its preparation.

An analysis of the text on the reverse with translation of relevant passages was kindly put at my disposal by the Rev. Father Vivaldus Promes. From this transliteration I take the following passage, in which some illegible words have been successfully reconstructed: *so ma ho lupa di hata ni rambu siporhas ale Guru Bunga Odjung hata ni adji namora Simanullang anak ni Ompu Radja Tahi Mandok hata ni adji . . . na mian di (tano Parik S)inomba.* From these words we learn that the instruction contained in the text was given to the teacher (of magic and divination) Bunga (sometimes spelt Buha) Odjung, who was related to the Toba-Batak clan Simanullang and lived in a village called Parik Sinomba.

Texts on *rambu siporhas* are usually accompanied by diagrams showing the various positions of the strings. For these diagrams we may refer to MS. 1121 of this collection; MS. 1117 has not got them. The divination by means of the *rambu siporhas* has been described by Dr. Winkler, *Toba-Batak* pp. 191 et sq. and BKI 110, 1954, pp. 342 et sqq.

a 1—8 A description of the method of making the oracle strings, which adds some interesting details to the description given in Dr. Winkler's last-named article.

a 8—22 *Poda ni pangarumai ni rambu sipamotung,* a list of 'houses', i.e. places on the string with their signification.

a 22—35 *Poda ni pangalebatan ni rambu sipamotung,* list of omens occurring in handling the strings, in which every paragraph begins with the word *djaha,* if . . .

a 36 blank.

b 1 blank.

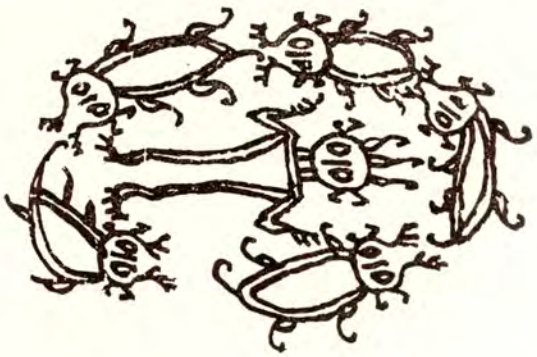
b 2—10 Omens taken from the position of grains of rice (*porbisihan*).

b 10—12 Omens taken from the position of betel-leaves (*napuran*).

b 12—15 Offerings to 'bind' the luck predicted by the strings (*pandjoroti*).

b 15—36 Various instructions for the ceremonies at the inauguration of the strings, with a number of incantations. Some of these formulas contain many corrupted Malay and Arabic words. Here we find some examples of the use of the word *suro* and its derivations. This is the stem of *parsuroan,* the name of the 'sacred edifices of the Batak' described by H. H. Bartlett in *Occasional Contributions from the Museum of Anthropology of the University of Michigan* No. 4, 1934, and it is probably identical with Malay *surau,* now a building devoted to Muslim religious purposes.

There is a copy of Father Vivaldus' Romanized abstracts from this MS. in the library.



1118
PORMANUHON ADJI NANGKA PIRING

Bark book. 51 leaves. 27,2 × 16 cm. Glued to 2 wooden covers. Rattan strap (loose at one side); one plaited rattan band.

a 1 blank.

a 2—36 The beginning is illegible, but from the text it appears that the title is *Poda ni pormanuhon adji nangka piring* and the name of the copyist si Radja Hontas of the clan Simamora (*anak na di sumbaon ma inon samamora purba ma inon*); he wrote the MS. for a man in Lobu Goti (i.e. Laguboti in Toba, south of Lake Toba). Prescriptions for the oracle with a cock under a basket;

with diagrams showing the various positions of the fowl (in red and black) and diagrams (in black only) belonging to a *pangarambui* (cf. MS. 1112). For a description of this oracle, see Winkler, *Toba-Batak,* pp. 207 et sqq. and Tobing, *High God,* pp. 143 et sqq. Manuscripts on this oracle are found in nearly every collection.

a 37—39 *Poda ni pangalaho ni pane na bolon,* on the motion of the Great Dragon. See Joh. Winkler, *Pane na bolon,* BKI 112, 1956, pp. 25 et sqq. and my additional notes, *ibid.,* pp. 37—40 and 113, 1957, pp. 291 et sq.

a 39—45 Various prescriptions about *pangulubalang* (agressive magic).

a 49—50 A diagram of the points of the compass.

a 51 glued to the cover.

b 1 blank.

b 2—40 Various short paragraphs, mostly about *pangulubalang,* with illustrations in red and black.

b 40—50 are by another hand, less carefully written and full of scribal errors. The subject *dorma* (a love-philtre) is mentioned repeatedly.

b 51 glued to the cover.

1119
PORMANUHON

Bark book. 33 leaves. 17,5 × 14,2 cm. No covers. Part of the first leaf is broken off. Modern. Toba-Batak style of writing.

a 1—32 and b 2—28 *Pormanuhon* (*manuk di ampang,* oracle of the cock under the basket), with diagrams (partly red and black, partly black only).

1120
PORMANUHON

Bark book. 24 leaves (only a small portion of one leaf remains). 15,8 × 12 cm. Broken into 3 pieces. Incomplete. Beginning and end missing.

Pormanuhon (*manuk di ampang*) with diagrams of the oracle in red and black (some of the red paint has turned black) and diagrams of *pangarambui* (black). The form of the letter *ra* found in the text on *pangarambui* points to Simalungun as the place of origin.



1121
PORMANUHON; PANE NA BOLON; RAMBU SIPORHAS

Bark book. 32 leaves. 13,4 × 13,4 cm. No covers.

a 1—19 *Poda ni pamusatan ni pormanuhon adji nangka piring,* succinct instructions on the oracle with a cock under a basket, with small black diagrams; on pp. 11—13 the *pangarambui* with its diagrams.

a 20—26 *Poda ni pamusatan ni pormanuhon manuk gantung,* on divination with the 'hanging cock' (see Winkler, *Toba-Batak,* pp. 192 et sqq.), with black diagrams showing the inside of the fowl whose breast has been cut open.

a 26 Diagram showing the points of the compass with the following text (beginning from the point marked by a little hook, which I suppose to be East):

E *mogal-mogal ma ompu(n)ta pane na bolon ija i ma na djolo-djolo bingkas i ma mago ale guruna(mi)* (2)

SE *mandjarapang ma ompunta pane na bolon mate ma parangan ale guru* (1)

S *sae duwa arijan modom ma ibana di ari ale datu* (2)

SW *mandjorbing ma ibana ale gurunami wulang lupa di ari* (1)

W *mangan pane na bolon di ari ale radja wulang lupa ale amang gurunami* (2)

NW *manu(m)pak ma ompunta pane na bolon monang ale datunami* (1)

N *modom ma ibana parijama di parhalaan* (2)

NE *sadari ngot pane disi ale guru* (1)

The number between brackets is the number of transverse dashes indicating how many days the dragon (*pane na bolon*) remains in a certain point of the compass. According to this diagram *pane* rotates once in 12 days.

a 27—28 Two drawings of *pane (na bolon)* in black and red with lines of text pointing to 8 parts of its body, much simplified.

a 29—32 A table of lucky and unlucky days for starting on an expedition *(morbingkas)*. Ends abruptly.

b 1 blackened outside with illegible writing. This text is continued on:

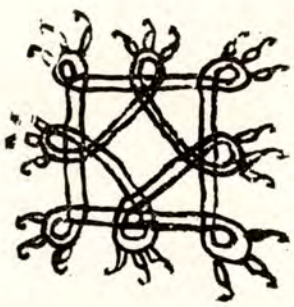
b 2—14 *Rambu siporhas,* the oracle of the double string, with black diagrams indicating the various positions of the strings after they have been thrown down. Cf. MS. 1117 above.

b 14—17 (smaller writing) *Poda ni pandjahai ni napuran ni ompunta rambu siporhas tunggal panaluwan djati susuran batara guru na haoloan na haturutan di bisara na godang,* a table of the signs indicated by the position of the betel *(napuran)* and rice *(boras)* in the *rambu siporhas* divination. It is curious to find the name *tunggal panaluan,* usually applied to the magic staff (cf. MS. 1101), used for the oracle strings.

b 18—26 *Poda ni pamusatan ni porpanean,* on the motion of the Great Dragon.

b 27—30 Another table of omens in the *rambu siporhas* oracle.

b 31—32 Two pictures of the oracle-fowl with texts indicating the ominous meaning of different parts of its body. (32 is the outside and partly blackened).



1122
PORMANUHON ADJI NANGKA PIRING

Bark book. 40 leaves. 13,4 × 8,6 cm. One wooden cover. Some pages have been so darkened by smoke that it is difficult to read the text. Part of the last leaf is missing.

a 1 some scribbling.

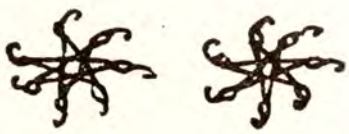
a 2—40 *Poda ni pamusatan ni adji nangka piring,* short instructions on the oracle with a cock under a basket (*manuk di ampang*). There is a chain of transmission ending in Namora Samosir Guru Mangantar ni adji anak ni Nai Lansungon, without name of place, but probably in the island of Samosir in Lake Toba. On pp. a 29/30 there are two drawings of the cock, similar to those in MS. 1121 b 31/32.

b 1 blank, with traces of glue.

b 2—27 continuation of *a*. Two illustrations of the fowl (black only) at the end.

b 28—39 (with decorated chapter-heading) *Poda ni rambu sibo(ng)gal di portibi . . . na so tupa adopponkon mormanuk beja horbo marobo,* on the sign (in the sky) called *rambu sibonggal di portibi,* that should not be faced in consulting the oracle of the cock under the basket or the falling of the buffalo (i.e. the *porbuhitan*). With black *pangarambui*-diagrams.

b 40 glued to the cover.



1123
PORMANUHON SITOHO-TOHO

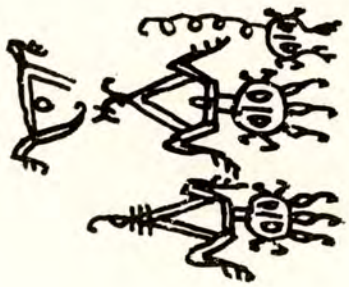
Bark book. 25 leaves. 21,7 × 12 cm. Two wooden covers. *Bindu* (vignettes) red and black.

a 1 glued to the cover.

a 2—20 *Poda ni pormanuhon sitoho-toho na bolon,* the oracle of the 'hanging cock', consulted when one seeks confirmation of some plan or hope; see Winkler, *Toba-Batak,* pp. 194 et sqq. There is a chain of transmission ending in Guru Panijangan ni adji di tano (Panijangan?), whose teacher was his brother-in-law Guru Pangundang ni adji, a man from Silalahi on the north-western coast of Lake Toba.

a 20—25 *Poda ni pangarambui sipatiga-tiga* with diagrams (black and red). The beginning only; much is missing at the end.

b 1—25 *Poda ni pangarumai ni adji nangka piring,* the table of divination belonging to the oracle of the cock under the basket (*manuk di ampang*) and other paragraphs about this oracle. The preceding part of the text, which is now missing, apparently contained the *poda ni pormanuhon adji nangka piring.* On p. 3—6 *pangarambui* with diagrams.



1124

MANUK GANTUNG

Bark book. 38 leaves. 9,5 × 10,5 cm. Glued two wooden covers, showing traces of having been used as cutting-boards.

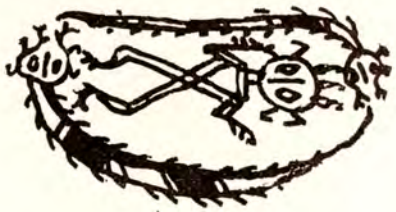
a 1—38 and b 2—24 A text in modern Simalungun-Batak writing on *parmanukon* (= Toba *pormanuhon*), the oracle of the hanging cock.



1125
MANUK GANTUNG

Bark book. 16 leaves. 6,6 × 6,1 cm. No covers.

a 2—15 and b 2—13 One continuous Toba-Batak text on the oracle of the hanging cock, here called *Pormanuhon si lali piuwan,* the oracle of the cock 'circling kite'; with 15 diagrams in black and red representing the inside of the cock. There is a short chain of transmission in which the Toba-Batak clan Pandjaitan is mentioned. One should not teach this oracle to a pupil unless he pays a female buffalo, a scaleful of gold, a knife and a lance.



1126
PORMANUHON SITOHO-TOHO

Bark book. 33 leaves. 8,6 × 5 cm. Glued to two wooden covers.

a 2—31 and b 3—5 A short but apparently complete text on *pormanuhon sitoho-toho* (the oracle of the hanging cock used for confirmation), neatly written in the Toba-Batak style.



1127
PORMANUHON SIDJONGDJONG DI PORTIBI, PANGULUBALANG, etc.

Bark book. 32 leaves. 22,5 × 12 cm. No covers. A fragment of the first leaf and the last part of the book are missing, i.e. if we take the page I have called a 1 as the beginning of the text. It is equally possible that the text on the other side of the bark was written first, but this is of no importance, because the book is a collection of short treatises. Even if we had the part that is now missing, it would probably not be possible to assign a general title to the book. The texts were collected from various sources by Guru Sangijang Porhas ni adji in the village Sigondang, in the district Sipagagan Djehe (modern name: Lower Pegagan) of the Pakpak region north-west of Lake Toba. His clan is not specified but indicated by the words *anak na di Suwanon*. From his bark books these texts were culled for the use of a man whom he calls his *hahang doli*, 'elder brother' (but not of the same father and mother). The name of this pupil was Sunggubarita, but because of his age or dignity he was also called Ompun Tuwan Lunta (grandfather of Tuwan Lunta). He lived in a village called Silalahi Sosor (this may mean: a new settlement of the clan Silalahi) in the district Sagala (in the saddle behind Mount Pusuk Buhit), where a Toba-Batak dialect is spoken. He was already an adept in the science of *pormanuhon sitohotoho* (cf. MS. 1126). The language of our MS., written by a Pakpak teacher for a Toba-Batak pupil, is neither pure Pakpak nor pure Toba dialect, but it has some peculiarities of both dialects. As texts from the Pakpak region are very rare in European collections, this book has a special value as a linguistic document. It is also valuable because it is written in a very clear style and gives comprehensible descriptions of various ceremonies performed for the purpose of magic or divination. — I have transliterated the text as if it were Toba-Batak; according to Pakpak pronunciation every *h* should be changed to *k*, and an *h* be added in such words as *ta(h)an*.

a 1—13 *Pormanuhon sidjongdjong di portibi.*

This resembles the oracle with a cock under a basket, but the fowl is not killed. After it has been kept in the house for some time, the soothsayer releases it on the village square and makes his predictions by observing its behaviour. The

name of the oracle indicates that the fowl is not killed but remains 'standing on the Earth'. At the end there is a circle divided into 8 sections with inscriptions mentioning the spirits that cause illness in each point of the compass.

a 13—15 *Pormanuhon radja guntom di djawa,* a short paragraph on a method of divination with a fowl in which an incantation with some corrupted Arabic words is used (e.g. *si nungkar nangkir,* Munkar and Nakīr, the angels that question the dead in the grave).

a 15—29 *Panuruni ni rambu siporhas,* a method of confounding the enemy's oracles. Guru Sangijang learned this from his father, who had learned it from his father Guru Panongon ni adji, who had it from Guru Solaosan ni adji in Silindung. Magical drawings are made with a mixture of magic substances on the 9 kettledrums. The first kettledrum should be beaten by a person called si Monang or si Panaluwan (Monang means victorious; therefore its synonym Panaluwan should be derived from *manalu,* to conquer, not from *tolu,* three, as Tobing would have it). Faulty playing of the drums means disaster; if this happens one should not go to war. On pp. 23—25 we find the figures that should be drawn on the drums (red and black. See plate 6). Pp. 25—29 contain a *poda ni porsilii ni paranganta* with small figures to be drawn on the substitutes for our warriors that must be given to the spirits on the 7 days of the week and in the 12 months of the year.

a 29—32 *Poda ni porhehe ni ompunta pane bolon,* on the course of the Great Dragon. The chain of transmission is: Datu Lobi ni adji, Guru Solaosan ni adji, Guru Sajur ni adji, Ama ni si Harungguwan ni adji, his son Guru Sangijang ni adji. On p. 32 is one half of a drawing of *pane na bolon* surrounded by head-hunters (red and black; see the figure at the end of this paragraph); the other half and the end of the text on this side are missing.

b 1 The end of a text on *pangulubalang;* black drawings with short texts beginning *ahu pangulubalang* . . .

b 2—3 *Poda ni pangalaho ni sibijangsa boru-boru Boru Sitanggang,* probably a special application of the preceding *pangulubalang.*

b 3—8 *Poda ni pangulubalang sipamotung.* We have discussed the possible meaning of *sipamotung* in our notes on MS. 1117. These short instructions about a *pangulubalang* called *sipamotung* give no clue to the meaning of the word. The chain of transmission is: Bapa ni Ondjan in Surungan, Bapa ni Gumansi

Saragih, Guru Sangijang. The names with Bapa are Pakpak or Karo-Batak. There are five small black drawings in this chapter.

b 8—10 *Poda ni pangulubalang situngkol di baling,* on a *pangulubalang* made from the stay of a small windmill. The letters of the alphabet should be written on it, each letter repeated seven times, as shown on p. 10.

b 10—13 *Poda ni simantas hira-hira,* a magical scarecrow. At the end of this paragraph is a small drawing with the inscription: *bunuh musungku si anu,* kill my enemy so-and-so.

b 13—17 *Poda ni haba-haba ni panuruni sirompas bide,* a magic device in which a black cat is used, to cause storm, lightning and rain to destroy the enemy's village. Chain of transmission: from Radja Manangi in Lijang Tanoh to Guru Sangijang's uncle (father's sister's husband) Mataniari to Guru Sangijang Porhas. At the end there are two small black figures, one to be drawn on the place where the cat sits, and one to be drawn on the *datu's* place as a *pamalogi* (from *balog* (Sim.), boundary) to prevent him from being struck by lightning.

b 17—30 *Poda ni pagar* (or *pangir) ta(h)an tumbuk,* protective magic (or protective lemon-fruit for ritual purification) called *tahan tumbuk.* Chain of transmission: from si Barita, called Ompu Sagama, to Bapa Numbasi, to Bapa Nadum ni adji, to this younger brother Bapa si Uluwon, to his son si Raba called Bapa ni Ramban Pordosi, to this brother-in-law Guru Sangijang ni adji. On p. 20 there is a passage that may be a description of one method of *mangijoga* (see above): the *datu* goes seven times round about the ingredients of the *pagar,* with a sash of yellow young palm-leaves and a jacket made of the black fibres of the sugar-palm; then he stops up his nose, his ears and his eyes, tucks up his loincloth and lies down on his right side; in this position he utters his incantations. The lemon that belongs to this preparation is used as *panampuhi,* i.e. an oracle in which the top and the bottom of a lemon-fruit are sliced off and omens are taken from the way these pieces fall. A list of signs (each beginning with *djaha,* if . . .) is on pp. 24/25.

At the end of the chapter there are two small figures, one of them to be drawn on the lemon.

b 30—31 *Poda ni panapu dangdang,* to enforce payment of a fine (?). Chain of transmission: From Amang Kaing Munte Sihantongah in Linggaradja to his son Bapa ni Songgine in Huta Imbaru, to Guru Sangijang ni adji. At the end

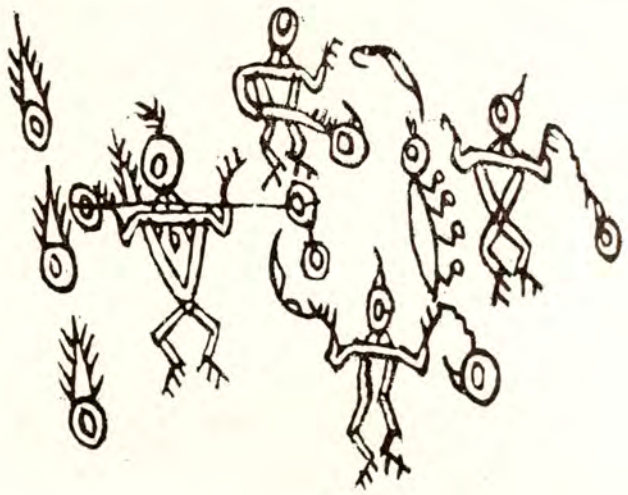
is a diagram with the words: *horma, buhu, bonar, buhar,* used in choosing a lucky day for this kind of magic.

b 32 some scribbling.

The scribe of this text uses the words *do hapeja,* 'but indeed' to correct an error, e.g. *agong ni na mate sadari na mate so gabe do hapeja,* charcoal of a person who died of a sudden death, (no, I should have written) an inauspicious death.

An unusual grammatical form found in this text is *papadjihon (adji),* to teach magic (a causative formation from the stem *adji)* and *paposehon boru,* to swindle (a prospective bridegroom, who has already paid the bride-price) out of one's daughter, from the stem *ose.*

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



1128

PANURUNI

Fragment of a large bark book. 9 leaves. 39,5 × 24 cm. It is the last part of the book, the end of side *a* and the beginning of side *b*. There are one loose leaf, one piece of 5 leaves and one piece of 3 leaves. The text begins on the loose leaf (on the side without drawings, a 1) and is continued on the piece of 5 leaves (on the leaf that has some black drawings), a 2—6; after this there

is a large gap. The last 3 pages of *a* (a 7—9) are on the piece of three leaves (on the dirty side). On the other side is the beginning of b (b 1—3, two blank pages and one page of text); after the lacuna this is continued on the back of the piece of five leaves (b 4—8) and of one leaf (b 9).

I have given the title *panuruni* to this text, because the word is mentioned in the text, and the text on a 1—3 and b 3—9 is a rather close parallel to MS. 1127 a 20—29. The name si Panaluwan for the person who should beat the first drum is also mentioned here, and the names of the drawings to be made on the nine drums are essentially alike. In comparing the drawings in MSS. 1127 and 1128 we may remark that, though those in MS. 1127 look neater, those in MS. 1128 are closer to the text, e.g. the sign *bintang tiga* really has three stars (Mal. *tiga*, three) in MS. 1128, whereas the artist of MS. 1127 has drawn seven stars. Cf. also MS. 1134 pp. a 9—15.

In the part of our text that has no parallel in MS. 1127 we find the titles:

a 3 *Poda ni pangabisinta di manuk na bara,* on consecrating a red hen (for an offering).

a 4 *Poda ni porto(ng)go(n)ta di pangulubalang,* on praying to the *pangulubalang.*

a 5 *Poda ni panodo-nodo ni musunta,* on enticing the enemy's soul (to its ruin).

a 6 *Poda ni sipatondikta di musunta,* to make the enemy shiver (?).

a 7—8 contain two diagrams with inscriptions.



1129
PANGARHARI and MEDICINE

Bark book. 26 leaves. 8 × 6 cm. No covers. Toba-Batak text.

a 1 outside, blackened by smoke, without writing.

a 2—14 *Poda ni pamusatan ni pangarhari,* on divination by means of a boiled egg.

A human figure (illustrated on p. 14; see the reproduction at the end of this paragraph) is drawn on the shell of the egg; from small cracks in the shell, etc. the *datu* predicts the future (especially for a new-born child).

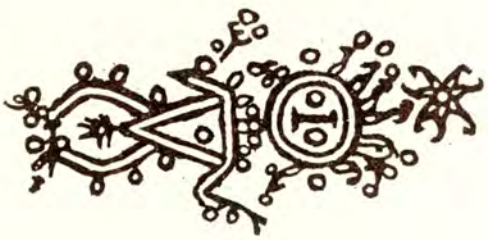
a 15—25 and b 2—3 *Poda ni pamusatan ni mandaoni na puruwon,* prescriptions for the treatment of framboesia and similar ailments. On pp. a 15—19 is a divination table with the words *mate* (dead) and *bunu* (kill); it is not clear how this is used in connection with the text.

a 26 outside, blackened by smoke, without writing.

b 1 blank.

b 4—26 *Poda ni pamusatan ni parubatan,* on medicine (*ubat,* Mal. *obat*), apparently against smallpox. The spirit of illness is called si Boru Morbarutu, Miss Pimple-face.

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



1130
PORHALAAN

Bark book. 27 leaves. 15,3 × 13,2 cm. Glued to two wooden covers, one with an unfinished carved pattern. The ink is of poor quality. Simalungun-Batak writing and dialect.

a 1 blank.

a 2—15 various *poda ni parhalaan,* instructions for the use of the Batak calendar to choose lucky days for feasts. The drawing of the calendar is on pp. b 17—20. The origin of the Batak calendar was discussed by Dr. Winkler (see a short summing up in my article in the Bulletin of the John Rylands Library, 33, 1951, p. 288); its place in Batak religion by Tobing, *High God,* p. 108 et sqq.

a 16—18 is the continuation of b 26.

a 19 an incantation.

a 20 blank.

a 27 glued to the cover.

a 26 blank.

a 25—21 *Poda ni porpanejan,* the usual text on the motion of *pane na bolon.* A simple drawing of *pane* is on p. b 5.

a 21 a diagram with the names of 8 animals.

b 17—20 the *parhalaan.*

b 21—26 Names to be given to children born in the 1st — 6th month; continued on a 16—18 (7th - 10th month; the 11th and 12th months are missing). Some of the names prescribed here were in actual use when I was in Simalungun (Distabulan, Nanti).

b 27 glued to the cover.

b 16 a diagram of 3 × 3 squares with incantantion: *hata saksuk.*

b 16—14 *Poda ni saru ni bulan,* offerings to the 12 months.

b 14—10 *Poda ni parmamis holing na mambotoh luha ni halak,* divination by means of the *pormamis* to know what kind of wounds people will get in a war.

b 9 a diagram with human figures with and without heads.

b 8 blank.

b 7—6 *Poda ni pangaluwari,* for success in war.

b 6—5 Names of Simalungun clans.

b 4 (in another handwriting) an incantation over a *pangulubalang.*

b 3—1 blank.

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



1131
PORBINTANGONKON; TONDUNG BORAS; MANGSI

Bark book. 57 leaves. 13,5 × 11,4 cm. Glued to two wooden covers. A well preserved and complete Karo-Batak MS., legible throughout. *Sihora* is used for *u* and *ĕ*.

a 1 blank.

a 2—29 Large black chapter-heading. Title: *Poda ni kata-kata no pondjakaji ni porbintangankon barang kita lakou marporang mosoh barang kalak toboh,* instructions on the table of constellations (to be used) when one goes to war or when a child is born. The Karo-Batak pronunciation of the name of the oracle would be *pĕrbintangĕnkĕn.* The text is composed of 18 paragraphs, all constructed on the same pattern, as follows: a vignette (*bindu*); a small figure representing a constellation; text: *djaka bi(n)tang parlobe ngotangi bolan ageja matawari ningon djaka kita lakou marporang mosohta sabisana olang ngikot sisa ija sanina ningon djanah magodang bolon kolana ningon djaka anak toboh ningon sambisa pagijan anak inon djanah magodang bolon kolana,* i.e. if the 'first star' (the evening star?) is in conjunction(?) with the moon or the sun, if we go to war, a captain (lit. a valiant one), a man without brothers or sisters, with a tall and fat body, shall not go; if a child is born (under this constellation), he will afterwards become valiant, and have a tall and fat body. The translation 'is in conjunction with' for *ngotangi* is only a guess. I am not sure whether it stands for *ngutangi,* to fine, or for *ngĕntangi,* to invite; it might also be a variant of Toba *manongtangi* and mean 'to be in opposition with'.

The names of the constellations are:

Bitang parlobe (Karo *bintang pĕrlĕbe*). See fig. 1.
„ *kala parijama* (id.). See fig. 2.
„ *t* . . . See fig. 3.
„ *pongkalon* (*pĕngkalĕn*). See fig. 4.
„ *kala bortong* (*kala bĕrtĕng*). See fig. 5.
„ *sore* (*sĕre?* or *sure?*). See fig. 6.
„ *api no anak no radja* (*api nu anak nu radja*). See fig. 7.
„ *pangolo* (*pĕngulu*). See fig. 8.
„ *padji* (*pandji?*). See fig. 9.


