

THE  
JOURNAL  
OF THE  
ROYAL ASIATIC SOCIETY  
OF  
GREAT BRITAIN AND IRELAND.

NEW SERIES.



VOLUME THE SECOND.

LONDON:  
TRÜBNER AND CO., 60, PATERNOSTER BOW.  
H. LOESCHER, TURIN AND FLORENCE.  
F. A. BROCKHAUS, LEIPZIG.

MDCCCLXVI.

## CORRECTIONS TO ART. IV.

- Page 88, note, line 1, instead of *dhimwong* read *dhimwoeng*.  
 „ 94, l. 6 and 7, instead of *جمجا* read *جمجا*  
 „ 98, note 4, instead of *Hēnu* read *Idēnu*.  
 „ 112, note 1, instead of *فنج* read *فنج*. In the same note read  
*Tamīl* instead of *Hindī*, and *Panchatantra* instead of *Hilopados*.  
 „ 120, line 8, instead of *shamsu-lbarrin* read *shamsu-lbarri*.  
 „ „ 16, instead of *Qamru-lbahrin* read *Qamru-lbahri*.  
 „ 133, note 2, instead of *لر بويه* read *الر بويه*

Page 87, line 25, add: It may not, perhaps, be devoid of interest to quote a remarkable passage from the Panja Tandāran (lithographed edition, p. 30), in which also mention is made of the human sacrifice performed by Yudhishtira before commencing the war. It occurs in the first book, in the story of the jackal, crow, and tiger persuading the lion, their master, to devour a camel:

مک سمبه گانگ تونک ادله فد زمان درمراج تتکل مریکیت  
 هندق فرگي مپرغ سبوه نگرې مک کات اهل النجومن یخ برنام  
 کسنا جکلو تونک بونه انق تونک این بوتکن قربان نسچاي دافتله  
 نگرې ایت مک سبب ضرورته دالم ایت مک دبونهپله انقن  
 تیادله بردوس کارن کیت مملہراکن پاو اورغ باپتی

“The Crow said to the King Lion: Lord! in the time of King *Dārmaraja*, when they intended to go to attack a certain state, that King’s astrologer, called *Kāma*, said: ‘If your Majesty kills this your Majesty’s child, making a sacrifice of it, that town (or state) is sure to be conquered.’ Then, on account of the urgency of the case, the King killed his own child. Such an act is sinless, as we preserve by it the lives of the many.”



ART. IV.—*Short Account of the Malay Manuscripts belonging to the Royal Asiatic Society.* By H. N. VAN DER TUUK.

[Presented July 3, 1865].

A.—RAFFLES COLLECTION.

No 1 (large folio of 460 pages) contains the *حكاية هغ توه*. About the hero see Malayan Annals, translated by Leyden, chapters xiv. and xvi. A small extract is found in Crawford's "History of the Indian Archipelago," ii. p. 51. Manuscripts of this work, the text of which might be available, are in the possession of Mr. J. Pijnappel, at Leyden; and of Mr. E. Netscher, at Riyow.<sup>1</sup> The last chapters of this tale are found in No. 2607 of the manuscripts of the India Office, commencing with that part where the king of Mälaka intends to make one of his sons king on Mount *Siguntang*.<sup>2</sup>

This composition is very interesting, as it exhibits a faithful picture of Malay life, and is written in genuine Malay.

No. 2 (large folio of 288 pages; the last four pages are filled up with doggrel rhymes by some transcriber). This manuscript appears to be a transcript made by a native of Java, for a great many words belonging to the Malay dialect of Java occur in it; as, for instance, *uribang*, flower of the

<sup>1</sup> I shall make mention of other copies, as it is my opinion that no Malay composition ought to be published without a supply of manuscripts bearing on the same subject. Texts from one manuscript, such as those published by Mr. J. J. de Hollander, in Holland, are not to be depended upon. Even quotations, found somewhere, I shall take notice of, as it may be useful to the editor of a Malay text to consult them.

<sup>2</sup> See No. 66 of my *Kort Verslag der Maleische Handschriften in het East India House*, London, where the reader will find a full account of those closing chapters. As the numbers in that account have been since changed, I shall give here the present numbers.

hibiscus rosa Sinensis; *bòpèng*, pock-marked; *kulòn*, west,<sup>1</sup> etc. It also abounds with Javanese titles, as *dèmanng*, *ngabèhi*, *handurúwan*, etc. The manuscript is in many passages too corrupt to be of use in editing the text. The transcriber has often changed words he did not understand into such as resembled them in sound, or nearly so.<sup>2</sup> But what is very strange, it has now and then a form less corrupted than the Javanese; v.g. *nantabóga* (p. 188) instead of the Javanese *antaboga* (a corruption of the Kawi *anantabhoga*). As to the contents, it follows the Javanese poem only to a certain extent, whilst it often contains passages which are not explicable otherwise than by supposing that a Javanese original has been translated or imitated, which did not deviate so much from the original Kawi poem, as the one published by Mr. A. B. Cohen Stuart. Although it is evidently taken from the Javanese, its first and last pages contain matter not found either in the Kawi or Javanese work, whilst no trace is found of the introduction, wherein the king *Jáya Báya*, in whose reign *Mpu Sèdah*, the Javanese author, lived, is spoken of in laudatory terms; moreover, the title *Bārata yuda* (*Bhārata-yuddha*) which is given to the Javanese version, is not known in Malay; and the great war between the *Korawas* and *Pāṇḍawas*, wherever it is alluded to in Malay compositions, is always called *pārang Pandáwa Jáya*, "the war of the victorious Pāṇḍawa." Not until p. 134 do the contents of this manuscript resemble the Kawi and Javanese composition. The Malay author says in the opening that his work, although containing the story of the *Pandawa Pancha Kalima*,<sup>3</sup> gives a great many beautiful tales in the beginning, and afterwards the tale named *Hikayat Pandawa Jaya*. These beautiful tales are, he says, a collection of Javanese dramatic compositions (*lálakon*), to which he gives no particular names. I shall, on another occasion, make an analysis of the whole

<sup>1</sup> Even Dutch words, as, for instance, *بلو* (*blauw*, blue), occur in it. (See p. 115).

<sup>2</sup> So, for instance, we find *passim* *درهم* (Ar.) instead of *درما* (alms, largesses of a king to priests and religious mendicants).

<sup>3</sup> Translation of *pancha*.

and divide it into three parts. The first will give a rapid view of the contents from page 1-134, being what is not found either in the Kawi or Javanese work. The second will be more circumstantial, as it may illustrate the difficult passages of the Kawi original, and will comprise what is found from p. 134-208, being the record of the great war. The third will give only a brief account of the contents from p. 208 to the end, as it deviates in this part almost in every respect from the Javanese version,<sup>1</sup> which closes with a eulogy of king *Jáya Báya*, of which no trace is found in this manuscript. The library of the India Office is possessed of two manuscripts bearing on the same subject, but only containing the description of the war. They are numbered 2384 (small 4to. 234 pages), and 2605 (8vo. 176 pages). Both commence with introducing to the reader the chief heroes who figure in it, and then speak of *Kásna's*<sup>2</sup> mission to demand the half of the kingdom in behalf of the five sons of *Pandu*.<sup>3</sup> To enable the reader to form a judgment of the difference of the texts of the three manuscripts, some specimens are here given.

The names of the four holy men (*rēṣi*) that join *Kásna* when setting out for *Hastinapura* as mediator are in No. 2603 :  
 رم فرسو , نراك , چنتيک , and چكرس ; in No. 2384, روما فرسو ,  
 جترکتر , چتيک , ادیکاون , and کوار ,  
 . رام فرسو , بروسي , and کني .<sup>4</sup>

The passage where the Javanese version speaks of a human sacrifice being performed by either of the contending parties runs in No. 2384 as follows :

ستله هار سيخ درفاگ<sup>۲</sup> هار مک ماسخ<sup>۳</sup> مملتس کوت کروا ايت  
 برهمان سکترا نمان دان ممفالس کوت فندوا ايت اتق سخ رنجون

<sup>1</sup> Of the Kawi version only twelve copies (!) have been lithographed by order of the Dutch government. It is not complete, ending with the combat of *Arjuna* and *Śiwoatthāmā*.

<sup>2</sup> *Kṛṣṇa*.

<sup>3</sup> Leyden (As. Res. x. 178) mentions the following separate tales about the *Pāṇdawas* : 1st. *The tale about their gambling* ; 2nd, *that about their borrowing a hall* ; 3rd, *that about their selling lime*.

<sup>4</sup> In the Kawi poem they are *Parāṣurāma*, *Kaṇwa*, *Janaka*, and *Nārada* (the Javanese has the same, only differently spelt, according to the Javanese pronunciation).

دان سخ رون نمان تله سده ممفلسن کوت ایت مک فندو  
فون کلورله در دالم کوتان مغادف مہار مات دان سرت ممبلاکفن  
سوغي فنچاک ایت etc.

No. 2603 has :

تله هارسیخ مک ماسخ<sup>۲</sup> ممفلس کوتان ادفون اکن ممفلس کوت  
کروا ایت برہمان سکتر نمان دان اکن ممفلس کوت فندو ایت  
سخ ایروان تله سده مک فندو فون کلورله در دالم کوتان مغادف  
مہار مات دان ممبلاکفن سوغي فنچاک etc.

This manuscript has (p. 147) :

ستله هارسیخ مک ماسخ<sup>۲</sup> اکن ممالیس کوتان ادفون فمالیس  
کوت کوراو برنسکتر نمان مک فمالیس کوت فنداو ایت انق  
سخ ارجون روفان ترلال ایلتی اروان نمان ستله سده ممالیس مک  
ایفون کلورله در دالم کوتان مغادف کمہار مات ممبلاکافي سوغي  
فنچاک etc.

The Kawi (x. 6) has: *tuwin pada tlas makaryya bhisuweng<sup>1</sup>  
tgal paprangan | rawan ngaran i kang tawur nrèpati pandawâ  
murwuwani | kunang tawur i sang nrèpeng kuru ya kârilud  
brahmana | rikan sira šinâpa sang dwija sagotra mâtÿâlaga.*  
“Then they all performed a sacrifice on the field of battle,  
*Rawan* was the name of the victim of the Pândawa king,  
commencing; as to the victim of the Kuru king, a brah-  
mana was . . . . , thence he was cursed by the twice  
born, to die with his [whole] family in fighting.” This re-  
markable passage will perhaps attract the attention of some

<sup>1</sup> Instead of *bhisuwa* (*bhisuwang* is *bhisuwa* + *ing*) a manuscript on palm leaves in my possession has *bhisu-eng* (*bhisu* + *ing*). I should like to read here *bhisawa* (*abhipawa*). The Malay text gives no explanation, as it is evidently influenced by the Javanese version, where *sagotra* has become the name of a person. Moreover it identifies *Rawan* with a son of Arjuna (of the name of *Irawan*), who is afterwards killed by a demon (xii. 17). The word فمالیس in the Malay version is probably a substantive made from ممالس, which occurs in the *Hikayat Kumala bahrin* with the sense of *to turn off the evil influence of a ghost from a person who is supposed to have been visited by a ghost, and in consequence of it has got some disease* (compare the Ngaju-Dayak *palis*). فمالس must then have the meaning of what is used to turn off the evil influence of ghosts.

Sanskrit scholar, who may succeed in explaining it. In No. 21 (see below) I have not been able to find it.

No. 3 (large folio of 244 pages, imperfect at the end) contains the *حكاية رعند اري كود نستانف*. It is one of the *Panji* tales, containing the adventures of *Inu Kārtapati*, prince of Kurípan. This manuscript commences with the king of Kurípan's getting a son, called on his birth *Asmāra ning rat Ondākan Jáya*. Then the birth is related of *Lāsmining puri Chandra-kirana*, the princess of Daha, who was also named *Puspaning rat*,<sup>1</sup> and betrothed to the above-named prince of Kurípan. This princess, when yet a girl, was carried off by *Batāra Kāla*, and placed with her attendants in a forest, where she changed her name and that of her waiting women. The prince of Kurípan goes, attended by his followers, in quest of his intended bride, and in his rambles for that purpose takes the name of *Rangga Ariya Kuda Nāstapa*, his followers too changing each his name.

No. 4 (folio of 246 pages and ending abruptly) and No. 73 (small 4to. of 420 pages) both contain the *حكاية باين بديمن*, an imitation of the Persian *طوطي نامه*. On comparing the introduction, where the owner of the parrot (*خواجه ميمون*) is spoken of, I found the readings to be nearly the same. In my possession is a copy (folio of 90 pages) wherein the parrot tells thirteen tales. In the library of the India Office there are two manuscripts of this composition (Nos. 2604 and 2606). The former contains twenty-two tales, but the latter only ten, whilst the introduction about *Khojah Meymún* is wanting in it.<sup>2</sup> According to Abdu-llah<sup>3</sup> the Moonshee this composition also goes by the name of *حكاية خوجه ميمون* after the parrot's owner. The two manuscripts of the India Office seem to belong to one and the same version, and only differ in the proper names, which have been changed to Malay ones in No. 2606. The versions in both differ from my manuscript.

No. 5 (folio of 315 pages) contains the *حكاية دامر بولن*.

<sup>1</sup> Compare under No. 14.

<sup>2</sup> See further Kort Verslag der Maleische Handschriften van het E. I. House.

<sup>3</sup> See his Journal, p. 95 of the Singapore edition. Of this Journal there is also a reprint in the fourth volume of Meursinge's *Maleisch Leesboek*; and a French translation by Dulaurier.

It is an imitation in prose of the Javanese poem, the commencement of which has been published by Mr. J. J. de Hollander in the Reader, p. 158 sqq. at the end of his *Handleiding bij de Beoefening der Javaansche Taal- en Letterkunde* (Breda, 1848). A translation, as it would seem, of the Javanese poem is to be found in Roorda van Eysinga's *Indië* (Breda, 1843), p. 502 (3de boek, eerste deel.). No. 11 (folio of 151 pages, only written half way down, the open spaces being perhaps intended for a translation) contains the same tale, but considerably abridged.

