

# ASIATIC RESEARCHES;

OR,

## TRANSACTIONS

OF THE

### SOCIETY INSTITUTED IN BENGAL,

For inquiring into the

#### *History and Antiquities;*

THE

#### ARTS, SCIENCES, AND LITERATURE,

OF

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The *Indo-Chinese* languages may be considered in the following order.

*Polysyllabic languages.*

- 1 Malayu,
- 2 Jáwa,
- 3 Búgís,
- 4 Bima,
- 5 Batta,
- 6 Gála, or Tágála.

*Monosyllabic languages.*

- 7 Rukhíng,
- 8 Bárrna,
- 9 Mòn,
- 10 T'hay,
- 11 Khòbunp,
- 12 Láu,
- 13 Anám.

*The learned language.*

## 14 Pali.

I. MALAYU.—The *Malayu* language, so pronounced in the *Malaya* peninsula, but by *Europeans* generally denominated *Malay*, is used by the numerous and enterprising nation of that name, who are termed *Khék* by the *Siamese*, and *Masú* by the *Barmas*. This language, which from its sweetness, has been termed the *Italian*, and from its widely extended use, the *Hindustani* of the East, though it coincides with the monosyllabic languages in its general construction and analogies, is properly polysyllabic in its form. Having spread itself over a great extent of country, not only in the *Malayu* peninsula, but far among the eastern isles; and having been propagated by a race more skilled in arms than in letters, it has branched out into almost as many dialects as states, by mixing in different proportions with the native languages of the aboriginal races. This is the circumstance which renders the investigation of the origin and relations of the *Malayu* language a matter of difficulty, as it becomes necessary to examine the history of the nation, as well as the structure and composition of the language itself. Though used by a nation of comparatively late origin, at least with

respect to the principal features which it at present presents, the history of this nation is still very obscure, rather, it may be presumed, from the want of investigation, than from the want of materials for its illustration. The history of the origin and progress of the *Malayu* tongue, of course partakes of this obscurity; but notwithstanding the great diversity which occurs in the spoken dialects, in the bazar jargon, or as the *Malays* term it, the *Basa Dagang*, of the several *Malay* states, the *Basa Jawi* or written language of composition, is nearly the same in all; and the popular, or vernacular languages, are reckoned pure, in proportion as they approximate to the written language.

Assuming therefore the *Basa Jawi* as the standard of comparison, the *Malayu* language, in its present state, consists of three principal component parts. The first of these, which is rather the most copious and current in the language of conversation, may, perhaps, in the present state of our knowledge, be regarded as original, though it is not only connected with the insular languages, but with some of the monosyllabic, as *Bârma* and *T'hay*. The second, which is obviously derived from the *Sanscrit*, is rather inferior in the number of vocables to the first, though as far as regards general use, greatly superior to the third part, which is derived from the *Arabic*. As a spoken language, the *Malayu* exists in the greatest purity in the tin countries, or the peninsula of *Malaya*, which is obviously the *Temalu* of *PTOLEMY*. *Temala* is a regular derivative from the *Malay* vocable *tema*, which signifies *tin*, and from this, among other circumstances, we may be permitted to infer the high antiquity of the basis of the *Malay* language, from its giving name to the *Cassiterides* of the east. The

*Malayu* language is spoken in its greatest purity in the states of *Kiddeh* or *Tanna Say*, *Pera'k*, *Salangor*; *Killung*, *Johor*, *Tringgano*, *Pahang*, and as far as *Patani*, where it meets the *Siamese*. Among the western *Malays* in general, it is spoken with more purity than among the more easterly isles, but on the coast of *Sumatra*, or *Pulow Purichu*, it is intermixed with the *Batta* and other original languages: The *Menangkabow* race, who seem at an early period to have ruled the whole island of *Sumatra*, whose chief assumes the name of MAHA' RA'JA' of RA'JA'S, and derives his origin from *Lankapura*, speak a dialect of *Malayu*, which differs considerably from that of the peninsula; but which seems, as far as I can judge, to coincide in many respects with the *Jawa* or *Javanese* language. The race have probably derived their origin from *Lankapura* in *Java*. The *Malayu* dialects of *Riyow* and *Linga* seem to be mixed with *Javanese*, as are those of the *Malay* states on the island of *Java*. The dialect of *Puntiana* and *Sambas*, is purer than that of *Borneo* or of *Banjar*; but that of *Passir*, on the east coast of *Borneo*, is greatly mixed with the original language of *Celebes*, or the *Bugis*. The *Malays* of *Celebes* speak a dialect greatly mixed with *Bugis*, while those of the *Moluccas* and the more eastern isles have adopted such a multitude of foreign words, that their dialect sometimes seems to be quite a different language. The simplicity of structure which the *Malayu* language possesses, in common with those of the monosyllabic class, greatly facilitates this adoption of foreign terms; and the practice is so prevalent in the more easterly isles, that the term *Basa Timor*, or the eastern language, is currently applied to every kind of jargon.

As the *Malayu* language, from its wide extent and the adventurous spirit of the nation, seems to have exerted, in the eastern isles, a modifying influence, similar to that of the *Sanscrit* in *Hindustan* and *Dekhin*, and of the *Pali* among the *Indo-Chinese* nations; it becomes necessary to examine it somewhat more particularly; especially as some of the opinions I have been led to adopt concerning it, are somewhat different from those which have been entertained by names of great authority.

The *Malay* language, according to MARSDEN, whose opinion has been rather admitted than confirmed by Sir W. JONES, is "a branch or dialect of the widely extended language, prevailing throughout the islands of the *Archipelago*, to which it gives name, (which may be understood to comprehend the *Sunda*, *Philippine*, and *Molucca* islands) and those of the *South Sea*; comprehending, between *Madagascar* on the one hand, and *Easter Island* on the other, both inclusive, the space of full 900 degrees of longitude. This consideration alone," adds that able author, "is sufficient to give it claim to the highest degree of antiquity, and to originality, as far as that term can be applied. The various dialects of this speech, though they have a wonderful accordance in many essential properties, have experienced those changes which separation, time, and accident produce; and, in respect to the purposes of intercourse, may be classed into several languages, differing considerably from each other\*." In another paper, published in the *Archæologia*, vol. VI. this able author has successfully exhibited a variety of instances of coincidence, both in sound and signifi-

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\* *Asiat. Research. Vol. IV.*

cation, between the *Malay* and several of the eastern dialects. By attempting to prove too much, however, I apprehend, that he has failed essentially. He has pointed out a few coincidences, but has left the mass of the language totally unaccounted for; and as the few coinciding words may all have been derived from a common source, it is perhaps a more natural inference to conclude that they have all been modified by some general language, than with Sir W. JONES, to determine that the parent of them all has been the *Sanscrit*. The same author, in his history of *Sumatra*, seems inclined to think that the *Malay* language was indigenous in the *Malay* peninsula, from which it extended itself among the eastern isles, till it became the *lingua franca* of that part of the globe. The author of the description of *Siam*, in the modern part of the *Universal History*, not only assigns a very different origin to the language, but accounts in a very different manner for its uncommon extent. Describing *Malacca*, he observes, "The *Malayan* tongue is formed out of the languages of the different nations which resort hither, by selecting the choicest words in each. Hence it is reckoned the most agreeable and elegant in all the *Indies*, which quality, joined to its use in trade, causes it to be learned by the remotest eastern people." A language, formed according to this ingenious idea of selection, might probably be remarkably agreeable and elegant, but it would be still more remarkable, as a new phenomenon in the history of nations. It would certainly be a very uncommon occurrence in the history of mankind, to discover a nation so choice in matters of abstract sound, and so refined in their organs of hearing, as to take the trouble to learn a copious and unknown language, for the mere abstract pleasure of gratifying this delicate sense or appetite

for sweet vocalic sounds. Nevertheless, though the author is a little unfortunate in his doctrine of causes, the fact to which he alludes is worthy of attention; for it is not necessary to possess a very minute knowledge of the *Malayu* language, to be able to call its originality in question. It may be safely affirmed, that neither the *Malay lingua franca* of commerce, nor any of the maritime dialects of *Malayu* existed previous to the era of MAHUMMED, in a state similar to that in which they appear at present; and these dialects seem to comprehend all that are usually included under the denomination of the *Malayu* language.

The *Malayu* language, in this limited sense, is obviously indebted to two foreign sources, for the majority of the vocables which compose it, and these are the *Sanscrit* and the *Arabic*.

The connection between the *Sanscrit* and *Malayu* was first remarked by Sir W. JONES, and Mr. MARSDEN has confirmed the fact, by about fifteen examples, selected, as he says, with little pains, from a *Malay* dictionary, which had he been acquainted with the *Sanscrit* language, he might with very little labour, have extended to fifteen hundred, or perhaps five thousand. Many of the *Sanscrit* words in the *Malayu*, as he observes, are such as the progress of civilization must soon have rendered necessary, being frequently expressive of mental feelings, or such modes of thinking as naturally result from the social habits of mankind, or from the evils which tend to interrupt them. Many of the names of the common objects of sensation are also of *Sanscrit* origin; nevertheless, the simplest part of the *Malayu* language, and that which is most indispensable to its existence

as a distinct tongue, is certainly not derived from the *Sanscrit*.