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Bitang kala bale no anak radja (*kala bale nu anak radja*). See fig. 10.
„ *kala kabang* (id.). See fig. 11.
„ *si borro boka kowala* (*si bĕru buka kuwala?*). See fig. 12.
„ *balijang* (id.). See fig. 13.
„ *rabo* (*rambu*). See fig. 14.
„ *kala songsang* (*kala sungsang*). See fig. 15.
„ *radja* (id.). See fig. 16.
„ *bisa patala djongga* (*bisa patala djĕnggi?*). See fig. 17.
„ *sidjamborik* (*sidjambĕrik* or *sidjamburik?*). See fig. 18.

The next two paragraphs also have figures:

Djaka bitang nipangan bolan, if the star is 'eaten' by the moon ... See fig. 19.

Djaka bolan markalokou ageja matawari, if there is a halo encircling the moon or the sun ... See fig. 20.

Without figures:

Djaka bolan nipangan kala, if the moon is 'eaten' by the scorpion (i.e. if there is an eclipse of the moon) ...

Djaka dibagos bolan saji danak-danak toboh, if a child is born in an auspicious month ...

A long paragraph beginning: *ija di sijang pagijan uwari de so(n)dot bitang parijama* ...

a 29—36 *Poda ni kata-kata no pardalon ni parbitangankon,* on the motion of *bintang pariama* (the Pleiades), illustrated in the picture reproduced on p. 72.

a 37—43 The names of the 8 days with their offerings.

a 44—46 Incantations, with an illustration at the end. See the figure at the end of this paragraph.

a 47—49 List of *sibonggowa* (Sim. *sibanggua*), taboos.

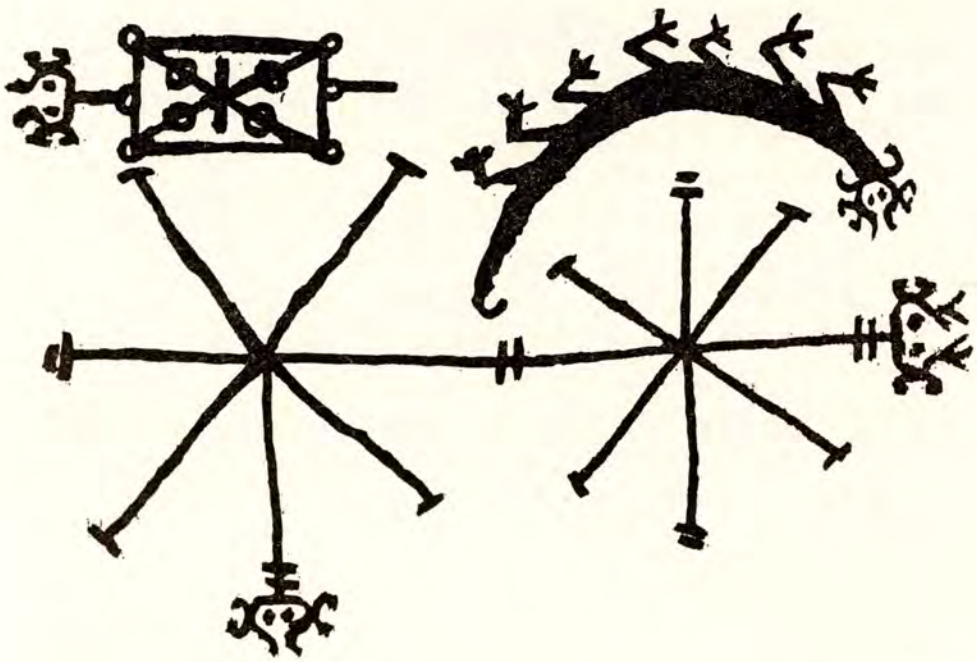
a 50—55 *Poda ni kata-kata no wari na unom,* on the 'six (unlucky) days'.

a 56 Decorative design.

a 57 glued to the cover.

b 1—25 After a decorated black chapter-heading: *Poda ni kata-kata no tondong boras* (Karo pron. *tĕndung bĕras*), divination by (counting) grains of husked rice. Another kind of *tondung boras* is described in MS. Copenhagen Nat. Mus. C 1519.

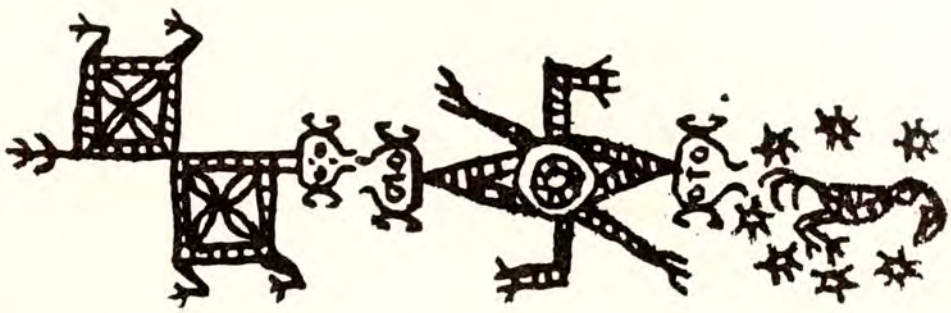
b 25—56 *Poda ni kata no tasakan mangsi,* on making ink and the ominous signs



connected with writing. The receipt for ink is: take soot of a torch made of resin, one measure; sap of the sena-tree (Pterocarpus indicus, Willd.) and sap of red sugar-cane, one measure; seven flowers of the *bungke*-plant (Solanum spec.); one hibiscus-flower; pith of the Cordyline fruticosa, Backer; spiky twigs from the black sugar-palm fibre; seven grains of white pepper; a slice of garlic and seven grains of Abrus precatorius, L., rasped fine together with the pepper. After everything has been well rubbed and mixed, one should cover it with leaves, burn incense over it and utter three short incantations over it, asking for auspicious omens. After the text of these incantations there follows a long list of auspicious and inauspicious signs, e.g.: if we make a scribal error as soon as we have begun writing, there is a ghost who demands an offering from us. The colophon is (b 55/56): *nina anak karou-karou morgana maka onggom adjang goro bangsa bagi padjangan koda sitowa-towa ni kalak kijade panganohon no mata nari kantja maka madawoh ko barat ko timor ko tanoh djawi de pordalon si bangsa maka onggom marsibar nibahan pangindou la lit mauli tah lalap goro bangsa tading ni torroh galonggong sibagos tangis tarbonggo-bonggo*

do ngarijan do borngin nidatos dollong balopo maka edim katako ula lopa podah mangsi eda ale, so speaks a man of the clan Karo-karo; the lot of (me) Guru Bangsa is like that of an old horse kept (in a dark stable) so that only his eyes can rove far away to West and East, to the country of the Malays; thus is Bangsa's destiny by the choice of his own soul; it seems that he must stay forever under the bushes, shedding bitter tears by day and night on Mount Balupu(?). These are my words. Do not forget the prescription for making ink, oh! pupil. — There is a decorated ending. — Another text on making ink is found in MS. Amsterdam 137/563. This is a Simalungun-Batak text and probably of a later date, for instead of soot this receipt uses imported Chinese ink (*dawat*). The receipt is: *asa dabuwat ma hosajani dawat tolu suhat do sikkam duwa suhat dongan unte hadjor sasuhatan dongan tobu satongah suhatan dongan bunga-bunga santungkul dongan bunga ni sampilulut pitu dongan huning pitu niris hosaja pitu niris tan(?) sangkoris lada sada hamata bonang manalu sandjokkal godang do tarujguj golomon godangni pitu hamata ija pamisatan hijou birong ija dung ma inon dapisat ma dibagas mangkuk putih a(se) danahkon ma hubagas tangkisan ome sabante tondolan ni tangkisan asa ija dung ma inon datekteki ma bani minak pitu tektek dibagas ma(ng)kok diporih ma pangi-(dahan ni go)rak ni mangsi(n)ta inon.* The spiky twigs from the black sugar-palm fibre (Sim. *tarujguj* or, according to the usual pronunciation, *taruguj*) are for pens; this is doubtless also the meaning in the Karo-Batak receipt. A short receipt for making ink is also given in MS. 1136 b 36; see below.

There is a Romanized transcription of side *b* in the library.



1132
DIVINATION

Bark book. 83 leaves. 9 × 8,3 cm. Two wooden covers, one original, one a later addition.

Most of the text is effaced, so that it is impossible to give a complete survey of the contents.

a 1 blank.

a 2 probably the beginning of the text, now illegible.

a 3—4 Drawing of the points of the compass with fowls and the names of the seven days of the week.

a 10 The beginning of a short *poda ni pormesa,* on the signs of the zodiac.

a 31 Here begins a list of the 30 days of the month (the title may be supposed to have been: *poda ni ari na tolu pulu*). Mention is made of the *guru* of each day (the sign of the zodiac governing it) and its *debata* (deity; for the first day this is *Dejang Sisobati*); auspicious and inauspicious places for fighting on such a day, etc. This text probably ended on p. a 82. Between a 43 and 44 the book had been cut into two halves by a former owner, and two new covers had been added. These have been discarded.

a 83 is glued to the original cover.

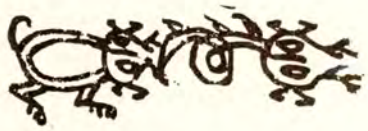
b 1 blank.

b 2 *Poda ni pamusatan ni pangarambui,* succinct instructions on the signs called *rambu.* The name of the pupil for whom the book was written was Radja Gading ni adji. Several names of Toba-Batak places and clans are mentioned: Tano Butar, Laguboti, Manurung, Sionggang. The motions of *Pane na bolon,* the Great Dragon, are described; if he wags his tail (*monggal-onggal*) it is an inauspicious sign. There is a small drawing of *Pane na Bolon* on p. b 22, of *Pane lumejang* (the Hovering Dragon) on p. b 26; and of *Pane habang-habang* (the Flying Dragon) on pp. b 27/28.

b 30—60 are divided into three columns, one containing the figures that belong to the *pangarambui* text. There is a drawing on p. b 62; the end of the text is on p. b 79.

b 80—82 are blank.

b 83 is glued to the new cover.



1133
DIVINATION

Bark book. 43 leaves. 18,5 × 17,7 cm. No covers. Some leaves damaged.

The beginning and the end are missing, so that no general title can be ascertained. The choosing of lucky days and moments is the main subject. The text begins on p. a 1 in the last part of the introduction, mentioning Guru so tarimbang ni adji as the pupil for whom the MS. was written. At this end probably only 2 leaves are missing. a 43 ends in the middle of a treatise on the 30 days of the month at the 8th day; this text is continued on b 1 where it has reached the 24th day; so 15 days, filling about 8 leaves, are missing at this end. The language of this MS. is Toba-Batak, but as the sign for final *-h* is occasionally used it probably came from some place near the border of Dairi.

a 1—6 On luck in war during the 1st — 14th day of the month; in the colophon: *i ma panorangta na duwa hali pitu,* these are our twice seven ominous moments. Other MSS.: Amsterdam A 1389; Berlin Or. qu. 800 (I cannot agree with Dr. Winkler's translation of *panorang* (Opferrationen) given in BKI 110, 1954, p. 368).

a 6—8 *Poda ni pamunu panodo ni musunta,* instructions on 'killing the enemy's design' (*manodo* means: to design something for one's own use; by this action the enemy causes our soul (*tondi*) to become his *todoan,* the object of his design; the action is materialized in some kind of magic (*adji ni halak*); to kill, i.e. to counteract, this action of the enemy, these instructions should be followed). *Asa dasu(ng)kun ma barita ni adji ni*[*na*] *halak: aha do baritamu na gurungkuwe asa ho mangabang-abang so marija asa ho hatindian hatutupan tidang marusap tidang mormuni ma ho musungku si anu asa mate mona mate moni ma ho panodo ni musungku,* etc., i.e. one shall ask the news of people's magic: what

news about you, etc. In this questioning of the enemy's magic and in the treatment one should give it there is a remarkable agreement with the questioning of the head of a slain enemy and its treatment as described in some texts which will be published in the Copenhagen catalogue. The following paragraph in our MS. is taken from the instructions for the treatment of an enemy's chopped-off head:

a 8—9 *Poda ni panindi ni ulu-ulu n(i) musunta barang ado(ng) tinoktohan na so morhihir andulpak hapilinni asa dabuat ma bulung ni andulpak pitu di sambubuna ma pitu di salibonni pitu p(i)tu di sihambirang pitu di tangkuhukna pitu di babani pitu di panampulan pitu asa daradjahon ma goar ni musunta tombal asa dabahon ma di hudon asa datuangi ma di abuan pitu djopput morsulip do hita pitun sundut ma ho musungku so malo ahu hatorbanan dolok simanabun ma ho si anu so marusap so mormuni si anu ninta asa dadondoni ma di batu asa mago ma musu(ng)ku ninta ale datu,* i.e. instructions on the 'weighting' (*panindi*, see the Copenhagen catalogue) of the head of our enemy, when we have chopped off the head of a person whose teeth had not been filed . . . etc.

a 9—12 *Poda ni panalu-nalunta di hasuhuton na bolon,* on preparations for a war and the omens derived from the sound of the war-drums. Cf. MS. Amsterdam A 4170 d, and see above MSS. 1127 and 1128. The name si Panaluwan is also mentioned here.

a 12—15 Figures (red and black) that must be drawn on the drums of war, the same as in MSS. 1127 and 1128, but in a slightly different order.

a 15—16 same title as 9—12.

a 16—18 *Poda ni alamat ni panuruni djomba hala,* on various ominous happenings.

a 18—25 Magical drawings (red and black) for doing harm to one's enemies.

a 25—29 *Poda ni porsili ni paranganta,* instructions on a substitute for the life of our warriors (the letters of the alphabet are used for this purpose).

a 29—30 *Poda ni porsili ni na harotan(?) di gorak-gorahan na so mauli,* on substitutes to be given in case of unlucky omens.

a 30—32 *Poda ni parombunan,* on signs in the clouds, with illustrations (red and black). Cf. MSS. Manchester no. 2; Copenhagen Nat. Mus. Cc 250 I and K.B. 7.

a 33—43 *Poda ni ari manombir,* on the 30 days of the month.

b 1—6 continuation (after a gap) of *a* 43.

b 6—10 *Poda ni porbungtijon(?) ni ari na pitu,* on the 7 days of the week.

b 10—12 *Poda ni pamuhui ni ari na pitu,* on the stopping of (the evil influence of the spirits of) the 7 days.

b 12—13 *Poda ni pinangan ni arinta,* on offerings to the spirits of the days.

b 14—16 *Poda ni hatatahut ni mesa,* on the means to frighten the spirits of the zodiac, followed by *pamunu ni bulan,* the killing of (the evil of) the months.

b 16—18 *Poda ni porsili ni taon,* the offering to be given as a substitute to the year.

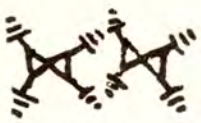
b 18—20 same title as 12—13.

b 21—22 *Poda ni porpanean,* on the motion of the dragon, with a drawing of *Pane na Bolon,* the Great Dragon (red and black).

b 22—25 *Pangarambui* (title illegible), a table of divination (without diagrams).

b 25 *Poda ni rambu ni pane habang,* on the 'Flying Dragon'.

b 26—43 *Poda ni panuruninta di bisara na godang,* mostly about the 12 months and the signs of the zodiac.



1134
PANGARAMBUI, etc.

Bark book. 35 leaves. 7,6 × 7,6 cm. 2 wooden covers. 1 plaited rattan band.

a 1 blank.

a 2—29 *Poda ni pamusatan ni pangarambui ari na to(lu) pulu pamun(pu)nan ni bulan sampulu duwa.* The usual diagrams of the motion of certain signs in the sky (*pangarambui*) are here combined with a short text about the *pormamis* (five ominous moments), signs of the zodiac, *pane* (the Dragon, with small drawings), etc. The chain of transmission ends in Guru Pangulitan ni adji anak ni Manurung tijan Lumban Ajok Unte di tano Sipinggan (there is a Sipinggan in the Isle of Samosir).

a 29—34 *Poda ni pamusatan ni somonang-monang,* on 'counting' luck on a diagram of 5 × 4 squares (a 30). Cf. MSS. Copenhagen, Nat. Mus. Cc 250 I; Paris,

Musée de l'Homme 85.3.18. The resemblance to the Arabic divination called *al-ġālib wa'l-maġlūb* (e.g. Ms. Leiden Or. 710(8)) can hardly be fortuitous.

a 35 blank.

b 1 blank.

b 2 continuation of a 34.

b 3—5 offerings (*pangalomuk*) for the letters of the alphabet.

b 5—8 *Poda ni pamusatan ni ari na tolu pulu,* on the 30 days of the month.

b 9—26 Short notes about *panggorda* (an oracle with 8 points, see Winkler, *Toba-Batak,* p. 217 et sqq.) and *pormesa* (signs of the zodiac).

b 26—33 *Poda ni hamatean,* to predict the place of death.

b 34 a diagram to show the direction from which the enemy will come.

b 35 blank.



1135
ALAMAT NI PANGARAMBUI

Bark book. 28 leaves. 7,6 × 5,2 cm. No covers.

a 1 blank.

a 2—25 *Poda ni alamat ni pangarambui na bolon,* omens for the 1st - 13th day of the month (not the usual diagrams of *pangarambui*).

a 26—27 A diagram of 7 × 7 squares.

a 28 blank.

b 1—2 a similar diagram.

b 3—18 a *pangarumai* (table of divination).

b 19—28 blank.



1136
PARTADJOMBURIKAN

Bark book. 46 leaves. 5 × 4 cm. One wooden cover. Kept in a small bamboo box without a cover. Simalungun dialect. It contains various tables of divination used at the birth of a child.

a 1 blank.

a 2—3 a diagram of 5 × 5 squares, each with a small figure.

a 4—45 and b 2—12 (*Partadjomburikan*), i.e. the text belonging to the divination table of 5 × 5 squares. The names of the figures in the squares are:

tadjom burik (a human figure)

si dajang toralohi (?)

nan dori bunga (a flower)

nan dori bintang (a star)

nan dori hidjang (a barking-deer)

The purpose of this table of divination is to predict the character of a child born on (the moment influenced by) *tadjom burik*, etc. and to give some directions for the ceremony of the child's first bath in the river (*patuaekkon*). The words *bunga, bintang* and *hidjang* mean flower, star and barking-deer. *Si dajang toralohi* seems to be a mythological figure, sometimes mentioned in the texts on *porbuhitan* (cf. MS. 1115 b 13—22). *Tadjom burik* may also be a mythological figure (Malay *si Tadjam burit* is the name of a man in a legendary tale from Djambi); perhaps the word is identical with the name of a constellation found in the Karo-Batak MS. 1131 (*bintang si djamburik*). The arrangement of the figures in the squares is the same as in the table of *pormamis*, but there we have the names of Hindu gods instead of the Batak names of our text. The *partadjomburikan* is very popular in Simalungun; I never saw it in a Toba-Batak book, but I remember having seen a very fine drawing of the diagram in a large bark book in Mandailing.

a 46 glued to the cover.

b 1 an effaced incantation.

b 12—35 *Parmamis:* if a child is born on (the moment influenced by) *mamis, bisnu, sori, hala, borma,* some particulars about its outward appearance and some directions for its *parsilihi* (the substitute that should be given for it to the spirits)

and its *homitan* (a treasured possession that protects the soul) may be gathered from this text.

b 36 a receipt for making ink: 2 parts Chinese ink, 3 parts *sona* (resin), 2½ part acid, 1 part sugar-cane (juice). Cf. MS. 1131 b 25—56.

b 37—39 An incantation, probably belonging to the receipt for ink. *Si Dajang margubo-gubo* (the foaming one) and *si Dajang gunung Ledang* (a princess of Malay mythology) are mentioned.

b 40—42 Names of Simalungun clans (*morga*).

b 43—41 Ghosts that cause illness at the five moments of the day.

b 44 The names of five colours.

b 45—46 A drawing.

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



1137
HATUTUBU NI DJOLMA

Bark book. 29 leaves. 10,9 × 8 cm. Glued to two modern wooden covers; the text also is not old. The language is Simalungun-Batak: *bah* is occasionally used for 'water'.

a 1—28 *Poda ni hata-hata hatutubu ni djolma ma inon wulang be ho lupa di po(da) ni Tuwan Mardjandji Asi asa ro ma di ho Radja Manggunsang radja sitawu-tawu radja na wuli basa dibahen sijak ni bagi di si(u)lubalang ari asa hupodahon ma di ho ale amang Nalnal ni adji,* on the fate of a new-born child as indicated by the day of its birth. A text written for a man called Nalnal, who got it from Radja Manggunsang, who got it from Tuan Mardjandji Asi, i.e. the chief of Mardjandji Asi or, according to Simalungun pronunciation, Mardjandi Asih, a village in the Simalungun-Batak principality of Tanoh Djawa. (See G. L. Tichelman en P. Voorhoeve, *Steenplastiek in Simaloengoen,* Medan 1938,

pp. 60 et sq.; *Cultureel Indië,* I, 1939, p. 396.) The first paragraph begins: *djaha anak tubu di adingtija ni poltak hantu ni ajek na manahonsi dohot debata di at(as) na manahonsi,* if a child is born on the first day of the month, it is created (?) by the spirit(s) of the water and by the deities of the upperworld.

a 29 glued to the cover.

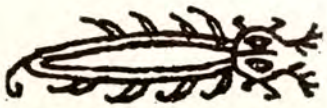
b blank.



1138
DIVINATION

Fragments of a Karo-Batak bark book. 44 leaves. 11 × 8,7 cm. One wooden cover.

The order of the leaves has not been ascertained. I noticed passages referring to the signs of the zodiac (*pormesa*) and to *sibangguwa* (taboo).



1139
PANE NA BOLON

Bark book. 27 leaves. 13,8 × 12,8 cm. Two wooden covers, one loose, one still glued to the bark. There is some confusion in the spelling between final *-k* and *-t*. Subject: divination in connection with *Pane na Bolon,* the Great Dragon, not from the motions of the Dragon but from subsidiary signs.

a 1 blank.

a 2—26, continued on b 2—4 *Poda ni hata-hata ni pamusatan ni pane na bolon,*

succinct instructions on Pane na Bolon. There is a chain of transmission ending in Ama Lopuk hata ni adji. The text is a list of the 30 days of the month. For each day the position of some subsidiary signs observed in connection with Pane na Bolon is mentioned and some predictions for success in war are given, e.g.: on the second day of the month the sign called *batu holing* is in the east, *pane habang* (the flying dragon) in the south, *sibaso* (the female medium; I never heard of a sign used in divination bearing this name) in the west, *pane sabungan* (the male dragon) in the north, *pane mandjompuk* in the north, *pane radja* in the west; these confirm (the signs derived from the position of) our Ancestor Pane na Bolon. We shall take prisoner persons with the character of a *pande-pande* (negotiator), a *datu* (medicine-man) and a *sibaso* (female medium); a man with the character of a village chief will kill (an enemy) on that day.

a 27 glued to the cover.

b 1 blank.

b 4—22 *Poda ni pamusatan ni pane na bolon,* with a chain of transmission also ending in Ama Lopuk hata ni adji, but different from the first chain. The origin of the instructions is said to be from Pangururan (on the Isle of Samosir in Lake Toba). The connection of this text with Pane na Bolon is not clear; it is an ordinary table of the 12 months; for each month the days that are fit for some special purpose are mentioned.

b 22—26 *Poda ni pamuat ari di paisorang.* This is a list of personal names that should be avoided on certain days (the 1st — 5th day of the month only are mentioned). A person of that name should not go to war on such a day, otherwise he will be wounded; the part of his body where he will be wounded is also indicated. These tabooed persons should be confined to their houses during the inauspicious day. The names enumerated in this text may serve as specimens of old Batak male proper names:

1st day *si Mortiha, si Bosiha, si Montang, si Mordiama.*

2nd day *si Hata, si Lapat, si Burta, si Gontar, si Air, si Hait.*

3rd day *si Panongke, si Poling, si Pandoman, si Mahat, si Mahan, si Hirim, si Sondang.*

4th day *si Djumbol, si Rata, si Hata, si Radjahuta, si Tambok, si Panolam.*

5th day *si Buhit, si Radjahoda, si Tiabulan, si Mataniari, si Guasang, (si) Doman.*

b 27 was glued to the cover (now loose).

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



1140

PANE NA BOLON, PORMAMIS, etc.

Bark book. 22 leaves. 13,8 × 9,8 cm. Fine Karo-Batak writing. *Sihora* is used for both *u* and *ĕ*.

a 1 outside without writing.

a 2—11 (without title) The usual text about *Pane na bolon.*

a 12—20 (without title) The usual text about the *pormamis,* with the diagram (of 5 × 5 squares, with legs and head) on p. 21.

a 22 outside without writing.

b 1—16 various drawings (black only) used for divination, such as:
5—6 *pane na bolon.*
7—12 *pormesa* and *panggorda.*

b 17—21 *Ena ma kata-kata ni pangalowari ra(m)bo matogah,* on the motion of the sign in the sky *rambu matogah* through the points of the compass. The copyist states that he belongs to the clan Tarigan and comes from the district *(urung)* Suka.



1141
SI PINANG RAMBE

Bark book. 35 leaves. 7,5 × 5,7 cm. No covers. Mandailing-Batak writing using the letter *nja* (Eng. ny) and the sign called *tompi* on top of *ka* to distinguish it from *ha*.

a 1—26 *Poda ni hatiha si pinang rambe,* instructions for the use of the table of divination called *si pinang rambe*. The drawing of *si pinang rambe,* representing the points of the compass with an animal's head in the east, is on p. a 26. The order of the points of the compass in the text is backwards: NE, N, NW, W, SW, S, SE (East is not mentioned). The pupil for whom the instructions were written is called Guru Tandang (or Tondang) ni adji.

a 27—31 *Poda ni hatiha siranggas talang,* omens taken from the drawing of a human figure on p. a 31.

a 32 *Poda ni bintang surat na sampulu sija* (in a different handwriting, but still for Guru Tondang ni adji).

a 33—34 8 oblong squares.

35 blackened by smoke.

On pp. a 1—2 there is a list of contents of the MS.:

hatiha si pinang rambe
hatiha siranggas talang
hatiha sibaganding
hatiha sipitu-pitu
hatiha silima-lima
hatiha siopat-opat
hatiha sitolu-tolu

On p. b 1 the text continues in the middle of the *poda ni hatiha siopat-opat,* so apparently part of the strip of bark is lost. *Bintang surat na sampulu sija* may be the same as *hatiha sibaganding* of the list of contents, or it may be a later addition.

b 1—3 *Poda ni hatiha siopat-opat,* incomplete. The drawing of this *hatiha* is on p. b 3; it consists of 4 squares with the inscriptions *ari honang, ari tupa, ari mate, ari suda.* From the text we learn that this table is used in conjunction with the *hatiha si pinang rambe*: if a day is lucky on the *si pinang rambe,* it is not very

bad to hit on the *ari suda* in the *hatiha siopat-opat,* but if it is unlucky according to *si pinang rambe,* then it means the utmost of ill luck to find it an *ari suda.*

b 3—4 *Poda ni hatiha sitolu-tolu* with a small drawing: 3 stars connected by lines. By counting off on this figure one may find out a person's deity to be either Botara Guru or Mangalabulan or Soripada.

b 4—6 *Poda ni pandjahai ni hatiha sipitu-pitu,* on counting off on the table of seven (squares): if one hits on the first square the *pangulubalang* is causing illness, on the second *sumangot ni datu* (the ghost of a medicine-man), etc. The drawing of the *hatiha* is on p. b 7; on the same page there is also a drawing of 5 × 5 squares (*hatiha silima-lima?*) and on p. 8 there is a drawing of the points of the compass with inscriptions. This may belong to

b 9—14 *Poda ni pamusatan ni (si onom?) sori manjungkun,* but in this text so many words are indistinct that I cannot understand its meaning.

b 15—34, in a different handwriting, presumably that of Guru Tondang ni adji who, in these pages, narrates his peregrinations from a place called Baringin in the interior to Sunge Kanan in the low country. This narrative is in the traditional flowery Mandailing style, full of words from the vocabulary of *andung* (lamentations over the dead).