No. 6. See No. 31.

No. 7 (folio) contains :

I. (71 pages) شعر بیدسار . This poem has been edited with a Dutch translation and annotations by Mr. R. van Hoëvell, in vol. xix. of the Transactions of the Batavian Society of Arts and Sciences, but may be had separately. A review of this edition is to be found in the *Indisch Magazijn & Gids* (1847), and quotations from another manuscript in Roorda van Eysinga's *Maleisch-Nederduitsch Woordenboek*, under بونک , سنیم and سندیر , سندر , راون , دشر , دافت , جمجم . Another copy is contained in No. 36 (folio of 130 pages, and ending abruptly). Both manuscripts may serve to correct the edited text. I subjoin here a specimen of the various readings :

The printed edition, page 3, line 9 from below, has :

*Satilah (baginda sampey)<sup>1</sup> kapantey | di lihatna parahu (di atas lantey)<sup>2</sup> || langkap (lah sakaliyan)<sup>3</sup> kajang dan lantey | (baik)<sup>4</sup> lah putari duduk barjuntey ||*

Page 5, line 5 from above :

*Tidurlah anakku bulang hulu | biyarlah ayahnda barjalan dahulu || (anakku pandang)<sup>5</sup> hatiku pilu | bagey di hiris dangan sambilu ||*

Page 6, line 4 :

*Sambilan bulan sambilan hari | (ku kandung)<sup>6</sup> di dalam (hutan duri)<sup>7</sup> ||*

<sup>1</sup> No. 7 has *sampey baginda*, and No. 36, *sampey tuwan turun*.

<sup>2</sup> No. 36, *tärlalu bäsey*.

<sup>3</sup> No. 36, *dan*.

<sup>4</sup> Nos. 7 and 36, *ndik*.

<sup>5</sup> No. 7, *anak kupandang*.

<sup>6</sup> No. 7, *kukandung*.

<sup>7</sup> No. 7, *diri*.

Page 6, line 2 from below :

*Bārjalan lah baginda (laju manulik)<sup>1</sup> | rasaŋka hāndak (bār-balik)<sup>2</sup> kāmbali ||*

II. (69 pages) شعر کن تمبوھن . This poem has been twice edited by J. J. de Hollander, once in the Reader of the first edition of his Handleiding bij de beoefening der Maleische Taal- en Letterkunde, and once separately (Leyden, 1856), from a transcript evidently made in Java, and badly mutilated. The version of this manuscript has hardly anything in common with that of the one edited, but corresponds in many respects with that recension of the poem, from which Marsden has given extracts in the Reader at the end of his Grammar. The king mentioned in the opening is called here *Sāri nara indāra di Chāmpaka Jajar*, but in the one edited *Ratu Socha windu pura nagara*. As proper names of females, *Kin Tādahan* and *Kin Pangalipur* occur here ; whilst the name of the heroine is sometimes shortened into *Kin Tābuh* for the sake of rhyme and metre. *Wira Dandani*, *Wira Pāndapa* and *Wira Kārta* are found as proper names of males. The hero, the prince who fell in love with the heroine, goes here by the names of *Puspa Kānchana*, *Raden Inu*,<sup>3</sup> *Anak Mantāri*, *Inu Bangsawan*, *Raden Inu Kārtapati*,<sup>4</sup> and *Anak Inu*. The beauty of the heroine is compared to that of *Januwati*,<sup>5</sup> the goddess of love (*yangyang kāsuma*), and the celestial nymph *Nila-utama*. Instead of *taman* (garden), this manuscript makes often use of the Kawi *lālangun*.<sup>6</sup> *Paduka Mahādewi*, *Paduka Matur* (?), and *Paduka Liku* are mentioned as inferior wives of the old king. The pages of the king employed on errands are called here *pangālasan*, instead of *bāduwanda*. This version, moreover, does not end so tragically ; Indra bringing the two lovers back to life, accost-

<sup>1</sup> A correction by the editor instead of the words of the manuscript, *sayang tārjalan*. No. 7 has the true reading (*sayang tārjali*).

<sup>2</sup> No. 7, *balik*.

<sup>3</sup> Rhyming on *tārmangu*. See also the extracts in the Reader of Marsden's Malay Grammar.

<sup>4</sup> A name of *Panji*.

<sup>5</sup> The name of *Samba's* sweetheart (see under No. 15).

<sup>6</sup> e.g. *mari-lah āmas ariningsun, kita mandi kalālangun, and tāngah hari baginda bangun, pārgi mandi kalālangun*. The native tales speak always of delightful gardens, where a bathing-place is one of the first requisites.

ing the heroine with *anak galuh*.<sup>1</sup> One of the characters represented is *Si-Tuguk*,<sup>2</sup> who is described as a kind of Falstaff, big-bellied and fond of fun. There is also a version in prose which goes by the name of *حكاية انداكن فنورت*. In this version, the heroine is the daughter of a king of *Wanggar*, and the waiting-maid, who dies with her, is called here, as in the printed edition, *Kin Bayan*. One of her most beloved nurses has the name of *Antarāsmi*, and is addressed by her with *kakak* or the Javanese *embòk* (elder sister). The principal attendants of the hero are *Panta Wira Jaya* and *Jaran Angsoka*. The place where the heroine is killed is here the wood (Jav. *alas*) *Puchangan*. The lovers are brought to life by *Bātara Kala*, who changes them into lotus flowers, and then veils them in a cloud of incense. The residence is called in the end *Sochawindu*, but elsewhere only *Pura nagara*. Mr. H. C. Millies, at Utrecht, has a manuscript of this version. It is not worth publishing, but may be available for a new edition of the poem, of which there is a manuscript also in the library of King's College, if I recollect right. It is beyond all doubt, that the poem as well as the tale belong to the widely-spread cycle of the tales in which the adventures of *Panji* are related.<sup>3</sup>

III. (26 pages) *شعر سلندغ دليم* This poem is known on the west coast of Sumatra by the name of *شعر سري بانين*.<sup>4</sup> I possess two manuscripts of it (8vo. of 36 pages, and small 4to. of 68 pages). A prose version of it is contained in No. 2715 of the manuscripts of the India Office, and has been described in my *Kort Verslag der Mal. Handschriften van het E. I. House*.

IV. (10 pages) *شعر ايكن تمبرا*. This is a collection of erotic

<sup>1</sup> In the *Panji* tales the princess of Daha, the intended wife of *Chekel*, is commonly called *Raden-galuh*.

<sup>2</sup> One of the personating characters in the *Panji* tales.

<sup>3</sup> See Raffles' *History of Java*, ii., p. 88 sqq., i. 335 and 392; Cohen Stuart's *Djaja Lenggara*, and Roorda's *Lotgevallen van Raden Pandji*, in the *Bijdragen tot de taal-land-en Volkenkunde van Nederlandsch Indië*, vol. ii., p. 167 sqq., and vol. vii. *nieuwe volgreeks*, p. 1 sqq.

<sup>4</sup> In the end of this manuscript this proper name of the mother of the heroine is spelt *سري بانين*.

verses put into the mouths of two fishes (a *tambāra* and a *kakap*) who seem to be desperately in love.

No. 8. See under No. 17.

No. 9 (folio of 160 pages) contains, as do No. 37 (151 pages, and ending abruptly) and No. 55<sup>1</sup> (small 4to. of 262 pages) حكاية اندرا نترا . This tale contains the adventures of *Indāra Putāra*, son of *Bakārma Puspa*,<sup>2</sup> king of *Samanta-pura*, and is replete with wonderful narratives. The hero is carried off by a golden peacock; is sent by the king *Shahsiyān* to *Bārma Sāqti*; kills a giant or demon on Mount *Indāra Kila*;<sup>3</sup> finds the wonderful sea in the midst of the world (*tasik samudāra*); meets with the princess *Kumāla Rātna Sāri*; contends with the prince *Lela Mangārna* in exhibiting supernatural feats; is carried off by a genie (of the name of *تمربوت*), whose son (called *تمرجلس*) he kills; meets consecutively with mountains of gold and other precious metals, the seas of wonder and love; journeys in a cavern during a month; kills a serpent (of the name of *مندود*), and a demon (called *غورقسا*); meets with *Dārma Gangga*, who instructs him in supernatural means of conquering his enemies, and with *Bārma Sāqti*, etc. At last our hero comes home, and is made king of *Samanta-pura* with the title of Sultan *Indāra Mangindāra*. No. 55 terminates with a great many erotic verses not found in the other copies. Many quotations from this work are to be found in Werndly's *Maleische Spraakkunst* (pp. 133, 157, 162, 170 (twice), 171, 174 (three times), 176, 185, 186, 191, 193, 194 and 195), in Roorda van Eysinga's *Maleisch-Nederduitsch Woordenboek* (under *pantas*, *pandey*, *puji* and *garak*), and in the annotations of Mr. van Hoëvell on the *Sair Bidasari* (pp. 289, 305, 333, 335, 348, 352, 375 and 399). Specimens of the reading of the three manuscripts:—

No. 9 :

اد سورغ راج دنڠري سمنت فوري برنام راج بکرم بسف ترلال بسر

<sup>1</sup> Another copy is in the possession of Dr. Reinhold Rost (small 4to. 148 pages).

<sup>2</sup> Of course most proper names occurring in this account are transliterated guessingly, such as they would be pronounced by a Malay at first sight.

<sup>3</sup> Where *Arjuna* performed penance to get supernatural arms. Such proper names deserve being taken up in a Dictionary, as they occur very often.

کرجانن براف راج<sup>۲</sup> یغ تعلق کفد راج دان ممبری افتي کفد  
سگنغ تاهن شهدان امفت فوله راج<sup>۲</sup> یغ ماکي ماکت کاہماسن  
دباوهن دان ببراف هلبالغ حاضر دغن سنجتان ددالم استان  
دمکینله کبسارن راج ایت حتی ستله براف لمان مهاراج بکرم  
بسف دالم کرجان مک استرین راج ایتفون حاملله برنام استری  
راج فتری ججما رتن دیوی ادفون ستله براف لمان مک تون  
فتری ججما رتن دیوی ایت حامل

No. 27 :

مک اد سورغ راج دنگری سمنت فوری برنام مهاراج بکرم فسف  
اکن راج ایت ترلال بسر کرجان شهدان ببراف راج<sup>۲</sup> یغ تعلق  
کفد بگند ایت معنتر افتي کفد ستاهن سکال شهدان امفت فوله  
راج<sup>۲</sup> ماکي کله یغ کاہماسن ننتیاس اد حاضر دغن سنجتان دباوا  
مهاراج فسف دمکینله کبسارن بگند دیاتس تخت کرجانن ایت  
مک اد ببراف لمان مک استری مهاراج بکرم فسف یغ برنام  
تون فتری جججم رتن دیوی ایتفون برانق سورغ لاک<sup>۲</sup>

No. 55 :

اد سورغ راج دنگری سمنت فور برنام راج بکرم بسف دان اکن  
راج ایت ترلال بسر کرجانن شهدان ببراف راج<sup>۲</sup> یغ تعلق کفدان  
ممیری افتي کفدان گنغ تاهن شهدان امفت فوله راج<sup>۲</sup> یغ  
ماکي کله کاہماسن دباوهن دمکینله کبسارن مهاراج بکرم بسف  
سرهمول مک استری مهاراج بکرم بسف یغ برنام تون فتری جانجم  
رتن فون حاملله

No. 10 (folio) contains a collection of transcripts of treaties between the Dutch E. I. Company and several native states in the Indian Archipelago. The first treaty is that between Admiral Speelman and the king of *Gowa* (Mangkasar), and the last that between the E. I. Company and the king of Johor and Pahang.

No. 11. See under No. 5.

No. 12 (folio of 444 pages) contains the *حكايت برما شهدان*. It is very seldom that tales are divided into chapters (فصل), of which there are here sixteen. In the commencement of the tale there is a kind of summary, wherein the hero is said to be a great king, who visited Mount *Qaf*, China, and the land of the inferior gods (*dewa*), subjecting men and ghosts to his sovereignty. On p. 2 a state *Samanda-puri* is mentioned. Its king was called *Sāriyawan*, and was sprung from *Indāra Dewa Maharāma Rupa*, whilst his queen was of mere mortal extraction. He had two sons called *Raja Ardān* and *Raja Marsādan*. The two princes went with a large retinue to the forest *Samanta Baranta*, where a *dewa* of the name *Sarāma Dewa* was in the habit of enjoying himself. This god hated the king, their father, who had caused his residence to be destroyed in former times. He changed himself into an old man and visited the princes, saying that he wished to serve them. Contriving to separate them from their followers when engaged in hunting, the god transformed himself into an elephant, whom *Ardān* so hotly pursued, that he got the start of his brother, and at last found himself entirely alone. The god then flew away with the prince to the sky, but was killed by the young hero. *Ardān*, having arrived again on this sublunary orb, made the acquaintance of a *rēṣi* called *Bāyu Rūma*, who told him that he was not to revisit his country for many years. The prince remained in the dwelling of the holy man, who instructed him in all sorts of supernatural sciences. *Marsādan* goes in quest of his brother, and in his rambles arrives at *Indārapura*, where he marries the king's only daughter, and succeeds his father-in-law.<sup>1</sup> *Ardān* has a great many adventures of the same kind, delivering a princess with her waiting women, etc. *Bārma Shahdān*, the hero of the tale, is a son of *Marsādan Shāh*, king of *Kalingga dewa*,<sup>2</sup> and his eldest brother is

<sup>1</sup> Called *Bakārma Ddli raja*. The proper name *Bakārma* is very frequent in Malay tales, and is a corruption of the Sanskrit *wikrama*; it is often confounded with *Pakārma*.

<sup>2</sup> The manuscript has *كالكك ديو* (p. 32).

called here *Rájadirája*. This work is replete with *pantuns*, some of which are worthy of notice. The late Mr. P. P. Roorda van Eysinga possessed a manuscript (two volumes in folio), which he would have published, but for want of a sufficient number of subscribers: what has become of it I cannot say. J. J. de Hollander (*Handleiding bij de Beoefening der Mal. Taal-en Letterkunde*, 3d edition, p. 332) says, I know not on what authority, that the author was *Sheikh Ibn Abu Omar*.