With respect to the connection between *Arabic* and *Malayu*, MARSDEN observes, that the latter language abounds with *Arabic* words, which writers affect to introduce, because this display of literary skill is, at the same time, a proof of their religious knowledge. He adds, that these words are generally legal or metaphysical terms, borrowed from the Koran or its commentaries, that they are never expressive of simple ideas, are rarely used in conversation, and, with few exceptions, seem never to have been thoroughly incorporated into the language. This account of the introduction of *Arabic* into *Malayu* is unexceptionably just, excepting with respect to the use of *Arabic* terms in conversation, which is affected by all *Malays* who have any pretensions to literature. The number of *Arabic* vocables too, that have been introduced into *Malay* compositions, though certainly inferior to those of *Sanscrit* origin, are considerably more numerous than might be supposed from this statement; or rather, as in *Persic* and *Turki*, it is difficult to assign any bounds to their introduction, but the pleasure of the writer. It may also be observed here, that in the *Malayu* language, *Arabic* plurals are very commonly used as singulars, as often happens in *Turki*, and other dialects which admit of a mixture of *Arabic*. MARSDEN has mentioned another peculiarity, in which *Arabic* vocables, adopted by the *Malayu*, differ from adopted *Sanscrit* terms. While the *Arabic* words retain their peculiar and harsh pronunciation, those of *Sanscrit* origin are softened down, and assimilated with the rest of the language. This observation must likewise be taken with many limitations; for numerous words, of *Ara-*

*bic* origin, are so completely assimilated to the *Malayu* pronunciation, that they are no longer capable of being recognized, even by a native *Arab*, unless by attention to their radicals; the *ain* and *ghain*, in particular, excepting in religious terms, are very generally converted into *Alif* and *Gaf*, both in writing and pronunciation. It is certain, however, that *Arabic* words are naturally untractable, and are apt to have a foreign appearance when assumed into any other language, in spite of all modifications. The *Arabic* is a language so complete in itself, and so peculiar in its structure, that it is as little capable of coalescing neatly with any other language, as a curved line with a straight one.

MARSDEN has likewise hazarded an opinion, that the polish, which the *Malayu* has derived from *Sanscrit* or *Hinduwi*, has been obtained immediately from the natives of *Guzerat*, previous to the debasement of the genuine *Hinduwi* of the northern provinces, by the mixture of *Arabic* nouns, and the abuse of verbal auxiliaries. The resort of the people of *Guzerat* to *Malacca*, he adds, "is particularly noticed by DE BARROS and other authentic writers; and it is well known that the *Hindu* language has been preserved with more purity in that, than in any other maritime province of *India*." To this, it is sufficient to answer, that the *Sanscrit* vocables, adopted in *Malayu* and *Guzerati*, are generally preserved purer in the former than in the latter; that the *Guzerati* has no pretensions to be considered as a pure dialect of *Hinduwi*, but on the contrary, is one of the very first that was corrupted by a mixture of *Arabic*, and that long prior to the period mentioned by DE BARROS. The *Bengali* language itself, corrupted in pronunciation, as it certainly is, might have

been more safely adopted, as the medium for the introduction of *Sanscrit* vocables into *Malayu*. Many *Sanscrit* words that are in current use in *Bengali*, likewise occur in *Malayu*, with almost the very same pronunciation. Of this it is easy to produce a multitude of instances. The following are such as present themselves spontaneously :

<i>Beng.</i>	<i>Malay.</i>	
Tot'hapi.....	Tatapi.....	but, however.
Punah.....	Pun.....	farther, again.
Tutkalé .....	Tutkala .....	then.
Bongsh .....	Bangsu .....	a race or family.
Kichhu or Kichhi .....	Kichi .....	a little.
Inggit, a signal .....	Ingat .....	notice, memory.
Barung, a gift, a thing, a quality.	Barang-barang,	any thing.

But it is needless to adduce further instances ; as the *Malay* history and the language itself, exhibit traces sufficiently clear, to direct us to the region, with which the *Malays* had the most frequent intercourse, at an early period, and from which their language seems to have received the most considerable modifications, and that is the ancient kingdom of *Kalinga*. Here I am again under the necessity of dissenting from MARSDEN'S opinion. He says, "It is evident, that from the *Telinga*, or the *Tamool*, the *Malayan* has not received any portion of its improvement." I apprehend that the express reverse of this opinion is evident ; for the *Malays*, at this very period, know the *Coromandel* coast by no other name than *Tanna Keling*, the land of *Keling* or *Kalinga* : a multitude of compositions, current among them, profess to be translations from the *Basa-Keling*, or *Kalinga* language ; and the *Malayu* language contains a great number of words that are *Tamul*, *Malayálam*, and *Telinga* ; though neither *Sanscrit*, *Hinduvi*, nor *Guzeráti* ; and a variety that are only to be found in *Telinga*, the vernacular language of the *Kalinga Desa*,

For the same reasons that I infer an ancient intercourse to have subsisted between the *Malays* and *Kalingas*, I am induced to think that a very intimate connection subsisted, at a very early period, between the *Malays* and *Javanese*. Not only the proximity of the island of *Java*, and the constant intercourse between the *Malays* and *Javanese*, point to this connection, but the whole of *Malay* literature, the state of the language, and the whole series of *Malay* history, confirm it. It is from the *Javanese* that the *Malays* profess to have received all their earlier mythological fables; and a great variety of their books profess to be translations from that language: even in compositions professedly translated from the *Keling* language, the *Javanese* name of the story is often mentioned: and almost every *Sanscrit* term, that occurs in *Malaya*, is likewise to be found in the *Basa Dalam Jawa*, the high language of *Java*, or rather the language of the interior; though a multitude of *Sanscrit* words, current in the *Javanese* language, are not to be found in the *Malayu*. Besides many of the *Malay* states, and those of the greatest antiquity, are known to have been founded by *Javanese* adventurers, anterior to the arrival of the *Arabs*: and if the historical traditions of the *Malays* were better known, there are many reasons for supposing, that more of them would be found to claim the same origin.

The greater part of the words of *Sanscrit* origin, found in *Malayu*, do not appear to have been introduced through the medium of the *Bali*. In many instances, the *Malayu* form approaches nearer the pure *Sanscrit* than even the *Bali* itself; and many mythological stories exist in *Malayu*, and mythological characters are introduced in them, that as far as I have been able to learn, do not occur in *Bali*.

compositions at all, nor in any of the *Indo-Chinese* languages of the continent.

But after assigning the *Arabic* and *Sanscrit* vocables to their proper sources, a large proportion of words in the language will still remain unaccounted for; and these words too, expressive of the most simple class of our ideas, and the most remarkable objects in nature. This part of the language, which in comparison of the rest, may be termed native or original, MARSDEN attributes to what he reckons the original insular language of the *South Seas*; and this original language, again Sir W. JONES pronounces a derivative from the *Sanscrit*. That it is not *Sanscrit*, a very slender knowledge of the two languages is sufficient to evince; and if this original part should itself turn out to be derived, as I apprehend, from different sources, the idea of an original insular language will fall to the ground. Now there are a variety of reasons for supposing that this part of the *Malayu* language, which might be imagined the most simple and original, is in reality, more corrupted and mixed, than those parts which are confessedly derived from a foreign source. Several of the *Malayu* terms, which express the most simple and remarkable objects in nature, appear to be only gross auricular corruptions of true regular terms in the more ancient eastern languages, as *Jawa*, *Búgís*, *T'hay*, and *Barnia*; and many of the simplest objects are not distinguished in *Malayu* by simple words, but by compound metaphorical and significant terms. The omission of the first syllable, in words derived from a foreign language, whether ancient or modern, is a frequent practice in the *Malayu* language: thus the *Sanscrit* *Avatara* becomes *Bitára*, and thus *rambúlam*, the moon, in *Javanesé*, becomes *Búhun* in *Malayu*—and *Móputi*, which signifies *white*, in *Búgís*, becomes *puti*

in *Malayu*. Again the metaphorical term *mata-hari*, which literally signifies the eye of day, is the only native term for the sun; though *Chinkerwala*, a corruption of the *Bali* term *Chakrawala*, has been adopted in the higher dialect, or poetical style, termed the *Basa Dalam*. The *Malay* term *tuhin* which signifies *the aged*, is used as synonymous with *Allahi'oala*, which they have adopted from the *Arabic*. A number of *T'hay* vocables occur in *Malayu*; but, for the most part, they are neither expressive of our simplest ideas, nor of the most remarkable objects in nature, excepting perhaps *ku*, the contracted term of *Aku*, I, in *Malayu*, which is the same in *T'hay* or *Siamese*. A variety, however, of important words seem to have been adopted from the *Barma* language, especially in the verbal auxiliaries; and in most of these instances, it may be observed, that the *Malayu* pronunciation coincides better with that of *Tocay*, or *Tinnau*, than with that of the *Barmas* proper. Thus the substantive verbal auxiliary of the present, *adda*, seems to be only a modification of the more simple *da* or *dé* of the *Barma* language. The past *suda* of the *Barma syi dé*; the auxiliary of the future *jadi* of the *Barma ra-de*, pronounced *ya-dé* or *ja-dé*, *méw*, will or may, is a modification of the *Barma Mi*, or *minh'*, and the permissive auxiliary *léh* of the *Barma lé*. Of the connection of the *Malayu* with any of the spoken dialects of *China*, it is more difficult to speak with accuracy, in the present state of our knowledge. BARROW, and some other authors of reputation, are inclined to attribute the origin of the *Malay* tribes to the nations of *China*; and that author observes, that many words, in the languages of *Sumatra*, are similar in sound to *Chinese* vocables; and that the corresponding words generally express the same idea in both languages. Of the value of this opinion it is not easy to speak in correct terms, for the proper *Chinese* languages, are

at least ten in number, and the dialects of *Sumatra*, vary almost as much, on a small scale, as the dialects of the *Chinese*; and to jumble together a number of corresponding words in all those dialects, may therefore be no very difficult task. Some coincidences there certainly are, between the *Malayu* and the *Chinese-Mandarin* language; thus in the first personal pronoun, *saya* and *gua*, which both signify *I* in *Malayu*, very nearly coincide with the *Chinese* *seab* and *ngo*, which have the same signification; but, on the whole, these coincidences seem neither very numerous nor important.