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



1142
TAOAR

Bark book. 37 leaves. 12,5 × 9,9 cm. No covers. Toba-Batak style of writing.

The text is partly illegible as the ink is rubbed off by wear and moisture. The main subject is *taoar,* probably called *taoar adji malim,* a magical medicine. There are a few drawings in red and black.

Other MSS. about *taoar adji malim* are: Leiden Mus. 741/9, Univ. Libr. Or. 3472 and 3571.



1143
MEDICINE

Bark book. 10 leaves. 16 × 11 cm. No covers. Probably not complete. Partly blackened by smoke.

Karo-Batak text about *tulbas* (spelt *tolbas*) and other medicine (*Poda ni tolbasta di sidangbela*).

Another text about *tulbas* is: Amsterdam H 1313.



1144
TAMBAR

Bark book. 36 leaves. 4,3 × 4,7 cm. 2 wooden covers, one having a small carved panel. One small rattan band. Simalungun-Batak style of writing.

a 1 blank.

a 2 a wrong start.

a 3—23 *Poda ni hata-hata ni tambar podou,* a medicine against mental diseases. The incantations (*tabas*) are mostly in Malay.

a 23—32 *Poda ni hata-hata ni pandjarak,* an incantation (to make oneself invisible?).

a 33—36 blank.

b 1 glued to the cover.

b 2 some scribbling.

b 3—5 blank.

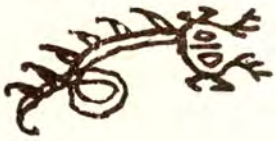
b 6—20 Incantations.

b 21—30 *Poda ni sabung-sabung,* a device to cause unrest in the enemy's village. Seven kinds of lice should be used in its preparation. With small drawings on pp. b 22—23.

b 31—35 blank.

b 36 glued to the cover.

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



1145

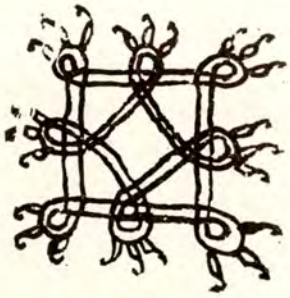
TAMBAR

Bark book. 31 leaves. 10,7 × 8,3 cm. No covers. Part of the first 3 leaves is missing and part of the writing on the first 5 leaves is illegible.

a 1 blank.

a 2—29 and b 3—29 contain one continuous Toba-Batak text on medicine (*tambar*). There is a large *bindu* at the beginning of p. b 3, where the incantations begin, but on p. b 10 the text about the various uses to which the medicine may be put is continued.

The difference between *taoar* and *tambar* is discussed by Winkler, *Toba-Batak*, p. 96.



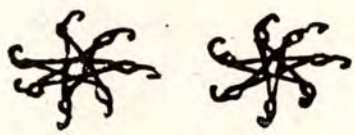
1146
BILANG-BILANG

A bamboo rod of one internode, closed on both sides by a knot. 18 cm long, 3,7 cm diameter. At one end there is a small hole in the knot, at the other end a somewhat larger hole, into which a piece of cotton cloth has been fixed. The surface of the bamboo is divided into two columns, but the lines of writing continue over both columns. See plate 7 (*b*).

All four bamboos in this collection have Karo-Batak inscriptions. The letters are incised with a small knife and afterwards blackened. The alphabet used in these inscriptions has a special sign for *č*. Beside the writing there are some nice incised decorative designs.

The inscription is a complaint of a wandering lover (*bilang-bilang*). Specimens of this literature, which is much in favour with the younger generation of the Karo-Batak, have been published with Dutch translations by J. H. Neumann (Feestbundel van het Koninklijk Bataviaasch Genootschap, II, pp. 215—222 and TBG 73, 1933, pp. 185—215). In our text the young man compares himself to a lost buffalo that nobody looks after, to a drop of dew fallen into a pool, etc. Towards the end of his song he reminds the reader of the coming of the Dutch colonial government to the Karo-Batak country. A meeting was held with the Dutch *gĕntĕlir* (controleur, a civil service officer) in Kabandjahe. There everybody agreed to the coming of the Dutch, except the chief of Batukarang, who preferred to surrender his country into the care of the Achehnese.

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



1147
BILANG-BILANG

A similar bamboo rod, 18,2 cm long, 3,8 cm diameter. The text is in one column. This is another complaint from a Karo-Batak lover, followed by the same episode from the history of the Batak country, and apparently written by the same scribe as MS. 1146, though the lover's clan (*mĕrga*) is different. The artist may have made these *bilang-bilang* ready to order with the name of the *mĕrga* to suit the requirements of his customers. See plate 7 (*a*).

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

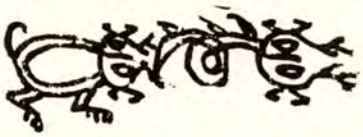


1148
BILANG-BILANG

A long bamboo rod of 2½ internodes. 118,5 cm long, 2,5 cm diameter. With incised decorations and three texts in the Karo-Batak language. Text I begins at the knot near the middle and runs to the end of one internode; II begins at the other side of the same knot and runs in the opposite direction to the end of the internode; III begins after the next knot, runs in the same direction as II and fills the last half internode.

I and II are the usual complaints of a lover (*bilang-bilang*), here cast into the form of an alternating song between a boy and a girl. The comparison of the lover to a lost buffalo and a drop of dew is found again in these texts. In III the girl alone speaks; she remarks that without God's help life would be unbearable, thus showing the influence of the Christian mission on Karo-Batak thought.

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



1149
BILANG-BILANG

A long bamboo rod of two internodes. 95,5 cm long, 2,5 cm diameter. With incised decorative designs on both sides of the knot in the middle, toward the end of one internode, and a small strip that divides the other internode into a broad and a narrow column. The text begins in the middle; first it fills the internode with the decorated ending, and then it is continued in the opposite direction in the broad column of the other internode. The narrow column contains the address. In each column there is a small decorative design at the beginning of the text. In the third column this design represents a man giving the military salute of the Dutch colonial army. It is a 'portrait' of the artist, a peon in the service of the Sibajak of Barus Djahe, one of the five chiefs of self-governing regions into which the Karo-Batak country was divided during the period of Dutch rule. The artist made this bamboo in the form of a *bilang-bilang* as a present to be given to a Dutch Resident at Medan (Sumatra's East Coast). The text tells the story of the first coming of Dutch soldiers to the Karo-Batak country (1905) and, naturally, praises the Dutch colonial government. 'Though we now have forced labour on the roads, the forced labour for our own chiefs in time of war was worse, and even the taxes are levied for our best!'

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



1150
SARANG TIMAH

A flat piece of bone in the form of an isosceles triangle with a hole near the apex. 18 cm long, 9,5 — 1,5 cm wide. On one side is a Karo-Batak text in the same spelling as used in the bark books (with *sihora* denoting *u* and *ĕ*). On the other side there are some magical drawings, all very common in Batak charms:

a five-pointed and a seven-pointed star; several *tapak Suleman* (the figures with loops); a human figure; the diagram which the Toba-Batak call *bindu matoga*; illegible letters (to confound evil spirits); two dragons. This is an amulet used in war against the enemy's bullets. The Karo-Batak name for these amulets is *sarang timah*. See plate 8.

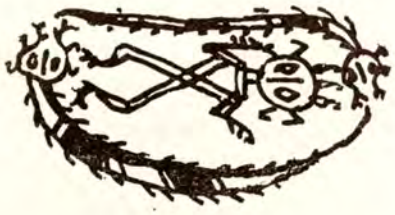
In the following transliteration of the text I have rendered *sihora* by *u* or *ĕ* according to Karo-Batak pronunciation. Text:

Ung bissumirahhi rahma(n)de rahim bĕrkat tuwa(n)ku nini radja umang kĕrna kamu si mĕrkuta di tĕngah awan-awan kĕrna kamu si mĕrnala-nalakĕn si sĕh ku datas si sĕh ku tĕruh kĕrna kamu si mĕrtapijankĕn tĕlagah na pitu si mandjadikĕn adj(i) kabĕnaran mangka sasa djĕlma manusija si mandjadikĕn pagar pamaling palingkĕn anak sore bĕdil ni musuhku surung paling ma ko kuwatas turunlah ko ku bawah tĕtaplah aku di alamĕn(n)du al(e) tuwanku.

Translation:

Om! In the name of God, gracious and merciful! By the blessing of my Lord Grandfather King of the gnomes! Because you have your dwelling-place in the clouds (i.e. the smoke of the gunpowder), you have flames reaching high and aiming low, the seven ponds are your bathing-place, you make the magic of spirits that destroys mankind, you make the protective magic that averts (danger), avert the arrows of my enemy's gun! Off with you! be off into the air, fall down, and may I stand firmly on your village-square, oh my Lord!

N.B. *Anak sore bĕdil,* 'arrows' of a gun, instead of the usual *anak bĕdil,* bullets of a gun, sounds very archaic. I am not sure of the reading *ale tuwanku,* oh my Lord! It may be *alah tuwanku,* Allah, my Lord!



1151
A COLLECTION OF TEXTS ON MAGIC AND DIVINATION

Three scrolls of paper with Simalungun-Batak writing and many drawings on both sides. We shall refer to them as scrolls I, II and III.

II is glued together from 9 leaves of paper measuring 43 × 15,7 cm, one piece of 30 × 15,7 cm, one of 8,3 × 15,7 cm and one of 10,2 × 15,7 cm. This paper has watermarks: a coat of arms and GIORMAGNANI.

III has two leaves only of the same paper.

The paper of I is different: it has no watermark and the size of the leaves is 47,6 × 15,9 cm. There are two complete leaves and a fragment of a third leaf.

In the course of the 19th century small quantities of European paper were imported into the Batak country from the coast, and some *datus* used it to write their texts of magic and divination. As they were used to writing on long strips of bark, they made long strips of paper by pasting the leaves together. Sometimes these strips were folded just like a bark book, but more often the end of the strip was stuck between two thin sticks of split bamboo, the paper was rolled around these bamboo sticks and the scroll was kept in a bamboo box.

The three scrolls were acquired together and the writing is very much alike. It is not altogether certain that I was originally part of the same MS. as II and III, but it is probable that it was written by the same scribe and was kept always with the other scroll. II and III were doubtless parts of the same scroll, though there is a gap in the text between III and II.

The texts are written with a Batak pen and good black ink, probably the same kind of indigenous ink as used in the bark books. The illustrations are drawn with the same ink. The scribe wrote an excellent hand in the very peculiar Simalungun-Batak style, in which most letters are combinations of loose straight or slightly bent strokes of the pen.

Not only the material but also the contents of this MS. show that it is of a later date than the bark books. The influence of Malay magic of Muslim origin is very prominent. Many incantations are in the Malay language with some corrupted Arabic words. The name of Baginda Ali, the fourth caliph, is mentioned and the drawing on p. 24 of the transcription certainly represents his

sword Dhu'l-Fakār, though it is not named in the text. Most of the formulae prescribed to obtain invulnerability are from Malay sources and the same holds true for the *baris laksamana,* a magic line drawn on the earth as a protection against enemies and elephants. It has its origin in the Hindu-Malay version of the Ramayana, the Hikajat Seri Rama. But there are also many chapters of ancient Batak magic lore, such as the *parmesa* (signs of the zodiac), *panggordaha* (Sim. for Toba *panggorda*), *parmamis, Pane na bolon,* etc.

There is a complete Romanized transcription of this MS. in the library. In this transcription the order of the texts is: scroll II, inside (pp. 1—13), outside (pp. 13—24); I, inside (pp. 25—29), outside (pp. 30—33); III, inside (pp. 33—36), outside (pp. 36—39). The end of II is the centre of the scroll; the two thin bamboo sticks are still there and the text of the inside is continued on the outside. The original order of the texts may have been: A (first text) III inside pp. 33—36; lacuna; II inside pp. 1—13; II outside pp. 13—14b. B (second text) III outside pp. 30—31; blank space; III outside pp. 31—33; lacuna II outside pp. 15—24. The connection of the texts on scroll I with A or B is not clear. The following choice from the titles of paragraphs will give a more detailed survey of the contents of the MS.

Text A

p. 33 *Parmesa* and *panggordaha,* with drawings.

p. 35 Various *hatiha* (diagrams for divination); one of them with human figures with and without a head (cf. MS. 1130, b 9).

p. 1 *Pangarumai* (what kind of person should not go to war on a certain day).

p. 2 *Poda ni pamilang ni ari na tolu pulu,* on lucky and unlucky points of the compass in war, with a diagram inscribed with the words *mate* (dead) and *bunu* (kill).

p. 4 *hatiha,* diagrams for divination.

p. 5 a human figure with magical names for the parts of the body. This belongs to the text: *poda ni hobal ma inon hun bani si Patah,* Malay-Arabic formulae, called *ratip,* to obtain invulnerability, from a teacher called Patah.

p. 6 *Asal ni bosi,* the origin of iron (Malay).

p. 6 *Poda ni putaran* (Malay).

p. 7 A seven-pointed star, a five-pointed star, *tapak Suleman,* a human figure

with the names of the four elements; more formulae for invulnerability.

p. 8 The ingredients (*hosaja*) to be used in this magic (Batak).

p. 10 *Sarang timah,* an amulet against bullets (cf. MS. 1150).

p. 11 *Asal ni bosi,* the origin of iron.

p. 12 *Sorgang Baginda Ali.*

p. 13 The ingredients, in Batak.

Tompik Baginda Ali.

Text B

p. 36 Begins in the middle of a text that mentions *portama muladjadi* (cf. p. 18 of this MS.).

p. 38 *Goranan ni badan.*

Parlindungan ni bala.

Tabasokkon baru marhata bodil.

Poda ni tilik tondja na hatip.

p. 15 Another *poda ni tilik tondja na hatip.*

Dilowan ('calling'), in Batak.

p. 16 *Poda ni tilik ni angin doras* (the incantation in Malay, the ingredients in Batak; drawing of the points of the compass).

Poda ni sakkar na pitu paihutokkon bani parhapak (in Batak, to be used by a wood-cutter).

Poda ni panuruni ande duwa sabolit (Batak).

p. 17 *Poda ni panogu* (mostly Batak, some Malay).

p. 18 *Poda ni baris tumpat huala* (Batak).

p. 18 *Baris laksamana* (Malay), against enemies and elephants. The prescription for the ingredients is in Batak.

Poda ni portama muladjadi (first part Batak, second part Malay). Probably used in the ceremonies performed to dispose of the placenta.

p. 21 *Pasahata na i djabu* (Batak).

Poda ni duwa ular sintamani (mostly Malay).

p. 22 *Poda ni hata na rijap* (Batak).

Parsalohon (Batak).

p. 23 *Parsirihon* (Batak).

Hobal (Malay and Batak), for invulnerability.

p. 24 Drawing of the sword of Ali. See the figure at the end of this paragraph.

Scroll I, inside.

p. 25 *Poda ni parhisaran ni pane na bolon,* on the motion of Pane na Bolon, with two drawings of the Dragon.

p. 27 *Poda ni ari na pitu* (what kind of person should not go to war on a certain day).

Poda ni parmamis, with indications for luck in cock-fighting.

p. 29 Diagram with the names of 8 animals.

Scroll I, outside.

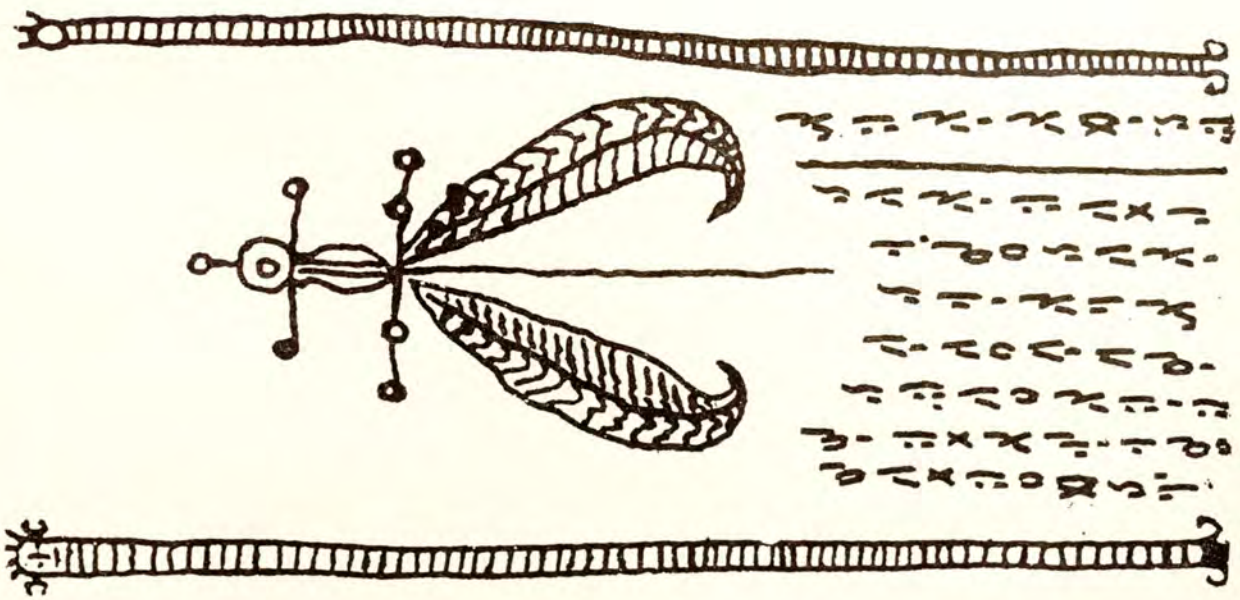
p. 30 Malay incantations, one called *tilik tondja na hatip.*

p. 31 Incantation for the *parmamis,* etc.

p. 32 *Pamuhunan,* a formula used when burning incense.

Parsintabijan.

p. 33 *Pamuhunan.*



JAVANESE MANUSCRIPTS

The library has two Javanese manuscripts written on strips of leaf of the *lontar* palm (*Borassus flabellifer* L.). These strips, and also the books made of them, are called *kropak*. The writing is done with the point of a small bent knife (*wali*). The engraved letters are blackened with a mixture of lampblack and oil. The outer leaves are protected by wooden covers; these covers and the leaves between them are held together by a piece of string that passes through a hole near — but never exactly in — the middle of the leaves. In the isle of Bali books are still being copied in this form; in Java the use of palm-leaf as a writing material became obsolete about half a century ago.

Both manuscripts contain texts in modern Javanese metres (*matjapat*). Such a text is divided into a number of cantos; each canto has an indefinite number of stanzas that are sung to the same melody. Each stanza has a fixed metrical pattern. It consists of a fixed number of lines. Each line has a fixed number of syllables, and the last syllable of each line has a prescribed vowel. E.g., a stanza sung to the melody *Sinom* has 9 lines; the first line has 8 syllables, and the last syllable of this line has the vowel *a* (8a); the pattern of the stanza is: 8a — 8i — 8a — 8i — 7i — 8u — 7a — 8i — 12a. In our MSS. these rules are not always strictly adhered to. A survey of the *matjapat* metres is found in a Javanese booklet by R. Hardjowirogo. *Patokaning njekaraken,* 2nd ed., Djakarta 1952 (Series Balai Pustaka no. 1805).

In identifying the texts in these manuscripts I had the help of Dr. Th. Pigeaud, Keeper of Oriental Manuscripts at the University Library, Leiden. Mr. J. Soegiarto, Assistant for Javanese Language and Literature at Leiden University, arranged the leaves in the correct order and made detailed descriptions of the MSS. and abstracts from the texts.

1181
DAMAR WULAN

Lontar manuscript of — originally — 120 leaves, c. 31,5 cm long and of uneven width, with wooden covers of 32,5 × 4 cm. 8 leaves (nos. 45—49, 51 and 52) are missing. 2 leaves without numbers, that have no text but only some meaningless scribbling, have been inserted between the covers and the first and last leaves of the text.

In a Javanese MS. the reverse of one leaf and the obverse of the next one together make one page. Usually these pages are marked with the Javanese numbers 1, 2, etc., but in this MS. the leaves have been numbered on the obverse by means of the 20 letters of the Javanese alphabet, repeated 6 times with different vowel- and other signs, in the following order: *ha, na, tja, ra, ka, da, ta, sa, wa, la, pa, ḍa, dja, ja, nja, ma, ga, ba, ṭa, nga, hi, ni, tji,* etc., *hu* etc., *har* etc., *hang* etc., *he* etc.

By mistake there are two leaves marked *rang* and there is no leaf marked *gang,* though the text is continuous. Generally the leaves have 4 lines of text on each side. Exceptions are: 3 lines on ff. 2, 9, 11, 29, 37, 39, 40, 42b, 50, 55, 56, 61, 83, 84, 107—118a; 2 lines on f. 38; 1 line on f. 120a (the last leaf).

A few leaves are damaged; 1 line is lost on ff. 104 a/b and 105 a/b; a half line is lost on f. 106 a/b.

Beginning:

Bismilahhirahmannirrahkimmi. Puh sinam (= *sinom*).

(1) *Balikan sira kramaha, sasĕnĕngira pribaddi, atmadjanni para menak, djadjĕnggan lawan wawasis, bujut lawan tjatrik, miwah annakki manguju, adah... dan ika, atmadjanni sami estri, sumawana anake para maladang.* (2) *Ki Damar Wulan alan aturnya, kawula suwun ijang kaki, lĕnggana kawula krama, kawula suwun ijang kaki,* / f. 1b / *nanging kudu uni* (= *uning*), *ingkang judda* (= *joga?*) *awakisun, lamma rama palastra, dala . . . . . di, jan gĕsanga pudi parnahi pun bapa.* (3) *Langkung kapingin kawula, ne kawula hurip, kapingin nĕmbah sudarma, milani lara kang ati, kawula amarani, kang atjaṭeng adu djago, marani wong aketjek, wong gimĕr kula-parani, kula prapta pan sami bubar sadaja.*

The end:

/ f. 119b / (24) *Lumĕbĕt ing dalĕ(m) puri, wau sira Bra Widjaja, ginarĕbĕk para*

wadon, lumĕbĕt ing ḍatulaja, pa . . . . . wa, sakawan . . . sutja mĕḍung, ka prabu kĕnja aneng ngarsa. (25) *Ki tumĕnggung Sidamukti, ki ngabehi Najaguna, kalangkung krĕta djagade, tan ana sinungan rejal, (pa)gaweni tan ana, mung puḍutane lumitu, bĕkatul bari iḍil.* (26) *Pĕḍak Sĕnen angaturi, liliti (?) sakĕbo madar, jen ura prapta sasĕnen, bina . . . i . . .* / 120a / *sakwehi kang wadya bala, kalangkung denira sujud, tan purun mukur paritah.*

The beginnings of the cantos:

f.	1a	canto 1	*sinom*, 24 stanzas:	*Balikan sira kramaha, sasĕnĕngira pribadi*
f.	8a	„ 2	*ḍanḍanggula*, 48 stanzas:	*Panjanane wong ing Madjapahit, dipu(n) njana ki djaka punika*
f.	23a	„ 3	*sinom*, 11 stanzas:	*Mulane ki Damar Wulan, lumaju isun-parani*
f.	26a	„ 4	*durma*, 31 stanzas:	*Akramaha sira Lajangsita, lawan Lajangkumitir*
f.	32a	„ 5	*pangkur*, 19 stanzas:	*Lingira ni Adjasmara, kinudjara lawan ki Damarsasi*
f.	36a	„ 6	*(as)mara*, 20 stanzas:	*Angling raden Damarsasi, wong aju kadya punapa*
f.	41a	„ 7	*durma*, 20 stanzas:	*Angadika wahu raden Damar Wulan, sira dadana jaji*
f.	44a	„ 8	*sinom*, ? stanzas:	*Angling raden Damar Wulan, ake putri dipuntari*
f.	60b	„ 9	*pangkur*, 13 stanzas:	*Tjinatur adarbi putra, wahu sira ki adjar Tugulmanik*
f.	63b	„ 10	*ḍanḍanggula*, 19 stanzas:	*Jata prapta adjar Tugulmanik, i pranahi ingkang naḍang brana*
f.	69a	„ 11	*durma*, 15 stanzas:	*Angadika sira raden Damar Wulan, isun tan arsa mulih*
f.	71b	„ 12	*kinanṭi*, 18 stanzas:	*Sadaja pan sami tumut, sakaṭahi para putri*
f.	74b	„ 13	*sinom*, 18 stanzas:	*Muḍu saking i turaga, rahaden asĕmu tangis*
f.	79a	„ 14	*asmara*, 46 stanzas:	*Lumĕbĕt neng djru puri, sira dewi Adjasmara*

f. 88a	„	15 *durma,* 29 stanzas:	*Sĕdapalon lara atine miarsa, muwus ing para matri*
f. 93b	„	16 *sinom,* 45 stanzas:	*Ki Lajangsata kasaran, kalawan Lajangkumitir*
f. 104a	„	17 *ḍanḍanggula,* 28 stanzas:	*Sakalangkung gĕmahi nĕgari,* ... (damaged)
f. 114a	„	18 *asmara,* 26 stanzas:	*Ĕnĕngĕna sri bupati, sang prabu ing Madjalĕngka*

The idiom is East-Javanese. The following peculiarities of spelling have been noted:

sinam instead of *sinom*; *alan* instead of *alon,* etc.

atmadjani instead of *atmadjane; kapingin* instead of *kapengin,* etc.

tjatrik instead of *tjantrik; pudi* instead of *pundi,* etc.

Contents:

The story of *Damar Wulan,* a very popular poetical work, often enacted on the stage by masked or un-masked dancers. Texts of some versions have been printed and many manuscripts of the work are found in the Leiden and Djakarta libraries. Dutch summaries of various versions are given in Vreede's catalogue. The India Office Library in London has a fine illustrated Damar Wulan manuscript, which is the subject of an article in English by L. M. Coster-Wijsman, 'Illustrations in a Javanese manuscript', *Bijdragen tot de Taal-, Land- en Volkenkunde,* 109 (1953), pp. 153—163 and 276. See: A. C. Vreede, *Catalogus van de Javaansche en Madoereesche handschriften der Leidsche Universiteits-bibliotheek,* pp. 174—183; H. H. Juynboll, *Supplement op den Catalogus van de Javaansche en Madoereesche handschriften ...,* II pp. 1—5; J. Brandes, *Beschrijving der Javaansche, Balineesche en Sasaksche handschriften ... van Dr. H. N. van der Tuuk,* I pp. 212—220; Poerbatjaraka, 'Lijst der Javaansche handschriften in de boekerij van het Kon. Bat. Genootschap', in: *Jaarboek 1933,* pp. 301—302; Th. Pigeaud, *Javaansche volksvertoningen,* index *s.v.* Damarwoelan.

Our manuscript begins with the hero's complaint addressed to his grandfather that he is despised by his playmates for having no father and ends with Damar Wulan's becoming King of Madjapahit (East Java). The text seems to be shortened from the version found in MS. Leiden Or. 4170 (Brandes no. 297, Juynboll, *op. cit.,* II p. 1).

1182
RADEN SAPUTRA

Lontar manuscript: 2 blank leaves; 102 leaves with text, one of which is missing; 3 leaves without engraved text but with some scribbling written with ink. 40,5 × 3,5 cm. Two wooden covers.

This MS. has the usual arrangement of numbered pages; the upper half of each page is written on the reverse of one leaf and the lower half on the obverse of the next leaf. The first page has no number but is marked by a decorative border along the long sides of the upper half. The other pages are marked with the numbers 1—101 written in the left hand upper corner of the upper half. Because of the loss of one leaf, the lower half of page 1 (p. 1b) and the upper half of page 2 (p. 2a) are missing; they contained c. 8 stanzas. The text ends on the upper half of page 101.