No 13 is a number I could not find. Dulaurier has also omitted it in the list he gives (*Journal Asiatique*, 3rd series, x. 69) of titles of the manuscripts of this collection.

No. 14 (folio of 456 pages: on the back of the cover, *Charang Kurina*) contains the *حكاية جارغ كلين*. It is a tale belonging to the *Panji* cyclus. The commencement is about the king of Kuripan having two sons, the eldest being *Kárta Buwána*, and the youngest Raden *Asmára Jaya*, surnamed *Ondakan Rawisdrangga*, who was betrothed to the princess of Daha, called Raden *Puspita-ning Rat*.<sup>1</sup> The name by which this tale goes is the assumed name of the princess when she had fled from her father's residence in order to follow the prince, in the garb of a man.

No. 15 (small folio of 180 pages) contains the *حكاية مهاراج بوم*. The plot of this tale is nearly the same as that of the *Bhaumakawya*,<sup>2</sup> relating the adventures of *Boma* (the Sanskrit *Bhauma*, son of the earth). He was the son of *Bisnu* (*Wişnu*) by the goddess *Pártiwi* (Sans. *préthiwi*, earth), and became a powerful king, whom even the gods stood in dread of. As he, demon-fashion, annoyed the penitents, *Kasna* (*Kṛṣṇa*) sends his son *Samba* against him. *Boma* is at last killed by *Hanoman*, after having himself killed *Samba* and *Arjuna*, who were, however, called into life again by *Naráda* (*Nārada*) sent by *Batara Guru* for the purpose. The celebrated episode<sup>3</sup> of *Dármadeva* and *Dármadewi* is here inserted in the same way as in the Kawi poem, *Dármadeva* following *Bisnu* when

<sup>1</sup> Compare under No. 3.

<sup>2</sup> Edited by Friederich in the Transactions of the Batavian Society.

<sup>3</sup> This episode is often alluded to in Malay tales and poems (comp. under No. 7, II.)

incarnating himself into *Kāśna* and becoming *Samba*, whilst *Dārmadewi*, after having burnt herself, becomes *Januwāti*,<sup>1</sup> and so is reunited to her former love. This tale is also named حكاية مع سب . The R.A.S.'s MS. (see also under No. 21) slightly differs from the one in the India Office (No. 2905, 4to. 120 pages). Raffles (History of Java, i. p. 388, first edition) mentions the Javanese version under the titles *Buma Kalantaka* and *Embatali*. The first name is no doubt *Bhaumakalāntaka* (the death of the demon Bhauma, *kala* being used in Javanese to denote demons and Titans), as may be inferred from the Kawi poem p. 233, where it is *Bhaumāntaka* (Bhauma's end, the hero dying by the hand of *Wiṣṇu*)<sup>2</sup>. The Kawi version bears ap. Raffles l. l. the name *Anrakasura*, which is to be corrected into *Narakāsura* (the demon *Naraka*, another name of Bhauma). I shall give on another occasion an analysis of this Malay composition.

No. 16 (folio of 206 pages). A duplicate is No. 62, 1. (158 pages). The two manuscripts differ but slightly. They contain the حكاية اسما يتيم . The work has been edited by Mr. P. Roorda van Eysinga (Batavia, 1821), who has also given an analysis of it in the tenth volume of the Transactions of the Batavian Society. The episode of the singing peacocks has been published from another version by Meursinge in the third volume of his *Maleisch Leesboek*. In the library of the India Office there are two manuscripts, Nos. 2429 and 2430 (?). Mr. J. Pijnappel has also a manuscript. A new edition of this work is desirable, as that by Roorda van Eysinga has long been out of print. Quotations from it are found in Werndly's *Maleische Spraakkunst*, pp. 142, 157, 170, 171, 172, 180, 182, and in the preface xl., xli.

<sup>1</sup> *Yajñawāti* is her constant name in the Kawi poem, where she is never called *Dārmadewi*.

<sup>2</sup> The Sanskrit words I transliterate according to the ancient Javanese pronunciation. The labial semi-vowel is represented by *w*, as it is very improbable that it was sounded *v*, the Sanskrit not having an *f*, of which the *v* is the corresponding sonant. The vowels *r* and *l* are represented by *rē* and *lē*, the *anuswara* by *ng*, the *wisarga* by *h*, and the lingual sibilant by *s*, in accordance with the other linguals. The palatal sibilant is here represented by *ś*, and might be transliterated by *sh*, as it was probably pronounced as the French *ch*, which in the same way originated in a *k*, were it not that *śh* is in use with the English to represent the lingual *s*.

No. 17 contains :

I. the 7th book of the *بستان السلاطين* (*ḍrīṭiṇa kābon sāgala raja raja*). No. 42 (folio of 440 pages : on the back, *Makota sagala raja raja*) contains but five books of this work, and No. 8 (folio of 367 pages) only four books and a few pages of the fifth ; this copy is written with vowel-signs. This excellent work, complete copies of which are very rare, is divided into seven books, each book containing a certain number of chapters. The author calls himself *Nuru-ddīn ibn 'Alī ibn Ḥasanjī*, son of Muhammad of the Hamid tribe, and a native of Rānīr (see No. 78, iv.), and composed it at *Achih* (*Acheen*) in the year of the Muhammadan æra 1040, by order of Sultan *Iskander II. Aliyu-ddīn Murayat*<sup>1</sup> *Shāh Johan bār dawlat ʿillu-llahi fi'l'alam*.<sup>2</sup> The first book (many chapters) treats of the creation of heaven and earth ; the second (many chapters) is about prophets and kings ; the third (six chapters) on just kings and clever ministers ; the fourth (two chapters) on pious kings and holy men<sup>3</sup> ; the fifth (two chapters) on unjust kings and foolish ministers ; the sixth (two chapters) on honoured liberal men and heroes ; the seventh (five chapters) on intelligence, and on all sorts of sciences, medical, physionomical, historical, etc. Everywhere a great many tales are given, which might be used for a new Malay Reader. This work gives more than it promises, which in Malay literature may be called a miracle. The twelfth chapter of the second book contains a summary of the history of Malay states ; the thirteenth the history of *Achih* up to the time of the author. In the first chapter of the fourth book there are several tales about the celebrated *Ibrahim Ibn Adham*, corresponding to some extent with the tale, published by Mr. P. Roorda van Eysinga (Batavia, 1822) and D. Lenting (Breda, 1846) under the title *Geschiedenis van Sultan Ibrahim vorst van Irak*.<sup>4</sup> I have in my possession a manuscript (4to. 194 pages) containing only the first four chapters of the seventh book.

<sup>1</sup> مغاية

<sup>2</sup> The shadow of God on the world (ظل الله في العالم).

<sup>3</sup> اولياء.

<sup>4</sup> The Sundanese version has the title *Hikayat Surtan Oliyā Hēnu Ibrahim waliyullah*, a copy of which is in my possession (small 4to. 90 pp.)

II. An incomplete copy of تاج السلاطين (see under No. 42).

No. 18 (folio of 202 pages) شجرة ملايم . This collection of historical tales has been published for the greatest part by Dulaurier in his *Chroniques Malayes*, and translated by Leyden (*Malay Annals*, edited by Sir Stamford Raffles). This MS., however, contains chapters not found in other copies, and not translated by Leyden. The last chapter but one, for instance, is about *Sang Naya's* conspiracy against the Portuguese at Malaka. There are several versions of these chronicles, as the reader will see from the various readings in Dulaurier's edition. No. 35 (folio of 117 pages), No. 89 (folio 120 pages), and No. 68 (small 4to.) end with the death of *Hang Kásturi*, the last-named number having besides an entirely different introduction, and being properly but an abridgement. In No. 76 (small 4to.) only a part is found commencing with the chapter on the depredations of a Mangkasar prince (كرايخ مجوكو), and ending with the conquest of Malaka by the Portuguese. No. 80 (4to. of 312 pages), and No. 5 of the Farquhar collection (small 4to. 259 pages) both end also with the conquest of Malaka by the Portuguese. There are a great many copies of this work<sup>1</sup> in Holland as well as in the Indian archipelago, in the government offices, and in the possession of individuals.

No. 19 (folio of 331 pages) and No. 20 (folio of 365 pages) contain the حكاية دالغ فغود اسمار . This is again one of the *Panji* tales. The title is after a name by which the prince of *Kuripan* was known when he was changed by *Bátara Indára* into a woman. The beginning of the second volume is not connected with the last words of the first, being—القصه مكـ ترسبتله فركتان ستله ايت مك فقيرن كسوم اكغ فون اشنديك  
 اده كاكغ امغو كدو بگمان بچار كاكغ كدو . No. 43 (small folio of 142 pages; on the back of the cover, *Hikayat Pangeran Ke-*

<sup>1</sup> That it contains for the greater part but fabulous history is beyond all doubt, as even the history of Malaka is tainted with the *Panji* tales; see, for instance, the chapter about the king of Malaka going to the court of Majapahit, and marrying a princess of the name of *Chandarakirana* (compare under No. 3).

*suma Agung*) contains the same, but only its last part,<sup>1</sup> the beginning words being—*القصة مك ترسبتله فركتائن فغيرن كسوم*—*اڠڠ ددالم نڠري فكمباغن سهارا دغن ممال بون<sup>2</sup> امن دغن سڠل داڠ فودق* etc. The name of the hero is in this volume *اسمار*. No. 51 (small 4to. of 149 pages; on the back of the cover, *Hikayat Dalang pudak Asmara*) is the same, but the usual commencement is wanting, its first words being—*القصة مك ترسبتله فركتائن سري بغات اڠ كريفن سلام اي برفترا اكن انقد بڠد رادن اينو كرتافات* etc.

No. 20. See under No. 19.

No. 21 (small folio of 669 pages) contains the *حكاية فنداو ليم*. This is a collection of loosely connected tales, the greater part of which relate to the persons involved in the contest between the *Kaurawas* and *Pāndawas*. To distinguish this composition from that which only relates to the war, I propose to call the last *حكاية فرڠ فنداو جاي*, on account of its being so popular (see under No. 2), and the first *حكاية فنداو فنج كلیم*.<sup>2</sup> As to the contents of this number, it is evident that it is an entirely different work, and by no means to be identified either with No. 2, or the two MSS. at the India Office (see under No. 2). The commencement narrates the birth of *Parásu Rama* and *Dewa Bārata*, sons of *بسنو روفن* by the celestial nymph *Manik*. Then *Santānu* is mentioned, and the birth of his children, who had a peculiar fishy smell about them, as they had been cut out of the belly of a fish, who had swallowed the seed of *Santānu*. On p. 2, *Parasāra* cures the stinking princess *Durgandini*, and calls her afterwards *Sayojana Suganda* (sweet-scented at the distance of a *yojana*), taking her as his wife. She becomes the mother of *Biyāsa*. Another part of the narrative is about *Bāsmaka*, king of *Mandira-sāpta*, who had three daughters, called

<sup>1</sup> This part is often found separately, as may be inferred from Bahru-ddīn's list (containing an account of Malay compositions found at *Surabaya*); wherein we find a *حكايت فغيرن كسوم اڠڠ*.

<sup>2</sup> This title I derive from the first pages of No. 2, where the author calls the part of his work not bearing directly on the war by this name (see under No. 2).

*Amba*, *Ambi*, and *Ambalika*. *Amba* becomes the wife of *Dewabrata*, who kills her by inadvertence. He therefore vows to surrender his life to a woman, burns his wife's body, and then goes to his brother, *Parasurama*, who consoles him and changes his name into *Bisma*. On p. 34 we find mention made of the birth of *Dāstarāta*,<sup>1</sup> *Pandu Dewa Nata*,<sup>2</sup> and *Widura Sāqma*.<sup>3</sup> *Dāstarāta* was born blind, because his mother, when visited by *Biyasa*, from fear closed her eyes; *Pandu's* body was white as crystal, because his mother had covered herself with a white veil when she conceived him; *Widura Sāqma* was born with one lame leg, as his mother had pulled his leg (?). On p. 38 the birth of *Karna* is related: he was the son of *Sangyang Rawi*,<sup>4</sup> by *Dewi Pāta*.<sup>5</sup> After this, the meeting is related of *Bisnu* and the goddess *Pārtiwi* (see under No. 15), and then the birth of *Dārmadewa* and *Dārmadewi* (see under No. 15). On p. 91 we have the birth of *Kāsna* (*Krēṣṇa*) and *Kakārsana* (a surname of *Baladewa*). The last chapters relate the contest of *Boma* against *Samba* (see under No. 15). Although this composition is but a collection of narratives with no plot whatever to deserve the name of *hikayat*, it is very interesting, as it introduces nearly all the persons acting in the *hikayat pārang Pandāwa Jaya*, and the *hikāyat Mahārāja Boma*.

No. 22 (folio of 720 pages; the commencement is wanting) contains the *حكاية سري رام*. It is a very elaborate recension of the Malay Ramayana, from which Marsden has given extracts in the Reader at the end of his Grammar. A far shorter version has been published by Mr. P. P. Roorda van Eysinga (Amsterdam, 1843). A MS. in the Dutch India Office contains also a version of it as elaborate as this; it is in two small 4to. volumes (marked Ned. Kolonien. Handschriften C. No. 1), the first volume being of 475, and the second of 654 pages.

No. 23 (folio of 698 pages) and No. 45 (4to. of 278 pages). Two copies of the *چیکل وانینگ فات*. The first number corresponds in version with a manuscript belonging to the

<sup>1</sup> *Dhṛtarāṣṭra*.

<sup>4</sup> The god Sun.

<sup>2</sup> In Malay the name of *Pāṇḍu*.

<sup>3</sup> *Widura*.

<sup>5</sup> Instead of *Pāta*, Sansc. *Prēthā*, i.e. *Kuntī*.