The *Malayu* language is extremely well fitted for being a *Lingua Franca*, or general medium of communication among the eastern isles, by the smoothness and sweetness of its tone, and the simplicity of its structure and construction. Its simple pronouns indicate rank and situation, and are almost as numerous as in *Chinese*; but the different dialects of the *Malayu* vary considerably, both in the use of the pronouns and of the verbal auxiliaries. It may also be observed, that the more mixed and impure any dialect of *Malayu* is, it is more verbose, more indefinite in its expressions, and more loaded with useless auxiliaries and epithets, which encumber the language, without adding either elegance, force, or dignity. The beauty and elegance of the *Malayu* is its simplicity; and the purity of its minor dialects may often be ascertained by this criterion alone.

The literature of the *Malays*, though the language is well adapted for poetry, is not distinguished by many features of originality. A degree of monotony and repetition occurs in all the compositions of the monosyllabic languages, which has a great tendency

to damp the ardour of composition, and extinguish poetical fire. The construction of the *Malay* is analogous to that of the monosyllabic languages, and there is also considerable similarity in the character of its compositions. The most favourite species of composition among the *Malays*, is the *Pantún*, a word which is generally translated *song*, but which perhaps might with more propriety be rendered *simile* or *proverb*, as it consists of a simile, proverb, or apophthegm versified, and its application. A *Pantún* is a rhyming quatrain, and is always restricted to four lines; hence it affects a kind of oracular brevity, which is very difficult to be comprehended by *Europeans*, who can seldom perceive any connection between the similitude and the application. The *Malays* allege, that the application of the image, maxim, or similitude, is always accurate; but it may be suspected that if one half of the verse be for the sense, it often happens that the other is only for the rhyme, as in the ancient *Welsh* triads or triplets, in which there is professedly no connection between the natural image and the moral maxim. These *Pantúns* the *Malays* often recite, in alternate contest, for several hours; the preceding *Pantún* always furnishing the catch-word to that which follows, until one of the parties be silenced or vanquished, or as the *Malays* express it, *be dead, suda mati*. Many of these *Pantúns* bear no inconsiderable resemblances to the *Dohras* and *Kubitás* in the ancient *Hinduvi* and *Vruja* dialects of *Hindustan*.

The *Sáyer* is another species of composition, which is analogous to the *Persic Musnevi*. Moral poems, resembling the *Pundnaméhs* of the *Persians*, didactic works, or descriptive compositions and legendary or heroic narratives, are composed in this measure. The

*Cheritra* or *Hikaiat*, also denominated *Chitra* and *Kuggawin*, from the *Javanese*, is more generally written in prose, but frequently intermixed with verse, both in the measures of the *Sáyer* and *Pantún*. These *Cheritras* contain the mythological stories current among the *Malay* tribes, and also fragments of their history, embellished in a poetical manner. The three great sources of all the *Malay* legends are the *Javanese*, *Keling* and *Arabic* languages, but in the compositions of latter date, the characters and incidents are so mixed, that it is not always easy to determine to which of these sources they ought to be referred. There is also one class of stories which the learned *Malays* term *Susupún*, I imagine from an ancient dynasty of *Javanese* princes to whom they relate. Some of these legends also coincide in the general story with those of the *Siamese*, as the *Malay Selimbari* with the *Siamese Khún'hen*; and the *Hikaiat Shah Murdan* with the *Siamese Lín-tóng*. When characters familiar in *Sanscrit* mythology are introduced into the *Malay* legends, their adventures are generally transferred by the *Malays* to the interior of *Java*; and even *Arabian* characters are often represented as performing their adventures in the *Malay* countries.—Many of these narratives exist both in prose and verse, and of several there seem to be two editions; one derived immediately from the *Javanese* language, and which commonly contains a considerable number of *Javanese* vocables; the other from the *Keling*, which often contains a certain proportion of words more immediately derived from the *Sanscrit* and *Telinga*.

Of this latter class are probably the narratives termed *Hikaiat Pindawa*, or *Pandu* stories, which

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seem popular versions, or rather abridgements, of the different parts of the *Mahabh'arata*; some of which, in reality, give the outline of the story, as faithfully as the popular abridgements of it, which I have perused in *Mahráta*, *Tamul* or *Telinga*. I am only acquainted with the following *Malay Hikaiats* of this class: *Pindawa Lima*, the story of the five *Pandús*; *Pindawa Jaya*, the victory of the *Pandús*; *Pindawa Berjuddi*, the gaming of the *Pandús*; *Pindawa Pinjam bali*, the *Pandús* borrowing a *Palace*; *Pindawa berjewal kapur*, the *Pandús* selling lime. The *Hikaiat Maha Raja Buma* of *Purichu Nikassan*, or account of the contest between *BRAHMA* and *VISHNU*, professes to be translated from the *Keling* of the dramatist *MUNGAKARTA NIG'ABA*. The *Sah-Sipundia*, or history of a *Keling RAJAH*, is probably derived from the same source. The *Hikaiat Sri Rama* is reckoned a *Susupun* story, as are the *Kusoma Indra* or history of *INDRA*, the *Balinta Sena*, the *Sah Kóbut*, or history of the war with the Apes, the *Rajah úlar Ninggatwong*, the *Hikaiat Bida Sari*, the *Hikaiat Raja Pikermadi* of *VICRAMADITYA CHERITRA*, the *Hikaiat-Derma RAJAH*, and the *Hikaiat Kalil o Damna* or *Malay* version of the *Kalil o Dumna*.

The following are *Japanese* relations, the *Hikaiat Chikkil Wunnungputti RAJAH* of *Kirripún*, in the interior of *Java*, the *Hikuiat Jarana Tamasa*, or the love of adventures of a chieftain of *Minjapahit*, in *Java*, composed by *ANDIKA*, the *Kilana Perbujaya Cheritra*, or story of a prince of *Kirripún*, the *Misa Perbujaya Cheritra*, the *Misa Kiamong Cheritra*, or history of a Princess of *Daha*, in *Java*, carried off by *TIMUNGU'NG BAPANG CHAKAR BIMA*, and rescued by

BITARA KALA; the *Jaran Kilinang Cheritra*; the *Ratu Bader Kisna Cheritra*; the *Panga Witin*, or history of INU KURTAPUTTI; the *Gambar Wira-Putra*; the *Gambar Sri Ratu Anum-Ani Malayu*, or history of GAMBAR SRI, Princess of *Daha* and RAJA ANU'M of *Malaya*; the *Naga Bisaru*, or history of a Princess of *Daha*, who was transformed into a snake, and confined in a lake, the *Putti Kola Bismu* or history of VISHNU, the *Kinta-Buhin*; or history of a chief of *Banjarkulin* in *Java*, the *Kilana Jayang Sitru*, or history of RADIN JARAN TINANGLU, the *Angling Dermavi Raja-Cheritra*, and the *Hikariat Parang Púting*, or history of the hatchet without the handle. To the same source are probably to be referred the following, if they are not purely of *Malay* composition; the *Hikariat Pelanduk Jinaka*, or history of the sagacious hogdeer. The *Hikariat Burung Pinggey*, or history of a wonderful bird.—The *Deva Mandu Cheritra*, the *Sayer Sri Batin*, the *Hikariat Bian* and the *Hikariat Rajah Boodák*.

The following are modifications of *Arabic* narratives, accommodated, however, to the peculiarities of the *Malayu* manners and customs. The *Hikariat Amir Humda*. The *Hikariat Rajah Kheiber*, the chief of the *Jewish* tribe of *Kheiber* in *Arabia*. The *Hikariat Rajah Hinduk*, the *Hikariat Mahummed Hanifah*, the *Hikariat Khajeh Maimun*, the *Hikariat Eblis*, the *Hikariat Rajah Shah Murdan*, the *Hikariat Sultan Ibrahim-ibn-Adhem*, the *Hikariat Sekunder Dulkharnein*. The *Koran* is also translated into *Malayu* in the same paraphrastic manner as into *Persic*.