The leaves have 4 lines of text on each side, except on the upper half of the page without a number at the beginning (p. 0a), which has only two lines of writing between the decorative borders.

Beginning:

/ p. 0a / *Bismillahirrachmanirrachim. Puh kasmarandana.* (1) *Dan purbani kang anulis i ḍusun Radjih puneka, kidul kulun sumur agung, i ĕluri murasinya, ĕngginya ka(ng) anurat, samini wĕkasanepun, kasasar ika maḍĕkan.* (2) *Aneng panĕḍahsun gusti, ḍatĕng amatjah miarsa, jen kirang wuwuhi mangke, jen lĕwi binontjal sira, anging panĕḍa amba, si amatja sing angrungu,* / p. 0b / *ing kawula ngapuraha.* (3) *Pramilani angangget, apaksun nurun tjarita, Makĕbuldjatih nagrani, agawi kinarja tĕmbang, sĕkar sĕnggarasuka, mugah tarimah hjang Manun, tjarita raden Saputra.* (4) *Ikang pinurba karehin, djĕnĕngira sri narendra, Makĕbbuldjatih nagrani, ratuh adil pinaṇḍita, tur asih ing agama, djudjulukira sang radja Ilafattulla.* (5) *Asih maring fĕkir miskin, balabah lila ing dunya, lir toja mili danani, ratu adil sota budja, tur adil palamarta, atmadjanira sang prabu, kakali djalu satunggal.*

The end:

/ p. 100b / (52) *Sampun sa* / p. 101a / *jah rahaden Suderadraka, aniba nuli mati, surak lir ampuwan, islam kalawan kopar, jata kasaput ing wĕngi, kundur kang juda, wo(ng) anom kang ingali.* (Canto 22) (1) *Sampun kundur kang ajuda,*

deni kasaput ing wĕngi, sira sang prabu ing Jaman, tan arsa mantuk ing puri, masanggrahan sang adji, saja sangĕt dukanepun, deni kang putra pĕdja, kapupuh tĕngahing djurit, kang prawirah sadajah sami palastra. (2) *Jen sampun kawangenana, arsa awaki pribadi, maradja Kalawesisa, amasanggrahan sang adji, sabalani apranggil, atanapi sa abagus, sira raden Saputra, kondur kang bala angering, akalijan sira rahaden sami.* (3) *Apĕpĕk aneng banumbang,* (cetera desunt)

The beginnings of the cantos:

p. 0a	canto 1	*asmara,* ? stanzas:	*Dan purbani kang anulis, i ḍusun Radjih puneka*
p. 5b	„ 2	*sinom,* 40 stanzas:	*Anĕnggeh radyan Saputra, aturi sarwi ngabakti*
p. 12a	„ 3	*pangkur,* 32 stanzas:	*Wus langkung ing paḍusunan, langkung gĕmah ḍusuni agĕng asri*
p. 16a	„ 4	*asmara,* 30 stanzas:	*Peja wĕleng ingsun kaki, jen dika ngaděk narendra*
p. 19b	„ 5	*ḍanḍanggula,* 22 stanzas:	*Saktine ratu jen emĕpĕki, mantri sakawan aneng pasoan*
p. 23b	„ 6	*sinom,* 34 stanzas:	*Sadanguni aneng taman, Saputra tan kĕnah angleng*
p. 29a	„ 7	*asmara,* 46 stanzas:	*Akaṭahe para putri, sami nguṇḍohi puspita*
p. 35a	„ 8	*ḍanḍanggula,* 32 stanzas:	*Angandeka ratna [ne] Rantansari, manera boja dĕrbe apura*
p. 41a	„ 9	*midjil,* 30 stanzas:	*Ki Samaddahulat tingali, ing gusti andjomlong*
p. 44a	„ 10	*sinom,* 39 stanzas:	*Matur dewi Turunsĕkar, lah kawula lah anangis*
p. 50a	„ 11	*durma,* 41 stanzas:	*Paksi gadarpa dangu-dangu tumingal, jen ana detya puti*
p. 54a	„ 12	*asmara,* 31 stanzas:	*Umatur sang detya puti, kalawan paksi gadarpa*
p. 57b	„ 13	*pangkur,* 27 stanzas:	*Warnanĕn raden Saputra, angĕmbara niti djaran . . nbrani*

p. 61a canto 14 *durma*, 25 stanzas: *Jata matur sang paksi lawan sang detya, lah kadipundi gusti*

p. 63b „ 15 *ḍanḍanggula*, 28 stanzas: *Sampun prapta Srangganawati, raden Saputra apan tumingal*

p. 68b „ 16 *sinom*, 32 stanzas: *Nĕngĕna Tundjung-karoban, gantija winuwus mali*

p. 73a „ 17 *asmara*, 33 stanzas: *Pinarĕk ing kursi gaḍing, munggeng arsani kundjara*

p. 77a „ 18 *pangkur*, 36 stanzas: *Raden mĕsat ing ambara, lamat-lamat awor lan miga puti*

p. 81b „ 19 *ḍanḍanggula*, 48 stanzas: *Kang anama ni Asmajawati, sakalang-kung deni kawlasarsa*

p. 89b „ 20 *pangkur*, 42 stanzas: *Apan ta sampun kawarta, wadyabala Tindjomaja pating kalĕsik*

p. 95a „ 21 *durma*, 52 stanzas: *Pangamuki kasangsang i gandjur atap, tinalorong sulegi*

p. 101a „ 22 *sinom*, 2 stanzas and 1 line of stanza 3: *Sampun kundur kang ajuda, deni kasaput ing wĕngi*

Contents:

The story of Raden Saputra, son of King Ilafattulla of Makĕbuldjatih, who refuses to marry and to succeed his father. He sets out in quest of adventure and meets many princesses. This MS. ends with a battle in which he kills Raden Suderadraka.

Stories in which the main character bears the name Raden Saputra are found in Javanese, Balinese and Madurese literature. They have some traits in common but differ in other respects; according to the catalogues these differences are so great that they cannot all be variants of one work. However, a closer study would be needed to decide this.

Javanese: Leiden Cod. Or. 4917 (H. H. Juynboll, *Supplement op den Catalogus van de Javaansche en Madoereesche handschriften . . .*, II pp. 111—112); Djakarta Cod. J. 19 and Br. 378, 667 and 668 (Poerbatjaraka, 'Lijst der Javaansche handschriften in de boekerij van het Kon. Bat. Genootschap', in: *Jaarboek 1933*, p. 354).

Madurese: In poetry, Leiden Cod. Or. 3153 (A. C. Vreede, *Catalogus van de Javaansche en Madoereesche handschriften . . .*, p. 417); in prose, Leiden Cod. Or. 4962 (2) (H. H. Juynboll, *op. cit.*, I pp. 70—71). This, according to Juynboll, is an entirely different work.

Balinese: Leiden Cod. Or. 4435 and Cod. Or. 3676 (J. Brandes, *Beschrijving der Javaansche, Balineesche en Sasaksche handschriften . . .*, III pp. 1—5; H. H. Juynboll, *Supplement op den Catalogus van de Sundaneesche handschriften en Catalogus van de Balineesche en Sasaksche handschriften . . .*, pp. 130—131).

A BALINESE PAINTING

Balinese art was "discovered" by Dr. G. P. Rouffaer (1860—1928) and first disclosed to the European world by the Dutch artist W. O. J. Nieuwenkamp in his illustrated book of travel *Bali en Lombok,* published in 3 fascicles, 1906—1910. The refreshing vitality of this art, praised by Rouffaer in his foreword to Nieuwenkamp's book, was preserved even after Bali had attracted international tourism and Balinese artists began to sell part of their products to European visitors.

Originally, Balinese artists made paintings of a large size on cotton cloth, depicting mythological subjects, for use against a wall or as a partion in the household shrines. The painting in this collection is too small to serve this purpose and the paint is of modern make, but still it is a good specimen of the old style of Balinese painting.

The description of old Balinese paintings in the catalogue of the Leiden Ethnographical Museum is disappointing (*Katalog des Ethnographischen Reichsmuseums,* VII. Bali und Lombok, von H. H. Juynboll, 1912, pp. 105—106). Much more elaborate is the description by Th. A. Resink of his loan collection of 34 Balinese paintings in the Municipal Museum, The Hague (In: *De kunst van Bali, verleden en heden,* 1961). A photograph showing the traditional method of making these paintings is reproduced in *De Inlandsche kunstnijverheid in Nederlandsch Indië,* by J. E. Jasper and Mas Pirngadie, vol. III (1916) p. 243. A detailed study of two paintings in the Amsterdam collection was made by Prof. Dr. Th. Galestin and published in 1949 ('Over oude illustraties van een Balisch verhaal', in *Indonesië,* II pp. 486—520) and 1956 ('A Malat-story illustrated on a Balinese painting', in *Mededeling* No. CXIX of the Royal Tropical Institute Amsterdam, pp. 7—30). The following description is taken from a letter Prof. Galestin wrote to me after I had sent him a photograph of the painting.

1191
BHĀRATAYUDDHA

Painting on canvas; 81 × 55 cm. See plate 9.

This work was probably painted in Klungkung (South Bali) after 1930 as a kind of synopsis of an older and larger picture. It represents scenes from part of the text of the Old-Javanese poem *Bhāratayuddha* (ed. by J. G. H. Gunning, The Hague 1903; Dutch translation by R. Ng. Poerbatjaraka and C. Hooykaas in *Djåwå* 14 (1934) pp. 1—87, with illustrations, some of which reproduce Balinese drawings), beginning from Canto XIII, 23 (In the absence of Bhīma and Arjuna, Abhimanyu undertakes to destroy Droṇa's ranks) until Canto XXXI, 21 (Death of the great dragon Ardhawalīka).

The picture does not follow the text faithfully; there are some modernisms in the iconography and the artist has not kept to the order of the episodes in the text.

Some episodes represented in the painting are:

Left hand upper corner: Abhimanyu is hit in his fight against the brahmin Droṇa. To the right, in the middle: the beginning of this fight.

Right hand lower corner: the dragon Takṣaka = Ardhawalīka fighting Bhīma (in the text it is Arjuna); the figure with a tail is the dragon, not a monkey, because it has a serpent's tongue.

To the left, in the middle: Ardhawalīka is hit by Bhīma.

Left hand lower corner: Arjuna and Bhīma are harassing Karṇa, whilst they retreat from the battle. Perhaps the somewhat demoniac figure in flames near Ardhawalīka is represented as being hit by fire from Arjuna's arrow. Aimed at the devils that came forth from Karṇa's arrows, this fire is about to destroy the world.

The first part of the text of the Bhāratayuddha is illustrated on a Balinese painting, 25 m long and 80 cm wide, that was in private possession in 1922. H. H. Juynboll described it in an illustrated article in *Nederlandsch-Indië, oud en nieuw,* vol. 7, fasc. 1, 1922. Parts of the same painting are reproduced in: Daniel Réal, *Tissus des Indes Néerlandaises,* p. XLVIII and XLIX.

APPENDIX

TEXT OF MS. 1101

Transliteration of the text of MS. 1101

The following transliteration is made in accordance with the system set forth in the introduction, p. 10. It is a faithful rendering of the text with all its peculiarties of spelling. No account is taken of the Karo-Batak pronunciation. The transliteration does not represent any Batak dialect. It contains all the ambiguities that are inherent in the imperfect system of spelling used in this kind of Karo-Batak manuscripts.

Letters between round brackets () usually render illegible Batak syllables, but sometimes a syllable that the Batak scribe had omitted by mistake. Redundant syllables erroneously written by the scribe are between square brackets []. *Bindus* (chapter and paragraph headings) are rendered by X, XX, XXX, etc. dependent on their size, but by // in the Leiden MS. Several gaps in the text of MS. 1101 have been filled up from parallel texts in the Leiden and Paris manuscripts.

a 2 XXXX Poda ni panaja ni tonggal panalowan ma inon X Ong diding-diding kande-kande domija ko morsintakon portibi m. .... tibi seja por. ..... magege ma ko mo-

a 3 (soh)ko si ano malobor magege ma ko kosah ni mosohko si ano sorong bonoh X sorong ma ko botara pangolobalang ni tonggal panalowan ong diding-diding kande-kande domija ko morsintakon portibi malongas malongis malobor ija portibi porsintamo kosah ni mosohko do kapeja porsintamo malobor malongas malongis ma ko di kosah ni mosohko sorong bonoh X sorong ma ko botara pangolobalang ni tonggal panalowan ama ni djomomba-djomba ina ni djomomba-djomba botara si djomomba-djomba sorong djomba ma kosah ni mosohko sorong bonoh X sorong ma ko botara pangolobalang ni tonggal panalo-

a 4 wan ama ni maringgot-inggot ina ni maringgot-inggot botara si maringgot-inggot sorong maringgot-inggot ma ko di kosah ni mosohko sorong bonoh X ija ma tabas ni koting ma inon X sorong ma ko botara ama ni poning-poning sorong poning-po(ning)kon ma kosah ni mosohko sorong bonoh XXXX Poda ni pamangka ni tonggal panalowan barang kita lako tandang barang kita lomopas tonggal panalowan beja kita lako mangoli beja kita lako mokar porkotawonta ningon mangolo do tonggal panalowanta ija mamo(?)ka(?) do ropa ni tonggal panalowanta ningon do(kah?)

boro ulihanta so ma kita lopa di podah ni tonggal panalowanta inon X Poda ni ipot(?) ni tonggal panalowan asa daradjahkon ma di bo-

a 5 (long?) n(i) latong (a)n(di)ro(?) goran ni mosohta beja (go)ran ni sokot dongan bolong ni sarago ma (de)ba ni bolong ni sipabongkar ma deba di bolong ni ... tarlombab ma deba di bolong ni saranna ... ma deba di bolong ni birah ma deba di bolong ni langge ma deba di boloh na ponggoran ma deba dasoratkon goran ni mosohta pito-pito lambar bilanganni asa paragong ma di boraspati tangkop asa daporsada ma dokot sikat ni tonggal panalowan dongan anak badjang tombal ija asa da kasikolta asa dasoratkon ma gora(n) ni mosohta di boloh ponggoran asa dasapotkon di tonggal panalowan tombal latong do koltou roros asa dasapotkon di tonggal panalowan asa dato ...

a 6 ... ma di ari pito borngin asa datanom ma di tanoh roros asa silang ma dompak mata ni ari dompak desa na mate pipot do ako ija ma inon palako ni tonggal panalowan na morgorankon si tonggal newason si tapi radja na mor-asokon si darih dongan si porkas dongan si mordahop ija ma inon pinodahkon ni dato lanse ni adji ija ma goro totar asa roh ma di dato morsawoh di adji bajo monte asa roh ma di dato panawar na morkota di basokom bajo baros siturom morgana asa roh ma di dato andje ni adji asa roh ma di goro bapa tama di adji asa roh ma di gunggam s(?)iko pangadji kinigorowan sowada torsari umas ijo silih si masa lapihan ni gonggam di .... adji ulang ma kamo magolot midah pormangsi ni

a 7 (bapa ni pangg)il(an) di adji si madorsa kinakap ija ton(d)ije ijo bibi ijo mama ijo silih ijo kade-kade sintorom kataku

XXXXXXXX

X Poda ni pangolakta di adji ni kalak beja pangolakta di bego na malaga beja di sampar madaboh di kota ni kalak beja di nipi na masambar barang kita didatangi kalak di ari na so gabe di bulan na so gabe barang kita na morsaingkon dato na begowan beja djadi pangolakta di portadangan beja djadi pangolakta di pagarta di portadangan do

a 8 ..... pipot na manotori ija (ma) (in)o(n) na morgorankon tonggal panalowan (si) tapi radja newasan si porkas (djo)wangan si darih pangajak panga(le)le paniko(p) panokak anak (ni) u(rang) por(ga)na-gana di portibi (si porkas?) djo(wa)ngan ni goronta si adji donda katakotan na mor-ibotokon si dajang nala di bontajan na mortowan-lajonkon po(wang) si tapi radja na mor-asokon si porkas mandompang dokot si mordahop dongan si (darih pangajak panga)lele panikop pa-

a 9 (nonak) anak ni urang porbuwat ..... ija ma inon kata-kata ni tung-(gal pana)lowan nipodahkon ni (dato lan)se ni adji goro tota(r asa r)o

ma di dato na morsaw(oh di adji) asa ro ma di bapa ni m(?).....
kata ni adji porpasang .....on djodi landas asa (ro ma d)i bajo
baros bapa nawar .....sa disongkon dato gong(gam).... ni adji
baju kombar(an)..... bulang tanoh pinto djalan

a 10 to alas asa kopodahkon (ma) dokot bapa ngoda bapa ni tama dato portandang na so maladong di sijou ni kalak asa dimangsikon baju bapa ni panggilan dato parolas di banowa lijang molas kotanami radja karijahan na mortapijankon lajou bakilang ale dato X toron ma kamo debata di atas manangkih ma kamo debata di toroh komondol ma kamo debata di tongah toron ma kamo nagorongko pangoloba-

a 11 lang ni gorongko pangolobalangko pangolobalang ni tori-torijan ni tonggal panalowan na morgorankon powang si tapi radja anak ni ompong batara goro di porba na magou di porburo(wan) na torsinta-sinta di (da)lam bortijan na morsintakon daroh matah na morsintakon djokot diura-ura na morsintakon simpora bosih dan nitak gabor-gabor na morsintakon poge

a 12 ni majang-majang na morsintakon manok mirah na morsintakon aso sombang balanga na morsintakon babi panongkok-nongkok na morsintakon ombu-ombuwan tiga ropa dokot tinombu tiga ropa na morsintakon bagot di garong-garong na morsintakon lojo niloslosan na morsintakon mangan di bolong birah-birah ma kanokon po(wang) si tapi radja newason di da-

a 13 lom bortijan kinidokani di dalam bortijan powang si tapi radja asa toboh ma kanokon di buraspati tangkop sigor mata ni ari di bulan sipakawaloh asa magodang ma kanokon buro ni debata di porba na margorankon powang si tapi radja na manggoran bani asa mangararang ma kanokon ompung batara guro so tarrarangsa mangararang ma kanokon inangni so torrarangsi ongga si tapi radja do goranko ningni si tapi radja kanokon so do dibotoh (ba)ni debata tonggal na monakons(i)

a 14 rosi matowa so katobuhan towa(h) maranakkon abang-abang maranakkon buloh sangkabona asa magodang ma kanokon si adji donda katakotan anak ni ompong batara goro dang butari di pastima na mor-asokon si darih pangajak pangalele si porkas mandompang si mordahop panikop panokak asa lakou ma kamo ale adji donda katakotan lakou morburo ningon ibutoni si dajang nala di bontajan asa lakou ma kanokon si adji donda katakotan lakou morboro to karangon

a 15 ni ompong batara goro di purba asa mamura ma kanokon si adji donda katakotan onggou kali-kali mangan djokot ma kanokon si adji donda katakotan asa sikol mangindangi ma kanokon si adji donda katakotan asa mangararang ma kanokon ompong batara goro dang botari di pastima amang ni adji donda katakotan so torrarangsi mangararang ma kanokon

inang ni adji donda katakotan na morgorankon powang si dajang rontingan bongsa ise ma bolijanmo ale adji d-

a 16 onda katakotan ningon amangni ningon inangni ija ma powang si tapi radja anak ni ompong batara goro di purba ija inon do bolijonmo ale adji donda katakotan ulang ma kou mambuli powang si tapi radja debata tonggal na monakonsi rosi matowa so katobuhan towah ale adji donda katakutan ningni amangni so do torrarangsa dong ma dapot ni umas-umasko ningni si adji donda katakotan kanokon asa dipogoti ma kanokon padan-padanni sintaran pajima-

a 17 jima bulan sipakalima asa ro ma kanokon si adji donda katakotan asa roh ma kanokon bulan sipakalima asa dilekon si adji donda katakotan ma kanokon asoni si darih pangajak pangalele dokot si porkas mandompang dokot si mordahop panikop panokak asa umpou ma kanokon si adji donda katakotan borkat di tola modom di soma ni topik asa dilekon ma kanokon asoni si porkas mandompang pangkarat dokot asoni si mord-

a 18 ompang pangkarat asa dilekon ma kanokon asoni si mordahop pangkarat di anggi ni tolangni asa ditodoh tolangni ma kanokon asoni si barowang manalit asa ompou ma kanokon di djabu si adji donda katakotan sabulan duwa bulan pito bulan satahon dowa tahon pito tahon sowada katobuhan towah powang si tapi radja so pe sajip ate ni powang si tapi radja asa disongkon ma kanokon si adji donda katakotan asa manongkon ma kanokon si adji donda katakotan bani amangni borha kinan katangko di kou nabasengan ale amang a-

a 19 dji donda katakotan ningni amangni umpong batara goro dang butari di pastima debata tonggal na monakon si tapi radja asa dipajima-jima ma kanokon sabulan satahon sowada komani katobuhan towah powang si tapi radja ulang de kou [mor] morsajip ate powang tapi radja ningni si adji donda katakotan kanokon asa disongkon ma kanokon sibasoh panambon-nambon asa dilekon ma kanokon naporan aka ma kata-kata ni naporan unon ale inang tapi radja ningni sibasoh panambon kanokon asa disobuti de ma tilakangko ningni si tapi radja kanokon asa manowil ma kanokon siba-

a 20 soh panambon koli asa didjamah ma kanokon ulo ni powang si tapi radja asa maborgoh ma kanokon ulo ni (si) tapi radja asa morsombibi ma kanokon sibasoh asa kolsohan ma kanokon si tapi radja ulang kou kolsohan ale inang tapi radja dong dapot di arimo dong dipinta ni tondimo kijan rosi matowa sowada katobohan towah ningon sibasoh kanokon domokkon powang si tapi radja asa ditompas ma kanokon indorani asa matiktik ma kanokon sipaliranni gomolang songon buwah ni banban mordomu-domo di isang ni powang si tapi radja a-

a 21 sa lakou ma kanokon si tapi radja to djaboni asa didapot si adji donda katakotan ma kanokon di djabuni asa disise si adji donda katakotan ma kanokon powang si tapi radja makowa kou asa kolsohan ale inang tapi radja ningon si adji donda katakotan kanokon borha asa so tangis djanah kolsohan sowada katobuhan towah si tapi radja ningni sibasoh na bulon ulang kou morsajip ate ale inang tapi radja ningni si adji donda katakotan kanokon ase dipajuma si tapi radja ma kanokon sabulan dowa bulan sa-

a 22 tahon dowa tahon asa tuboh ma kanokon uban di ulo ni powang si tapi radja sada-sada dope toboh ubanni powang si tapi radja kanokon asa roh ma kanokon dato portandang dato panintap asa disongkon ma kanokon bisarani asa manginsoroti ma kanokon dato portandang sada borngin debata tonggal ma na monakon si tapi radja rosi matowa sowada katobuhan towah si tapi radja kanokon amon maranak pe maranakkon buloh sangkabuna na mortowahkon abang-abang do powang si tapi radja ningni dato portandang kanokon asa bin(?)-

a 23 s(ar) ma kanokon mata ni ari asa disongkon si tapi radja ma kanokon si adji donda katakotan ulang kou manongkon ale inang tapi radja ningni si adji donda katakotan kanokon komatakon si tapi radja kanokon asa lakou ma kanokon si adji donda katakotan lakou morpangir asa disongkon powang si tapi radja ma kanokon dato portandang inon si aka ma goranmo ale inang si tapi radja ma goranko ale amang dato portandang ningni si tapi radja kanokon asa dikatakon dato portandang ma kano-

a 24 kon si tapi radja manotong badja mangadang minak naporan bonang sada sangkilan dikatakon dato portandang asa dikatakon ma dato portandang to romah asa das ma di romah dato portandang inon asa disongkon ma kanokon ari ni tapi radja dokot katikani dokot goranni asa ditonggor ma kanokon bulanni dokot arini dokot katikani asa dikatakon dato portandang ma kanok(o)n morgoro singa do kamo ale inang tapi radja debata tonggal na monakon kamo ale tapi radja ningni dato portandang kanokon datang matowa

a 25 so katobuhan towah amon maranak pe maranakkon buloh sangkabona na mortowahkon abang-abang do kape kamo ale inang tapi radja ningni dato portandang asa ditompas ma kanokon indorani si tapi radja ma kanokon asa matik(tik) ma kanokon ilohni asa dop ma kanokon ate ni powang si tapi radja asa disongkon dato portandang ma kanokon nipi ni powang si tapi radja dilawan bego do nipingko ningni si tapi radja asa lakou murpangir to ajok powang si tapi radja sowada mauli nipi ni (si) tapi radja kanokon asa diporkatakon ma kanokon

a 26 si adji donda katakotan dikatakon si tapi radja ale amang adji donda

katakotan borha ma kita unon sibasoh pe dong ma kosongkon dato portandang pe dong ma kosongkon ningni powang si tapi radja kanokon komatakon si adji donda katakotan ulang ma kamo kolsohan ale inang tapi radja ningni si adji donda katakotan kanokan makowa ako so kolsohan pito ma sibasoh kosongkon pito ma dato kosongkon ningni powang si tapi radja kanokon onggou kibol-kipol komani do si tapi radja sonah kata ni powang si tapi radja kanokon dom(o)kkon si adji donda katakutan kanokon ulang kou kolsohan ale i-

a 27 (nang) tapi radja sonah kata ni adji donda katakotan domokkon powang si tapi radja kanokon ija buti do tokor ma asomu ale amang adji donda katakotan bahan purburo-buromo ningni si tapi radja kanokon sowada kobutoh aso porburu ningni si adji donda katakutan ako pe umbotohsi ningni powang si tapi radja kanokon ija asu porburu si porkas mandompang malopak sakalijan magodang onsomni mabara panangkih-nangkihanni mabara pinggolni sowang timparawon gorong-gorongni mortorpoktorpok karatanni mabulak indorani makolting awakni mirah kolit bibirna

(4 leaves missing)

a 28 mang adji donda katakotan ningni ambaragas kanokon unggou kopantom do ningni kata-ka(ta) ni adji donda katakotan kanokon ako mangidahkon gole ni buro ni tolang ningni si adji donda katakotan asa liston ma kanokon ambaragas asa digabe ma ibani gabe darih darih pe tijop porkas tijop mordahop tijop barowang tijop mordompang ningni si adji donda katakotan ulang ako dipantom ale amang adji donda katakotan ningon darih kano-kanokon darih pe kopantom ako mangidahkon gole ni buro ni tolang ningni si adji donda katakotan kanokon darih pe lakou to tu(l)ong na potpot asa manggabe mosejan gabe orsa orsa pe tijop mordahop tijop barowang tijop mordompang ningni si

a 29 adji donda katakotan kanokon ulang aku dipantom ningon orsa orsa pe kopantom ningni si adji donda katakotan kanokun ako mangidahkon gole ni boro ni tulang ningni si adji donda katakutan kanokon asa liston ma kanokon to dolok simarambon asa manggabe mosejan ma kanokon gabe anggirpol girpol pe tijop ma porkas tijop ma barowang tijop ma mordahop tijop ma murdompang asa mortahan ma kanokon gipol gipol pe kopantom ulang ako dipantom ale amang adji donda katakotan ningon gipol kanokon gipol pe kopantom ako mangidahkon gole ni boro ni tolangko ningni si adji donda katakotan kanokon asa digabe gipol ma ibani gabe babojot babojot pe ti-

a 30 jop mordompang mordahop darih pangajak pangalele ulang ako dipan-

tom ale amang adji donda katakotan ningni babojot babojot pe kopantom ako mangidahkon gole ni boro ni tolangko ningni si adji donda katakotan kanokon asa liston ma kanokon babojot to ajok na litok asa digabe ma ibani gabe darih asa di garonggongi aso si darih ma kanokon asa roh ma kanokon si adji donda katakotan asa tijop mordahop tijop porkas tijop barowang manalit tijop darih pangajak pangalele tijop mordompang ningni kata ni si adji donda katakotan kanokon sowada dibuge aso si darih dong dipagot darih kona kade ma lani asoko u(n)on ase mate ningon si adji donda kata