Dutch India Office (folio of 185 pages, and marked Ned. Kolonien. Handschriften C. No. 21 ; it is not finished), but is more elaborate. No. 45 seems to belong to the same recension as the two copies of the India Office (No. 2875 small folio, and No. 2691 large 4to.<sup>1</sup>). Another version is contained in No. 27 (folio of 347 pages), and No. 28 (folio of 348 pages : on the back of their cover, *Hikayat Dalang Indra Kesuma*). Both these volumes are divided into chapters, each of which contains a tale, connected with the chief story ; the first volume contains fifty-four tales and the beginning of the fifty-fifth, whilst the second commences with the fifty-sixth tale. The title, *چیکل* etc., of this *Panji* tale is after a name which the hero takes on his rambles in search of the princess of Daha, disguising himself as a man of the lowest class. This is one of the most interesting Malay compositions, and has influenced almost every literary production of the Malays ; on another occasion I shall give an analysis of it. This cycle of stories has received by mistake also the name of *حکایة نای کسوم* from its commencement, where a *Bātara Naya Kāsuma*, an inhabitant of *Indra's* heaven, is spoken of as the grandfather of *Kārtapati*.

No. 24 (two folio volumes of 446 and 450 pages) contain the *سلسله راجہ دتانه جاو*. The first volume commences of course with Adam, whose son was *Shith* (شيث), whose son was *Nūrchaya*, whose son was *Sangyang Wēnang*, whose son was *Sangyang Tunggal*, whose son was *Guru*, who had four sons and one daughter, being *Sangyang Sambu*, *Bārahma*, *Mahādewa*, *Bisnu*, and *Dewi Sāri*. *Bisnu* became king of Java with the title *Prabu Seta* (سیت). Then a chapter treats of the *Ratu Sela Pārвата* of *Giling Bāsi*. It ends with *Pangeran Dipati* taking the title of *Susunan Mangku Rat Senapati*, etc. The second volume commences with *Susunan Mangku Rat* being at *Baṅu Mas*, and ordering the *Dipati* of *Tègal* to be fetched, and terminates with *Susunan Pakubuwana's* reign in *Kārtasura*. Two quotations from this work have been given by *Dulaurier* in the *Journal Asiatique* for 1846.

<sup>1</sup> See my "Kort Verslag der Mal. Handschriften van het East India House te Londen."

No. 25 (folio of 304 pages). This *Panji* tale goes by the name of *حكاية اندڠ مالت رسمي*<sup>1</sup> from a name the heroine assumes when leading the life of a penitent. The commencement treats of the prince of *Kuripan*, called *Kuda Jaya Asmará*, surnamed *Kártapati*, who was betrothed to the princess of *Daha*, *Raden Galuh Chandrákirana puspaning rat*. A god falling in love with the said princess asked her of *Batara Guru*, but meeting with a refusal, as she was to be the wife of *Kártapati*, dropped her with her two waiting women into a forest, where she led the life of a penitent, and changed her name and that of her companions. She is afterwards married to the prince, here passim called *Raden Inu*, who succeeds his father with the title of *Párabu Anom ing Kuripan*, the old king retiring to the woods to do penance.

No. 26 (folio of 239 pages). This *Panji* tale goes by the name *حكاية فنڠ ويل كسوم*. The commencement is almost the same as that of No. 23, relating the birth of *Inu Kártapati*, and that of the *Raden Galuh Puspaning rat*, surnamed *Chandrákirana*. Going in quest of his love, who is carried off by *Batara Kala* into a forest, the hero takes the name *Mesa<sup>2</sup> Taman Panji Jayeng Kásuma*. Afterwards in the course of the narrative he is called *Sira Panji Wila Kásuma* (p. 73 of MS.), but often merely *Sira Panji*. After a great many adventures he becomes king of all Jawa.<sup>3</sup> Werndly in his *Maleische Boekzaal* mentions a *Hikayat Mesa Taman Wila Kásuma*, and van Hoëvell in his annotations on the *Sair Bidasari* has given quotations from a *Hikayat Panji Wila Kásuma*, pp. 301, 326, 334, 339, 362, 363, and 374.

Nos. 27 and 28. See under No. 23.

No. 29 (folio, 645 pages; ends abruptly). This *Panji* tale has the lettering *Hikayat Naga Bersru* (on the fly-leaf within). I dare not decide whether this is right, as I did not succeed in finding the reason for this title. Leyden, in his *Dissertation on the Indo-Chinese Nations* (As. Res. x.) speaks of a

<sup>1</sup> From the Javanese *endang* (a female penitent or nun).

<sup>2</sup> Jav. *Maésa* (*Mahisa*, buffalo) is frequent in proper names of Javanese personages, and is sometimes rendered by the equivalent Javanese *kébo*.

<sup>3</sup> *Amutér jagad jawa* (Jav.).

*Hikayat Naga Bisaru*,<sup>1</sup> or story of a princess of *Daha*, who was changed into a serpent, and banished to a lake. It is a pity he gave no explanation of the name. At all events this manuscript belongs to the *Panji* tales. It opens with the king of *Kuripan* asking for his son, the Raden *Inu Kärtapati*, the hand of the princess of *Daha*, *Ckandärakirana*. The hero is here passim called *Sira Panji* and *Säri Panji*.

No. 30 (small folio of 74 pages; the wrong lettering on the back of the cover, *Salasilah nabi Muhammad*, is owing to the first words, which make *Nuru-ddin* a descendant of the prophet's) contains the دفتر شجره چريون. It is a genealogical account of the kings of Cheribon (properly, *Chi-rëbon*), commencing with a confused tale about Sheykh *Nuru-ddin*, surnamed the *Suhunan Gunung Jati*, one of the apostles of the Isläm in Java. It is probably translated from a peculiar dialect of the Javanese, its language being anything but Malay, and mixed up with Javanese and occasionally with Sundaese words too. Besides the said *Suhunan* ("Reverend"), other celebrated apostles, as the *Suhunan's Kalï Jaga*, *Ampel Danta*, and *Bonang* are personated here as people endowed with miraculous gifts, and the conquest of *Majapahit*, *Bantën* (Bantam), and *Pajajäran* (called here too by its ancient name *Paküwan*) is briefly narrated. The Panëmbahan *Sura Sohan*, called also *Mowländ Hasanu-ddin*, introduces, according to this chronicle, the Isläm in *Pajajaran*, the *Lamong* country, *Indärapura*, *Bangka-ulu* (Bencoolen), and *Balo*. His elder brother, the Panëmbahan *Pakung Wati* rules the country from *Krawang* to Cheribon, he himself that from Bantam to *Krawang*. This manuscript makes use occasionally of the linguals  $\text{ڀ}$  and  $\text{ڀ}$ .<sup>2</sup> From it some valuable materials might be gleaned for a work on Javanese history, the last pages containing an account of the kings of Cheribon down to Sultan *Anom*.

No. 31 (folio of 411 pages) contains the حكاية شاه قباد .

<sup>1</sup> This *bisaru* and *beraru* of the lettering, I should like to explain by برسرو in the sense of to cry invoking the gods.

<sup>2</sup> e.g. منوڀمکن and ڀطار (*bhadrä*).

The hero is the son of *Shāh Partsūd*<sup>1</sup> *Indāra Lāqsana*, king of *Thāraf*,<sup>2</sup> situated in the neighbourhood of Mount *Qāf*. This king, although powerful, was forced to pay tribute to the monkey-king *Baliya Indāra*,<sup>3</sup> whose residence was *Kurdari* (کورداري). The king's eldest son, called in the commencement *Qubād Lela Indāra*,<sup>4</sup> and afterward *Shāh Qubād Johan 'Arifīn*, could not put up with his father's disgrace, and resolved to deliver his parent from the allegiance to the monkey-king. He is in several ways assisted by genii, who prove to be his relatives, and wages war against the powerful enemy. This manuscript ends abruptly, the last words being

مکت بگند شاه قباد فون ممبری تیتہ اکن اتی راج<sup>۲</sup> توجہ فولہ دان  
 کفد سري فادک کاندرا من دان کفد راج معرن چندرا دان کفد  
 سگل راج یخ سلقسا توجہ ریب انم راتس ایت کفد بچار همب  
 بایکله سگل سودار همب

Another copy, in which some of the proper names are different, goes by the name of *حکایة شهر القمر* (No. 6, large folio of 414 pages). The father of the hero is called here *Shāh Pārmāt Indāra Lāqsana*, and the residence of the monkey-king *Kārdar* (کردر). An entirely different version is L. (85 pages, and ending abruptly) of No. 58; it goes by the name of *حکایة راج شاه جوهن اندرا معندرا*. The hero is in this recension the son of *Bakārma*<sup>5</sup> *Chandāra*, king of *Baranta Indāra*. A specimen of the readings of No. 31 and No. 6 deserves being inserted :

طرف<sup>2</sup> فرصاد<sup>1</sup>

<sup>1</sup> According to the Malay history of *Rama* the same as *Bdī*, and brother of *Sugrīva*. Malay compositions borrow from each other proper names; so, for instance, we find *Indāra Kūla* (mountain, where Arjuna lived as penitent), *Mīntaraga* (name of a cave, where Arjuna did penance, Sanscr. and Kawi *wītarāga*, passionless), and other proper names from the Kawi poem *Wīwāha* (in Malay *حکایة داتی نیل کواج* from a Titan conquered by Arjuna) occurring in other compositions. Such proper names ought to be received into the Dictionaries.

<sup>2</sup> Werndly in his *Maleische Boekzaal* mentions a tale about a person of this very name, and Bahru-ddīn (list of Malay works to be had at Surabaya) has a

*حکایة راج قبات لیل*.

<sup>3</sup> See under No. 12.

## No. 6 :

اد سبوه نڱري اتوق نمان همفر بوکت قاف نڱرين ايت ترلال  
 بسر کوتان درفد بات فوته فنجغن کوت ايت تيشگ بولن فد  
 فرجلانن دان نام رجان شاه فرمت اندرا لقسان ادفون اکن بڱند  
 ايت اصلن درفد جن برمول اکن بڱند ايت ترلال بسر کرجانن  
 باپن منترين توجه راتس دان باپن هلبالغن تيشگ کتي دان  
 رعيتن تيا د ترکير<sup>۲</sup> لائڱ باپن ادفون اکن نڱري ايت ترلال جاوه  
 درفد نڱري يځ لاین<sup>۲</sup> جاغنکن نڱري مانسي يځ اد اکن همفر کفد  
 نڱري بڱند ايت ادفون بڱند ايت سننتياس اي مڱنترکن افتي  
 کفد راج کرا درفد ساعت جاوه درفد نڱري يځ لاین شهدان دمکينه  
 ملن مک سبب راج ايت مڱنتر افتي کفد راج کرا کارن اد  
 سوات راج کرا کدر نام نڱرين دان رجان برنام مهاراج بليا ليا  
 اندرا etc.

## No. 31 :

اد راج سبوه نڱري طرف نمان همفر بوکت قاف دان نام بڱند  
 ايت راج شاه فرصاد اندرا لقسان برمول اکن بڱند ايت ترلال امت  
 بسر کرجانن دان کوتان درفد بات هيم تيشگ بولن فرجلانن  
 جاوهن برمول اکن بڱند ايت اصلن درفد جن دان باپن منترين  
 توجه راتس دان هلبالغن سفوله کتي رعيتن تيا د ترکير<sup>۲</sup> لائڱ باپن  
 ادفون اکن نڱري ايت ترلال امت مشهور کفد سڱل مانسي دان  
 جن فري مميڱ ديوا<sup>۲</sup> اندرا چندرا سکلين فون تيا د اذانت همفر  
 کفد نڱري بڱند تواف اکن بڱند ايت سننتياس موسم مڱنترکن  
 افتي کفد راج کرا دمکينه اصلن يځ جا د بڱند ايت مڱنترکن  
 افتي کفد کرا ايت القصه اد سبوه نڱري کورداري نمان نڱري ايت  
 دان نام رجان مهاراج بليا اندرا etc.

No. 32<sup>1</sup> (P folio) contains:

I. (11 pages). An account of various ceremonials, customs, and laws, *e.g.* of the chief ministers a king should have, the flags they wear, etc.

II. (5 pages). A short story about *Indrapura* being attacked by *todak*-fishes,<sup>3</sup> and the stratagem by which they were defeated.

III. (5 pages). The first arrival of the Portuguese, and their stratagem to get possession of Malaka.<sup>3</sup> A translation of it by Sir Stamford Raffles is to be found in the *Asiatic Researches*, xii. p. 115.

IV. Coloured figures representing the flags used by the sovereign and his chief ministers (belonging to I).

V. (63 pages). A tale the commencing words of which look more like a chapter than like a real commencement. They are:

القصة ترسبتله فرکتان اد سبوه نڀري برنام طوغان فوري رجان برنام  
 سلطان اممس ديو مک راج ايت ترلال امت بسر کرجانن  
 استرين برنام فتري انتن چهيريم مک تون فتري ايتفون ساعت  
 هندق برانتق etc.

The last words are:

حتي راج طاهر فري فون برفلق برچيم کفد راج ديو بسنو برتاغس  
 تغيسن لال بڱند فون تورن برجالن حتي بڱند راج سلطان اممس  
 ديو فون دودقله يڃ بڱمان سلمان

It relates the adventures of *Dewa Bisnu*, son of the king spoken of in the commencement; from which it is probable that the title should be *حکایة ديو بسنو*.

No. 33 (folio) contains:

<sup>1</sup> Dulaurier in his list speaks of two folio volumes, both containing اندڃ ۲, but I have only found one, on the back of which the number was obliterated. That number is consequently all but certain.

<sup>2</sup> The same is told of Singapura (see *Malayan Annals*, p. 83) and of *Barus* according to the *Sair Raja Tuktung* (شعر راج تکتڻ).

<sup>3</sup> The same narrative is found in one of the last chapters of No. 1.

I. (11 pages). A collection of laws, commencing with the finding of goods, and what is to be done with them.

II. (44 pages). Laws, some of which are maritime.

III. (8 pages). Fragments of a law book, beginning with the fencing of cultivated fields.

IV. (6 pages). باب فد میتاکن کتیک رجح. About the ominous qualities of the days of the months, having mystical names, mostly those of animals. The same is found in II. of No. 74.