There are many *Malayu* compositions of a historical nature, though they are not so common as the

classes that have been enumerated: such as the *Hikayat Rajah-bangsu*, which I have not seen, but which has been described to me as a genealogical history of the *Malay* RAJAHS. The *Hikayat Malaka*, which relates the founding of that city by a *Javanese* adventurer, the arrival of the *Portuguese* and the combats of the *Malays*, with ALBUQUERQUE and the other *Portuguese* commanders. The *Hikayat Pitrajaya-Putti*, or history of an ancient Rajah of *Malacca*, the *Hikayat Aché*, or history of *Aché* or *Achén* in *Sumatra* and the *Hikayat Hang-Tuha*, or the adventures of a *Malay* chief during the reign of the last Rajah of *Malacca*, and the account of a *Malay* embassy sent to *Mekka* and *Constantinople*, to request assistance against the *Portuguese*. Such historical narratives are extremely numerous; indeed there is reason to believe that there is one of every state or tribe; and though occasionally embellished by fiction, it is only from them that we can obtain any outline of the *Malay* history, and of the progress of the nation. The juridical customs or traditions of the *Malays* have likewise been collected into codes of different antiquity and authority. Among those of the greatest authority are the *Undang Undang*, and the *Addat Malayu*. The most ancient of these regulations, however, appear to have been adopted from the *Javanese* and *Bugis*. Particular states have at different periods composed peculiar regulations; as the *Addat Kiddeh*, which were compiled by Rajah SHAH ALUM, in An. Heg. 1151.

No dramatic compositions, in the *Malayu* language, have fallen, as yet, into my hands, though many of them are said to exist. Scenic exhibitions termed "*Wayang-wayang*, were till lately, very com-

mon in the peninsula of *Malayu*, but are now represented as less frequently exhibited. The subjects of the *Malayu* dramas are the same as those of their histories and romances, from which, like the dramatic compositions of the *Siamese* and *Chinese*, they only differ in assuming the form of dialogue and soliloquy, the progress of the incidents being generally the same.

The following specimens of the *Malayu Pantún* and *Sayer* will exhibit the measure of the verse and the style of the composition. The first *Pantún* is a challenge to engage in a poetical contest. The rest exhibit the peculiar images introduced, and the manner of presenting them in the *Pantún*.

Tuan bulu, saya tumiang  
 Marileh kita berkiler taji  
 Tuan sapulu, saya sambilan  
 Marileh kita bersindir nyani.

You are a bamboo and I am but a slender twig;  
 Yet come on, let us sharpen our weapons:  
 You are as ten, and I am only as nine;  
 Yet come, let us contend in ironical verse.

Boah dilama ber pangsú pangsú  
 Samajuga bijinya merah  
 Jangan tuan berpilis bangsu  
 Samajuga daranya merah.

The pomegranate has many partitions,  
 But the seed is equally red in them all:  
 Do not give an undue preference to a race of men,  
 For the blood is equally red in them all.

Boah mamplum deri *Patani*  
 Masa sabiji de kulum rúsa

Tuas Islam saya Nasrani  
Sama sama mantangung dāra.

Of all the Mangoes of *Patani*  
A ripe one is but a mouthful to a stag;  
You are a Moslem and I am a Christian,  
But we must equally bear our own faults.

Batang padi jangan de rūrūt  
Kalu de rūrūt rusa batangnya  
Hati muda jangan de tūrūt  
Kalu de tūrūt rusa badinya.

Shake not the rice stalk,  
If you shake it the stalk is rained;  
Do not yield to youthful inclination,  
If you yield your person is ruined.

Siri kúning deri *Patani*  
Pinang muda deri *Malaka*  
Puti kúning ana'k Nasrani  
Itu membawa badin chilaka.

The yellow betel leaf of *Patani*,  
The fresh betel-nut of *Malacca*,  
A white yellow christian damsel;  
Bring a person to total ruin.

The following passage of the *Selimbari* is given as a specimen of the *Sayer* verse, in which the *Malay* romances and moral poems are generally composed. In both measure and style they exhibit considerable resemblance to the ancient *English* and *French* romances; there is little variety of pause or accent, and the line consists indifferently of eight or nine syllables, one long syllable being reckoned equivalent to two short.

Tutkala tuan lunkah de natang  
 Mata mamandang seperti bintang  
 Chahianya limpah gilang gumilang  
 Teadaléh abang dapat mamandang  
 Pipinya bagei pali de lahang  
 Bersambút dengan lehernya jinjang  
 Paras seperti gambar dan wayang  
 Barang de makan berbayang bayang  
 Dahinya bagei sahari búlun  
 Kinningnya bintúh bagei detilang  
 Lalu de ambil jadikan túlun  
 Mamáki chimchin permata *Séfuri*  
 Changgeynya panjang ber kilat kilat  
 Seperti mutiara suda tericat  
 Pinggangnya ramping terlalu chantik  
 Leher laksana gambar delarik  
 Munglarkan kata yang patáh chirdik  
 Bibirnya bagei patey chicharik  
 Teada mamáki laku ber saja  
 Giginya itam bukkus ber baja  
 Chantik meilik gilang de Raja  
 Berpating kútun bunga Seraja,  
 Farasnya elok búkon kapalang  
 Intahkan jiwa garangas hilang  
 Kapada mata suda terpandang  
 Teadaléh dapat kumbali pulang.

When my mistress looks forth from her window,  
 Her eye sparkling like a star,  
 Its brilliant rays glancing and glittering  
 Her elder brother cannot support its lustre,  
 Like the red mangoe is the hue of her cheek,  
 Becoming her tapering neck,  
 Traversed with shadows whenever she swallows:  
 Her features like those of a statue or scenic figure,  
 Her forehead like the new moon in its first day,

Her eye-brows curved, so fair I could devour her,  
 Long has she been chosen to be my mistress.  
 Wearing a ring set with gems of *Ceylon*,  
 Her long nails shining like lightning,  
 Transparent as a string of pearls,  
 Her waist slender and extremely elegant,  
 Her neck turned like a polished statue,  
 Eloquent in the enunciation of her words,  
 Her parting lips like the crimson red wood  
 Not by dress, but by herself adorned ;  
 Black are her teeth stained with *baja* powder,  
 Graceful, slender, appearing like a queen,  
 Her locks adorned with the *Seraja* flowers,  
 Her features beautiful with no defect of symmetry,  
 My soul is often fluttering ready to depart,  
 Glancing eagerly forth from my eyes,  
 And quite unable to return to its station.

The character generally used by the *Malays*, is a modification of the *Arabic* ; and, in addition to the proper *Arabic* alphabet, the *Malayu* uses six letters, of which one is the *Persic ché*, a second the slurred *dal*, of the *Hindostani*, two more correspond in power to the *Persic* and *Hindostani pa* and *ga*, but are written of a different form, and the remaining two, *nga* and *nya*, are peculiar in form, but correspond to the nasals of the first and second series of the *Deva-Nagari* alphabet. The *Malays* of *Java*, however, often use the *Javanese* character, to express their own language, as those of *Celebes* do the *Bugis*. In the *Moluccas*, the *Latin* character has obtained some degree of currency, even among the *Malays*, and is sometimes used by them to express the *Malayu* language.

The *Malayu* language was one of the first cultivated in the east by *Europeans*. The first attempt to form a grammar or dictionary of it, as far as I know, was

made by DAVID HAEX, who published in *Malayu* and *Dutch*, a vocabulary with some grammatical observations. At the request of Cardinal BARBERINI, the *Dutch* was rendered into *Latin*, and published with the *Propaganda* types at *Rome*, 1631, under the title of "*Dictionarium Malaico-Latinum et Latino-Malaicum, operâ et studio DAVIDIS HAEX.*" This is a work of some merit, but seems to have been composed in the *Moluccas*, and inclines to the *Basa Timor*, or eastern dialect of the *Malayu*. The author has given a short list of *Tarnata* and *Portuguese* words, that have been adopted into *Malayu*, and some useful observations on the phraseology. Professor THUNBERG, probably by mistake, mentions this work as published in 1707. It seems to have served among the *Dutch*, as a basis for similar compilations. The "*Malaica Collectanea Vocabularia*," or collection of vocabularies, was printed at *Batavia* in 1707-8, in 2 vols. 4to. and the "*Dictionarium of te Woord ende Spraak bock in de Dutsche en de Maleysche Tale*," at the same place in 1708, in 4to. A "*Maleische Spraak-kunst*" or *Malay Grammar*, was published by GEORGE HENDRIC WERNDLY, at *Amsterdam*, in 1726, 8vo. A "*Nieuwe Woordenschaft in Neder-Duitsch, Maleisch en Portugeesch*," was also published at *Batavia* in 8vo. 1780. The *English* have also contributed their share to the cultivation of this language. BOWREY's *Grammar and Dictionary of the Malay language* were published at *London* in 1701, in 4to. after the author had passed nineteen years in trading among the eastern isles. This is a work of great merit and labour, and though the *English* character only is used, yet the pronunciation and the signification of words are generally given with great accuracy. BOWREY, however, had the assistance of the two eminent-orientalists, HYDE and MARSHALL, in its composition,