(3 leaves missing)

a 31 . . . . . ni djanah malowi asa moli ma ibana to kota di kota pe sowada didapot powang si tapi radja kanokon di romah asa didai ma kanokon di djoma di djoma pe sowada didapot si tapi radja asa molak ma ibani to kota di romah pe sowada didapot si tapi radja kanokon asa lakou ma kanokon ibani to djaboni tortangis-tangis asa ditompas ma indorani asa disongkon ma kalak na di romah nabasengan kijan sowada di romah sonah kata ni na di romah asa morkata ma powang si tapi radja sowada didah si adji donda katakotan ropa ni tapi radja kanokon ale di dike kou ale inang tapi radja sonah kata ni si adji donda katakotan tomangisi powang si tapi radja kanokon borha ma si sapi radja asa ma-

a 32 gou inang buro towa-towa ningon si adji donda katakotan kolsohan nabasengan kijan digan boro towa-towa powang si tapi radja asa dilekon ma indakanna dung (?) kodakan inon boro towa-towa asa roh ma kanokon si adji donda katakotan tijan djoma nari asa lakou ma ibani to djaboni asa disongkon ma kanokon buro towa-towa kata do kobege ropa lahang koidah ale amang adji donda katakotan manowil do kobege di para-para kotonggor sowada kowidah katana do koboge asa morkata-kata ma kanokon si tapi radja di salangon ale amang adji donda katakotan ningni si tapi radja katangko do diboge kou ropangko so nidah

a 33 (kou?) ale amang adji donda katakotan ningni si tapi radja morkata-kata ulang ma kou kolsohan ale amang adji donda katakotan ningni si tapi radja kanokon makowa do ako asa sowada kolsohan dong ma si tapi radja magou ningni si adji donda katakotan kanokon anggou ulang kamo tortangis-tangis djanah kolsohan ale amang adji donda katakotan ningni powang si tapi radja kanokun roh pe ako pagijan diikotkon do katangku ale amang adji donda katakotan ako ma mijan bahan pagar do bahan pangolak do bijan dialoukon ni tondi ni si tapi radja kanokon djadi pangolobalang du ako ale amang adji donda katakotan makowa kou asa

manggabe ibamo tonggal panalowan ale inang tapi radja sajip ma ateko satahon

a 34 dowa tahon sou pe sajip ateko mijan amon sou pe kasampitan uban maku edi maka ako kolsohan sowada nange ako katobohan towah ningni sibasoh ningni dato portandang rosi matowa so katobohan towah ningni sibasoh ningni dato portandang anion mortinowah pe powang si tapi radja maranakkon buloh sangkabona ningon dato portandang kanokon mortinowahkon abang-abang ningon dato portandang dong dialoukon ni tondi ni powang si tapi radja kanokon pita kali ditiktik dalam bortijan pito kali disongkon makowa kou asa so gabe tonggal panalowan roh do kou ale a-

a 35 mang adji donda katakotan di(i)kotkon do podahko mijan dialoukon ni tondi ni powang si tapi radja kanokon ingot kou mordakan ale amang adji donda katakotan asa diadjari powang si tapi radja ma kanokon podah naman di kamo ale amang adji donda katakotan ija ma ale inang tapi radja ningni si adji donda katakotan asa dipabowa powang si tapi radja ma di si adji donda katakotan podah ni powang si tapi radja ma inon bonang tiga rupa tangar podahko inon ale amang adji donda katakotan bijan dong dialoukon ni tondi ni si tapi radja ale

a 36 amang adji donda katakotan asa dipatoron ma debata sitolo podah ni powang si tapi radja tonah ni powang si tapi radja m(?)ijan ma inon asa lakou ma kanokon si tapi radja to karangan na begowan asa diboban ma kanokon sowan tadjak-tadjak asa lakou ma ibani kanokon manggabe tanggoulan di tongah ni karangan na begowan kanokon ija ma inon podah ni tori-torijan ni tonggal panalowan ma inon ale amang na mangadji di podijan inon ma pormangsi ni bajo baros sintorom na morkota di tim(or) ale

a 37 XXXXX Poda ni pangkabai ni tonggal panalowan ma inon pangkabai ni tanggolan di karangan na begowan di pangolobalang pe mauli di bontobonto pe mauli asa daontatkon aso sombang balanga aso (ma)gara kapilinni dongan manok magara djanah panga(jak) pangalele na uli dongan ikan niura-ura dongan (p)inadar dongan ikan tinombo dongan t(ina)roh dowang kibol sada matah sada tasak dongan (t)inombo tiga ropa dongan simpora bosih dongan pinokpok dongan lojuh niloslosan dongan badja minak dongan naporan dongan bunang sada sangkilan tiga ropa dongan nitak ni majang-majang dongan nitak pinurdilah ni korbou tiga ropa dongan polor-polor dongan o-

a 38 song-osong tiga ropa dongan poge ni majang-ma(jang) (donga)n langkilangki binonom dongan daupa dongan (g)olang-golang tombal dongan tintin pidjor dongan simata sitondang di bolan dongan dampilan samosir dongan songkir dongan lijan na so morloka dongan pisou tanggal-tanggal

dongan kido ni bagot dongan ajok porkabahta dongan bagut di tandok porkabahta di buna ni tanggolan asa dihantari ma di ombo-ombowan inon asa siontang ma sinombah ni karangan inon X Mari ma kamo buraspati ni tanoh unon mari ma kamo nagorongko mari ma kamo buraspati ni tanoh unon mangan djokot nidalang mangan ikan ni-ura-ura mangan djokot tasak mangan tinombo tiga ropa mangan sago-sago tiga ropa minom bagot di tandok morbadja morminak mornaporan ma kamo nagorongko dato donda katakotan X Mari ma kamo dainang . . . . . .

(4 leaves missing)

Text from MS. Leiden Or. 8929 that fills the gap between pp. a 38 and a 39 of the Chester Beatty MS.:

L a 20 (Mari ma kamo inang) ni si tapi radja manggabe-gabe tonggal panalowan mari ma kamo mangan minom djokot dato donda katakotan dokot towan nala di bontajan mari ma kamo mangan minom mangan ombo-ombowan mangan djokot morbadja morminak mornaporan ma kamo nago-

L a 21 rongko // Mari ma kamo nagorongko dato sangkapang-kapang dato gok-gok ni portibi dato gorbok-gorbok di portibi dato pangkala-kala di portibi dato nisdor (read: na sindor?) di portibi mari ma kamo mangan minom morbadja morminak mornapor(an) nagorongko ako mang(i)dou kasok-tijan a(sa) sokti ma kamo na monakon tonggal panalowan tonggal na uwasan sisakan daroh matah si darih mangajak mangalele panokak pani-kop ni anak ni mosohko ija kosoroh manokak sokti ma kamo pangolakko ontang nagorongko mari ma kamo nagorongko somagot ni ompongnami di karangan unon mari kamo hanto ni karangan unon mari ma kamo mangan minom mari ma kamo mormintora karangan unon mari ma kamo pangolobalang ni karangan unon dokot sikawar-kawar dokot sitong-gor daling dokot sibontowan dokot sidangse kabongan dokot sikangkang pandor dokot hanto poron dokot sipijou mari ma kamo mangan minom mangan kalombis mangan djokot ni manok mirah mangan pinadar mangan diura mangan tinombo mangan sitasak mangan tinaroh mangan sago-sago tiga ropa mangan sipora b(o)sih asa morbadja morminak mor-naporan ma ka-

L a 22 mo nagorongko mari ma kamo nagorongko ako mangidou kasoktijan asa sokti ma kamo nagorongko tonggal panalowan pangolak adji ni kalak katatogah ni kalak na mapas tolbas sokti kita to karangan gonap kita mortola-tola morsorak-sorak ulang kita kakop ulang lobih ulang korang lakou to karangon mangaroboh tonggal panalowanta inon ija das di bona

ni kajo inon asa sikinsir-kinsir tandjata inon pito kali di bona ni tanggoulan panalowan inon ni dato na bolon bolah posoh asa kita morkata-kata tindang in do kata di bona ni kajo inon kominsir-kinsir tandjata inon ale andibah dato // Ong rahowallah doli-doli barang kokinsir-konsor ma tandja ni kota ni mosohko kotadjak-tadjak ma portibi lagija mabolom kotadjak-tadjak ma kosah ni mosohko si ano lagija mate mona mate moni koalop mordalan ninta mortonah ni bona ni kaj(o) inon asa ajak ma bona ni kajo inon asa dagalangkon ma ombo-ombowan ni bona ni kajo inon ija dong do kita kangkang asa toktoki ma pangitejonta inon asa datonggor ma pangidahanta dato ompak ni kajo inon // djaka ompak ni kajo mordo(?)nging malaga ma pangolakta inon // djaka to podi ... porbijar ma pangolakta inon // djaka tangkop ma-

L a 23 laga ma pangolakta inon // djaka tinggalak porbijar ma pangolakta inon // ija mauli do ompak ni pangolakta inon asa dabowat ma pangolakta inon (asa daponggol-ponggol kajo inon asa datanom di bona ni kajo inon di tanoh roros sada borngin di karangan na begowan sada borngin)

a 39 asa daponggol ma asa datanom ma sada borngin di karangan na begowan sada borngin di lombang sada boringin di pangolsoh-ngolsohan sada borngin di sirpang sada borngin di kilap sada borngin di korbangan sada borngin di losong sada borngin asa dagana ma sowang ropa ni djolma manosija ija dong do dagana asa dapalit ma di manok mirah busor kita mangan mortambol mabok kita minom asa dasikat ma ija dong dasikat asa dasomakon ma di pangolobalang sada borngin ija mauli do sidapot pangidahanni asa sibaba ma to romah asa dipalit ma di manuk mirah asa kita lakou tandang tomandangkon tonggal panalowan si darih pangajak pangalele panikop panokak anak ni mosohta

a 40 na morgoran naga-naga di portibi na morgorankon si tapi radja towan lajon ni adji donda katakotan asa dimangsikon bajo bapa ni panggilan baju dato parolas baros morgani toding timor ale dato gonggam kata ni adji uwe mangkila goru

XXXXX Poda ni panikat ni tonggal panalowan ma inon asa dabuwat ma kosajani dongan anak badjang ni djolma dongan anak badjang ni dorbi(ja) kota tombal dongan anak badjang ni djokot karangan tombal dongan pandowit tombal dongan rogon tombal dongan sinoro ni porkas tombal dongan sinalit ni gipol dongan ikan na lalajin dongan sondii ni silou-silou dongan sondii ni na mate sa-

a 41 (da ar)i dongan sondii ni babojot dongan sondii ni babi dalo dongan sondii ni aso porboro dongan sondii ni sarigala dongan sondii ni pindawok dongan sondii ni na manombis tombal dongan sajit-sajit tumbal na

malaga dongan sondii ni pijuka dongan tambur ni na mate sada ari asa dasabong ma kosaja inon asa danahkon ma dibagas tandok ni korbou pangajak pangalele di tandok ni lombo djonggi pe mauli asa dapalit ma di manok mirah asa dasikatkon ma di tonggal panalowan inon ija dong do dasikat asa dasurongi ma pito kali sada ari pito kali sada borngin djanah databasi ale dato gonggam kata ni adji uwe mangkila goro XXXXX Poda ni pangalakou ni tonggal panalowan ..... kita na morsaingkon dato na

a 42 ..... na ombajin kalak mate madaboh beja mate manongnong beja mate tortolso beja mate kona soga beja mate mandolos beja mate dirombaki kajo beja mate disoro porkas ija ma inon pangalakou ni tonggal panalowan djadi katatoganta di kasokotan na bolon beja di porkatawon na bolon beja di bisara na godang asa dapadaboh ma tonggal panalowanta inon asa dasoratkon ma goran ni alonta di bulong ni latong a(n)diro beja di bolong sibonggik ma deba goran ni mosohta di bolong ni akar lombap ma deba di bolong ni sarindan ma deba goran ni alonta di bulong ni langge sikok ma deba dasoratkon goran ni mosohta asa dasoson ma bolong niradjahta inon asa darakoti ma di andor sampoate

(Probably 4 leaves missing)

Text from MS. Paris mal.-pol. 260, corresponding with the last part of the text that is lost between pp. a 42 and a 43 of he Chester Beatty MS.:

P b 15 X Ako ma debata ni si porkas mandompang soratankon di timah beja di banban na pungguran komkoman di tanganta dat(u) asa dabuwat ma bolung ni latung andir(u) dongan bulung ni sibokar dongan bolung ni langge dongan bulung ni akar lombab dongan bulung ni sorindan ija dong do pulung asa dasoratkon ma guran ni musuhta asa dasoson ma asa darakoti ma di andor ni sampuate asa dasorongi ma pito kali sa-

P b 16 borngin asa datanom ma di buraspati tangkop arina di tolung bobbob pe maholi asa dasapot ma di ramram asa datanom ma di alaman

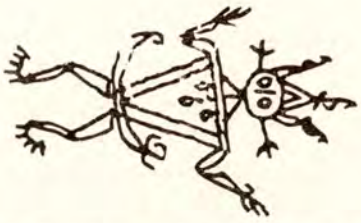


Ako ma debata ni sorigala purburo di karangon silongon dodok sitompor kalak sanompu ombajin kota ni musuhta tarolang asa daradjahkon ma di bulung ni kajo na manangtangi

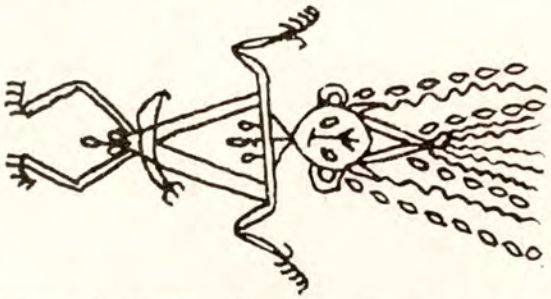


Ako ma debata ni adji donda katakotan na mor-ibutokon si tapi radja na mor-asukon si porkas mandompang pangajak pangalele panokak panikop anak ni musonta radjah ni akar

P b 17 lombab saborankon ma di kota ni musonta

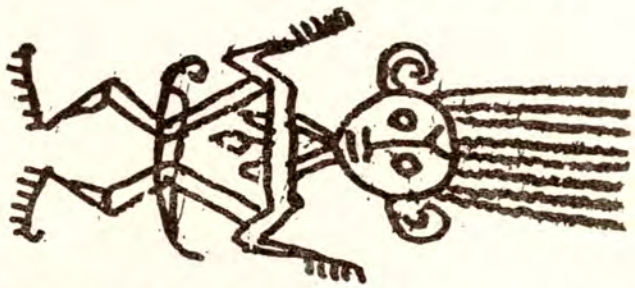


Ako ma debata ni si dajang nala ni bontajan radjahonkon ni bulung ni siragu beja di sinalit ni porkas gurankon ma guran ni musuhta ombajin kota ni musuh tarulang

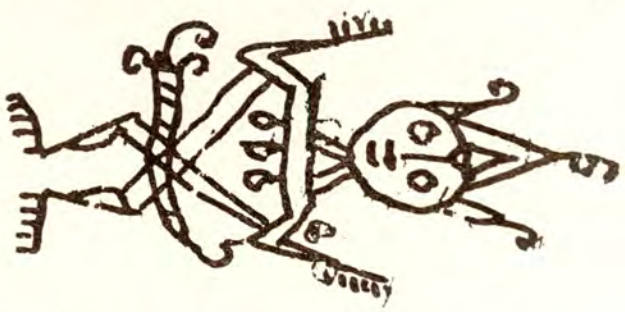


Ako ma debata ni si tapi radja na mor-ibotokon si adji donda katakotan na magu di porburuwan na mor-asokon si porkas dokot si mordompang dokot si darih dokot si mordahup dokot si sarigala porburo di karangon di rimbu raja si tapi radja towan lajon ni dato rinsan di toba radjahonkon di timah beja di bulung kaju ma inon

a 43 sirang awak ..... podah ma inon ulang lopa



Ako ma debata ni dato rinsan di toba na mortowan-lajonkon si dajang nala di bontajan radjahonkon di bolong ni birah beja di bolong ni ampospos asa daradjahkon ma goran ni mosohta mortalan andiba dato ari-ari bou goronami datu tunggane



Ako ma debata ni aso ni adji donda katakotan na morgorankon si barowang manalit soratonkon di kajo na mabangki(r) beja di bolong ni kajo na bongkar dasoratkon ma goran ni (mosohta) djadi (kata-)

a 44 toganta ma inon ale dato na mangadji



Ako ma debata ni aso ni adji donda katakutan na morgorankon si darih pangajak pangalele panikop panokak anak ni mosohta radjahonkon di bolong ni sipabongkar djadi katatoganta di kasokotan beja di porkatawon andiba dato goronami

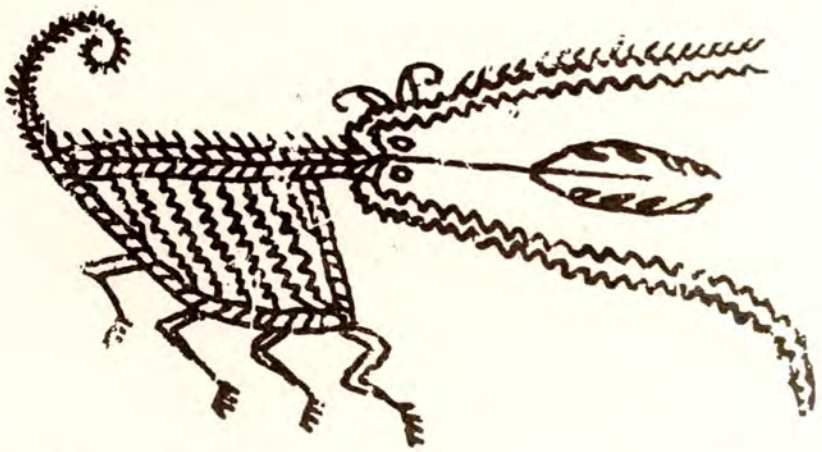


Ako debata ni aso ni adji donda katakotan na morgorankon si mordompang di por(tibi)

a 45 soratonkon di kaltou na maroros beja di bolong ni langge sikok daradjahkon ma goran ni mosohta mortalan andiba dato



Ako ma debata ni aso di adji donda katakotan na morgorankon si mordahop soratankon di bo(long) di latong andori beja di bolong di djoring na dija radjahkon djadi panongsong di aso porboro di katatoganta di kasokotan na bolon ale amang na mangadji tonggal panalowan ulo amang goro sinto(rom)



a 46 XXXXX Ako ma debata ni si antoara somindor pangalakou ni tonggal panalowan djadi katotogahta djadi pagarta di romahta djadi pangulobalangta na morgoran na gara di langit pasokankon di bona ni balatok djadi porkawalta di alamanta dato djadi tahan tombokta di kalak porkilang-kilang djadi pagarta di bego sampar beja di adji ni kalak sikira-kira kijan pito tapak tomadingkon balatok katatoganta inon radjahonkon di boloh balangke na ponggoran pola godangna di tanganta dato ija kosajani bojok

a 47 pito imbong pito dongan posok ni andolpak dongan posok ni kakombo dongan posok ni sisangkil sompilit dongan posok ni tabar-tabar posok ni pangolobalang tombal na so boka mata tombal posok ni pagar na so boka mata dongan boras ni silondat pito kibol dongan panorongi tombal pito pito-pito niris dongan lada solah pito kibol sorong sohkon ma adji ni kalak sorong bonoh radjah ni boloh balangke ma inon asa dapajoukon ma kosaja pinolongta inon dibagas boloh balangke na dong diradjahta inon ija arini di tola di boraspati tangkop kapilinan(ni) mandabohkon pangolobalang na gara di langit (pangalak)ou ni tonggal panalowan ija galangonkon-

a 48 (ta) dongan ombo-ombowan tombal dongan dongke pola dongan bunang tiga ropa dongan manok mirah dongan kajon mirah dongan ape baju na so kalijan asa databasi ma pito kali ale dato gunggam kata ni adji

ulang ma kamo malanse midah kagorowan asa kita ulang kamalowan mela kalijan kita ale bapa no mangkilana ena ma adjar ni bapa ni panggilan dato na mornalom debata ale dato goro na mamasa di lapihan ni gonggam ni adji uwe goro XX Sorong ma kou botara pangolobalang ni gorongko pangolobalangko pangolobalang ni si antowara somindor na gara di langit debata sang kala-kala mortijop mortijop ma kou di kosah ni mosohko si ano sorong bunuh ija ma inon pangalakou ni tonggal panalowan na so torsobot dato na so torsobot sibasoh bulon pangalakou ni si darih pangajak pangalele pa-

a 49 nikop panokak anak ni mosonta urang pandoga urang porsibijangsa porpagar borok radjah ni boloh balangke ma inon ale amang goro *(Figure)*

XXXXX Poda ni pandompang ni tonggal panalowan di barukan pangalakou ni tonggal panalowan ma inon asa daradjahkon ma di barukan ni manok na birong asa dasorongi ma

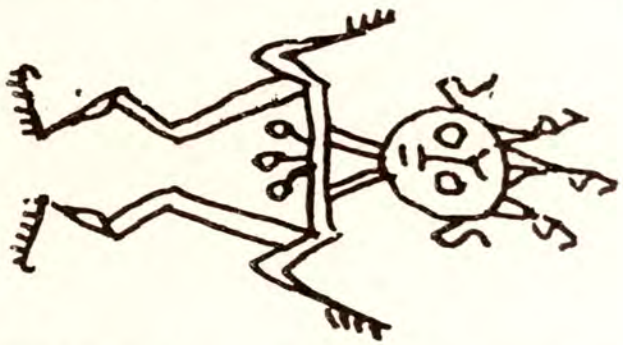
a 50 pito kali asa dadompangkon ma di bokas ni alonta mortalan ija djadi tahan datanom ma di pinolkah ni sirpang ale datu

XX Sorong ma kou botara pangolobalang ni gorongko pangolobalangko pangolobalang ni pandompangko pordjolo-djolo ni tonggal panaluwan ama ni tambarokan ina ni tambarokan bu-

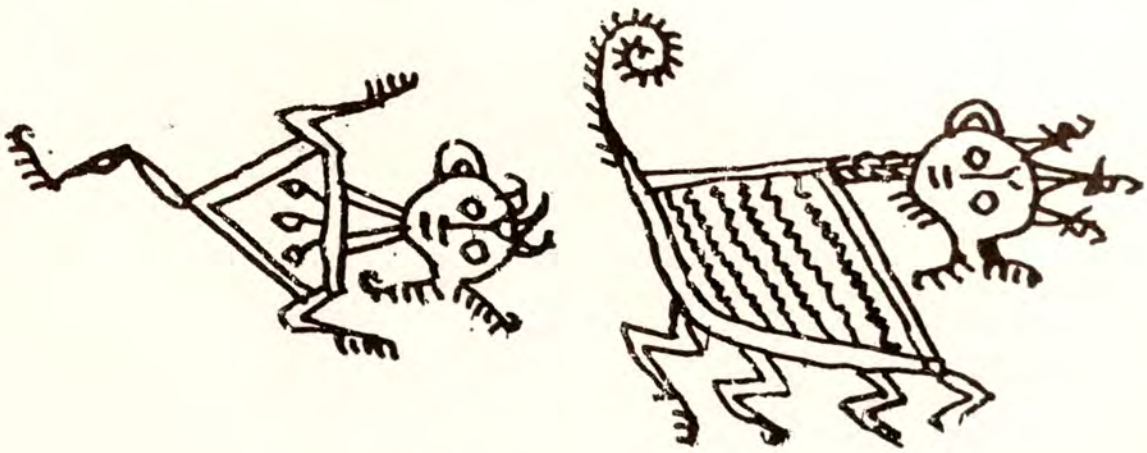


tara si tambarokan sorung tamborokan ma ko di kosah ni urang porbowat adi sorong bonoh XX Sorong ma kou botara ama ni mor-anas-anas ina ni mor-anas-anas botara si mor-anas-anas sorong mor-anas-anas ma kou di kosah ni mosohko si ano sorong bonoh radjah no barokan ma inon dorokan ni tonggal newasan djadi panongtongita di kalak na mapas di kita

a 51 dato pangalakou ni tonggal panalowan ma inon ale dato na mangadji ulang kamo lopa di podah



XX Radjah ni sakan ma inon beja di asahan ponggol pangolak di adji ni kalak beja di bego na malaga asa daradjahkon ma pito kali pito kali dasasap pito kali daradjah asa dabadjaji daminaki dapolpol dasorongi databasi asa daulakkon ale datu



XX Radjah ni tandok ma inon bainan panikat ni tonggal panalowan

a 52 beja djadi pangolakta di adji ni kalak na morgorankon si porkas mandompang radjahonkon di tandok ni korbou tonggal pangajak pangalele bainan kusaja inon djadi si amporara ni tonggal panalowan ale da(tu) *(Figure on next page)*

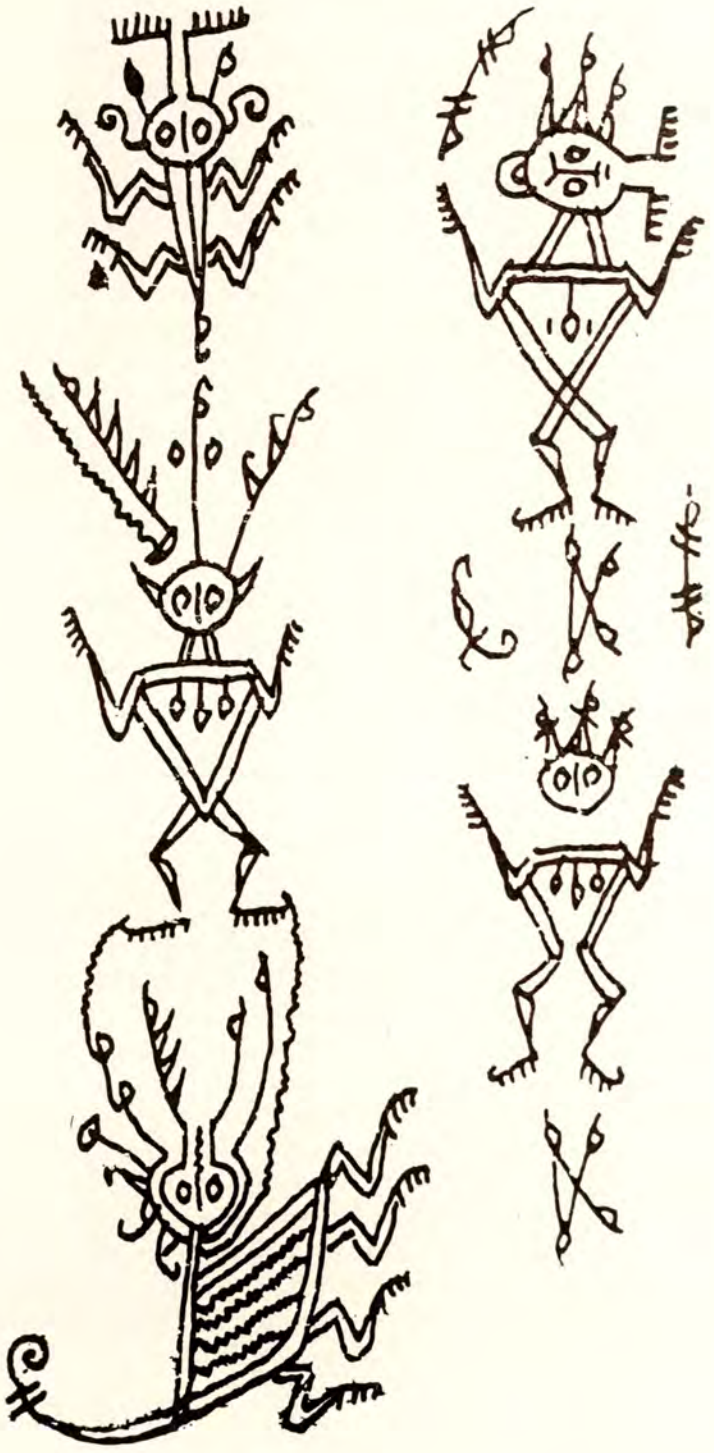
a 53 XX Poda ni pandjakaji ni tandok pangolakta di adji ni kalak beja di bego na malaga beja di patolo ni kalak beja di sibijangsa ni kalak beja di sampar na malaga asa daulakkon ma tandok inon dabutoh ma na sakit magirah matogar dokot mate na sakit inon di pangolakta inon XX Djaka domatang ansowan ni bego mate na sakit ija ma tandok mangongkal tanoh dibolos tandok molih ma kita dato lagi mortaki ma bego di kalak inon ale goronami XX Djaka di sinta-sinta ningon diungkal do koli-koli ni ompongni asa mauli djanah dipangan babi pogong asa mauli manok pogong kapilinni manok djarombosi pe mauli ningon ditanom do porsiliini di sorpang ni dalan asa mauli XX Djaka tandok dabowang karo marolak to kita silawon somba-

a 54 hon na manakiti dokot somagot ningon dipangan do babi na bolon asa mauli dokot ikan diura-ura asa naba na sakit inun XX Djaka tandok dabowangkon karo kabang bangsil --- djaka di sakit bego lawos manakiti dokot ninto ni kaju na manakiti ningon diporsilii ma ibana di ulis ragi kabang-kabang asa mauli ija dapotan ni tondini manok pinto dokot ikan ampong dipangan asa mauli XX Djaka tandok dabowangkon karo binoloskon --- djaka di sakit dialop do tondini asa mauli ale XX Djaka tandok dabowangkon karo padjuk mate ma na sakit molih ma kita dato pangararang ni ompong batara goro ma inon ningon morpangir ma kita dato asa mauli dapo-

a 55 kol ma mako-mako laliman ikan pinto do kapilinni ale amang goronami na mangadji tonggal panalowan ulang ma kamo lopa di podah ni bapa ni panggilan baju baros sintorom na so maladong mangidah kade-kadena dato pandang saina na mornalom debata

b 4 Poda ni pangarkari ni tonggal panalowan barang kalak kona pangaromai ni tonggal panalowan beja na dapot di gorak-gorakan na so gabe beja di nipi na sambar beja na dapot di moni-munijan na so gabe na so mauli beja na dapot di parolasan beja na dapot di pangaromai ni rambo siporkas dongan lambak ni galoh sitabar pola do godangni di tanganta dato dongan bolong ni silindjohang dongan bolong ni katonggal dongan bulong ni sisangkil sompilit dongan bolong ni andolpak dongan bolong ni sirokas dongan bolong ni sipabolkas dongan bolong ni ki-

b 5 sik dongan bolong ni simananggali dongan bolong ni sibalokar bane soratan dongan bolong ni tobo salah dongan bolong ni porba salah dongan