V. (3 pages). باب فد میتاکن کتیک توجه. On the seven ominous times. The same is XVI. and XXXVII. of No. 34, and IV. of No. 74.

VI. (6 pages). فضل فد میتاکن کتیک لیم. On the five ominous times. Compare the Bataksch Woordenboek, p. 419. The same in No. 34 (x. and xxxv.) and No. 74 (v.)

No. 34 (folio; the number obliterated, and on the back of the cover, *undang undang*) contains :

I. (1 page). A fragment from a law book.

II. (1 page). باب فد میتاکن ناگ مشیدر درین. On the serpent turning itself round in the sky, the position of which is to be known, especially when going to war.

III. (3 pages). Charms and antidotes.

IV. (15 pages). Malay laws, commencing with the fencing of cultivated fields. The maritime part has been published by Dulaurier in the sixth volume of Pardessus's *Collection de Lois Maritimes*.

V. (7 pages). Treaty between the Admiral Speelman and Hasan-uddin, king of Gowa, and other Mangkasar chiefs (compare No. 10).

VI. (1 page). Chronicle of Mangkasar, commencing with اینله اصل یخ فرتام مول<sup>۲</sup> یخ کرجان دتلی ایت برنام کرایخ لوی سیرو<sup>۱</sup> etc. (continued in VIII.)

VII. (1 page). Contract of *Aliyu-ddin* of Gowa with the Malay merchants.

VIII. (3 pages). Continuation of VI. (continued in XII. and XVIII.)

IX. (9 pages). A chapter on the law of inheritance (فرائصل).

- X. (2 pages). See vi. of No. 33.
- XI. (6 pages). Customs and laws commencing with the duties of the Bāndhara, Tumānggung, and other functionaries of the Malays.
- XII. (2 pages). Continuation of vi.
- XIII. (1 page). A fragment about the discontinuance of praying according to the words of the prophet.
- XIV. (1 page, 54th page). Formulas used as charms.
- XV. (1 page). On ominous days (نَحْس).
- XVI. (3 pages). The same as v. of No. 33.
- XVII. (1 page). فصل مهتاكُن<sup>1</sup> رجال الغيب
- XVIII. (4 pages). Continuation of vi. (continued in xix.)
- XIX. (3 pages). A fragment of a work on superstitions and continuation of vi. (continued in xxvi.) on charms, commencing with the means of seducing a woman, etc.
- XX. (11 pages). Receipts against diseases, commencing with a precept about the regular course of a woman's sperm (ترتيب مني فرمفون).
- XXI. (p. 78). Table of ominous events, which have to be expected on each day of the month.
- XXII. (p. 79). Receipts, commencing with a prescription against stomach-ache.
- XXIII. (p. 81). The letters of the alphabet with their mystical meaning under each of them.
- XXIV. Regulations for the chief of the Malays settled at Mangkásar, his power, etc.
- XXV. Prescription to conquer a woman's obduracy.
- XXVI. (p. 82). Fragment of a chronicle (vi.) and continued in xxviii.
- XXVII. Continuation of xxiv.
- XXVIII. Continuation of vi.
- XXIX. Combination of letters attributed to prophets, angels, and holy men.
- XXX. (p. 98). A precept of the wise *Loqmān* about the future of a just-born child.
- XXXI. (p. 99). On the ominous signification of earth-

<sup>1</sup> See Herklots' Customs, etc. p. 395.

quakes, lightning and eclipses, according to the time of their appearance. A fragment of a similar work is to be found in de Hollander's Reader, p. ۲۶۸.

XXXII. (p. 103). About the choice of the ground to erect a house upon, to make a field of, etc.

XXXIII. (p. 106). Means to know how a man and woman live together.

XXXIV. (p. 110). Means to know whether stolen goods may be recovered.

XXXV. (4 pages). See vi. of No. 33.

XXXVI. Astrological tables of the planets according to the days of the week.

XXXVII. See v. of No. 33. On p. 120, an illustrative table.

XXXVIII. (p. 121). A figure illustrative of the serpent's position (see II.).

No. 35. See under No. 18.

No. 36. See under No. 7.

No. 37. See under No. 9.

No. 38 (small folio of 87 pages), No. 59 (small 4to. of 138 pages), and No. 71 (small 4to. of 196 pages) contains the <sup>۱</sup>حکایة کلیله و دمنه. In the last-named number the introduction is wanting. Some fables from this book have been published by J. J. de Hollander in his Malay Reader, p. 18 sqq. I possess a manuscript of it (4to. of 205 pages). A specimen of the various readings of these four manuscripts may not be out of place. The reader may compare with it the fable published on p. 18 of the above-cited work.

No. 38:

اد سيگر دندغ برسارغ دياتس سفوهن برقس مها بسرادفون برقس  
ايت برلوبغ مك د لوبغ فوهن برقس ايت اد سيگر اولر بسر  
ددالم كايو ايت ديم دسان مك افيل دندغ ايت براتق دماكن  
اولر ايت دمكين جو سلمان مك دندغ ايت فرگي كغد صحابتن

<sup>1</sup> On the west coast of Sumatra it goes by the name of *حکایة ستروبه* (*si-tarubuh*) after the name of the bull who became the lion's friend.

سيڪر سريڱال مڪ کات سريڱال ايت افاته ڪيندم داتغ ڪفداڪ  
 مڪ کات دندغ ايت هي تولنڪ ادفون اڪ داتغ اين تله  
 برفاڪ كال اڪ برانق دماڪنن جو اوله اولر بسر ايتله مڪ اڪ اين  
 داتغ ڪفدام مغدوڪن حاڪ

No. 59 :

اد سيڪر دندغ برسارغ دياتس فوهن برقس مهايسر ادفون فوهن برقس  
 ايت اد برلوبغ فوهن فرقس ايت اد سيڪر اولر بسر ديم دسان مڪ  
 تيف<sup>2</sup> دندغ ايت برانق دماڪن اولر ايت دمڪين جو سلمان مڪ  
 دندغ ايتفون فرڳي ڪفد سيڪر سريڱال مڪ کات سريڱال هي دندغ  
 اف ڪهنديڪ اڱوڪو داتغ ڪفداڪ مڪ کات دندغ ايت هي تولنڪ  
 ادفون اڪ داتغ اين ڪارن تله برفاڪ كال اڪ برانق دماڪن جو  
 اوله اولر بسر ايتفون مڪ اڪ داتغ ڪفدام مغدوڪن حاڪ

No. 71 :

مڪ ادله سيڪر دندغ برسارغ دياتس فوهن ڪايو بسر مڪ ادله  
 فوهن ايت برلوبغ<sup>2</sup> مڪ اولريغ بسر سيڪر دالم لوبغ ڪايو ايت افبيل  
 برانقله دندغ ايت داتغله اولر دماڪنن هابس سننتياس له يغ دمڪين  
 ايت مڪ دندغ فون امت حيرانله اڪندرين لال اي مغانف ڪفد  
 سريڱال ڪتان هي هنديڪ افله داي افاياڪ سننتياس دالم  
 فرچنتانڪ افبيل اڪ برانق دماڪنن اوله اولر ددالم ڪايو ايت

My manuscript :

اد سيڪر دندغ برسارغ دياتس ڪايو برقس مهايتغ مڪ اد سيڪر  
 اولر ديم فد رشڪ ڪايو برقس ايت تنڪل دندغ ايت برانق مڪ  
 دماڪنن اوله اولر ايت اڪن انق دندغ ايت دمڪينله سديڪال مڪ  
 دندغ ايتفون ترلال دڪچت مڪ دندغ فون فرڳيله ڪفد سريڱال  
 مغدوڪن حالق دمڪين ڪتان سننتياس همب برانق دماڪنن اوله اولر  
 ايت تولغله بچاراڪن اولهم اڪنداڪ مڪوچر سريڱال هي هنديڪ

Hence it appears that the manuscript from which de Hollander published some fables must belong to another recension than these four manuscripts. All these versions are from the Persian.<sup>1</sup>

No. 39. See under No. 18.

No. 40 (folio of 320 pages) contains the *حکایة میس لار کسوم*. The hero is the son of a king of *گوناتن* in West Java. This king had two wives, the youngest being *Āmas Ajëng*, who bore him a son called *جناکر نیت*. She slanders the eldest, making the king believe she had tried to poison him. The elder queen is defended by her son, who in consequence falls into disgrace, and is incarcerated. The queen herself is conducted into a forest to be killed, but the executioner, pitying her condition, leaves her in a grotto, where *بتار بناو* supplies her wants. She is there delivered of a son, who receives the name of *رادن میس اریا مٹکوستر*. The story ends in a strange and abrupt way, as if not finished. I do not think it probable that this composition is the same as that mentioned by *Bahru-ddin* under the title *حکایة سیر فنج لار کسوم*, which is decidedly a *Panjī* tale.

No. 41 contains a Malay translation of a Javanese *Wukon*.<sup>2</sup> It is a miserable composition, not readable without the Javanese original.

No. 42<sup>3</sup> and No. 64. Two copies of the *تاج السلاطین*. This work has been published with a Dutch translation by P. P. Roorda van Eysinga (*De Kroon der Koningen*, Batavia, 1827). A great many quotations in Werndly's *Maleische Spraakkunst* are from a better manuscript than that used by Roorda van Eysinga.

No. 43. See under No. 19.

No. 44 (4to. of 303 pages) contains the *حکایة چابت تڠگل* a *Panjī* tale; the title is derived from a banner (*tunggul*), the

<sup>1</sup> The Hindi version has been translated by *Abdu-lah* the Moonshee and published at Malaka. It is divided in the same way as the *Hitopadesa*, and bears the title of *فنج تندران*.

<sup>2</sup> See Raffles' *History of Java*, i., p. 475 sqq. *Tijdschrift voor Indische Taal-Land-en Volkenkunde* (Batavia, vol. vi. and vii.)

<sup>3</sup> See also Nos. 17 and 47 n.

baneful influence of which occasioned a great mortality in the land,<sup>1</sup> being extracted (*chabut*) by the hero. It opens with the god *Naya Kāsuma* (see under No. 23) descending into the world, and taking the name of *Mesa Pārta Jaya Kālana Banjūran*. He becomes king of *Majapahit*, with the title *Pārabu Wirz Kārta*, after having married the only daughter of the old king, who retired to do penance. His sons became kings of *Kuripan*, *Daha*, *Gagālang*, and *Singasāri*. In the course of the narrative *Kārtapati* and *Chandārakirāna* are again the most conspicuous characters. In his perambulations the said prince calls himself *Ki-ramang Panji Wauhan*<sup>2</sup> (?), and the princess of *Daha*, when leading the life of a penitent, assumes the name of اندڠ اسماي دفوري (compare under No. 25). The language of this tale is crowded with Javanese words and expressions. As humble pronoun of the first person *pun titiyang*<sup>3</sup> (the man) is here used as in the Balinese.

No. 45. See under No. 23.

No. 46 (large 4to. of 306 pages) contains the حكاية ديو مندو. The hero's father is *Kārma Indāra*, king of *Kangsa Indāra*. This king has heard of a certain white elephant, and orders *Pārba Indāra* to catch it. *Pārba Indāra*, failing in executing the orders of his master, is discarded the court, and leaves with his family. He arrives at a hamlet, where a *Sheykh Jādīd* was living in religious solitude, and settles there. He afterwards begot there a daughter called *Siti*<sup>4</sup> *Mangārna Lela Chahya*, with whom the new king, *Pakārma*<sup>5</sup> *Raja*, falls in love when coming accidentally to her father's hermitage. *Siti Mangārna* is after due time delivered of a son, who is the hero of this tale. This prince leaves the residence, and rambles about to increase his knowledge of the world. In the course of his rambles he meets with the white elephant,

<sup>1</sup> Compare Cohen Stuart, l.l. p. 153.

<sup>2</sup> The manuscript: وأوهين. A *Hikayat Mesa Kiramang* is mentioned in the *Journal Asiatique*, 1833, by Jaquet.

<sup>3</sup> Compare the use of *ulun* as pron. of 1st person, being the same as *ulun* (Lampong) and *ulunä* (Malagasy spelling *olona*) which signify *man*, and *ngwang* (pron. 1st person) and *wwang* (*man*) in Kawi.

<sup>4</sup> The Arabic ستي .

<sup>5</sup> See under No. 12.

who was a princess of the name of *Lela Rātna Kumāla*, and had been transformed by a demon, of the name of *Dewa Rāgsa Malīk*, out of spite, as he wanted her for his wife, but met with a refusal at her father's hands. Another copy of this tale is in the library of the India Office (No. 2871, folio volume), where the introduction is entirely different. According to the last words of that manuscript this tale goes also by the name of *حكاية راج كغس اندرا فكرم راج*.

No. 47 (4to.) contains :

I. The *حكاية ميس اندرا ديوكسوم*. The hero is a son of a king of *Kuripan* by *Sakārba*,<sup>1</sup> a daughter of *Indāra*, a king of *Kāking*, who had made himself universal sovereign of the world (چکرا بوان وات); having subjected the kings of *Gujārat*, *Mogol*, *Abyssinia*, *Machulīpatam*, *Bengal*, etc., he sends a fleet to conquer Java, going himself thither with his sons through the air. *Mesa Indāra Dewa Kāsuma* opposes the conqueror. Amongst the places the Indian king besieged is *Pajajāran*, the king of which had a son called *Āmas Tanduran*, and two daughters, called *Raden galuh Kumūda Rāsmi*, and *Raden galuh Dewi Rina* (?). The opening of this tale is anything but clear. It is besides crowded with Javanese expressions, as for instance, *māngambah jumantāra*<sup>2</sup> (to tread the air).

II. (64 pages). Fragments of the *تاج السلاطين* (see No. 42).

III. (18 pages). *معزجة رسول الله ممغذ بولن*. Another copy in No. 62. This short tale about Muhammad's miracle of making the moon pass by halves through his sleeves, has been published by Robinson at the end of his "*Principles to elucidate the Malay Orthography*."<sup>3</sup> There are a great many manuscripts of this legend.<sup>4</sup>

IV. (5 pages) *حكاية فرتن اسلام*. On the duties of a married woman, about which the heroine of this tale consults the

<sup>1</sup> Corruption of the Sansk. *Suprabhā*.