both of whom were excellently skilled in the language. In 1801 was published at *London*, "A Dictionary of the *Malay* tongue, to which is prefixed, a Grammar of that language, by JAMES HOWISON, M. D." The author founds his claims on a ten years acquaintance with the *Malays*, and their language. From the scarcity of BOWREY'S work, I have not been able to compare it with the publication of Dr. Howison, but I suspect the additions of the latter to be neither numerous nor important. One improvement he has attempted, and it is the following: "In giving the *Malay* words in the *Arabic* character," says he, "we have followed the excellent example of RICHARDSON and GILCHRIST in their *Persian* and *Hindostanee* Dictionaries, and it is, in fact, the character used by the *Malays* themselves." But had Dr. Howison been acquainted with the *Malay* orthography, he would have perceived that this barbarous mode of converting the *English* character into the *Persic*, could be of no possible utility, either to an *European*, or an *Asiatic*. The *Malayu* has an established orthography, like the *Arabic*, *Persic*, and *Hindostani*; and this established orthography of *Malay MSS.* he has violated, repeatedly, in every page, not only by spelling the *Malay* words in a mode never used among the *Malays* themselves, but by omitting all their peculiar characters, and by using some *Persic* characters, as *pa* and *ga*, with which the *Malays* are unacquainted altogether. "A short Vocabulary, *English* and *Malayo*, with grammar rules for the attainment of the *Malayo* language," was published at *Calcutta* in 1798. The rules differ little from those which appear in Howison's Grammar, prefixed to his Dictionary, and the vocabulary generally coincides with it in the explanation of words, which are not very numerous. Besides these

works which have been printed, many Vocabularies and Dictionaries exist in MSS. in *Dutch*, *English* and *Portuguese*; and of these several are in my possession. RELAND, in his "*Dissertatio de linguis Insularum Orientalium*," mentions a large MS. Dictionary which he had consulted, composed by LEIDEKKER, a *Dutch* clergyman in *Batavia*, from which he has selected a specimen of the language. Several smaller Vocabularies of *Malayu* have been published, chiefly by voyagers and travellers, with various degrees of accuracy. Being generally constructed in a very hurried manner, by persons devoid of a radical knowledge of the language, and often, as may be presumed, under the necessity of expressing their questions by a mixture of signs, they generally abound in very ludicrous errors and risible mistakes. Of this kind, many instances might easily be selected from LAMILLARDIERE'S *Malay* Vocabulary, nor is that published by Professor THUNBERG, in his travels, entirely free from them. Besides they are generally mixed with a variety of *lingua franca*, and other eastern words that are never received in correct *Malayu*.

The sacred scriptures, at an early period, began to be translated into the *Malayu* language. The gospels of MATTHEW and MARK were first published in the *Malayu* language and *Arabic* character at *Enchusa*, in 1629, in 4to. according to the version of ALB. CORN. RUYL, and accompanied with the *Dutch* version. A second edition was published at *Amsterdam* in 1638. The gospels of LUKE and JOHN were published at *Amsterdam*, in 1646, according to the version of JOHN VAN HASEL and JUST. HEURN, in 1648, published "*Psalmi quinquaginta priores, Malaicé et Belgicé.*" The four gospels were republished, more

correctly, with a version of the Acts of the Apostles, by JUST. HEURN, at *Amsterdam*, in 4to. 1651. Genesis was published in *Malay*, at *Amsterdam*, in 1662, according to the version of DAN. BROUWER, and the New Testament, by the same author, in 1668. A second edition of Genesis was published in 1687. The four Evangelists and the Acts of the Apostles were published "in the *Malayan* tongue," at *Oxford*, in 1677, in 4to. and reprinted in 1704. Both editions are in the *Roman* character, and though HEURN's version was followed, yet the first edition had the advantage of being superintended by the learned HYDE, who has prefixed to it, a dissertation on the dialects of the *Malay*, and the method to be employed in studying the language. The Psalms, or "*Psalterium lingua Malaica et Belgica*," was published by VAN HASEL and HEURN at *Amsterdam* in 1689. The "*Psalterium Malaice*" was published at *Amsterdam* in 1735, with musical notes. A complete version of the Bible was published at *Amsterdam*, in *Roman* characters, in 1733, and this version was again published in the *Arabic* character, with the addition of the *Malay* peculiar letters, at *Batavia*, in 5 vols. 8vo. 1758, under the direction of JACOB MOSSEL, Governor General of the *Dutch* possessions in the *East Indies*. The persons who superintended the edition were JOHAN. MAURITZ MOHR, and HERM. PETRUS VAN DE WERTH. A *Malay* catechism was also composed by GUSTAVUS WILLIAM BARON VAN IMHOFF, and printed at *Batavia* in 1746. This version of the Bible, is composed in the idiom of *Batavia* and *Malacca*, and I have heard it objected, that it is not very intelligible in *Sumatra*, and other *Malay* countries; but I regard it as quite impossible to form a *Malayu* version which would be approved in point of style, in every *Malay* country at the same time,

for so great is the diversity in point of style between the *Javanese-Malayu* and the *Arabic-Malayu*, that even in the same country, those who are proficient in the one, are often scarcely able to understand the other.

II. JAWA.—The *Jawa*, or *Javanese* language, is admitted by the *Malays* to be that of a more ancient nation than themselves, and at no very distant period seems to have been current through the whole extent of *Java*. The island of *Java* was formerly subject to a single sovereign, bearing the title of RATU AGONG or SUSUHUNANG, of the *Susupún* race, who generally held his court at *Kirripún* or *Suryakarta*. The nation was brave, enterprising and populous, and before the introduction of the *Mahummedan* religion, about the year A. C. 1400, their power was supreme in the eastern seas, and they extended their conquests to *Sumatra*, *Borneo*, and even as far as the *Moluccas*. Their voyages often rivalled the celebrated Argonautic expedition in the spirit of adventure. They became known to *Europeans* only in the decline of their power; yet it was still so formidable as repeatedly to shake the authority of the *Portuguese* in *Malacca* itself; and one of the dependent princes of *Java* was able to fit out a fleet of thirty large vessels, the admiral of which was so strongly built, as to be reckoned, at that period, cannon-proof. The *Jawa* language is subdivided into a great number of dialects, all of which may be respectively classed under the heads of *Basa-dalam* and *Basa-luar*, the interior or high language, and the exterior or vulgar language of the coasts. Both of these differ considerably from the *Malayu*, which has adopted a multitude of terms from the *Basa-luar Jawa*, or coast language of *Jawa*, compared even with which the *Malayu* lan-

guage appears to be a corrupt derivative. The language of the interior, however, or the *Basa-dalam Jawa*, has a close and intimate connection with *Sanscrit*, and expresses the simplest objects and ideas by vocables which seem to differ no farther from the *Sanscrit* than in the correct pronunciation necessarily produced by the use of a less perfect alphabet. The only *Javanese* that I have met, who could speak the *Basa-dalam Jawa*, was not able to write the character; yet I perceived, in forming a short radical vocabulary, that he used many *Sanscrit* words for common objects, which are not in any dialect of *Malayu*.

The alphabet of *Jawa*, is peculiar, and has no resemblance in the order of position to the *Deva nagari*. The number of characters are twenty, and these are varied by four vowels, e, i, u, o, but the real number of vocalic sounds is considerably greater. The *Javanese* character is written from right to left. The alphabet has been exhibited with considerable accuracy by LE BRUN, and also by RÉLAND; and it appears to have attracted the attention of the learned HYDE, as an "*Alphabetum Bantamense*" was found amongst his Posthumous papers, which had been written for him by the Ambassador of the king of *Bantam*.

Various ancient inscriptions and monuments are said to exist in the interior of *Jawa*, one of which was seen by THUNBERG, at *Paditúlis*, near the blue mountains in the interior of the island, which consisted of eight lines and a half, engraved on a stone pillar, about two feet in breadth. The characters seemed, to him, to be written from right to left, and no person had been able to decypher them.

The dialects of *Bugélen* and *Súndo*, in *Java*, are said to be very distinct from the *Javanese* proper; and, from the first of them, the language of *Sulu* is supposed to be derived. This point, however, I have not been able to investigate in a satisfactory manner.

The literature of the *Javanese* is similar to that of the *Malays*, to which it seems to have given origin. Their *Kuggawins* or *Cheritras*, contain their mythology, and the adventures of their ancient heroes, and exhibit them in a style which has no inconsiderable resemblance to that of the *Hindu Puránas*. The *Javanese* laws are arranged in codes of considerable antiquity, and celebrated among all the eastern islands.

The *Jawa* or *Javanese* language does not appear to have been regularly cultivated by *Europeans*, though some of the outlines of their mythological stories have been published in the transactions of the Asiatic Society in *Batavia*, as well as some vocabularies of the *Jawa* language. In the *Dutch* work, entitled "*Begin en voortgang du Oostind Compan.*" or the rise and progress of the *East India* company, a comparative view is exhibited of the *Japanese* and *Malayu* languages. The *Mahummedans* have translated the Koran into *Javanese*.