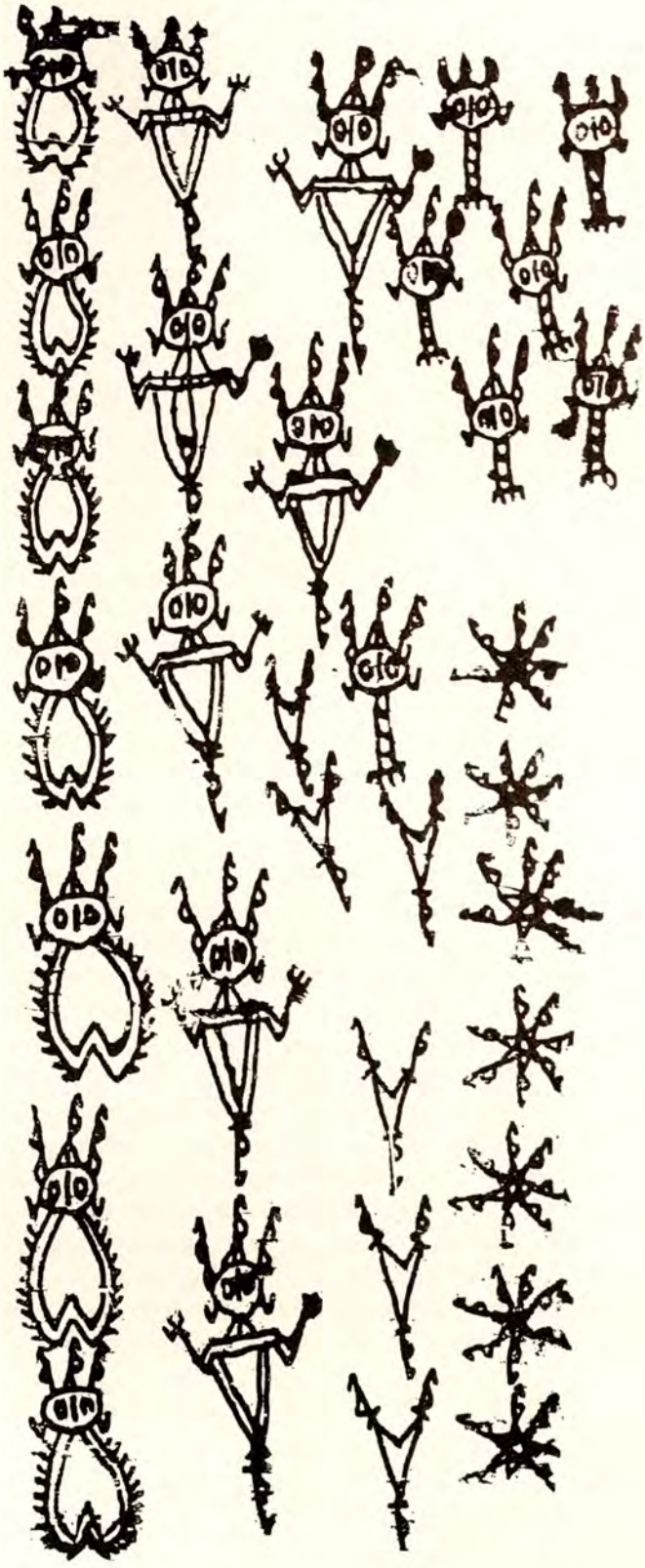
bolong ni sitalo bego dongan bolong ni sompaling dongan sibalik angin dongan bulong ni tabar-tabar dongan bolong ni lolang badjora dongan bolong ni polang barita asa daporsada ma bolong ni kajo pinolongta inon asa daporsirak ma sikambirang dabowangkon sikamon ma dabowat asa dagatgati ma tor limot asa damintoraj(i) ma pito kali asa dabonbon ma ale XXX Ong midoram midoram magompa magompa magompi magompi mangore rambot dibowang bintang solo-solo bintang si adji karondokan di aka ni kano-ka-

b 6 nokon tilaka ni djawat di rambotni tilaka ni djawat asa kobowangkon ko tongah ni tasik samodora ditangkap ikan si radja mena diporsirawati ikan sintorom asa dikabang-kabangkon manok-manok nanggordawa asa dipalis-paliskon borok bondang torpalis ma kou gorak-gorakan na so gabe na so mauli moni- monijan na so gabe ma so mauli maborgoh to ajok maporpor to angin ma ko na so gabe na so mauli ija sowah ninta XX Ija bolong kajo inon ningon mabolang asa sirigat asa siporsada ma di balandja dongan onte mongkor pito kibol asa databaskon ma tabas ni tung-

b 7 gal panalowan asa datotopi ma di bolong ni galoh sitabar asa danahkon ma di bobongan ni romah ma sada borngin ija torang do ari asa dapadidikon ma di na sakit ompat borngin bilanganni dapadidikon radjah ni galoh sitabar *(Figure on next page)*

b 8 XXXXX Podah ni tabas ni tangke p(angalako) di tonggal panalowan ale dato XX Sorong ma ko botara pangolobalang di gorongko pangolobalangko pangolobalang ni pangolakko ama ni ponggol tolan ina ni ponggol tolan batara si ponggol tolan sorong ponggol ma tolan di mosohko sorong bonoh XX Sorong ma ko botara pangolobalang di gorongko pangolobalangko pangolobalang ni pangolakko ama ni mangorkori ina ni mangorkori batara si mangorkori sorong korkori ma kosah di mosohko sorong bonoh ija ma tabas tongkil pangolak XX Ija tabas di tandok ma inon sorong ma ko pangolobalang di gorongko pangolobalangko ama ni mangegas-ngegas ina ni mangegas-ngegas batara si mangegas-ngegas sorong mangegas-ngegas

b 9 ma ko di kosah di si ano sorong bonoh XX Sorong ma ko botara pangolobalangko gorongko pangolobalangko ama ni gan-gan dolok ina ni gangan dolok botara sigan-gan dolok sorong gan-gani ma kosah di mosohko sorong bonoh XX Sorong ma ko botara pangolobalang di gorongko pangolobalangko ama ni manggalege ina ni manggalege batara si manggalege sorong manggalege ma ko di kosah di mosohko sorong bonoh XX Sorong ma ko botara pangolobalang di gorongko pangolobalangko ama ni manongke manongkalis ina ni manongke manongkalis batara si manongke



manongkalis sorong manongke manongkalis ma ko di kosah di mosohko sorong bonoh XX Sorong ma ko botara ama ni lakar padang ina ni lakar padang botara silakar padang sorong lakarkon ma kosah di si ano sorong bonoh XX Sorong ma ko b-

b 10 ota(ra) pangolobalang di gorongko pangolobalang(ko) ama n(i) botbot di portibi ina ni botbot di portibi batara sibotbot di portibi sorong botboti ma kosah ni si ano sorong bonoh XX Ija tabas di koltou na roros ma inon -- sorong ma ko botara ama ni somogou-sogou ina ni sumogou-sogou batara si somagougou sorong somonggou-songgou ma ko di kosah mosohko sorong bonoh XX Sorong ma ko botara pangolobalang di gorongko pangolobalangko ama ni rongkas banowa ina ni rongkas banowa batara sirongkas banowa sorong rongkas-rongkas ma kosah ni mosohko sorong bonoh XX Ija tabas ni lijan ma inon -- toron ma kamo debata di atas manangkih ma kamo debata di toroh komon(dol ma kamo debata di tongah) to-

b 11 ron ma kamo pangolo(balang di) goroko pangolobalangko pangolobalang di lijan sitompas di portibi maganggang ma rak manggalo(ga)t manggege ma ko di ko(sah) ni si ano sorong bonoh XX Ija tabas di basir dokot tabas di pandor -- sorong ma ko botara pangolobalang di gorongko pangolobalangko ama ni boloh masingkol ina ni boloh masingkol botara boloh masingkol sorong masingkol ma ko kosah ni mosohko bonoh XX Sorong ma kou botara pangolobalang ni gorongko pangolobalangko ama ni boloh matombom ina ni boloh matombom botara si boloh matombom so(ro)ng matombom ma ko ni kosah ni mosohko sorong bonoh XX ija tabas ni latong -- sorong ma ko pangolobalang di gorongko pangolobalangko ama ni komapo-kapo ina ni komapo-kapo botara si komapa-kapo [so]sorong komapo-kapo ma ko di kosah ni mosohko sorong bonoh XX ija tabas ni birah beja langge -- sorong ma ko botara pangolobalang ni gor-

b 12 ongko pangolobalangko ama ni mangalingke ina ni mangalingke batara si mangalingke na mangalantok sorong mangalingke mangalantok ma ko ni kosah ni mosohko sorong bonoh XX ija tabas di tompor -- sorong ma ko botara pangolobalang ni gorongko pangolobalangko ama ni molos manongkor ina ni molos manongkor botara si molos manongkor sorong molos manongkor ma ko ni mosohko sorong bonoh ikot tonggo-tonggo sorong bonoh XXXX Podah ni tabas di tonggal panalowan XX Toron ma kamo debata di atas manangkih ma kamo debata di toroh komondol debata di tongah toron ma kamo nagurongko pangolobalang ni gorongko pangolobalangko pangolobalang ni tonggal panalowan mangijoga mangijoga mangijogi mangijogi ma kita naompongko debata di portibi seja debata di portibi pangijogaanko tonggal panalowan

b 13 tomonggalingkon bego tomonggalingkon adji ni kalak tomonggalingkon mosohko tomonggalingkon kosah di urang panabori urang panongtongi tomonggalingkon kosah di urang pandoga urang ilat portibi pinakalapik-lapikko desa pinakadingdingko angkasa pinakatodjong-todjongko toron ma kamo debata di atas manangkih ma kamo debata di toroh komondol ma kamo debata di tongah toron ma kamo nago[ro]rongko pangolobalang di gorongko pangolobalangko pangolobalang di tonggal panalowan sorong ma ko botara ama ni sangkapang-kapang sangkapong-kapong botara si kominsir-kinsir botara si sakan daroh [ma]matah botara si bombom banowa botara si pokpok banowa towan lajon di kesah si tapi bonga kombang bonga taropan djati na rinsin-rinsin diri-diri indang so indang laki-laki di atas . . . . . .

b 14 . . . . . mangan bato di kindi-kindi . . . . . (ma)ngan bato di kindi-kindi mangan di atas (n)i ampong lelo si polang lansong boro sopang panalowan djati si barowang manalit si porkas mandompang pito kali sada ari ada ma ranginta rangin tinandangan toding banowa baros pito kali dibowang pito kali sikopir-kopirkon pito kali mangasop mangondjom di [ta] posoh di mosohko urang portodjo sorong bonoh ikot tonggo-tonggo bonoh XX sorong ma ko botara pangolobalang di gorongko pangolobalangko pangolobalang di tonggal panalowan ong danga-danga [gi] dibolom-bolomkon portibi sorong bolom-bolomkon ma di si ano diikot-ikot tonggo-tonggo sorong bonoh XX sorong ma ko botara pangolobalang ni gorongko pangolobalangko pangolobalang di tonggal panalowan ama ni morboro-boro ina ni morbo(ro)

(Probably 4 leaves missing)

b 15 pangolobalang ni tonggal panalowan ama ni bodjor bangke ina ni bodjor bangke botara si bodjor bangke sorong pabodjor kosah ni orang portodjoh sorong bonoh ninta pito kali XX sorong ma ko botara pangolobalang ni gorongko pangolobalang ni tonggal panalowan ama ni bolah posoh-posoh ina ni bolah posoh-posoh botara si bolah posoh-posoh sorong bolahkon posoh-posoh ni mosohko sorong bonoh XX sorong ma ko botara pangolobalang ni goro(ng)ko pangolobalangko pangolobalang ni tonggal panalowan botara si kominsir-kinsir ama ni korsop daroh ina ni korsop daroh botara si kor(sop) daroh sorong korsopkon ma kosah ni mosohko sorong bonoh XX sorong ma ko botara pangolobalang ni gorongko pangolobalang ni tonggal panalowan ama ni arimou tinandangan ina ni arimou tinandangan botara si arimou tinandangan sorong tandangi ma mosohko sorong bonoh XX sorong ma ko botara pango(lo)balang ni gorongko pangolobalangko pangolobalang ni

b 16 (tong)gal panalowan ama ni porkas manoro ina ni porkas manoro botara si porkas manoro sorong manoro ma ko di kosah ni mosohko sorong bonoh XX sorong ma ko botara pangolobalang ni gorongko pangolobalang ni tonggal panalowan ama ni gipol manalit ina ni gipol manalit botara si gipol manalit sorong salitkon ma kosah ni mosohko sorong bonoh XX sorong ma ko botara pangolobalang ni gorongko pangolobalangko pangolobalang ni tonggal panalowan ama ni abang manarima ina ni abang manarima botara si abang manarima so tarima ma ko di mosohko sorong bonoh XX sorong ma ko botara pangolobalang ni gorongko pangolobalangko pangolobalang ni tonggal panalowan ama ni abang manangkil ina ni abang manangkil botara si abang manangkil sorong sangkilkon kosah ni urang ilat sorong bonoh XX sorong ma ko botara pangolobalang ni gorongko pangolobalangko pangolobalang ni tonggal panalowan ama ni abang manggonop(i)

b 17 (ina) ni abang manggonopi botara si abang manggonopi sorong gonopi ma kosah ni mosohko sorong bonoh XX sorong ma ko botara pangolobalang ni gorongko pangulobalangko pangolobalang ni tonggal panalowan ama ni potos kosah ina ni potos kosah botara si potos kosah sorong potos kosah ni mosohko sorong bonoh ikot-ikot tonggo-tonggo pornasa-nasa porlobas-lobas porsowak porsowage pito dolok pito kabongan djangan mela djangan malo pakaolam ma rambotna pakasopsop ma otok-otokna pakabonsilak matana pakakore dilahna pakangosngos ma iponna pakatowang pakatongkap ma darohna pakalastar ma darohna dokot tolanna pakabodjor bangkena porpinang tonggal ma posoh-posohna porpinang motik ma ate-atena pakasolampe-solampe ma bitokana pakasintak ma ko atas pakatombom ma ko toroh kosah ni mosohko urang ilat urang portodjoh orang doraka orang panabori sorong bonoh XXXXX tabas di tonggal panalowan (bo-?)

b 18 (ro-b?)oro ma inon a(sa) sorongi ma pito kali ale dato XX sorong ma ko botara pangolobalang ni gorongko pangolobalangko pangolobalang ni tonggal panalowan ama ni kominsir-kinsir na mordjodjakkon badjora ina ni kominsir-kinsir na mordjodjakkon badjora batara si kominsir-kinsir na mordjodjakkon badjora songkot di angkasa si toros di portibi asa sipirpirkon ma ranginta rangin babojot tinandangon toding banowa baros asa sipirpirkon ma pito kali pito kali mangasop pito kali mangomdjom ma ko di kosah ni urang portodjo urang panongtongi sorong bonoh XX sorong ma ko botara pangolobalang ni gorongko pangolobalangko pangolobalang ni tonggal panalowan ama ni kominsir-kinsir ina ni kominsir-kinsir botara si kominsir-kinsir na mordingdingkon badjora na songkot di angkasa si toros di por

(4 leaves missing)

b 19 XX romah ni anggi ni sokot ni timposna pakidowa XX romah ni towan lajon pordakan kodin na bolon bego na bolon di langlang XX romah ni kalak na malahlah ni pordompakan ni romah dongan romah ni na gara boki ma inon XX romah ni na pitong ni matana XX romah ni na aldoman ni igongni XX romah ni na pengol di pinggolna dongan romah ni towa-towa dongan romah ni gagor tan dongan romah ni na lajor pinggol dongan romah ni bodjang-bodjang ma inon XX romah ni na tobing di biborni ale goro XX romah ni kalak porkata-kata diolowi kalak di kota kaulowan di kasokutan ni babahni XX romah ni porlandja di barana dongan romah ni anak tinowak ma inon XX romah ni porbada-bada ni isangni ale XX romah ni na sangkoro sowara di karahongni dongan romah ni porsarone XX romah ni na oli sowara di torohan ni karahong-ni XX romah ni pangapos-ngapos ni botokanni dongan romah ni pamanah ma inon XX ro-

b 20 mah ni kalak sikot di siko-siko n(i) tanganni XX romah ni panangko-nangko di tangan ni djari-djarina dongan romah ni pa(read: na) podowan ma inon XX romah ni dato ikot-ikot ni posoh-posohna XX romah ni sokot di posoh-posohni dongan adji djanah sokot XX romah ni anggi ni sokot ni ponso ni posoh-posohni XX romah ni an(ak) na poso di sosoni XX romah ni na magarambang pangkilakoni d(i) garap-garapni XX romah ni na lampe ni siawak ni awakni XX romah ni na di bortijan dongan romah ni na bornang boltok di boltokni ma inon XX romah ni na por-djoma-djoma di tontonni dongan romah ni dato panambon-nambon di tontonni XX romah ni na matorom anak di posohni XX romah ni na so ombotoh morgani di kalopasanni XX romah ni porbagot-bagot ni ijopni XX romah ni tamborak rakan di tombomni XX romah ni tam-borak ra-

b 21 kan di para(ng)pangni dongan romah ni kalak sowada ra soruhan XX romah ni kalak na matimpang naheni XX romah ni porlako-lako di bitisni XX romah ni na ijangon ni ringring ni naheni di por[ngipar]ba-djanganni XX romah ni porlakoni di djambal ni naheni di porbadja-nganni ma romah ni anak libor-libor di alamon dongan anak iring-iringan to djoma ma inon XX Poda ni kalapatan ni tonggal panalowan i komani nallapan sidorokkon so pe mangolo di atas ija di sakit na masakit ija lako bingkas tomaram ma tarawak ma na lako bingkas XXX Ija toros do di dalan na bolon toding oloni lako to naheni ija di sakit powar ma na sakit ija kita domoga kota powar ma kota inon asa daolpok

b 22 ma kalak mangan korbou babi pogong babi batara sijang kapilijanni

XXXX Poda ni lijat-lijat(an) ni tonggal panalowan na ombotoh kota matotong na ombotoh kota ni mosohta matotong ija domatang siparanggot di atas dongan kosah ni portibi beja di porba beja di agoni domatang gonap desa ma inon matotong ma kota ni kalak gonop ma ninta manago-nago ija ma longgor ija ma kilap sindorang kita mangolak beja kita sindorang bingkas ija domatang do siidah lijat-lijatan ni tonggal pana-lowan sindorang kita mangolak ni babou ni kota ni mosohta beja di babou ni kotanta sindorang kita mangolak di kota(ta?) matotong ma kota ni mosonta ija domatang kosah ni portibi dongan kosah ni angkasa tar-

b 23 bokar ma kota ni mosonta matotong kapilijanni mago ma robija ni kota inon beja kita lako bingkas kalobowan ma na lako bingkas inon ija ma na morkalokou mata ni ari ija ma beke ro rago ale dato ni XX ija domatang gantang morkarat sindorang kita mangolak dongan tandja sipainggot-inggot dongan soligi mangore marijok sado sara asop samah asop dato samah dato porbagot samah porbagot maganggang ma angkasa mabogang ma portibi soda nange satongah bolan nari bolah ma kalak dibagas kota inon beja kita dipadato kalak di kasokotan morsaki ajok ma di sanga-sanga ma i kota inon ija ma pandor patomo-tomo tobing ni pandor dokot pahat djanah maroboh ma tonggal panalowan

b 24 djanah mangongkal tanoh ma tonggal panalowan djanah pahat pe mangongkal tanoh dampilan pe mangongkal tanoh XX ija domatang do olo-olo madaboh di djabo ni kalak sindorang dato mangolakkon tonggal panalowan kapatejon ma ompo ni djabo inon ija di romah sada do diboge kapatejon ma kalak inon asa da siolpok ma kalak inon mangan babi pogong manok pogong manok pinto kapilijanni XX ija madaboh do sibogi batang-batang di lobe ni patala djonggi ija soban beja anak bato beja kodin beja dalikan barang domatang do madaboh ma inon madaboh di atas so pe madaboh di lobe ija das di toroh ni romah madaboh so pe kapantanon mate ma na di romah inon nin(ta) manago-nago

b 25 XXXX Poda ni pandjakai ni tonggal panalowan barang kita dipadato kalak mangolakkon tonggal panalowan XX djaka pangolak ni tonggal panalowan ija ma kajo roboh dibagas kota domogor tanoh mate ma na mara di kota inon ija di kasajan ni kalak mate ma kalak XX ija doma-tang do pangalimbe ni tonggal panalowan barang kita mangolakkon tonggal panalowan mangmangi ki(ta) manok pangolakta inon ija doma-tang do abar lawos ija ma mata ni ari sowang kinoningan malit barang kita dipadato kalak ningon ditoroti do kata ni dato asa sorong (read: soroh) ma kalak patolos kasokotan inon adong ma sisoroh asa disoroh ompo ni kordja inon asa naba na sakit inon ninta

b 26 XX djaka domatang na morkite kamo owaloh kalak na sakit ija na mara

do na sakit ija na mago-mago do na sakit asa dasoroh ma na sakit mangosong porsiliina asa dasapot ma di olis kakolongan ni ateni ija kita sindorang mangolakkon tonggal panalowan ija ma kalak lomengah-lengah ija sarsar bokna lawos lowar mate ma namora ni ompo ni kordja inon ija di kasokotan mate na namora asa sipangan babi pogong asa maholi XX djaka bao magan-gan dongan batara goro masowak ija ma kita mangolak ado(ng) ma kalak marobat djanah diikot ma djolma djanah mangarong-ngarong ija ma kata-kata ni batara goro masowak dongan bao magan-gan XX djaka kita dipormoni-monikon

(3 leaves missing)

Text from MS. Paris mal.-pol. 260 that fills the gap between pp. b 26 and b 27 of the Chester Beatty MS.:

P b 3 (djaka kita nipormunikon) tunggal panaluwan sinok kalak mudom barang tongah borngin ti[ki]kos [mor]morngokngok barang kaliki morkata-kata tongah arijan marontat begu ija ma anak buro dokot anak doli-doli parinding-rinding sindorang kita mangolakkon tunggal panalowan ija ma anak buro morbunga-bunga di olo ni anak parana ruh mosejan anak buro di romah nari inon ma begu [maron] marontat begu asa dipanaraki ma bani -- ija pangolak masowak matalpok kapilijanni ija ma binsil mata n(i) gana sindorang kita ma-

P b 4 ngolak asa dasoruh ma dato mangolak morpangir djanah landok asa soro ma morsilii galuh sitabar ma dato asa dipangankon babi pugung babi na bulon kapilijanni X djaka domatang dato tortolot djaka lako bingkas tomaram ma dato inon beja lako tandang asa soruh ma morpangir asa dapukol ma babi pugung beja manok pugung kapilijanna asa so makowa X djaka domatang romah ni pondjotan marasras ni dato sikol tariting beja muwang ajir asa katakon ma dato morpangir asa dipukol manok djarombusi babi pinto kapilijanni djaka di kasokotan romah ni robija ma inon lagi kandang tolkas ma inon X djaka domatang bilang-bilangon barang kita mandatangi di tunggal panalowan sindorang kita mangolak barang kalak lawos magu ma rubija da.....ma

P b 5 kita di kasokotan inon X djaka kita mortan...on tunggal panaluwan sindorang kita mangulak ija ma kalak ruh to romanta ija di sakit begu mortunggu-tunggu ija kita lako bingkas daputan ma kita ija panabari ni tunggal panalowan marolih ma kita X djaka kita nipormunikon tunggal panaluwan dimaling debata ma kita didorokkon debata ma kita ningon so kona dapantom asa morpangir ma kita asa dapukol manok pugung asa mauli X djaka kita domorokkon tunggal panalowan karo marobuh to

kita djanah mabungkar bato karatan sokot tila(ka)nnija dowa kali dadorokkon ija mangodjang(?) ija di sakit dipangankon babi sangkil (usongan)

b 27 di osongan djanah diporsilii ma ibani ija di sakit satongkin nabana na sakit inon dipangan do manok pogong manok pinto kapilijanni maka nabana na sakit ija di kasokotan dong ma kasokotan inon XX djaka tonggal panalowan karo sidorokkon maroboh djanah mangompas dilodja bego ma kita tilakani ija kita maga portibi olang ma kita rawa ija kita dikaloukowi kalak kita dato asa sinantikon ma banta sowa (read: dowa) borngi tolo borngi ompat borngi asa kita mangolakkon tonggal panalowanta inon barang kita dipadato ditoroti kalak ija di kasokotan adong ma romah ni paningkasi so pe do(ng) kasokotan inon ija di [sakit ni na] sakit ni namora nipangankon babi tompak manok tompak kapilijanni djanah m-

b 28 orsiliikon ulis kakolongan ni ateni galoh sitabar porsiliini XX djaka domatang kapila ni dato ija ni sikambirang ija ni sikamon ma sidorokkon barang kita dato ditoroti dipangan do babi pogong asa dipanaraki ma di bana ni m(an)ok bangkas beja manok kolabo asa diporsilii ma di olis kakolongan ni ateni galoh sitabar porsiliina asa nabana na sakit inon asa sibaba ma to solangkir ni dolok beja di kasokotan pe boti ma dabakon XX djaka domatang maling ni dato maling ni sisijan maling ni kasokotan mal(i)ng ni talangke ma kita maling daboro ija di kasokotan maling ni olobalang maling ni talangke ma kita ija ma pangolak komotor di atas ija kita morgoro sisijan sipakolah ma banta roba-

b 29 t dokot gorota ija sowada do sisijanta sada pe saninakon kita ma tomaki (ki)ta beja di kasokotan maling kaheta ma kita tomaram ma torlomba ma kita XX djaka domatang sindorang kita mangolak ronron mate ma dato so kapantanan ija ma pangolak masowak djanah manombah ma gana mari dipangankon korbou pe so kapantanon ija di kasokotan tomaram dato dokot sokot mate di kita na molopas gana di kita XX ija kita mangolakkon tonggal panalowan ija domatang do batara goro mangan bani ija ma awak ni tonggal panalowan madabong (read: madaboh) tomaram ma dato ija di kasokutan tumaram ma pangasop-ngasop XX djaka dipormoni-monikon tonggal panalowan dipor(moni)kon anak ma