<sup>2</sup> The Sansk. *dyumāntara*.

<sup>3</sup> P. 222 sqq. of the Dutch translation by E. Netscher.

<sup>4</sup> One in the possession of Mr. H. C. Millies at Utrecht, and another in mine (small 8vo. of 28 pages).

prophet.<sup>1</sup> A copy is in the possession of Mr. H. C. Millies, where the proper name is spelt فرتنا.

No. 48 (small 4to. of 210 pages) contains the شرح يث لطيف<sup>2</sup>. It is translated from the Arabic of *Ibrāhīm Laqānī*, by the Sheykh *Shihābu-ddīn*, surnamed the pilgrim, and son of 'Abdu-llah Muhammad, surnamed the Malay (الجاوي).

No. 49 (4to. of 56 pages).<sup>3</sup> A poem the title of which is uncertain. It contains the celebration of a king of *Bintan*, and the splendour of his palace, garden, etc. The first verses are :

بث الله توهن يث كاي	الحمد لله فوج يث سدي
برتمبه دولة راج يث ملي	بركة محمد سيد الانبيا
د فرنهكن فادك ادند سودار	دولة مكثت تله سجهترا
امقام شمس منراغي نثار	عارف بالله تاجم بچار
ممرننهكن كرجان فادك كند	كامل فرنته سلطان مود

The last verses are :

مغارق فترا ماسق كدالم	برشكتله كدو ماكت عالم
مغنتركن فترا دار السلام	دايرشكن نصب وزير الاعظم
دولة استعادة ددالم كوت	سجهتراله فكرجان دلي ماكت
سوات فون جاغن مارشكيت	دغن انكرا توهن سمست
كلوره هداغن برلاين	سلنسيه فترا دلي سمفاين
ممبري اياغن هلبالغ سكلين	برفوله سميرف برداين
دكارغ فقير همب يث هين	تمتله قصه دلي يث غنا

<sup>1</sup> It goes also by the name of حكاية بردان سلامة according to de Hollander, l. l. p. 315.

<sup>2</sup> Another commentary on the same work is called, اتحاف المرید شرح . علي جوهره التوحيد .

<sup>3</sup> The lettering on the back of the cover (*Karangan Bantan*) is wrong. Du-laurier infers from it, that it is about the foundation of Bantam.

دمتري ددالم قرطاس چين      <sup>1</sup>سجقن لرت بايتى تا كنا  
تمتله رنچان دلي ماكت      دكارغ ضعيف همب كفتست  
جك اد <sup>1</sup>سجقن يغ لت      بربايتى امنن دلي ماكت

No. 50 (small 4to. of 96 pages) contains the *حكاية تميم* *i.e.* the adventures of *Tāmīmu-ddāri*, an inhabitant of *Madinah*, and originally a Christian. It is taken from the *تاريخ الحجرات*. He was carried off when bathing during the night, which the prophet had prohibited, by a spirit (*jīn*) to the country of the genii, that were yet infidels, and stayed there seven years and four months. He meets in the course of his rambles with the Antichrist (*دجال*), appearing in the form of a bitch big with barking puppies, and becoming large when hearing bad reports about the Muslims, and small when they are favourable; with female cannibals on a certain island, with the angels *Jabarāil* and *Mikāil*, and the prophet *Hilīr* (*حضر*), who gives an explanation of the wonderful things *Tāmīm* sees and cannot account for. He meets a bird, too, which gives him a delicious beverage out of its bill, and is no other than the bird of *Ishāk*, and leads the erring faithful upon the right way. He sees a man filling out of a pond a pierced tub, being an usurer. On his return to this sub-lunary orb, he finds his wife re-married, and squabbles with her husband. '*Umar* (*عمر*) could not settle the quarrel, as *Tāmīm*, not having shaved and pared his nails during his absence, looked quite another man, and was not recognised. '*Alī* (*علي*) then recollects a communication from the prophet about a sign by which *Tāmīm* could be identified, being a whitish spot as large as a *dārham* behind the knee.

No. 51. See under No. 19.

No. 52 (4to. of 140 pages) contains the *حكاية راج باب*. In the opening a king of *Gunung bārapi Rantow panjang tabing bārukur* is introduced, called *طاهير شاه فري*. He had forty wives, one of whom only, called *Indāra Sori*, became pregnant. Sending away the other thirty-nine on account of

<sup>1</sup> The Arabic *سجع*.

their sterility, he was cursed by them to have a hog as a son. After a pregnancy of seven years the queen was delivered of a boar of a terrifying appearance, with tusks as yellow as a ripe plantain fruit.<sup>1</sup> The king ordered his minister to throw his son into the woods, where the young hog conquered the king of the hogs, being assisted by a princess who was doing penance on the field of their contest. Having been victorious, he was bathed by that princess, and treated in her residence as her son. After taking leave of her, he is carried away by a *jīn*, etc. This composition is replete with *pantuns*, and the text is not much corrupted. The language is genuine Malay as far as I have read it. After a great many adventures, the hero returns in a human shape to his father's residence, and is then called *Indāra Bārma Kala*.

No. 53 (small 4to.) contains :

I. (98 pages)<sup>2</sup> the *حكاية سمسكين*. It has been published at Singapore (lithographed). There are a great many manuscripts of this tale. The one in my possession is badly mutilated by a Batavian transcriber, who has, for instance, changed *سمايم* into *سمهيه*!

II. (26 pages) *شعرايكن*. It commences with exhortations to children, and is a miserable jingling of rhymes about a great many fishes, introduced in it as would-be poets. The composition may be serviceable in correcting the existing Malay Dictionaries in the wrong pronunciation of fish-names. I possess a manuscript of it.

No. 54 (small 4to. of 293 pages) contains the *حكاية احمد بسنو*. In the commencement there is a kind of summary, relating that the hero was harmed by a genius called *طبرسقتي*, that on his rambles he came upon Mount *Langkārī Rātna*, where he saw two princes of the genii, that he encountered the princesses *Sākanda Kumāla Indāra* and *Bumāya Indāra*, fought the king *Makuta Indāra* on account of the first-named princess, and was thrown by order of that prince into

باب تغل ترلال هببة رفان تارغن كونغ سفرت فيسغ ماسق<sup>1</sup>

<sup>2</sup> The lettering *Angkasa Dewa* is a mistake owing to the tale commencing with these words.

<sup>3</sup> *Si-miskin* ("the poor one").

the lake *Indära Sätunang*, where he was swallowed up by a serpent, in whose belly he met the princess *Bāranta Maya*; and a great many other adventures of the same kind are told. The hero was the son of *Sahfar Tsaf Indära*,<sup>1</sup> king of *Burangga Dewa*. In one of the chapters *طبر سقتي* is said to be king of a state situated in the cavern of Mount *Dewa Rangga Indära*.

No. 55. See under No. 9.

No. 56 (4to. of 412 pages; on the cover, *Badiulzaman Anak Hamzah*). In the commencement are contained the adventures of *بديع الزمان*, said to be the son of *Hamzah*;<sup>2</sup> then follow those of his father, and of *'Umar Maya*, with whose death it closes. Perhaps it is but a part of the *حكاية حمزه*.

No. 57 (4to. of 332 pages) contains the *حكاية اندرا كياغن*. *Mangindära Chuwácha*, king of *Indära Pärchangga*, had two sons called *Raja Sháh Johan Mangindära Rupa* and *Raja Thahir*<sup>3</sup> *Johan Shah*. The king having dreamt of a wonderful musical instrument, which sounded one hundred and ninety times when but once struck, and longing to have it, the two young princes go in quest of it. They are adopted by a ghost, of the name of *راج سلم*, who tells them where to find the wonderful instrument. He changes their names, calling the eldest prince *Indära Mahádewa Sâqti*, and the youngest *Bisnu Dewa Kaindära-an*, surnamed *Indära Lâqsana*. The brothers are separated afterwards, each of them achieving a great many stirring feats by the assistance of the *jin*, their adoptive father. Extracts from this composition are to be found in Marsden's Malay Reader at the end of his Grammar, according to a manuscript but slightly differing from this one, of which the lettering on the back of its cover, *Indra layang-*

<sup>1</sup> *سحفر صف اندرا*.

<sup>2</sup> Of the *حكاية حمزه* de Hollander in his Reader (p. 82 sqq.) has published extracts; and another extract is to be found in Roorda van Eysinga's *Beknopte Maleische Spraakkunst* (Breda, 1839), p. 102 sqq.

<sup>3</sup> *طاهر*

an, is a mistake for *Indāra Kiyāngan*, as the extracts published by Marsden have it.

No. 58 (small 4to.) contains :

I. See under No. 31.

II. (34 pages). *حكاية فتري جوهر مانگه*, which is a more elaborate version of this tale than that published by de Hollander (Breda, 1845), and corresponds more with that of the manuscript from which quotations are found in Roorda van Eysinga's *Maleisch-Nederduitsch Woordenboek* (s. vv. *harām, hayī, chiyum, churi, khiyanat, khemah, darah, dapat, dakap, dādam, dāri, ridlā, rambut, zadah, salāsey, sālam, sandšchaya, surat, sayid, sisi, shetan, tsahib, pundey, and sahāya*). In this manuscript the heroine's brother is called *منب شاهد*. There was, and perhaps still is, also a MS. copy of this tale in the possession of Mr. Frederick Muller, at Amsterdam. On the west coast of Sumatra the heroine goes by the name of *Johor Malègan*, which name occurs in Bahru-uddin's list too. Of the Sumatra version<sup>1</sup> I possess an incomplete copy.

No. 59. See under No. 38.

No. 60 (small 4to. of 106 pages) contains the *حكاية شاه*.<sup>2</sup> Another copy is No. 66 (small 4to. of 223 pages). The hero assuming in the course of his rambles the name of *Indāra Jaya*, this very popular tale goes also by the name of *حكاية اندرا جاي*. Part of it has been published by de Hollander in the first edition of his *Handleiding bij de beoefening der Maleische Taal-en Letterkunde*, p. 165-196. It is also called after the hero's father, *حكاية بكرم دتي راج*. It is mentioned by Leyden (*Asiatic Res.* x.) under the title *Hikayat*

<sup>1</sup> About a Javanese version, see Raffles' *History of Java*, i., p. 394 sqq.

<sup>2</sup> The Persian pronunciation, *shā-i mardān* has occasioned the name *شاه مردان* cited by van Hoëvell in the annotations to the *Sair Bidasari*. On the west coast of Sumatra *شاه عالم* is pronounced *sa-i alam*; hence confusion in the title of the dwarf deer between *shā-i 'ālam dī rimba* and *shaykh 'ālam dī rimba*.

<sup>3</sup> *Wibramāditya*. No. 60 and the extracts in de Hollander's *Handleiding*, l.l., have *بكرم دنت جاي*.

*Bikermadi(tya)*. A translated extract about the creation of the world is to be found in No. 60 of the Indo-Chinese Gleaner. A copy, too, is found in a volume, containing the *Hikayat Pālanduk Jānaka*, belonging to the library of the India Office (No. 2673?). I possess a manuscript copy of it of 38 pages folio.

No. 61 (small 4to. of 150 pages) contains the *حكاية شمس البر* (*shamsu-lbarrin*). The hero, called "the sun of the earth,"<sup>1</sup> is the son of *Dārma Dikāra*, king of *Paruwa Chakāra Nagara* in Hindustan. His name he owes to his being predestined to be a powerful king, ruling over the earth and sea, whence he was surnamed "the moon of the sea."<sup>2</sup> When twelve years old he was carried off by an infidel *jīn*, in consequence of which he had a great many adventures before he returned home. On his return he succeeds his father with the title of Sultan *Qamru-lbahrin*.

No. 62 (quarto) contains :

I. See under No. 16.

II. See under No. 49 III.

III. (about 60 pages) *سريب مسائل*. It contains one thousand questions put to Muhammad by a learned Jew of the Khaybar tribe. Having been answered by the prophet satisfactorily, a great many Jews of the said tribe embrace the Islām. It is translated from the Persian. A manuscript of this composition (small 4to. of 156 pages) I saw at Barus in the possession of the Tuwanku of *Sigambo-gambo*. A copy is also in the possession of Prof. H. C. Millies at Utrecht. It is a very interesting work, and reproduces the popular belief of the Malays about a great many questions of the Muhammadan faith. The orthodox priests condemn it as well as the *حكاية محمد خنفيه*.

IV. (8 pages) *جرترا نبي الله موسى مناجاة د بوكت طور سين*. Moses' ascent on Mount Sinai.

V. (5 pages) *حكاية فاطمه كاون* is a tract about the duties of a married woman, expounded by the prophet to his daughter.

<sup>1</sup> The manuscript explains the Arabic name by *artina matahari di darat*.

<sup>2</sup> *قمر البحر* explained by *bulan yang ditipi idut*.

A copy of it is in the possession of Prof. H. C. Millies at Utrecht.

VI. (6 pages) *حكاية رسول الله برچوكر*. The prophet is shaved by Gabriel, and his hair gathered by the celestial nymphs for the purpose of making amulets of them. Published at Batavia (1853, in 12mo. Lange and Co.)

No. 63 (4to. of 349 pages; on the cover, *Raja 'adil*). It contains the *حكاية بختيار*.<sup>1</sup> The wrong lettering is owing to the commencement, where a just king (*Raja 'adil*) whose name is not mentioned, is forced to flee from his dominions, and is afterwards made captive by an unjust king. This MS. however, contains another version than that from which de Hollander has given extracts in his Reader (p. 131 sqq.) and transliterated in his *Handleiding tot de Kennis der Maleische Taal* (Breda, 1845). The name of the person who found the child of which the queen was delivered during her flight with her consort, and which she was forced to leave, is here *رسدس*. The last tale in this manuscript is the story of Salomon and the queen of Sabā.<sup>2</sup> The text is pretty good, but occasionally corrupted. The introduction especially differs widely from that of other versions I know. I possess a copy (folio of 50 pages), wherein the number of tales told by *Bakhtiyār* amounts to nine. Its version differs from that of de Hollander's text. This tale goes also by the name of *حكاية زاده*, *حكاية از باج*, (from the name of the hero's father), and according to de Hollander, also *حكاية غلام*, which last name is by far not so popular, and does not convey an idea about its contents.