The *Bali* and *Madura* languages, spoken by the inhabitants of the isles of the same name, appear from the best information I could procure, to be dialects of *Javanese*. The greater part of the inhabitants profess the ancient religion of their ancestors, resemble the *Hindus* in their appearance, wear the *Hindu* marks on their forehead, and the women burn themselves with their deceased husbands, according

to the practice of the *Hindus*. Like the unconverted *Javanese*, they are peculiarly addicted to the worship of *INDRA*, *SURYA* and *VISHNU*; but being neither in possession of their original religious books, nor of the extracts from them which have been adduced in the Transactions of the Batavian Society, I forbear to dilate on this subject at present.

III. *Bugis*.—The *Bugis* may be reckoned the original language of the island *Celebes*, in the same manner as the *Javanese* is that of the island of *Java*. This ancient, brave, and martial nation, also, became known to the *Europeans* only in their decline, but there are a variety of circumstances, relative to them; which incline me to regard them as probably more ancient, in the eastern seas, than even the *Javanese*.—In courage, enterprize, fidelity, and even fair dealing in commerce, they are placed at the head of all the *orang timor*, or eastern men, even by the testimony of the *Malays* and *Javanese* themselves, and to compare to them, either the *Chinese*, or the continental *Indo-Chinese* nations, were to compare an ass, caparisoned in stiff and gilded trappings, to a generous courser. The nation, to which the *Bugis* exhibit the greatest resemblance, is the *Japanese*, but I have not been able to discover that the same similarity exists between their respective languages, which appears in their natural characters.

The island of *Celebes* was formerly divided into seven principalities, which were all united under an elective and limited sovereign. In this state, the island was the centre of eastern commerce, and extended its conquests, on the one hand, as far the island of *Bali*, and on the other, beyond the *Moluccas*. The *Bugis* language was assiduously cultivated, and their ancient mythology, traditions, laws and history, preserved in

books, the greater part of which are still extant, especially in the interior, among the tribes who still adhere to their ancient religion. On the sea coast, the *Mahummedan* religion prevails, and their books resemble more the later *Cheritras* of the *Malays*. In 1603, the *Mungkásar Rajah*, with the whole *Mungkásar* nation, by one of the most singular revolutions on record, renounced their ancient religion, and not only adopted Islamism, but compelled a number of the inferior states to imitate their example.

The *Búgis* language, on the coasts, is much mixed with the eastern *Malayu*, and is found pure only in the ancient books, and in the interior of *Celebes*. It exhibits strong features of originality in its vocables, but resembles the *Malayu* and *Tágála* in its construction. With *Malayu*, *Javanese* and *Tágála* it exhibits many coincidences, but it contains, in its original state, almost no words of *Sanscrit* origin. With the ancient *Tarnata*, or *Molucca* language, it also exhibits some coincidences, but as I have had no favourable opportunity of studying the *Búgis*, and none at all of examining the *Tarnata*, with any degree of accuracy, I cannot pretend to determine the nature of this connection. Compared with the *Malayu* or *Javanese*, it has certainly more the air of an original than of a derivative tongue.

The *Búgis* alphabet consists of twenty-two letters, which are varied by the six vocalic sounds a, u, i, e, o, úng. The form of the character is peculiar, though it appears to belong to the same class as the *Batta* and *Tágála*. The power of the characters coincides nearly with that of the *Javanese* letters, though they differ a little both in number and in the

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order of arrangement. The form of the *Bugis* character seems not only to differ considerably, in different states, but the alphabet also varies in the number and order of the letters. This proceeds from the adoption or rejection of the double consonants, which, though used in ancient and classical compositions, are seldom or never employed in letter-writing or common business; and hence, when a *Bugis* writes down his alphabet, it may vary, in the number of the characters, from seventeen to twenty-two. The only *Bugis* alphabet, printed or engraved, with which I am acquainted, is that which is given by FOREST, in a corner of one of the maps of his "*Voyage to the Mergui Archipelago.*" The letters are not formed according to the common round *Bugis* hand, but sharp angled, like the *Rajang* and *Batta* character; but in other respects it is sufficiently correct. The *Bugis* character is also employed frequently in writing *Malayu* compositions.

The language of the ancient *Bugis* compositions displays little diversity of dialect, but considerable variety exists in the language of conversation, in the different *Bugis* states. The dialect of *Mungkasar* or *Macassar*, the bravest and most renowned of the *Bugis* tribes, differs considerably from the *Bugis* proper; but the dialects of *Lubu*, *Enrekang*, *Mundar*, and especially *Tu-Rajja*, seem almost to be different languages.

The *Bugis* language has never been regularly cultivated by *Europeans*, though the *Dutch* have formed abridgements of some of the historical relations in which it abounds. I have formed a short radical vocabulary of both the *Bugis* and *Mungkasar*, but cannot consider it as pure and unmixed, being de-

rived from inhabitants of the coast, though some of them were very intelligent, and tinctured with their peculiar learning. From the same source I obtained the following list of the most popular *Bugis* compositions:

- |                                    |                                |
|------------------------------------|--------------------------------|
| 1. Nania Saguni,                   | 28. Rotun-risotó,              |
| 2. Batara Gura,                    | 29. Laga-ligo,                 |
| 3. Guru De Sillang,                | 30. Tobala Onji,               |
| 4. Tojorisumpa,                    | 31. Radaöng Labeb,             |
| 5. Lashli Lélèh,                   | 32. Lamada Romang,             |
| 6. Batara Latoh,                   | 33. Palawago,                  |
| 7. Oputolaga,                      | 34. Lawaju-Langi,              |
| 8. Araulangi,                      | 35. Lamapa-puli,               |
| 9. Panori Tawgèh,                  | 36. Datu-Mowunléh,             |
| 10. Lajiri-hoi,                    | 37. Lalumpang Méga,            |
| 11. Jamuri China,                  | 38. Lasawung-Langi,            |
| 12. Laurupoyi,                     | 39. Rotan di Papang,           |
| 13. Rotun Nari-Tatta, Datu Nagima, | 40. Aji Lédèh,                 |
| 14. Lamaputoda-Turipo,             | 41. Lamapang Aniro,            |
| 15. Latum Mullurung,               | 42. Latan-nari-jivi,           |
| 16. Lashdun-Rèö,                   | 43. Bayapágúli,                |
| 17. Lapa Bichara Lari Sindéuaré,   | 44. Latupu Sallau,             |
| 18. Gutupatalotopalaguna,          | 45. Latúpúgulla,               |
| 19. Lappang Ngarisang,             | 46. Latan nari Pulang,         |
| 20. Opu-Sangmuda,                  | 47. Satya-bonga,               |
| 21. Opula-Maru-Datu-na-Sopéng,     | 48. Lasatung-pugé,             |
| 22. Lata-gétana Pajii Limpoy,      | 49. Laga-lego Tokofinghèng,    |
| 23. Sawira Gading,                 | 50. Latan narógi,              |
| 24. Adewata,                       | 51. Datula-Kila,               |
| 25. Rotun Diliwung,                | 52. Lapanadora,                |
| 26. Data Pantúsu;                  | 53. Rotan di timang toan lanú. |
| 27. Lamaga Ladéng,                 |                                |

The greater part of the compositions here enumerated, celebrate the deeds of their national heroes. But besides these, the "*Addat*," or codes of *Bugis* law are of considerable antiquity, particularly those of *Gua*, *Waju*, *Boni* and *Mandar*; and of great repute, among the eastern tribes. Several of them are translated into *Malayu* and *Javanese*. The *Koran* is also translated into the *Bugis* language.

The *Búgís* songs and romances are famous among all the islands of the East; and, as far as I can judge, from a very limited knowledge of them, equally excel, in force of thought and fluency of versification. The use of rhyme is much less frequent than among the *Malays*. The melody of the verse depends on the rhythm, and the measure, in the historical poems, has often considerable similarity to some of the species of *Sanscrit* verse. The following lines are given as a specimen from the "*Wépalétei*," the only *Búgís* story in my possession.

Naréólangi napapabaja natokúrúna *Wépalétei*  
 Lalo saliwang pasisi aji rito matindro sésimpangi  
 Rittomapiddang sisulingi matduadua mua kakana  
 Wemapamá natijiruna lalu saliwang rútipanimpa  
 Lakunatillum tirrimakudda Wullirijáwa tó *Sopéngi*  
 Jillokasawa kakapamá lúmpuna *China* tujuna *Sabang*  
 Naranukié Lajutenio sesumangutnah *Passaingé*  
 Mabaliada wemapamá richinaruna kuém muá  
 Megama katu tudangpaliuna linna samanna tuributuli  
 Lolangungé turipasabi ujutanaí tádillerlé  
 Muarinilli aúláin patalutuna lolangungé.