(4 leaves missing)

Text from MS. Paris mal.-pol. 260 that fills the gap between pp. b 29 and b 30 of the Chester Beatty MS.:

P b 8 (X ija kita mandorokkon tunggal panalowan nipormunikon anak ma)ngan

nakan ija di langlang ni tunggal panaluwan beja di langlang dato mangalokis mangalotop ma pamorkista ija di kasokotan doma(tang) tomaram ma pande diititi kalak X dja(ka) domatang bangke musok dongan kosah lopas pande muwas ija kosahna ma daroh ni manok lungkot di tunggal panalowan ija kosah so malu lowas ija ma daroh ni manok sowada lowas ija di kasokotan kalotan ma kita XXXX Poda ni pangaromai ni tunggal panalowan na sada musejan barang kita na ombutuh romah ni kalak dongan ropa ni kalak asa dasoruh ma manaraki di manok pangajak tambor asa dapangkankon babi pugung ija so do kasokotan ningon dipor-

P b 9 siliikon galuh sitabar dongan silanglang bodji pangaromai ni gana inon romah ni robija di lambung ni radjahta lowar ni radjah romah ni robija ni ompu ni kordja inon romah ni kandang tolkas ma inon X romah ni pangasop-ngasop di babu ni tijon ni gana kona sidorok sindorang kita mangolak do kapeja X ija romah botara goro marosung X ija karo kona pangaromai ija di sakit mate ma na sakit inon ija ma agung di abuwan pangaradjahta mulih ma kita dato ija di olu ni radjah sindorang kita mangolak kona di nahe ni radjahta inon romah ni butara guro marosung ma inon X ija gomoling to sikambirang tomaram ma opas ni kalak inon X djaka domatang romah ni towan buro ni sokot ija sakit asa dialap ma koli-koli ni ompuni asa naba na sakit inon asa dipalako ma olis kakolongan ni ate-

P b 10 ni X djaka gana dabuwang to sikambirang so maholi X djaka gana ung lako pito kali tomaram tortading ma na lako bing(?)kas inon lako mamukar pe buti do -- djaka di sakit mate ma na sakit inon morsikagolingan kapilijanni beja manubos mate ma tinubusanta inon ija ma kandang tolkas ma inon ija lako tandang tompasan sowada be maholi X djaka dabuwang to sikambirang mulih ma begu X djaka dabuwang gana to sikambirang lakona to sikamon ija di sakit morsikagulingan ma sakit inon ija di kasukotan mabulon ma kasokotan inon sagot ma kalak di kasukotan X djaka lako tandang nimaling kalak ma kita di portandangan na lako manupa bosi pe buti X djaka gana kabang djaka k(i)ta mamukar torbukar ma kota ni musuhta ija ma gana mordotik dabowang to sikambirang ningon dipangankon korbu a-

P b 11 mpung asa maholi -- djaka di sakit mate ma na sakit inon djaka lako tandang mate ma na lako tandang inon romah ni kagontaran ma inon X djaka kita manubusi olobalang mate ma tinubusanta puwar kapilijan djaka di kordja (dja)hat ma inon X djaka gana dabuwang sangkot di tanganta dato tomaram ma dato na lako tandang diikot kalak ningon dipukol manok batara sijang asa mauli X djaka gana dabuwang karo manombah mortunggu ma begu di na sakit inon X djaka gana dabuwang

didjowang debata som sakit X djaka gana dabowang mangolo di atas sowada mangolo di turuh manangkil ma kita dato X djaka gana dabuwangkon karo mangamot soban kalak mate ma na sakit X djaka gana dabowang karo tangis ma kalak sikambirang mate ma musuhta barang di djolonta X djaka gana dabuwang karo tor-ont(ot robowan ma inon asa morpangir ma kita dato)

b 30 ....ot dato asa sikatakon ma dato inon morpangir asa dipangankon manok pogong asa maholi ale dato XX ija romah ni kosah lopas di sikamonta dato kona ma dato di posoh-posoh di sikamon ale dato XXXX Poda ni pangaromai ni sokot ompat djari tomadingkon romah ni dato pangolak di ikot-ikot ni posoh-posoh romah ni sokot sianggijan ompat djari tomadingkon kakani - - - - romah ni towan borona di langlang ni sokot sitoutou dokot anggi ni sokot romah ni sokot sianggijan di toruwan ni sokot sianggijan ija romah XX poda ni pangaromai ni namora nibagas kota di langlang ni na oli sowara dokot na sangkorou sowara XX Poda ni pangaromai ni na torop beja pansowa ni na saribo beja panginsowa ni kalak so ombotoh morgana disinon ma si ompat di langlang ni pangaroma inon ija di toro beja di atas sompama boti do ni langlang ni pangar-

b 31 omai ma inon XX Poda ni porbatakkon ni tonggal panalowan - - - djaka mangompas tonggal panalowan to sikamon djanah mabongkar to sikamon djaka di sakit ni namora ningon dipangan do babi sangkil di osongan ningon diporsilii do ibani ni olis kakolongan ni atena asa dibaba ma porsiliina to tanoman ni ompongni - - - djaka domatang gonting pasodor-sodor sindorang kita morkabah beja di ponso ni bolong beja di ponso ni pandor beja di sikamon gonting sipasodor-sodor ija ma lanong morsiranggotan beja babi morsiranggotan beja robija morsiranggot do botara goro ija ma ompo ni paraho morsiranggot ija domatang bangke malala djanah montat bato ma to bona ni bolong djanah matorban kinabah-konta (i-)

b 32 non XXXXX Poda ni panabari ni tonggal panalowan barang disabori kalak adji-adji ma romahta beja dji (read: di pa)ngarkarita di adji ni kalak beja di ka(?)rokotan ni adji ni kalak beja di kasokotan asa dabowat ma ome ni siarang dongan ome sirarahsah dongan ome sidampilan dongan ome sikabong dongan ome sipadilokot da asa dasipolong ma kosaja adom ni itak inon asa dabowat ma lambak ni galoh sitabar sangkolak sigoloman godangna dongan bolong ni silantam dongan bolong ni katonggal dongan bolong ni silindjohang dongan bolong ni sisangkil sompilot dongan bolong ni lolang badjora dongan bolong ni sikilap dongan bane soratan dongan sitomtom dongan rabon-

b 33 rabon dongan tobo salah dongan bonga sapa dongan kaju manalo dongan sara banowa dongan sitornasa ija ma kajo dongan bodi-bodi dongan tongi-tongi dongan onte mongkor dongan paripadan dongan abang-abang dongan totop portibi dongan kisik dongan rija-rija tombal dabowa pito-pito lambar asa dagatgati ma tor limot asa dabakon ma di balandja asa datombor ma di panobar bonang asa dasaborkon ma korsik pito songe lima songe kapilijanna tolo songe pe maholi dongan korsik pamoltok romahta asa dabowat ma bangkar ni sibalik angin dongan bangkar ni

b 34 galonggong dongan bangkar ni sitorna dongan bangkar ni boloh laga dongan bangkar ni sampilit dongan bangkar ni sipabolkas dongan kajo ni porba salah polom do godangna ija orang-orang ni tonggal panalowan beja saribo sada do orang-orang ni tonggal panalowan ija ma pangaromai ni tonggal panalowan XX Ija topong tawar babawonta to ajok dongan posok ni sompilit na so boka mata dongan posok ni tabar-tabar dongan posok ni rabon-rabon asa daporpalit ma to lajou XX Ija dong do kita morpangir asa porpalit ma to ajok asa daporpalit ma to romah ija dong do kita morpangir ome sipadilokot dongan simpa pangaribowan dongan siborsok

b 35 sompa na uli goran ija ma inon topong idop andibah dat(o) XX Poda ni panabari ni tonggal panalowan barang mordja torkalasonsang beja torkalasosor beja torkalamanikop beja tor-ompo-kala asa dabowat ma ome ni siarang dongan ome sikabong dongan posok ni sompilit dongan posok ni porba salah na so boka mata dokot posok ni basbas lingkabor na so boka mata dongan bolong ni totop portibi na so boka mata dongan posok ni tabar-tabar na so boka mata asa porsada ma di kimpal sowang [rowang] ropa ni (dj)olma sowang gana ma tompani asa dabakon (ma) di mombang asa sisangkot ma di alaman ija na-

b 36 poranni latong andiro ija pinangna sokat ni ingol-ingol ija kaporna abowan ija djokotni tobong bojok ija darohni robe do(nga)n kakombo dongan tinaroh dongan pinokpok dongan sago-sago dongan badja minak dongan ....jat ni tonggal panalowan dongan sangkotan ni tonggal panalowan sowang sangkotan ni tonggal panalowan asa sipasindor ma tonggal panalowan asa daosongi ma tonggal panalowan asa sipadompak ma dompak mata ni ari ale dato XX Poda ni kita mannabarikon tonggal panalowan tibou kita barang kita ditongtongi kalak asa dabowat ma lambak ni galoh sitabar sasta do godangni asa radjahkon ma radjahni radjah ni pangolakta inon naga korma do-

b 37 (nga)n silindjohang dongan silantam dongan sisangkil sampilit dongan kisis dongan rija-rija dongan sompaling dongan andolpak dongan asa siporsada ma pinolongta inon pito-pito lambar asa dapolpol ma pito kali

asa borsiki ma pito kali panorongi das databasi no tabas ni tonggal panalowan di bolong ni kajo inon asa daparidi ma di ajok paridijan di na sakit inon beja kona panongtongi ni kalak XX Ija pangidahanta di kalak di paridijan inon ija sowada ajok korang (read: korah) di na (sa)kit asa kita morkako dato goronami XX Podah ni pangalako ni tonggal panalowan barang kita lako maningir di kalak barang kita u.....i kalak adjini asa siborsiki ma tonggal

b 38 panalowanta inon di ajok borgoh siborsiki mosejan onte asa siborsiki mosejan ma di bagot na matobo asa siborsiki mosejan ma di naporan asa sopoti ma di minak ija na lokot di daging di tonggal panalowan asa daporsapo-sapo di angkolanta dakorisi ma angkola di tonggal panalowan asa daporsapo-sapo ma di angkolanta daporsada dokot minak tombal ki(ta) morsapo-sapo na morlan inon XX Poda ni pangalako ni tonggal panalowan barang kita dipolasi kalak di bolan na so gabe beja di ari na so gabe barang kita didaboi kalak adjini barang kita ditongtongi kalak barang kita ombonoh polas ni kalak di tonggal panalowan asa dabowat ma porsi(li)

b 39 kon di romah ni na molas kita inon ija so do torbowat kita asa dasoroh ma kalak ombowat porsilikon ni romah inon ageja torbangon ni dapolas dongan tanoh di kasajanna dongan bide ni alaman dapolas beja pagar ni anggini beja bapani asa siporsada ma asa daborkos ma ni asa datanom ma di tanoh roros ija sapotni bolong ni langge sikok dongan sirago dongan bolong ni lolang badjora asa liliti ma di bonang na mate sada ari asa da(ta)nomkon ma di tanoh roros ija dong do ditanomkon asa daradjahkon ma di babou ni lobang inon topong tabar do pangaradjahta radjah inon asa silokor ma di tonggal panalowan ija kona do romah ni sokot ni mosota mate ma sokot dongan anakna ni na mada polas asa dasorongi ma sowang na pasolak ma kita andiba dato XX Ija

b 40 kowoh do pito borngin asa daparagong ma di (ko)don ni na mate sada ari lobe sidorok di tonggal panalowan asa siparagong ma asa dapapangonkon ma di na dapolas inon kona ma dapolas inon ma inon pamonoh patalas ni kalakal pamonoh ni tonggal panalowan ma inon XX Poda ni tonggal panalowan barang kita didatangi kalak di bolan so gabe di ari so gabe barang kita ditauni kalak asa sipangir ma dokot longit ni kalak inon pangondangni dongan sangkarni dibowatkon dongan sangkalanni dabowatkon asa daporsada sapot di bolong tobong bojok dongan bolong ni sarago dongan bolong ni sitangko di banowa dongan andopar unom-unom lambar do bilangonni asa dasapot di [pana]panapot di na mate sada ari asa rakoti di andor sampoate asa datanom di dalan ulang sada borngin

b 41 di kabolan (read: kabongan) sada borngin asa datanom ma di ta(noh)

roros asa ditanom di tanoh ni na mate sada ari sada borngin asa siradjah-kon ma tompa ni pangulakta inon di baboni asa sidorok ma di tonggal panalowan asa sitanom ma di tanoh podjam asa sibak(on) to romah di galangonta inon XX Podah ni pangal(ak)o ni tonggal panalowan barang kita dipanangkowi kalak barang ki(ta) mangikot-ngikot panangko asa sibowat ma kosajani kajo ni tanggolan kajo ni tada-tada kapilinan asa dagana ma pinorkalak asa sapot ma di bolong ni latong andiro asa dabo-wat dawan tonggo-tonggo na mamonoh kajo asa pabodjor ma na sowa(ng) na matang (read: mate) asa sapot ma di latong andiro dongan bolong ni sarago dongan bolong ni sitornasa dongan sapot ni na mate sada ari asa sitanom ma di dalan na bolon dong do solangkir ni na mate sada ari asa tanom

b 42 ma di tanoh mate asa daradjah ma tanoh di babo ni tinanom inon asa sidorok ma di babo ni ti(na)nomta inon XX Podah ni pangalako ni tong-gal panalowan barang kita manongtongi alonta di kasokotan di mate ni ari beja dato na mapas di kita djadi todjo tandang ma inon ija kita palako tonggal panalowan barang kita tomongtongi di mata ni ari sowang na mangolak do kita na mangaradjah tanoh do kita mormanok do kita manok merah do kita sowang na mangolak tombal ombo-ombowan asa sidorok ma di tonggal panalowan patonton do kita to mata ni ari ija kita manong-tongi di mata di ari asa kita mangijoga asa pakakorit ma kita asa sipaka-bonsilak ma matanta XX Podah ni pangalako ni tonggal panalowan barang kita ditongtongi

b 43 kalak di bodat sangkar barang panongtongi ni kalak di mata di ari di alamon do kita patontang-tontang ma kita to mata ni ari patontang do kita di mata di bolan na mangolak ma kita XX Poda ni pangidah-anta di mata di ari beja kita pasolak di mata di ari sowang inon ma pangidahanta di mata di ari beja di tanganta djaka mata di ari mintop mate ma sokot ni mosonta XX Djaka mata di ari mordaroh karo golap mate ma alonta sokot XX Djaka mata di ari sowang talan gomoling gomoling mate alonta XX Djaka mata ni ari golap karo udan mate ma alonta inon XX Djaka mata di ari so rawa mimpot sowada alonta mate inon ma pangidahanta di ma(ta) di ari barang kita dialo kalak di kasok-

b 44 (o)tan mangasakon kinimorani XX Podah ni pa(nga)lako ni tonggal panalowan barang kita disarbo(r)i adji ni kalak asa sidompak ma di tonggal (pa)nalowan asa sitonggo pango(lo)balang ni tonggal panalowan asa sihantari ma di manok merah asa sidompang ija adong do asa sitanom di alamon ni mosohta sowang na mangolak ma kita di alamon di alamon do kita mangaradjah asa sidorok ma di tonggal panalowan tombal do ombo-ombowan sowang na mangolak do kita di alamonta ija dong do

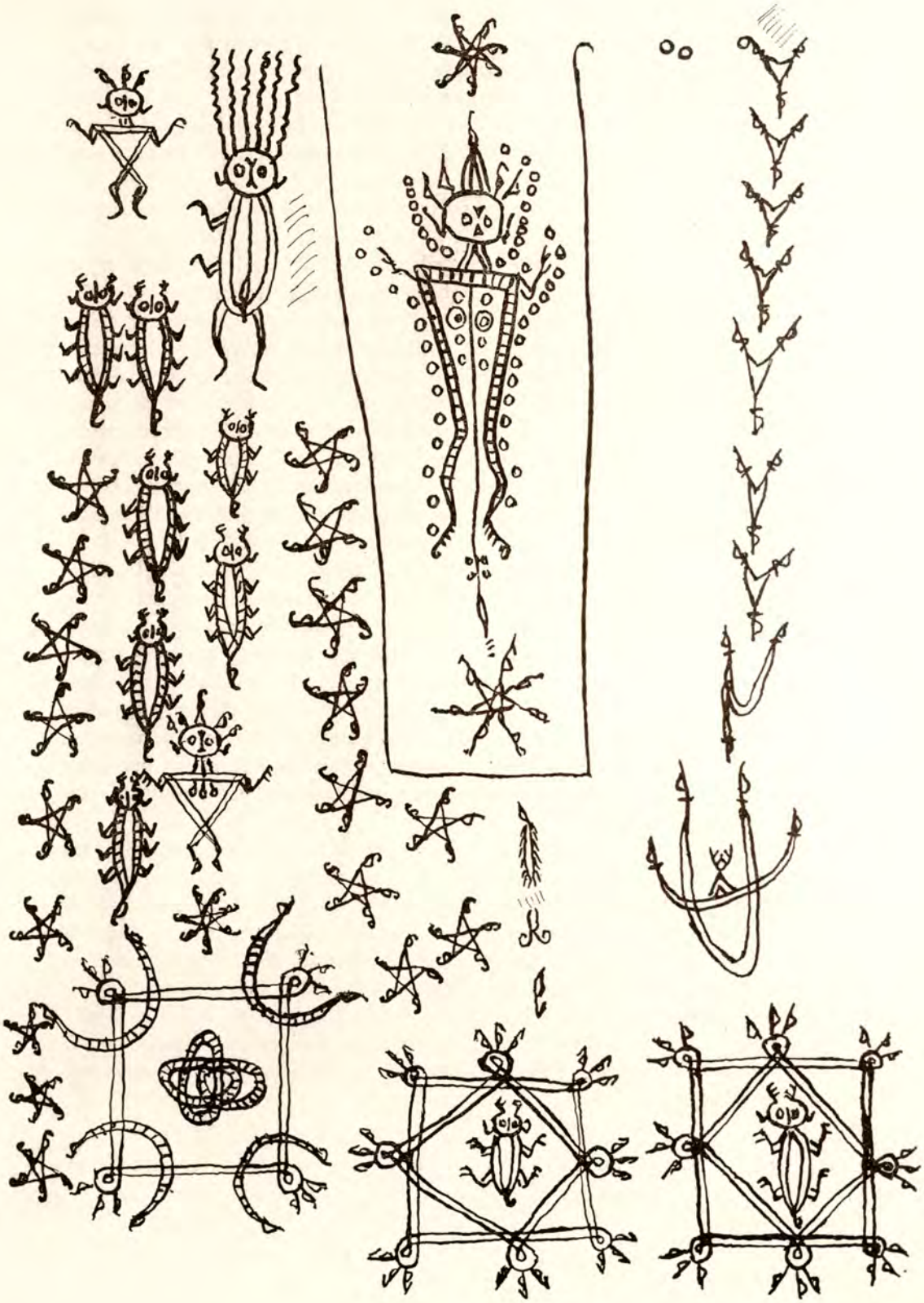
sidompang asa sibaba ma to romah ni alonta ija dong do didorokkon XX Podah ni pangijoga ni tonggal panalowan barang kita mangijogakon tonggal panalowan asa siradjah ma banta di ponggong gole go . . . . . ma banta silabitkon ma banta di topong

b 45 sagi-sagi ma banta sowang arimo ma kita mangijoga ma kita di mata di ari di alamonta beja di bolan pe boti do pangijogata XX Poda ni song-song ni tonggal panalowan asa sibowat ma boras na longkot di indalo masowak dongan bolong ni latong diro dongan rih morsopo-sopo ija sowada do mangolo sowang inon ma dabahan ale dato XX Poda ni pamoksa ni tonggal panalowan barang kita morsibah di bagosta asa sibo-wat ma pangaramok ni tonggal panalowanta inon barang kita mangago-kon kalak di kasokotan asa sibowat ma kajo ni sirago dongan kajo di bodi-bodi dongan kajo ni sitordap ija ma tabong bo[ba]jok dongan kajo ni sitornasa dongan sinalit ni gipol dongan sinoro ni porkas dongan kajo na rompas dongan kajo k. .

b 46 naros ni ajok asa sibowat ma sibar ni nahe ni alonta asa siporsada ma siborkos asa sililiti ma di bonang ni na mate sada ari di andor sampoate na mate posok kapilinni asa sirakot ma di tonggal panalowan a(sa) dibor-siki ma pito kali sada ari asa tanom ma di romah ni alonta XX Podah ni pangalako ni tonggal panalowan barang kita didatangi kalak di ari na so gabe beja di bolan na so gabe asa dapolpol ma di romahta di labah-labah tongah borngin do kala tapadaboh ija kita mormintora tonggal panalowan sorong bon(o)h unang pangorti ni kalak urang pananom bisna nita XX Poda ni pangarkari ni tonggal panalowan barang kita dirambo kalak sosoran ni kasokotan beja silandja bok-

b 47 (it) ni kalak beja na dapot di parolasan ni kalo beja di gorak-gorakan asa dabowat ma mange-mange ni pinang na mangarkar dongan mange-mange ni kampawa dongan mange-mange ni towalah dongan mange-mange ni andodor mange-mange ni bagot na marangkop dongan mange-mange ni galoh sitabar na ma[ng]jok dongan lambak ni pinang na matol-kas dongan lambak ni bagot na malarlar dongan bolong ni sirongkas dongan bolong ni sipabolkas dongan bolong ni silindjohang dongan bolong ni kajo manalo dongan bolong ni basbas lingkabor dongan bolong ni totop portibi sibortok di portibi ija ma djalo djapa dongan bolong ni tangkop dongan bolong ni songkaderi dongan bolong-bolong ni sitangko di banowa ija ma poldang dongan lambak ni galoh sitabar sipat[ang] ni na sakit asa siga(t)

b 48 . . . . . ma deba bahan pangorni asa si. . . . ma . . .
. . . . . orsilii nama deba asa sitoto ma . . . . . ni tonggal pana-lowan asa dirapa ma . . . . . inon asa sipabolos ma pino . . . . . .



asa sikorda pinolongta inon ..... nalowanta inon dongan mange-mange ..... ndibah dato XX Podah ni pangalako ni to ..... wan barang mantau ondjoran asa si ..... pangarkari inon sibaini nitak ..... nalowan pe sipadaboh asa sipangan ..... manok kajis tambor and.. .....moni-moni ni tonggal panalowan .... nikon adji ni kalak dibagas ..... inon ma sipadaboh ale dato goro

b 49 *(Figure on page 147)*
Podah ni mangmang ni tonggal panalowan mangmang ni anak badjang tombal beja (mang-)

b 50 mang ni anak badjang ni tonggal panalowanta ale beja mangmang ni anak badjang ni adji ni kalak beja mangmangta pamolih adji ni kalak ale XX dop sana ma kita nago[ng]rongko na morsinonang na morsinonang na morsinoning na morsinoning kalanta na morsogi-sogi morsaba eba ma kita nagorongko ongkou ma kapeja anak badjang ni djolma batara si mona moni si andong dajang ma kape golarmo kou ma kapeja dipagabe-gabe diparopa-ropa dato porpanggor(daha) dato pormesa asa dipopok diporsiragong disawok di balanga bosi di api simandjolang-dj(o)lang morsobankon arirang ni rago arirang ni panap(ot) tombal di dalan tarolang di sapou tarolang di (do)lok na bego pito kali dilobor pito kali

b 51 dikipal pito kali disorong-sorongi djanah tabas-tabasi sada ari a(sa) dibolohkon di boloh parapat na ponggoran pito ngan asa ditanomkon di tano mate pito borngin asa disikatkon di tonggal panalowan asa mari ma kamo mangan ombo-ombowan tombal mangan aso sombang balanga mangan manok merah mangan babi panongkop-nangkop mangan dilalang mangan dilabar ija dong do kamo mortabal (read: mortambul) minom kamo sikat anak badjang ni djolma manosija asa sokti ma kamo morou bego morou adji ni kalak a(sa) sokti ma kamo ba pangolak monoh si ilat mangidah kami asa diikot-ikot ditong(go)-tonggo diporlobas-lobas diporsowak di-porsowage so(rong)

b 52 bonoh si ilat mangidah kami ninta ale goro XX dop nama kita na gorong na morsinonang na morsinonang na morsinoning na morsinoning kalanta na morsogi-sogi kou ma kape anak badjang ni djolma batara simona-moni si andajang ma kape goranmo kou ma kape diparopa-ropa dato digabe-gabe dato pormesa dato panggordaha asa dipopok diporsiragong asa disa-wok di balanga bosi di api simandjolang-djolang di sapou tarolang di (da)lan tarolang di dolok tarolang pito kali dilobor pi(to) kali dikipal pito kali disorong-sorongi djanah ditabas-tabasi sadi ari asa dibolohkon di boloh karapat pito ngan asa ditanomkon tanoh mate pito borngin asa disikatkon di adji-adj-

b 53 i na mangadji-ngadji kami asa mari ma kamo sikat anak badjang ni djolma mangan ombo-ombowan mangan djokot dilabar dilanglang mangan daroh matah mangan poge di majang-majang asa dah ma kota tarolang romah tarolang kadesawonmo kabowanganmo kapolihanmo sikat anak badjang ni djolma asa polang polih ma kou adji-adji ni kalak polang polih ma kou bego ija sowah XX ija anak badjang ni korbou batara silakar padang kandang tarolang kapolihanni XX ija anak badjang ni lombo batana sisongkor banowa toro karang ni romah tarolang kapolihanni XX Ija anak badjang ni koda batara simondas-ondas portibi asa adah ombal-ombal na bolang kapolihanni XX Ija anak badjang ni ka(m)-bing batara simortondong-tondong kopoh tarolang kapolihanni XX Anak badjang ni

b 54 babi batara sigigi banowa ukar tarolang kapolihanna XX Anak badjang ni bijang batara si morngin-ngin portibi ukar tarolang kapolihanna XX Ija anak badjang ni manok batara simakajis-kajis di alam lipou (read: lopou) tarolang kapolihanni XX Ija anak badjang ni kotjing batara simonggop portibi para-para ni romah tarolang kapolihanni XX Anak badjang ni tanggoling batara silongon dolok karangon rimbo raja kapolihanni XX Anak badjang ni bangkala karangon kapolihanni XX Anak ni lingkabor bata(ra) si si(ng)galong modom lijang madahar kapolihanmo XX Anak badjang ni s..gi asar-asar tarolang kapolihan XX Anak badjang ni monsi lobang tarolang kapolihanni ale inon ma mangmang ni anak badjang pamolih adji ni kalak ale dato goronami asa ulang lopa di podah ni mangmang ni sikat anak inon ale goronami uwe amang

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EXPLANATORY LIST OF ILLUSTRATIONS

Apart from the Balinese painting all the illustrations in this cataloque are reproduced from Batak manuscripts in the Chester Beatty collection with the exception of plate 2 (*b*). This is reproduced from a manuscript in the National Museum of Ethnography at Leiden, by courtesy of the Director.