No. 64. See under No. 42.

No. 65 (small 4to. of 152 pages) contains the *شعر اغريني*, a poem the plot of which is taken from the Javanese. It belongs to the *Panjī* tales<sup>3</sup> relating the adventures of

<sup>1</sup> The Persian original was translated by Lescahier (*Bakhtiyar, ou le Favori de la Fortune*, Paris, 1805).

<sup>2</sup> Of this story there is an elaborate novel on the west coast of Sumatra, where it is called *حكاية فترى بلقس*. I possess three manuscripts of it, all written in the Menangkabow dialect.

<sup>3</sup> Other tales belonging to this cyclus, and not existing in this collection are—1.

*Panjī* and *Angāreni*, daughter of the *patih*, with whom he fell in love after having been betrothed to *Sekar Tayī*, the princess of *Kādīri*. His father ordered *Angāreni* to be killed when *Panjī* was absent, having gone in quest of game.<sup>1</sup> This composition proves to be the story which has suggested the plot of the شعر کن تمبوهن (see under No. 7). This manuscript breaks off abruptly, and is to such an extent replete with Javanese words, that a Malay would not understand it.

No. 66. See under No. 60.

No. 67. حكاية راج ۲ فاسي . Published by Dulaurier in his *Chroniques Malayes*. A list of countries dependent on Majapahit, found in this manuscript, is published by the same in the *Journal Asiatique* for 1846.

No. 68. See under No. 18.

No. 69 (small 4to. of 128 pages). According to the lettering on the back of the cover, the title would be باب العقل كغد . سئل اورغ بسر . It is an ethic work, laying down rules for ministers and great functionaries as to their conduct when officiating. It is illustrated by tales. In the commencement the manuscript says, that the tale came from Sultan *Aliyu-ddin Shāh*, son of *Mantsūr Shāh*, king of *Pātani*. On page 10 there is a story about the sagacity of the dwarf-deer

حكاية فنچ جايبغ كسوم (*jayeng kāsuma* is Javanese and means "victorious on the battle field," and is often changed in Malay into *Jaya Kāsuma*), from which quotations are to be found in van Hoëvell's annotations (p. 301, 326, 334, 362, 363, and 374). II. حكاية فنچ سميرغ سمرنتاك (after an assumed name of *Chandārakirama*, when dressing as a male, and roving about to subject the states she came upon). III. حكاية ميس تندرامن (No. 2602, India Office). IV. حكاية سیر فنچ چترا (۲) IV. حكاية ميس گمبر سار (see under No. 40). V. حكاية سیر فنچ لار كسوم . یغ برگلرات انوم اغ ملاي (see under No. 40). VI. (see II. under No. 7). VII. حكاية جاي لكار (a translation of which into Mangkasar is to be found in Mathes's *Makasaarsche Chresthomathie*). There are more tales belonging to this cyclus, as may be inferred from some manuscripts in the British Museum.

<sup>1</sup> The plot does not differ materially from that of the tale of which Mr. Taco Roorda has given an elaborate analysis (see *Lotgevallen van Raden Pandji* in the *Bijdragen tot de Taal-Land-en Volkenkunde van N.I.* Vol. vii. *Nieuwe Volgreeks*). Compare also Raffles, *History of Java*, ii., 88.

(*palanduk*<sup>1</sup>) settling a contest between an alligator and a young man about the propriety of the alligator eating the young man, who had delivered it when about to die on the dry. The last tale is about a Sultan *Al-'alam Shāh*.

No. 70 (small 4to.) contains :

I. (186 pages). The seventh book of the *بستان العارفين*, an ethic work illustrated by a great many tales. According to the last words of this manuscript, the whole work is divided into seven books. On p. 163 the narrative about *Siti 'Abasah* (see No. 76) is found.

II. (8 pages). A small collection of tales,<sup>2</sup> belonging most probably to a larger composition (to I. ?). The first tale is about Moses and *Qārūn*, who bribed a pregnant woman to say, that Moses had committed adultery with her. The second is about a certain *بلم* trying to outstrip Moses by the force of his penance. The third is about Moses' death. The fourth is about a woman called *ربيعة* getting ten-fold back what she had given to the poor. The fifth is about a man of the name of *دائن مسر* seeing the mercy of God to the just.

No. 71. See under No. 38.

No. 72 (small 4to. of 44 pages; on the back of the cover, *Kitab rasul*). It contains the *حكاية مهاراج علي*, another version of the *Story of King Skull*<sup>3</sup> (*حكاية راج جمجمه*), the plot being the same as that of the *حكاية بسف وراج*.<sup>4</sup> There are a great many copies of this tale. Prof. H. C. Millies at

<sup>1</sup> The *حكاية فلندق جناك*, two copies of which are in the Library of the India Office (Nos. 3049 and 2603), has a great similarity with the European tale about Reinard the fox. (See Kort Verslag der Maleische Handschriften van het E. I. House te London). The *palanduk* acts in the Indian Archipelago the part that the fox acts with us.

<sup>2</sup> Such small collections of tales, the title of which is either arbitrary, or not to be fixed from the contents, are often found in the possession of the poor, who cannot afford to buy manuscripts of the extent of the *Bustānu-salāthīn*, *Tajussalāthīn*, and the like. A collection of the same kind is the *حكاية ليم فصل* in No. 2603 (Library of the India Office).

<sup>3</sup> Translated Asiatic Journal, 1823.

<sup>4</sup> Edited by Fraissinet under the title of *Geschiedenis van Vorst Bispoe Radja* (Breda, 1849).

\* Utrecht, possesses a copy (small 8vo.) bearing the title *حكاية علي پادشاه* (the Persian *p* is here strange). Of the story of King Skull there is a copy in the India Office, being the third tale in the *حكاية ليم فصل* (No. 2603). I myself possess two copies of it (one evidently mutilated by a Batavian transcriber).

No. 73. See No. 4.

No. 74 (small 4to.) contains:

I. Laws of Malaka, Johor, and Salangor.

II. (11 pages). See iv. of No. 33.

III. (1 page). Receipts, commencing with that against a kind of leprosy.

IV. (10 pages). See v. of No. 33.

V. (8 pages). See vi. of No. 33.

VI. Fragments of a religious work. On the last pages are found coloured tables representing the *five ominous times* (belonging to v.)

No. 75 (small 4to.; on the cover, *undang undang*) contains:

I. (6 pages). A fragment from a law book. The first chapter is about people having plantations and neglecting to fence them.

II. A fragment from some work on Muhammadan law, commencing with the rules about selling and buying (بيع), and ending with the law of inheritance (فرائض).

III. (2 pages). A fragment from an Arabic work on law with Malay interlinear translation.

IV. (15 pages). An Arabic-Malay Dictionary. Under each Arabic word the corresponding Malay is written. The last seven pages are not filled up with the Malay. I possess a complete copy, and a fragment of another work of the same kind.

No. 76 (small 4to.) contains:

I. See under No. 18.

II. (9 pages). *حكاية ستي عباسه*. It is properly but a tale taken from the *بستان العارفين* (I. No. 70), but often found separately. Two copies are in my possession (small 4to. of 20 pages, and small 8vo. of 24 pages).

III. (23 pages). A fragment from a work on religious observances, commencing with the sacrifices (قربان).

IV. (small 8vo. of 13 pages). Fragments of a work containing Malay laws, and commencing with goods found on the road.

No. 77 (small 4to.) contains :

I. (4 pages). شعر نيفت دان اغتخ .

II. (61 pages). Maritime laws.

III. (20 pages). Orders issued by Sultan *Ahmad Tājuddin Halim Shāh* of *Kādak* (قده), some of which refer to the suppression of piracy (Muh. year 1133).

No. 78 (small 4to.) contains :

I. (62 pages) شعر فرغ اغتس د بتاوي . A poem, celebrating the conquest of Java by the English forces under Lord Minto. The first words are :

دشركن تون سوات القصه      جندرل مسالك<sup>1</sup> امفون ماس  
تكل بگند بربوت جاس      د مستير كورنيلس<sup>2</sup> ساعت فرقس  
بربوت بنتخ د مستير كرنيلس      برهمفنله كونن سكلين فرنچس

It closes with the description of a market, and teems with Batavian Malay words.

II. (2 pages) شعر چنت براه . A short love-letter<sup>3</sup> in verses, of which the following lines may serve as a specimen :

ككند ملايكن قرطاس سچارق      د تربنكن اشن ربحان العاشق  
گنت فرمون يخ امت بانكت      كغد ادند وجه يخ تحقيق

<sup>1</sup> The Dutch *Maarschalk* (Marshal).

<sup>2</sup> *Meester Cornelis* is the name of a district of Batavia, where there are barracks.

<sup>3</sup> In No. 2609 (India Office) there is a love-letter, the title of which is yet to be ascertained. Its commencing verses are :

سلام دعا در فد ككند      يخ دلفراكن الله تعالى  
داتخ كغد تون ادند      بدن يخ سوچ سدي ترعالي  
ايوهي امس مانس شهدا      تمباهن فولق ادند يخ ملي  
تله ترمذكور ددالم داد      اورغ يخ عارف مندافتكن دي

It contains 18 pages.

No. 79 (small 4to.) contains :

I. (46 pages) the laudatory terms Malay letters commence with, varying according to the rank of the person addressed. The specimens given here are nearly all in Arabic (continued in III.)

II. (7 pages). Fragments of a Muhammadan law work containing the fines to be paid for wounds inflicted. The *امس فوته نكري قده يات* is here explained by *امس فوته نكري قده يات*. Each of the Arabic law terms is explained by a Malay phrase written under it, and containing the amount of the fine ; an example will suffice :

*سمحاق* (wound touching the pericranium) is explained by :  
 بوك فوتس داكخ لال سمفي فد سلافنت تولخ امفت مشقال هرگان  
 امفت ايكرانت

III. (49 pages) continuation of I. It closes with the model of a letter to the Dutch Governor-General and the Dutch India counsellors (Raden van Indie). I. and III. are consequently fragments from the *kitab tarasul*, a book in which precepts are laid down how to write letters.

IV. (7 pages) *رسالة سفاء القلوب* (a figurative title, "the physic of hearts"). The author calls himself *Nūru-ddīn Ibn 'Alī Ibn Hasanjī Ibn Muhammad Hamīdī*.<sup>3</sup> This is a treatise about the sense to be attached to the word *شهادة*. He composed it, he says, in order to combat those that entertain wrong opinions about the nature of God.

V. (8 pages). A tract, the title of which I could not ascertain without reading it through. It begins with stating the best time for building a house, and contracting a marriage, and closes with a recommendation of forbearance towards a slave, even when guilty. It is addressed to 'Ali (علي), each article ending with *يا علي*.

VI. (2 pages). Questions and answers about the sense of *ستشي* (testimony), perhaps belonging to IV.

<sup>1</sup> حسنجي . <sup>2</sup> حميدي (See about this author Note 1, p. 47.)

VII. (9 pages). رسالة فد ميٲاكن صفة دو فوله . A tract on the qualities of God.

VIII. (34 pages). <sup>1</sup> محمدة الاعتقاد . This treatise is divided into two introductory chapters (مقدم), four books (باب), and one concluding chapter (خاتم).

The first introductory chapter: فد ميٲاكن اعتقاد اكن عالم . دان الله سبحانه و تعالي .

The second introductory chapter: فد ميٲاكن آثم .

The first book: فد ميٲاكن ايمان دان سكلين ركنن .

The second book: فد ميٲاكن اسلام دان سئل ركنن .

The third book: فد ميٲاكن توحيد .

The fourth book: فد ميٲاكن معرفة .

IX. (15 pages). Arabic fragment from a commentary on the Qur'an, with Malay translation.

No. 80. See under No. 18.

#### B.—FARQUHAR COLLECTION.<sup>2</sup>

No. 1 (small 4to. of 51 pages; within, *Cherita Sultan Iskander*). It contains a pretty good copy of the اندغ<sup>2</sup> راج commencing with what is reserved for the sovereign. The seventeenth chapter is about people going to hunt.

No. 2 (small 4to. of 202 pages; imperfect at the end). It contains the حكاية راج اسكندر ذو القرنين . The last pages give the history of the defeat by Alexander of a king who was a worshipper of the sun. A small extract from this tale is to be found in Roorda van Eysinga's Malay Reader at the end of his *Beknopte Maleische Spraakkunst* (Breda, 1839), p. 120-123; and innumerable quotations from it are to be found in Werndly's *Maleische Spraakkunst*, and in Roorda van

<sup>1</sup> It is translated by ارتين فوهن اعتقاد . A note by a transcriber calls the author شيخ نور الدين (the same as the author of 17. ?).

<sup>2</sup> The manuscripts of this collection were not numbered. I have put numbers on them in accordance with the list Dulaurier gave of them, with the exception of two volumes he did not examine.

Eysinga's Mal. Nederduitsch Woordenboek; some also in van Hoëvell's aant. op de Sair Bidasari.

No. 3 (small 4to. of 175 pages) شعر کمفني ولند برفرغ دشن چین, relating the war of the Dutch Company with the Chinese, and the well-known murder of the Chinamen of Batavia under Valkenier. It is translated from the Javanese.

No. 4 (small 4to. of 80 pages) عاده سئل راج ۲ ملبو. This interesting work was composed at the request of the Señor Gornador دبرين at Malaka in the Muhammadan year 1193. It is an account of Malay observances during the pregnancy of the wives of chiefs, the birth of their children, etc. After the introduction it continues thus: القصة فري مپتاکن عاده سئل راج ۲ ملبو یغ فرب کال راج یغ بسر ۲ تکال استری بگند ایت حامل . سمفنی توجه بولن لمان مک دفغئل بیدن اوله بگند On p. 71 there is an elaborate description of the bier of a king.

No. 5. See No. 18 of the Raffles Collection.