"In the morning twilight, when the day began to dawn, awaked *Wépalétei*, and went out of the palace, stepping carefully over those who were sleeping in regular rows, and those who were reposing irregularly, where her elder brothers were sleeping two by two, and along with her went out PAMAI, her nurse and attendant. WULLIRIJAWA of *Sopéng*, went forth, and having opened the beautifully formed window, began to express her grief, "O! my elder sister PAMAI, point out to me the situation of *China* (a district in *Celebes*) and show me in what direction *Sabang* lies, where *Passaingé* dwells, the brother of *Lajú Tenib*." PAMAI answered, "see how beautifully, the floating clouds rest on the stately trees of

*China*, as if they had been arranged by art. How beautiful are the lawns, which seem as if the earth had of her own accord accommodated herself to the request of man. How graceful wave the trees, with their foliage to the view, and the golden bamboos which enclose the lawns."

The *Búgís* songs are very numerous. Some of them are short proverbial maxims versified, and display considerable force of both thought and language, but I have not met with any which exhibit the peculiar character of the *Malayu Pantún*. They however exhibit many traits of the peculiar manners of the *Búgís* tribes. In the following specimens, the first alludes to a very common mode of punishing cowardice in *Celebes*, the second to the practice of poisoning weapons, and the last is a brief dialogue between a lover, going to battle, and his mistress, who presents him with her betel-box as a parting token.

Tikkungi talaséi joa maliäi  
 Tapasilaséi andraguru maliäi  
 Corripe mlitem segnem, castra,  
 Immo ducem timidum castrato.  
 Tilla ritamati balubalu rilléléang  
 Risa paserakané lanre tojirru  
 Túmera ritirilébu dadi aju ta *Sangala*.

There are three articles exposed to sale

In the clash of combat—the temper of the lance——

The form of the bullet——and the gum of the poison tree of *Sangala*.

Eja ripalinrúng ajamu marakka silla  
 Rikóá birftta poli riálapi sia  
 Raja-Túmpa rikapéku muínappa rinnawatng——  
 ——Tilla returona salina lopalopaku  
 Sapahna rikko otáko tindria pauwa  
 Timúnroá parúparúng tindria kumpulajangang.

EJA! object of my secret affection, be not easily moved to grieve,  
 Whatever news arrive from the battle, till you see  
 My kris *Raja Tumpa* taken from my girdle, but then grieve for the dead—  
 —There are three prohibitions in my betel-box, with which you must  
 conform:

They are wrapt up in the folds of the betel leaf,—talk not in the time of  
 action—

Loiter not idly within your tent—skulk not as you advance on the foe.

The *Mungkasar* poetry is characterized by the same features as the *Bugis*, and their national wars with the *Dutch* is said to be a favourite topic among the poets of that race. The following specimen, which is a poetical challenge, alludes to the diversion of cock-fighting, the favourite amusement of the nation.

Kerim jangang riwaya bja jangang sundawa

Niamjunge bungsa tinumbukkéya—

Bukki tonja kontasilla pua inukke nurdatu

Tinumbukkéya bára éyapán nisillung.

Where is that courageous cock, that true game-cock, trained to combat—

For here is his match, full of youthful spirit, yet unconquered—

Let him then enter the lists with me, if he would be conquered;

Hitherto invincible, if I am ever conquered, it will be now—

IV. BIMA.—The *Bima* language is used in the independent state of *Bima*, which includes the eastern part of *Sumbawa*, and the western part of the island *Endé*, which was childishly denominated *Flora*, by the early *Portuguese* navigators; and, after them, by succeeding voyagers and geographers. If my information is correct, the *Bima* language extends over the greater part of the island *Endé*. The *Bima* language is related in some respects to *Bugis* and *Javanese*, and on the coast is mixed with *Malayu*; but nevertheless it has strong pretensions to originality in its pronouns, verbal auxiliaries, and simple names of

objects. In those instances, in which it exhibits a relation to the *Búgís*, it seems to be more closely connected with the *Mungkásar* than the *Búgís* proper, and yet, in sentences, the difference is striking, as in the following example. "Where is the house of the Rajah?" *Bikey kuassi rumata sangngaji.* (*Bima*) *Kéré tujuna embana kéréyeng.* (*Mungk.*) The sun, in *Bima* is termed *Mata-iro*; in *Mungkásar*, *Matulo*; in *Búgís*, *Mataso*. A man, in Malay, *orang*, is, in *Mungkásar* and *Búgís*, *taü*; and in *Bima*, *do*. The dialect of *Sumbawa*, which prevails in the districts of the island of that name, which are not subject to the Sultan of *Bima*, is of a more mixed character, and though it appears to contain many original vocables, yet the mass of the language seems derived from other sources, as *Bima*, *Javanese* and *Búgís*. Neither the *Bima* nor *Sumbawa* have any peculiar character, but use, indifferently, the *Búgís* or *Malaya*. I attempted to investigate the relations of both these languages, by forming comparative vocabularies of radical words; but not being able to procure any compositions in either of them, I do not flatter myself with having been able to obtain the purest native terms in every instance.

*Specimen of the Búgís, Mungkásar, Bima and Sumbawa languages.*

	<i>Bugis.</i>	<i>Mungkásar.</i>	<i>Bima.</i>	<i>Sumbawa.</i>
I	sië	inukké	nahu	ék, kaji
	iyó	iyó	lamada	déya
we	idi	ikaté	ita	kita
thou	mu	ikau	angomi	mu
you	iko	ikau-ngasing	gomi	kau
he	eä neä	yenjo	seä	iya
they	eämanung	yangasing	do édé	jija taünar
this	iäé	yeinné	aké	ta
that	yero, yetu	anjoreng	édé	to

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	<i>Bugis.</i>	<i>Mungkásar.</i>	<i>Bima.</i>	<i>Suwawa.</i>
who	iga, niga	inai	choété	sal
what	aga	apa	au	komépo
where	pegi	kemi	benchi	mépo
when	siana	ungapana	bunéi	pidan
which	kéga	kerayéng	mabé	sangmépo
is	unka	nia	wara	adda
will	mélo	eroko	né	roa
can	makuléh	kulégi	vau	bau
sun	mataso	matalo	mataliro	matahari
moon	ulúng	búlun	wéra	búlun
star	vitóing,	bintoéng.	tara	bintang
wind	angúng	angi	angi	angtn
rain	bosi	bosi	ura	újih
day	aso	alo	liro	ano
night	wunni	bungí	aimangadi	anopotang
morning	élé	beribasa	aimasidi	anosíop
evening	arawéng	karvéng	aimumbiyang	anoravi
year	taúng	taung	baä	terö
earth	tana	bútta	dana	bumi
water	uwai	jéné	oi	aik
sea	tási	tamparang	moti	lét
river	salók	binanga	nanga	pungbúrang
wave	bomba	bombang	balúmba	omak
sand	kasi	kasi	sarei	garvék
mountain	búlúk	monchong	doro	olat
fire	api	pépe	afi	api
stone	batú	batú	watú	batú
gold	ulawúng	bulayeng	másanganga	bulayéng
silver	saláka	saláka	saláka	saláka
salt	pájé	chéla	síya	síra
iron	bissi	basi	besi	bosi
lead	túmera	túmbéra	tumbinga	tima
brass	túmbaga	túmbaga	romba	tomaga
white	maputi	kébok	lanta	puti

	<i>Bugis.</i>	<i>Mungkasar.</i>	<i>Bima.</i>	<i>Sumbawa.</i>
black	malòtong	beling	meë	piak
red	machillah	eja	kala	méra.
yellow	maïni	kuni	moncha	kúning
green	monchombúlo	ijow	awa	ijow
blue	magau	gau	kolóbu	kolau
fish	balé	júku	londé	ampa
fowl	manu	jangang	janga	ayam
bird	manu-manu	jangang-jan- gang	nasi	piyo
tiger	machang	machang	machan	machan
serpent	ula	ulara	sawa	ula
sheep	bembé	bembé	béu	badésa

This specimen of a comparative vocabulary, will convey some idea of the actual state of these languages, and of the actual variety which subsists in the language of conversation, especially on the coasts and maritime districts. Many of the words which occur in one language, are also found in others, though generally with some difference of pronunciation, and sometimes in an oblique sense. Frequently too, besides the terms which I have selected, which are only those of current use, several other words of the same signification might be found within the compass of the language. Thus, instead of *anging*, wind, in the high *Bugis*, *salaríng* occurs in this signification; and instead of *saláka*, silver, *bulémata* occurs in the high *Mungkasar* dialect. In the same manner, the personal pronouns in *Bugis* terminate their plurals in *manung*, and in *Mungkasar* in *ngasing*, both of which signify all. Thus, (*Bug.*) *idimanung*, (*Mung.*) *ikuttengasing*, we all. (*Bug.*) *ikomanung*, (*Mung.*) *ikasingasing*, you all. (*Bug.*) *eámanung*, (*Mung.*) *yenjo yang-ngasing*, they all. It is worthy of observation, that the *Udia* language spoken in *Orissa*, forms the plural of its personal pronouns by the addition of the particle *mané*,

or *manang*, like the *Bugis*. Thus, in *Udia*, *umbhémang*, *tumbhémang*, *sémang* or *émang*, signify *we, ye, they*.