Nearly all the illustrations are in the original size The line-drawings were made photographically with the slightest amount of touching up. Only the figure on p. 67 is reproduced from a tracing, and that on p. 147 from a copy made by hand, as this page is so indistinct in the manuscript that it could not be photographed or copied by tracing.

In a Batak manuscript human figures pictured in an upright position always have their heads to the right if the bark book is opened with the folds held horizontal and the writing running from left to right. This is the usual position in reading from a bark book. If, however, one wishes to have a general view of the text, the bark can be extended with one cover to the left and one to the right, the folds being vertical and the writing running from bottom to top. In this position the human figures are seen standing on their feet. In this catalogue the figures are reproduced as seen when one reads the Batak writing from left to right, but a few large drawings are reproduced with the human figures upright. A small vignette from MS. 1115 is placed upright on p. 12 to show the cock on its top more clearly, but on pp. 31 and 85 it is in its original position.

Colour plate (frontispiece). Two pages from MS. 1109. Figures for the 6th - 10th day of the month. The same figures are reproduced from MS. 1108 on pp. 39—43. Comparison of the colour plate with these line-drawings shows the range of freedom a Batak draughtsman has in varying the shape of conventional designs. The text is more elaborate in MS. 1109 than in MS. 1108. The text belonging to the figure of the 6th day is on the preceding page. Text in the plate: *Ahu radja samisara ni poltak mamagari hami so hona adji halak simogang sipalias panongtongi di musunta sungsangkon hudjur ni musunhu. Ahu radja ni atijan ni aek pagari hami so hona begu so hona adji ni halak simogang pe ahu ra do panutupi pe ahu ra do ale gurunami ulang be lea rohamu. Ahu radja ni suma ni manqadop sipaliasta di hudjur ni musunta simogangta alimunanta sondi godang. Ahu radja ni Anggara sampulu sipaliasta di bodil ni musuta mamagari ho di bosi so hona sibiangsa ni halak. Ahu radja*

Translation: I am (= this is) the figure of Saturday of the increasing moon, protecting us against people's sorcery (read: *adji ni halak*), stupifying, removing, secretly damaging our enemy, turn my enemy's lance back! This is the figure of Sunday of the increasing moon, protect us against evil ghosts and against people's sorcery! I may also be used to stupify (your enemy), to stop (his sorcery), don't be negligent, master! This is the figure of Monday before full moon, our remover of the enemy's lances, our stupifier, our darkener, a great bliss. This is the figure of Tuesday the 10th, our remover of the enemy's guns, may you protect us against iron, against people's aggressive magic. This is the figure (of Wednesday).

Plate 1. MS. 1101 page a 37. Large *bindu* and specimen of the writing of this remarkable manuscript. The text is transcribed in the Appendix, p. 120.

Plate 2 (*a*). Drawing of a whirlwind, from MS. 1102 page b 16. At the bottom a few letters are seen; they belong to the text that accompanies the next figure in the MS. The text belonging to the figure of the whirlwind is on the preceding page of the MS. The whirlwind is called *halisungsung morpiju-piju pati balijung mortonga-tonga langit.*

(*b*). Diagram illustrating the surface of the cut neck of a pig, from MS. Leiden, Ethn. Mus 2929/21. Notice the ears, much too small, because they are unimportant for the purpose of divination.

(*c*). MS. 1103, part of page b 11 with an illustration representing a *gadja rumbak* (a kind of elephant?). Usually a Batak draughtsman gives a quadruped four legs; here he has achieved a side-view with only two legs visible. The form of the elephant's body is partly

determined by the lack of space on the bark. Text: *ahu radja ni gadja rumbak ma inon ale,* this is the magical drawing representing a *gadja rumbak,* oh (pupil)! The other letters: *te* (7 ×), *wa* (6 ×), *me* (7 ×) have no meaning; they belong to the magical drawing.

Plate 3. MS. 1114, part of pages b 11 and 12. Pane na bolon (the Great Dragon) surrounded by 12 stars. The fragments of text visible to the left and at the bottom belong to the next paragraph. Notice the 'old' from of *n,* e.g. in the first line: *(p)oda ni.*

Plate 4. The carved cover of MS. 1115. Reduced in size.

Plate 5. MS. 1115 page b 9. A (heavenly?) tree. See the description on p. 50. Slightly reduced in size. Part of the page with a blank space above the tree and the ends of the lines of text is omitted in the reproduction. The text does not belong to the picture; it is the first part of a new paragraph in the MS. At the beginning is a small *bindu,* similar to that which is reproduced on pp. 12, 31 and 85. Text: (the parts that are not in the reproduction are between brackets) *Ija toding s(i)hamun do so be mauli ija toding pudi-(di do so ma)uli pang-inteanta inon asa dadabu ma tu lubang pangulubalangta in(on ija bagas) ni lubang ni..... ni pangulubalangta inon sasta do dabahon a(sa datamponi ma) asa hatamponan ma hosa ni musungku asa datindi-tind(i ma pitu hal)i pitpit matanta asa mortudjung-tudjung ma ho musungku asa maringgot-inggot (ma hosamu ale) asa mate minggot ma ho musungku si anu asa disulang ma hita di niura asa daijup (ma.....) .... inon di atas ni tombal do .... pang-ulubalang.....* (last words illegible).

Plate 6. MS. 1127 page a 23. Figures that should be drawn on the first, 2nd and 3rd kettledrums. Text: (a 22 last line) Small *bindu. Djaha gordang marahot suwarana monang ma hita di hasu* (a 23) *huton inon X Djaha gordang manangki langit suwarani monang ma hita di hasuhuton inon X Djaha ogung dohot dowal dohot hasar-hasar padejal-dejal so be hita sahata di hasuhuton inon X Ahu ma debata ni bintang tiga radjaonkon di gordang djangat /Ahu debata ni naga morharat radjaonkon di gordang pahiduwa /Radja ni gordang pahitolu ma inon / Ahu debata ni buwaja manangkap radjaonkon di gordang pahiopat dohot gowar.* The first figure, that should be drawn on the first drum (*gordang djangat*) is called *bintang tiga* (Malay: three stars, but in this MS. there are seven round figures); the second figure, on the second drum, is called *naga morharat,* biting dragons; no name is given to the third figure.

Plate 7 (*a*). MS. 1147. Bamboo with Karo-Batak text (*bilang-bilang*).

(b). MS. 1146. A similar bamboo.

Plate 8. MS. 1150. Bone amulet (*sarang timah*), front and back side.

Plate 9. MS. 1191. Balinese painting, Scenes from the Old-Javanese Bhāratayuddha.

Figures in the text.

The following line-drawings in the text are from MS. 1108 pp. b 17—14:

p. 3 and p. 66 Large *bindu* at the beginning of the chapter, page b *17.*
p. 33 and p. 87 figure for the 1st day of the month, *artija ni poltak.*
p. 36 2nd day, *suma ni poltak.*
p. 37 3rd day, *anggara ni poltak.*
p. 38 I 4th day, *muda ni poltak.*
II 5th day, *boraspati ni poltak.*
p. 39 and p. 86. 6th day, *singkora ni poltak.*
p. 41 and p. 86 7th day, *samisara.*
p. 42 8th day, *antijan ni ajok.*
p. 43 I 9th day, *suma ni mangadop.*
II 10th day, *anggara sampulu.*
p. 44 11th day, *muda ni mangadop.*
p. 45 12th day, *boraspati ni tangkop.*
p. 48 13th day, *singkora purasa.*
p. 52 14th day, *samisara purasa.*
p. 53 see p. 83.

p. 55 15th day, *tula*. Full moon, perhaps for this reason a more eloborate drawing.
p. 56 I 16th day, *suma ni holom*.
II 17th day, *anggara ni holom*.
p. 57 18th day, *muda ni holom*.
p. 58 19th day, *boraspati ni holom*.
p. 59 20th day, *singkora mora turun*.
p. 60 I 21st day, *samisara mora turun*.
II 22nd day, *antijan ni angga*.
p. 61 I and p. 91 23rd day, *suma ni mate*.
II 24th day, *anggara na begu*.
p. 68 and p. 89 25th day, *muda ni mate*.
p. 75 and p. 89 26th day, *boraspati ni gok*.
p. 77 27th day, *singkora duduk*.
p. 78 I and p. 90 28th day, *samisara bulan mate*.
II 29th day, *hurung* (an animal with tho horns; one of the horns has lost its point in the reproduction).
p. 80 30th day, *ringkar*.
p. 81 I: figure to be drawn on the hilt of a sword that has killed, and also on (wood) struck by lightning, on (bark) torn off by a bear, on wood of a tree that has killed (in its fall), on a handle, and on a drill, i.e. on its handle.
II: figure to be drawn on the sheath and on wood struck by lightning.
p. 83 I: figure to be drawn on the skull used by the *datu* for ritual purification and also on the leaf of a *langge sehuk* plant.
II (also on p. 53): large *bindu* on page b 14 at the beginning of the next chapter.
Line-drawings reproduced from other MSS.:
p. 12, 31, 85 a small *bindu* (paragraph heading) from MS. 1115.
p. 15 MS. 1101 page a 43: si Tapi Radja, the heroine of the myth of the origin of the magic staff. This figure is repeated in its proper place in the text in the Appendix (p. 125).
p. 65 MS. 1127 page a 32: part of the figures surrounding the drawing of the Great Dragon, Pane na Bolon. There can be no doubt that this scene represents a party of head-hunters, who have just cut off some heads of their enemies and are carrying them home in triumph.
p. 67 MS. 1129 page a 14: the human figure drawn on the shell of the egg that is used for divination. Reproduced from a tracing.
p. 70 constellations from MS. 1131. Their names are mentioned on pp. 69 and 71.
p. 72 MS. 1131 page a 36: illustration belonging to the text on the motion of the Pleiades.
p. 73 MS. 1131 page a 46, an illustration apparently belonging to the preceding astrological texts.
p. 75 MS. 1151 drawing of the sword of Ali with the following incantation: *Muhammat ahu. Adam hadogas ni Adam as(al) m(u)lamu djadi djangan aku dimakkan ko marsanina do hita ale,* I am Mohammed. Adam, sweat of Adam is your origin, do not eat (= wound, said of the sword) me, we are brothers.

All the illustrations in MS. 1101, with the exception of *bindus* (chapter and paragraph headings) are reproduced in their proper places in the text of the Appendix. Each figure belongs to the paragraph immediately preceding it.

ERRATUM

p. 26 line 11 'is it' read: 'it is'.

p. 3 line 15 'logical' read: 'local'.

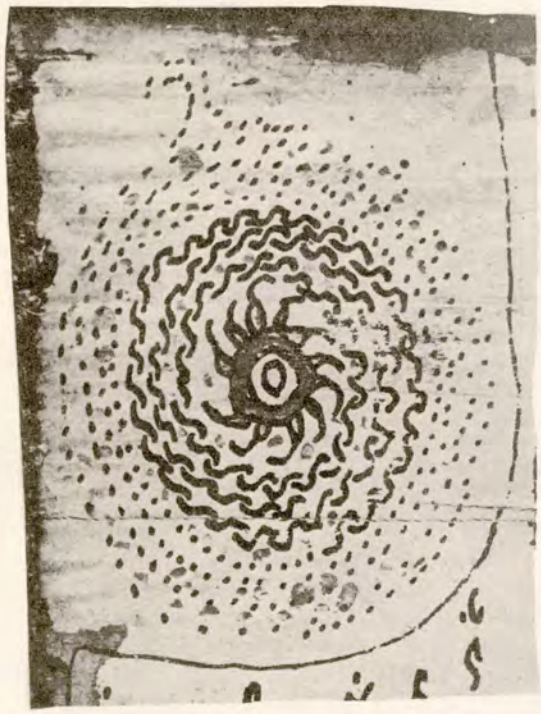
PLATES

PLATE 1
Specimen of writing, MS. 1101 a 37

PLATE 2

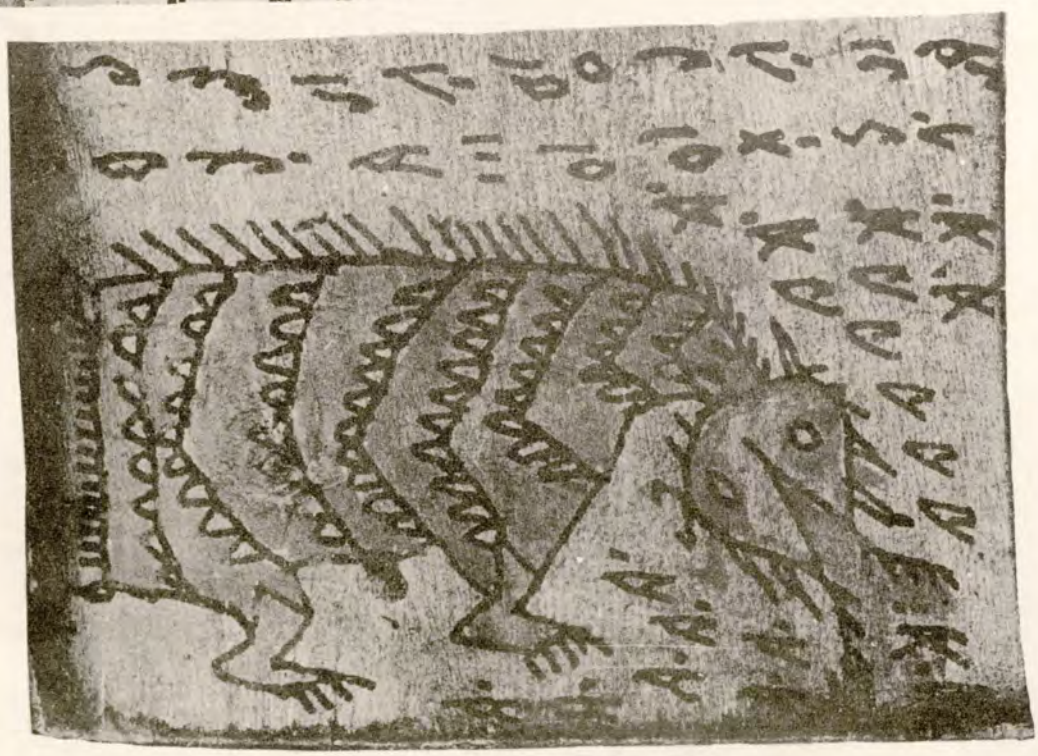
(*a*) Whirlwind, from MS. 1102 b 16
(*b*) Pig's neck, from MS. Leiden, Ethn. Mus. 2929/21
(*c*) Elephant, from MS. 1103

a



b

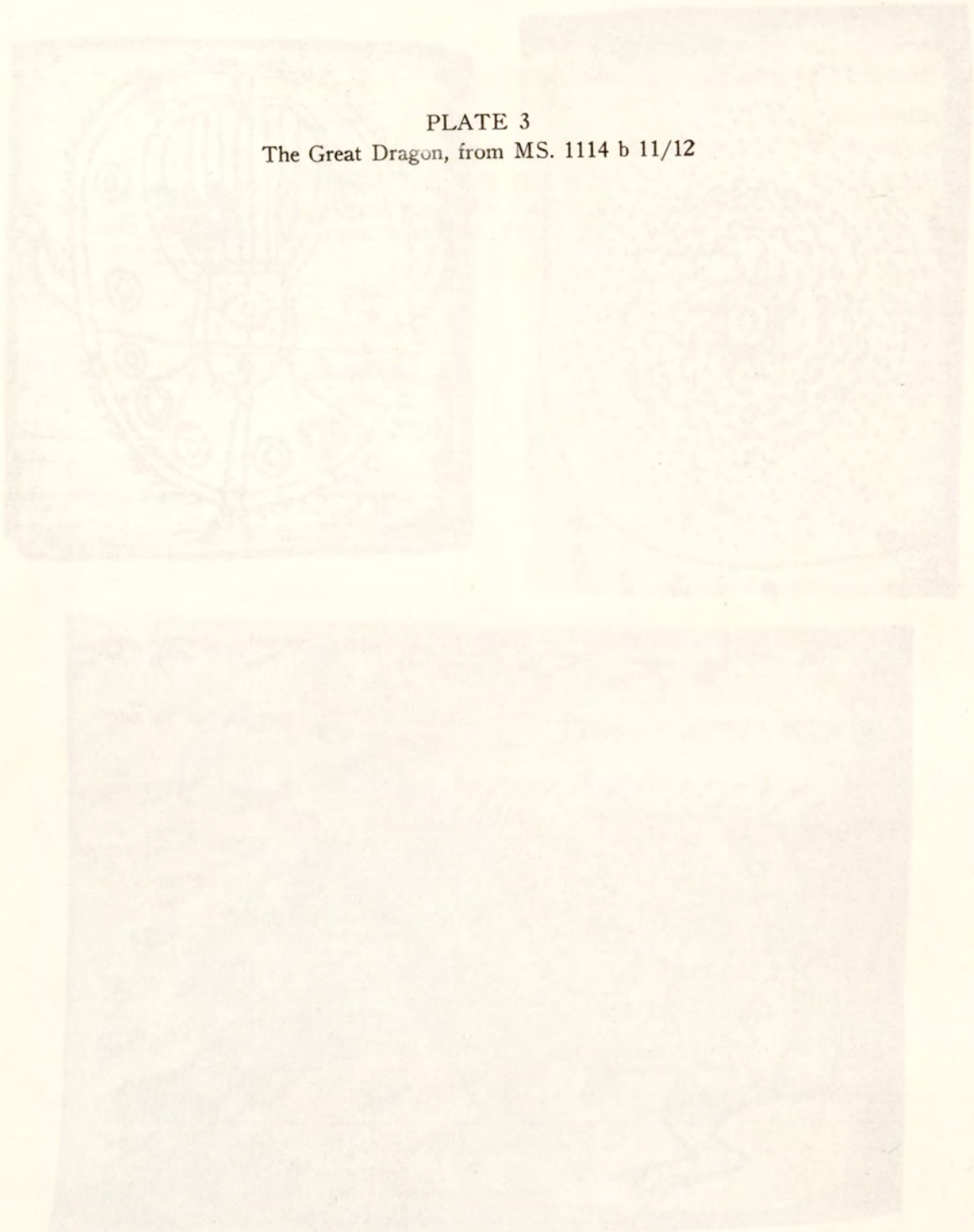




c

PLATE 3

The Great Dragon, from MS. 1114 b 11/12



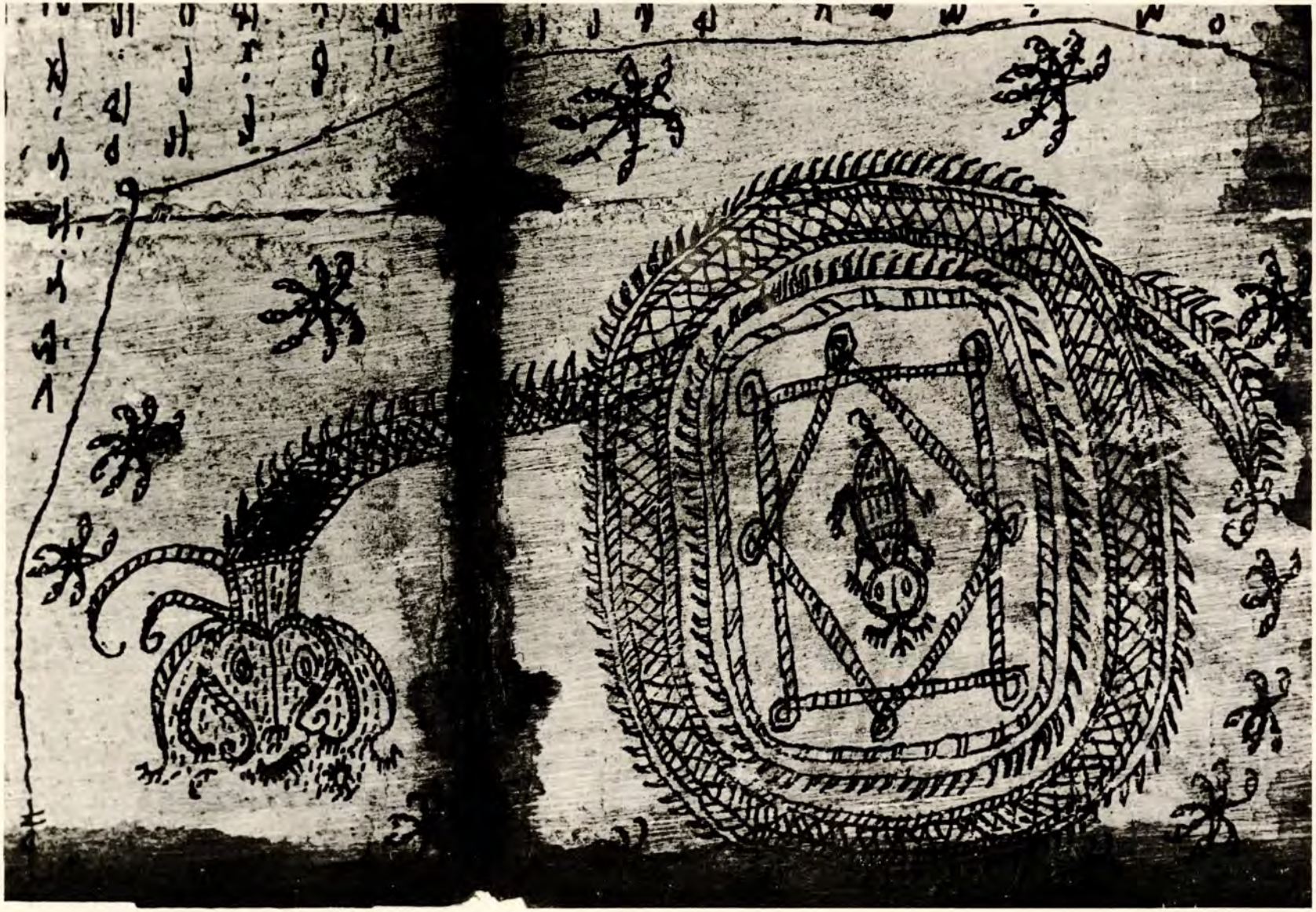


PLATE 4
The carved cover of MS. 1115



PLATE 5

Tree with men shooting with blow-pipes, from MS. 1115 b 9

PLATE 6

Figures on the war-drums, MS. 1127 a 23

PLATE 7

Round bamboos with Karo-Batak texts (*a*) MS. 1147; (*b*) MS. 1146

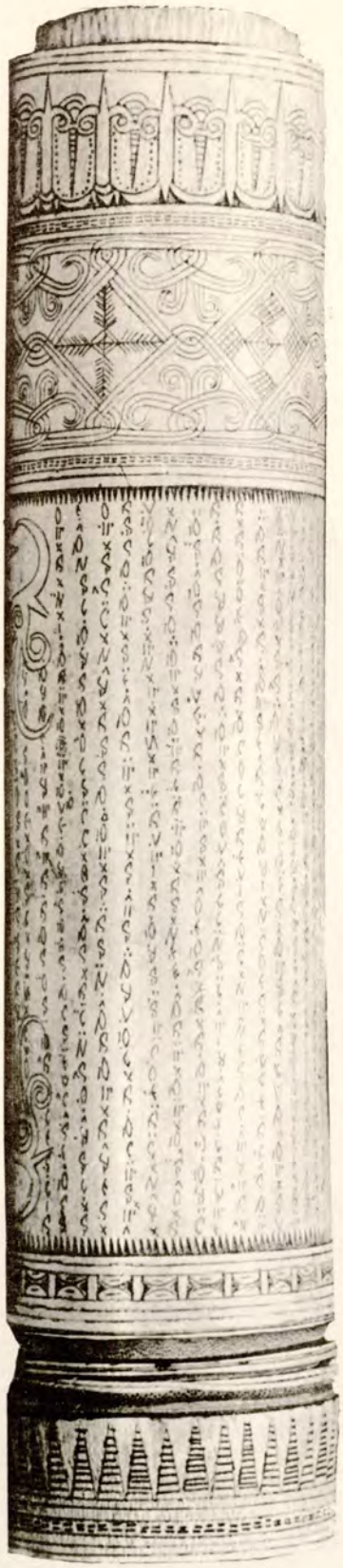




PLATE 8

Bone amulet, MS. 1150, front and back

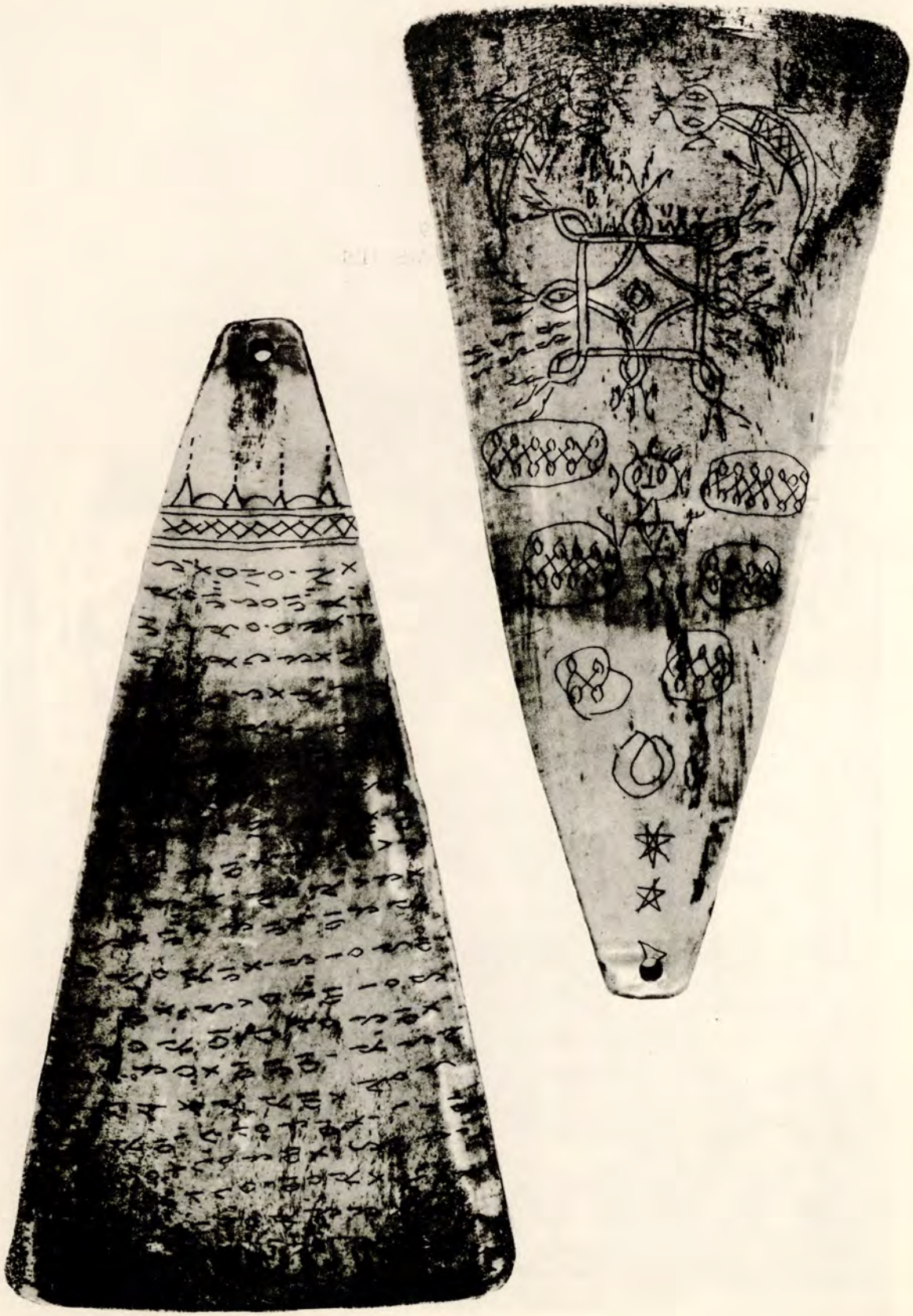


PLATE 9
Balinese painting, MS. 1191