No. 6 (small 8vo.) contains:

I. (17 pages). An erotic poem, the title of which I could not ascertain. The first verses are:

دشکرک تون سوات رنجان	فقیر مغارغ سوات بین
اوصل یغ مانس مود ترون	لاگ جوهری بجقسان

And the last:

دغ ساجی دودق مپوج	منکت اون تیگ لافس
افاته دای دشن بود	قلمن فاته قرطاسن هابس

II. (14 pages). A love-letter in verses. The last verses are literally the same as those on the two last pages of II. of No. 9, commencing with

تون سوات سیا لراغن	سام له سام ممبله دیر
فاته فارغ لونت تمودان	اورغ مموکت بتورس باتغ
سمفنی سکارغ دراستی دندم	کاسه ترایکت بنجان داتغ
تتف بوله فاگرکن دلیم	دغ جوده ددالم فون
متهار توجه بولن لیم	باروله سده دشن مو تون

The last verses are

اگرس لوت ملاک      کناله ريبت دتاجخ تون  
تاجمله کرس هلت ساجات      هندق مريت پاوتون

III. (11 pages). The same as 1. of No. 9.

IV. (27 pages). According to the end the title is شعر فنتن. The beginning verses are literally the same as those of II. of No. 9.

V. (23 pages). A poem without title, commencing:

کود د اون بردنديش      باگي کن فوتس راس تلين  
سود بعساون برتتاغن      باگيکن فوتس راس هتین

The last words are:

انچي علي فرگي کبگک      سارت برموت لاد سبيج  
هاره سکال تيدق کسگک      گاجه دتلن سولر ليد

No. 6\* (small 4to.) contains:

I. (14 pages). The same as 1. of No. 6.

II. (19 pages). A love-letter in verses. The last verses are:

مرفات برتلمر ليم      برتکر دياتس تاجخ بالي  
منجاد بسي افاله کيت      هندق د تمف توکخ يخ فندي  
توکخ برنام نخود براهيم      فافن فنتولب برگنتخ  
چيت تيدق فد يخ لاین      کفد تون تمفت برگنتخ  
بهاپت کتاغن در فساعن      لنتغن باتخ تيگ دفا  
فسن فترې در کياغن      اين سکارخ هندق برجمفا

No. 7 (small 8vo. of 55 pages). According to the end the title should be شعر جوهن اتق راج فيرق. It is a tragic love-story, as the hero dies.<sup>1</sup>

<sup>1</sup> On page 45 we find:

ملک الموت داتخ در حضره      منجانبگن فرمان ترلال برت  
جوهن سگرا لال له معرفت      کمبال فولغ کنگري اخره  
معراج (frequent spelling of the Ar. *merat*, is in poetry used for *to die*.)

No. 7\* (small 8vo. of 55 pages). Another copy of No. 7.

No. 8 (small 4to. of 175 pages, imperfect at the end; within: Presented by Colonel W. M. G. Colebrooke, 6th July, 1832), contains the *بداية الهداية*.<sup>1</sup> The Malay author calls himself *Muhammad sayn*,<sup>2</sup> son of *Jalalu-ddin*, an Achinese of the Shafi-'i sect. A quotation from this composition is to be found in van Hoëvell's annotations on the *Sair Bidasari*, p. 378, where he cites p. 983 of the manuscript. The author of this work says, that he took the subject from the *ام البراهين* of *Abu 'Abdillah Muhammad ben Yusuf Assanusi Alhasani*.

No. 9 (small 4to.) contains:

I. (17 pages) *شعر بوغ*. A poem where flowers are introduced singing *pantuns*, in this way:

مول برمدح كنتم دلیم	وجهن سفرت بولن فرنام
لقسان دیوی نیلا اوتام <sup>3</sup>	سکلین عالم تیاد اکن سام
دلیم د سوربای	بغان جاته کدالم کولم
تیاد کسیهن ممندغ سهیا	دودق برجنت سیغ دان مالم
مهپوتی مدح بوغ فندن	مننتغ درجا ترلال حیران

II. (7 pages). A collection of *pantuns*, commencing with:

نخود راگم رقنا سولی	بوغ تنجغ دیاتس کوت
راج مانکم انتن بدوری	د جنجغ بائک جاد ماکت

(See No. 6, II.)

No. 10 (small 4to. of 53 pages). *اندغ<sup>2</sup> راج ملاک وقتو ای* کرجان ددالم نگری ملاک هغثد سمفی کنگری جوهر. This work deserves being published; its language is pure, and the text, as far as I have examined it, not mutilated.

<sup>1</sup> Also mentioned in Bahru-ddin's list.

<sup>2</sup> He is the author also of a Malay work called *کشف الکرام فی بیان النیه* (a copy of which I saw at Batavia, small 4to. of about 30 pages).

<sup>3</sup> *Nila-utdama*, name of a celestial nymph (*Tobasche Spraakkunst*, § 30, VII. 5).

NOTE 1.

*About the Author of iv. of No. 79 (Raffles Collection).*

The author, who calls himself also الرانيري, from *Ranir* the place where he lived (مسكنا), composed, besides the بستان (No. 17), also the following works :

I. (No. 39, large 4to. India Office at Batavia) درة الفرائد بشرح العقائد يائت متيار يخ تكرارغ فد مپتاكڻ سڱل اعتقاد.

II. (No. 3, small 4to. India Office at Batavia) هدية الحميب في ترغيب والترهيب ياءيت هلون اكن نبي محمد صلي الله عليه وسلم فد مپتاكڻ سڱل عمل كبجيكڻ دان منجاوئي درفد سڱل عمل كجهاتڻ.

III. (No. 24, Library of the India Office at Batavia) اسرار الانسان في معرفة الروح والرحمن II. 'Alā uddīn, and finished under the queen *Tāju-l'alam Tsafiyatu-ddīn*.

IV. (No. 14, Library of the India Office at Batavia) جواهر العلوم في كشف المعلوم.

V. فتح المبين علي الملحدين ارتين كمفاغن يخ امت پات ملحد *Shāh*,<sup>1</sup> against the tenets of the Pantheistical sect, the followers of which were put to death by the said king of Achih, their books being burnt before the mosque *Beytullahman*. I saw a copy of this work at Barus (small 4to. of 40 pages), from which I took this notice.

VI. نبذة في دعوي الظل مع صاحبه ارتين رساله فد مپتاكڻ دي دعوي بايخ<sup>2</sup> دشڻ يخ امفون دي heretical tenets. (cf. VII.)

VII. تبيان في معرفة الاديان فكانه ماءالزال علي قلب الضمان الي.

<sup>1</sup> مقل مغاية شاه .

الطريق الرحمن ارتين مپتان سئل اكم مك ادله سؤلة<sup>2</sup> ايرىغ امت  
 سجتى مموسكن هات يىغ دهاگ كفد جالن توهن يىغ برنام رحمن  
 composed under queen *Tāju-l-‘ālam Tsafiyatu-ddīn Shāh*,<sup>1</sup>  
 daughter of Sultan *Iskandar Muda Johan bardowlat*, son of  
 Sultan *‘Alā u-ddīn ‘Alī Ri-‘āyat Shāh*, son of Sultan *Farmān*  
*Shāh*, son of Sultan *Mutlafar*<sup>3</sup> *Shāh*, son of Sultan *‘Ināyat*  
*Shāh*. It is divided into two books, the first giving an account  
 of the religions from Adam till Muhammad, and the second  
 summing up the heterodox tenets of several Muhammadan  
 sects. The purpose of the author was to combat the opinions  
 of *Shamsuddīn of Pasey*<sup>3</sup> and his followers. A copy in small  
 4to. (of 72 pages) is in my possession.

VIII. ما الحياة لاهل الممات. A fragment of this work  
 is found in a manuscript belonging to the Batavian Society  
 (No. 55 P).

IX. حجة الصديق لدفع الزنديق. A copy of this work exists  
 in the Library of the Batavian Society (No. ?).

Most of these works are directed against the popular writings  
 of *Hamzah of Barus*,<sup>4</sup> and the above-named *Shamsu-ddīn of*  
*Pasey*. The works of *Hamzah* are, as far as I know :

I. اسرار العارفين. I saw a copy of this at Barus (small  
 8vo. of 24 pages). I read only the preface, which says, that  
 it is an abridgement of a greater work of the same name and  
 by the same author; and that there are three works of this  
 name, the two already mentioned, the large and the abridged  
 one, and one treating on عشق, عاشق and معشوق. This is  
 all I could read, as the owner would not lend it me even for  
 a day.

<sup>1</sup> تاج العالم صفية الدين شاه . مظفر<sup>2</sup> .

<sup>3</sup> الشمطرائي as the Arabic introduction has. *Shamaḡarā* is an Arabic cor-  
 ruption of *Samudra*, the ancient name of *Pasey*, which occasioned the whole  
 island to be called by the Portuguese, who sailed with Arabic pilots, *Sumatra*, a  
 name with which natives, not used to mix with Europeans, are not acquainted.

<sup>4</sup> الفنصوري *Fantour* being the ancient name of Barus; hence the Barus  
 camphor (كافر بارس) is called in Arabic كافر الفنصوري .

II. شعر سبورغ فيغي, an allegorical poem,<sup>1</sup> wherein the soul of man is spoken of as that of a bird (*kalow tãrbang si-burung pingey*, 'alamat badan di makan ulat, if the pingey flies away, it is a sign that the body will be eaten by the worms).

III. شعر فراه. An allegorical poem, wherein mankind is spoken of as a vessel tossing about on the waves. A small fragment is in my possession.

IV. شعر سيدغ فقير. A copy is in my possession (small 4to. of 14 pages). It is also an allegorical poem, speaking of mankind as forlorn and indigent.

V. كشف السر التجلي السبحاني, a short exposition of God's nature, qualities, and works. Werndly knew it (see his Boekzaal, p. 354). It is quoted in the second book of the *Tabyân* (see above, p. 47, VII.) as a book deserving to be burnt.<sup>2</sup>

VI. كتاب منتهي فد مر اجناكن سبد نبي. It is mentioned in the *Tabyân*, and seems to be an exposition of the sayings of the prophet.

VII. شعر داكغ. A fragment is in my possession. It has the same tendency as No. III.

The works of *Shamsu-ddân*<sup>3</sup> of *Pasey* are :

I. مرآة المحققين كتاب فري نسبة ارتين بغس مخلوق دغن حق تعالي. It is cited in the second book of the *Tabyân*. A badly mutilated copy is in the Leyden University Library (No. 1332). The Sultan in whose reign it was composed is there only called مرحوم ماكت.

<sup>1</sup> The poems of Hamzah were yet much read in Valentyn's time, but that he was a native of Baras that author did not know (see Beschrijving van Sumatra, p. 21).

<sup>2</sup> The other books, the author of the *Tabyân* speaks of in this way are the *مرآة الحقيق*, *حرقة*, *حق اليقين*, *دائرة الوجود*, *سر* *لربوبه* and the *الانوار*.

<sup>3</sup> He calls himself sometimes *ابن عبدالله*. He seems to have lived at *Achik* (Ar. اشية). A namesake of his is *شمس الدين الحاذق محمد ابن* *تحفة المرسله* and is cited as the author of a *تحفة المرسله*.

II. شرح رباعي حمزة الفنصوري . I saw at Padang a copy (8vo. of 16 pages), but the owner would not part with it. It is a commentary on the anything but transparent poems of *Hamzah of Barus*.

III. امرأة المؤمن . Werndly (Maleische Boekzaal) knew it, and says of it, that it is divided into 211 questions and answers, explaining the principal religious terms. In the preface to his Grammar a small quotation from this work is given.

NOTE 2.

*The Manuscripts of the India Office Not Mentioned in my  
"Kort Verlag der Maleische Handschriften van het  
E. I. House te Londen."*

1. حكاية مهاراج بوم . (See No. 15 of the Raffles Collection.)
2. حكاية فرغ فنداو جاي . (See No. 2 of the Raffles Collection.)
3. سمرقندي (17 pages in No. 2906,<sup>1</sup> 4to.). Arabic with an interlinear Malay translation. It contains the first precepts of the Islām in questions and answers. The commencement is: "If people enquire of you: what is the *imān*? the answer is: I believe in God, etc." The author is أبو الليث محمد ابن ابي نصر ابن ابراهيم (السمرقندي), surnamed of *Samarqand*. This little book goes universally by the name of *Samarqandī*. Copies with an interlinear Javanese translation<sup>2</sup> are numerous in the west of Java. A commentary on it (شرح علي السمرقندي) is in the Library of the Batavian Society (No. 29); it has an interlinear Javanese translation. Two

<sup>1</sup> The other 51 pages of this volume contain, 1. the several positions of the body when praying; 2. the application of the five letters of الحمد to the five obligatory prayers; 3. the formulas of prayers for the dead; and 4. on marriage (حكم نكاح).

<sup>2</sup> A copy is in the Library of the Batavian Society (No. 26).

copies in Sundanese are in my possession, one of which is in the Arabic character.

4. (No. 2672, folio) contains :

I. (133 pages). Another copy of the شعر جارجن تماس. It is of the same version as the other manuscript (No. 2610).

II. (127 pages). Another copy of the حكاية بودق مسكين (or حكاية فارغ فوتغ so called after a miraculous chopping-knife, the hero was possessed of). It seems to belong to the same recension as No. 2877.<sup>1</sup>

AMSTERDAM, *November 25, 1865.*

<sup>1</sup> There may be other Malay manuscripts in the Library of the India Office which I have overlooked, the Persian, Arabic, and Malay manuscripts being mingled together. I am in hopes the deficiencies in this notice may be filled up by other scholars, who will also call attention to the many valuable Malay manuscripts in the Libraries of London. A new Malay Chrestomathy is urgently needed at the present time, as those published by Marsden, Meursinge, and de Hollander, are anything but trustworthy, each of the texts they contain having been taken from a single manuscript only. It is only by a careful comparison of many that a text can be furnished which may be depended upon by persons desirous of obtaining an adequate idea of the grammatical structure of the Malay language, and reluctant to trust the assertions of those who pretend that Malay is devoid of grammar.