V. BATA.—The *Batta* language, which I regard as the most ancient language of *Sumatra*, is used by the *Batta* tribes, who chiefly occupy the centre of that island. The singularity of their manners, and in particular the horrid custom of anthropophagy, practised by a nation in other respects more civilized than the *Malays* by whom they are surrounded, has attracted the attention of *Europeans* from the time of the earliest voyagers to our own times, but no very satisfactory account has ever been given of them, as a nation. The best description of them is certainly given by MARDEN, in his history of *Sumatra*, but even that is very imperfect and superficial, and at variance, in some respects, with the information I received from individuals of the nation. MARDEN confines their cannibalism to two cases; that of persons condemned for crimes, and that of prisoners of war; but they themselves declare, that they frequently eat their own relations, when aged and infirm, and that, not so much to gratify their appetite, as to perform a pious ceremony. Thus, when a man becomes infirm and weary of the world, he is said to invite his own children to eat him, in the season when salt and limes are cheapest. He then ascends a tree, round which his friends and offspring assemble, and as they shake the tree, join in a funeral dirge, the import of which is, “The season is come, the fruit is ripe, and it must descend.” The victim descends, and those that are nearest and dearest to him, deprive him of life, and devour his remains in a solemn banquet. This account is certainly more likely to excite incredulity than the account of MARDEN, but it is the account of some of the *Battas* themselves, as well as that of the *Malays* in their vicinity. This inhuman custom is not, however, without a precedent in history, for HE-

HERODOTUS positively asserts, that the *Paday* or *Padaini*, about 500 years before our era, were not only addicted to the eating of raw flesh, but accustomed to kill and eat their relations when they grew old. Now it is curious that *Batta* or *Batay*, for the name is written both ways, seems to be the very word which, in Greek, is rendered *Padaini*, the letter *p* being almost always pronounced *b* among several of the *Indo-Chinese* nations, as in the word *Pali*, which is almost always pronounced *Bali*. The following is the account which HERODOTUS gives us of the *Paday*, or *Padaini*: "Another *Indian* nation, who dwell to the eastward of these, (the *Indian Ichthyophagi*) are of nomadic habits, and eat raw flesh. They are called *Paday*, and are said to practise such customs as the following: Whoever of the community, be it man or woman, happens to fall sick, his most familiar friends, if it is a man, kill him: saying, that by his pining in sickness, his flesh will be spoiled for them; and though he deny that he is sick, they do not attend to him, but put him to death, and feast on him. When a woman falls sick, she is treated in like manner by her most intimate female associates. They also sacrifice and feast on him who arrives at old age, and this is the reason that so few of them ever attain it, for they kill every one who falls sick, before that period."\* This account of HERODOTUS certainly corresponds very minutely with the customs attributed to the *Batta* race, and renders it probable that this modern nation derive their origin from the ancient *Paday* or *Batay*. Neither is it more incredible that the *Battas* should eat human flesh as a religious ceremony, than that anthropophagy should be practised by the class of mendicants termed *Agbrah Puni'h*, in

\* HERODOT. Lib. III. s. 99.

*Bengal*, and other parts of *India*, which is a fact that cannot easily be called in question. It is surprizing that this singular custom has received so little investigation.

The names of the different *Batta* tribes, of whom I have been able to hear, are the following—

- |                      |                    |
|----------------------|--------------------|
| 1. Batta Sebalungú,  | 5. Batta Toru,     |
| 2. Batta Padembanin, | 6. Batta Bila,     |
| 3. Batta Kwalu,      | 7. Batta Kurulang, |
| 4. Batta Pannay,     | 8. Batta Sipagabu, |

In many of the *Batta* customs, considerable similarity to those of the *Nairs* of *Malabar* may be traced, as in the law of inheritance, according to which it is not the son, but the nephew, that succeeds.

The *Batta* language has considerable claims to originality, though it is not only connected with the *Malayu*, but also with the *Búgis* and *Bima* languages. In point of construction it is equally simple as the *Malayu*, but it is with the *Búgis* that it seems to have the most intimate connection. Indeed, the manners of the aboriginal *Búgis* are supposed to have exhibited no small resemblance to the peculiar customs of the *Batta* nation; for the *Rajja* or *Tá-Rajja* tribe, in the central parts of the island *Celebes*, are said still to eat their prisoners of war. The *Batta* language is the chief source of that diversity of dialect which is discoverable in the languages of *Sumatra*. The *Rajang* or *Rajang* dialect is formed by the mixture of the *Batta* and *Malayu*; the *Lampung*, by mixing *Malay* and *Batta* with a proportion of *Javanese*. The *Karrows*, who are subject to *Achi* or *Achin*, use only a slight variation of the *Batta* language, while the language of *Achi* proper consists of a mixture of *Malayu* and *Batta*, with all the jargons used

by the *Moslems* of the east, whether *Hindostani*, *Arab-Tamul* or *Máppilla*. The *Achinese* resemble the *Máppillas* of *Malabar* more than any other tribe of *Malays*: they have long been connected with them as a people, and use many *Máppilla* terms currently in their language. The dialects of *Néas* and the *Poggy* islands, the inhabitants of the latter of which are termed *Mantaway*, by the *Malays*, have perhaps greater pretensions to originality than any of the dialects of *Sumatra*, but resemble the *Batta* more than any other dialect. Hence it may be suspected, that if we were acquainted with the books of the *Battas*, and knew the full extent of their language, in all its variety of expression, elliptic phrases, and obsolete words, the coincidence would be still more striking. There is probably, too, some diversity of expression in these dialects, even in their present state, for in forming a short radical vocabulary of the *Néas* language, I found it differed considerably, in some instances, from the specimen published by MARSDEN, in the sixth volume of the *Archæologia*.

The *Batta* language has been cultivated by writing, from the earliest times, and numerous books are said to exist in it. I have only been able, however, to procure the names of the following—

- |                         |                |
|-------------------------|----------------|
| 1. Siva Marangaja,      | 3. Raja Isiri, |
| 2. Siva-Jarang-Mundopa, | 4. Malamdeva.  |

The *Batta* alphabet is peculiar, both in the form of its characters, and in the order of their arrangement. It consists of nineteen letters, each of which is variable by six vocalic sounds like the *Búgís*. In the power of the letters, it nearly corresponds with the *Búgís* and *Javanese* alphabets, the difference between all these being extremely trifling, consisting solely in

one of them expressing two cognate sounds by one character, or adding a new character, or the modification of a character, to express a double consonant of frequent recurrence. But the *Batta* character has another peculiarity; it is written neither from right to left, nor from left to right, nor from top to bottom, but, in a manner directly opposite to that of the *Chinese*, from the bottom to the top of the line, as the *Mexicans* are said to have arranged their hieroglyphics. The material for writing is a bamboo, or the branch of a tree; and the instrument for writing the point of a *kris*, consequently their native forests always furnish them with materials in abundance, and instead of our pages and volumes, they have their bamboos and literary faggots. MARSDEN has given a tolerably correct *Batta* alphabet, in his history of *Sumatra*, but instead of placing the characters in a perpendicular line, he has arranged them horizontally, which conveys an erroneous idea of their natural form. The *Battas*, sometimes, read their bamboos horizontally instead of perpendicularly, as the *Chinese* and *Japanese* do their books, but the *Chinese* consider the correct mode of reading to be from the top to the bottom of the page, and the *Battas* from the bottom to the top. The lines at the top of a *Chinese* page are always regular, and if a line terminates in the middle of the page, the blank space is towards the bottom; now the *Battas* sometimes write on growing trees; and in this case, if a blank space occurs, it is towards the top of the division, a circumstance which determines what they consider as the natural position of their characters. The *Batta* characters, when arranged in their proper position, have considerable analogy to the *Bugis* and *Tigala*. The *Lampung* and *Rajang* characters coincide in power with those of the *Batta*, though the ar-

arrangement is different, and so far from being considered as original alphabets, they are only regarded, as far as I could learn, by the *Battas*, as different forms of the same character. Indeed, the greater part of the differences they exhibit in form, may be fairly attributed to the different materials on which they write, and the different manner of writing; while the diversity in the number and arrangement of the letters may be referred to the same causes which have produced a similar variety in the *Bugis* alphabet.

VI. TAGALA.—The *Tagala* or rather *Tā-Gála* or the *Gala* language is among the *Philippines*, what the *Malayu* is in the *Malay* islands or the *Hindustani* in *Hindustan* proper. A *Spanish* missionary, who possessed a minute knowledge of this language, has declared, that “The *Tágála* possesses the combined advantages of the four principal languages in the world. It is mysterious as the *Hebrew*; it has articles for nouns, both appellative and proper, like the *Greek*; it is elegant and copious as the *Latin*; and equal to the *Italian*, as the language of compliment or business.” To examine rigorously the justness of this eulogium, is foreign to my purpose; it is necessary only to state, that it is considered by those who have studied it with most attention, as the radical language, from which the greater part, if not all, the dialects of the *Philippines* are derived. A missionary, who had resided eighteen years in these islands, and whose account of them has been translated from the *Spanish*, and printed by THEVENOT in the second part of his “*Relations de divers Voyages Curieuses. Paris 1664,*” declares, that though every district has its particular dialect, yet that these have all some relation to each other, such as subsists among the *Lombard*, *Sicilian*, and *Tuscan* dialects. There are six dialects of this kind, in the island of